

JSI – Joyce Studies in Italy

Occasional Issues

Founder: Giorgio Melchiori

General editor: Franca Ruggieri

Joyce Studies in Italy is an occasional publication aimed at collecting materials, which throw light upon Joyce's work and Joyce's world. It is open to the contributions of scholars from other academic institutions, both in Italy and abroad and its broad intertextual approach is aimed at developing a better understanding of the literary and human figure of Joyce, who, both as an individual and a writer, still represents an all important crossroads in Western culture. The project was initiated in the early Eighties by a research team at the University of Rome, 'La Sapienza', led by Giorgio Melchiori. In line with the editorial policy of JSI, no house style is imposed regarding the individual essays in the collection. Under the auspices of honorary members Umberto Eco and Giorgio Melchiori, the James Joyce Italian Foundation was founded in 2006 (website: <http://host.uniroma3.it/associazioni/jjif>). The work of the Foundation, and the issues of the Piccola Biblioteca Joyciana series, are also intended to promote and further the work undertaken by Joyce Studies in Italy.

- 1 – JSI (1984) **Joyce in Rome: the Genesis of Ulysses**, ed. Giorgio Melchiori.
- 2 – JSI (1988) ed. Carla de Petris.
- 3 – JSI (1991) **Names and Disguises**, ed. Carla de Petris.
- 4 – JSI (1995) G. Melchiori, **Joyce's Feast of Languages**, ed. Franca Ruggieri.
- 5 – JSI (1998) **Fin de Siècle and Italy**, ed. Franca Ruggieri.
- 6 – JSI (1999) **Classic Joyce**, ed. Franca Ruggieri.
- 7 – JSI (2002) **The Benstock Library as a Mirror of Joyce**, eds. Rosa Maria Bollettieri Bosinelli and Franca Ruggieri.
- 8 – JSI (2003) **Romantic Joyce**, ed. Franca Ruggieri.
- 9 – JSI (2006) **Joyce's Victorians**, ed. Franca Ruggieri.
- 10 – JSI (2007) **Joyce and/in translation**, eds. Rosa Maria Bollettieri Bosinelli and Ira Torresi.
- 11 – JSI (2010) **James Joyce, Metamorphosis and Re-Writing**, ed. Franca Ruggieri.

This Publication is Peer-Reviewed

Board of Advisors: Jacques Aubert (Univ.Lyons), Rosa Maria Bosinelli (Università Bologna), Anne Fogarty (University College Dublin), John McCourt (Roma Tre), Timothy Martin (Rutgers), Jacqueline Risset (Roma Tre), Franca Ruggieri (Roma Tre), Fritz Senn (Zurich), Enrico Terrinoni (Perugia Stranieri), Carla Vaglio Marengo (Torino),

JOYCE STUDIES IN ITALY

12

POLYMORPHIC JOYCE

Papers from The Third Joyce Graduate Conference:
Dublin 22-23 January 2010

Edited by
FRANCA RUGGIERI AND ANNE FOGARTY

EDIZIONI 

ROMA, 2012

*Volume pubblicato con il contributo
del Dipartimento di Letterature Comparete
dell'Università degli Studi Roma Tre*

TUTTI I DIRITTI RISERVATI

È vietata la traduzione, la memorizzazione elettronica,
la riproduzione totale o parziale, con qualsiasi mezzo,
compresa la fotocopia, anche ad uso interno o didattico.
L'illecito sarà penalmente perseguibile a norma dell'art. 171
della legge n. 633 del 22/04/1941

ISSN 977-2281-373-005

© 2012, Edizioni Q – Roma
www.edizioniq.it
e-mail: info@edizioniq.it

CONTENTS

Sylvain Belluc <i>Science, Etymology and Poetry in the “Proteus” episode of “Ulysses”</i> p.	9
Andrea Ciribuco <i>“I’ve got the Stephen Dedalus Blues”: Joycean allusions, quotes and characters in Don DeLillo’s “Americana”</i>	25
Ann Fallon <i>Stephen’s Ovidian Echoes in “Ulysses”</i>	39
Chih-hsien Hsieh <i>Hark the Written Words – The Gramophone Motif in “Proteus”</i>	51
Alison Lacivita <i>Ecocriticism and “Finnegans Wake”</i>	63
Yi-peng Lai <i>“Bloom of Flowerville”: An Agri-national Consumer</i>	71
Fabio Luppi <i>Women and Race in the Last Two Chapters of “A Portrait of the Artist as a Young Man”</i>	83
John McCourt <i>After Ellmann: the current state of Joyce biography</i>	97
Jonathan McCreedy <i>An Argument for Characterology in the “Wake’s Old I.2”: HCE’s ‘Centrality’ and the “Everyman” Archetype.</i>	111

Niko Pomakis	
<i>Lean Unlovely English Turned Backward: Reading</i>	
<i>“Scylla & Charybdis” Hermetically</i>	p. 123
Franca Ruggieri	
<i>James Joyce: Tradition, and Individual Talent</i>	» 137
Elizabeth Switaj	
<i>Joyce, Berlitz, and the Teaching of English as a Foreign Language.....</i>	» 151
William Viney	
<i>Reading Flotsam and Jetsam: The Significance of Waste in ‘Proteus’</i>	» 165

CONTRIBUTORS

Sylvain Belluc is currently doing a PhD at the university of Paris 3 – Sorbonne Nouvelle. His thesis, which is supervised by Professor André Topia, deals with the role of etymology in James Joyce's works. Parallel to his research, he teaches English at the Institut d'Etudes Politiques in Lille.

Andrea Ciribuco has a Laurea Specialistica in Lingue e Letterature Moderne from the Università degli Studi di Perugia. He is currently a PhD candidate at the National University of Ireland, Galway (as a recipient of the Hardiman Scholarship), where he is working in the Italian department on a project on the development of the Italian American literary language

Ann Fallon studied English & Philosophy at UCD Dublin where she was awarded the Dr. H. H. Steward Scholarship in English by the National University of Ireland. She is currently working on a Ph.D. on Ovid's influence in *Ulysses* with DCU, St. Patrick's College, Drumcondra.

Chih-hsien Hsieh is a PhD student of University College Dublin. His research project is on sound and technology in *Ulysses*, in which he explores how gramophone, telephone, radio, and film are presented and represented in Joyce's writing. He is also a freelance translator since 1999. His Chinese translation of *New Dubliners*, an anthology of short stories published as the one-hundred-year-celebration of Joyce's *Dubliners*, was published in Taiwan in October 2011.

Alison Lacivita completed her PhD thesis: "The war is in words and the wood is the world": An Ecocritical Reading of James Joyce's *Finnegans Wake* in 2011 under the supervision of Sam Slote at Trinity College Dublin. Her work has appeared previously in *Joyce Studies in Italy* and she also has an article forthcoming in *Green Letters*.

Yi-Peng Lai is a PhD candidate at the School of English at Queen's University, Belfast. She holds a BA in Foreign Languages and Literature from National Sun Yat-sen University in Taiwan, as well as a MA in English

from the University of Virginia in the United States. Her research of interest includes James Joyce, Irish studies, modernism, Ecocriticism, cultural politics, Nationalism and transnationalism, and colonial/post-colonial discourses. She is currently working on a doctoral project on *Ulysses* and Ecocriticism, and is a contributor of a forthcoming collection *Eco-Joyce: Space, Place, and Environment in the Writings of James Joyce*, to be published by Cork University Press.

Fabio Luppi PHD in Comparative Literatures, Università Roma Tre. Proficiency Certificate in English 1999. Taught English Language and Translation for the Faculty of Education Sciences at Università Roma Tre since 2009. Published a book on the theatre of W.B. Yeats, *Cerimonie e Artifici nel Teatro di W.B. Yeats*. Editor with Giorgio Melchiori of the book by Agostino Lombardo, *Cronache e critiche teatrali 1971-1977*. Published articles on J. Joyce, W.B. Yeats, J. Banville, J. Keats, W. Shakespeare, G. Manganelli.

John McCourt is Associate Professor of English literature at Università Roma Tre. He is the author of *The Years of Bloom: Joyce in Trieste 1904-1920*, *James Joyce: A Passionate Exile*. Most recently he edited *James Joyce in Context* and *Roll Away the Reel World. James Joyce and Cinema*. He is currently completing a book on Anthony Trollope and Ireland.

Jonathan McCreedy is a PhD student at the University of Ulster, currently completing a thesis on James Joyce's *Finnegans Wake*. He researches the evolution of Joyce's use of non-lexical shape designs, (or 'sigla'), within the compositional process of *Finnegans Wake*, using an interpretive genetic methodology and a study of the *James Joyce Archive*.

Niko Pomakis is a student of English Modernist Literature and Philosophy at the Friedrich-Alexander-University Erlangen-Nuremberg, where he has successfully completed an M.A.-thesis on *Ulysses*, alchemy and the Hermetic Tradition.

Franca Ruggieri, is professor of English Literature at Università Roma Tre, coordinator of the PhD programme in Comparative Cultures and Literatures, President of the James Joyce Italian Foundation and of CRISIS (Centro di Ricerca Interdipartimentale di Studi Irlandesi e Scozzesi), editor of "Joyce Studies in Italy" and Piccola Biblioteca Joyceana. Among her volumes on Joyce, *Le maschere dell'artista, il giovane Joyce* (1986), *Introduzione a Joyce* (1990), *James Joyce, la vita, le lettere*, 2012.

Elizabeth Switaj is a PhD candidate at Queen's University Belfast and is the Assistant Managing Editor of *Irish Pages: A Journal of Contemporary Writing*. She has work published or forthcoming in *Hypermedia Joyce Studies* and *The Performance Identities of Lady Gaga*. She is also a regular contributor to *The Routledge Annotated Bibliography of English Studies*.

William Viney is a writer, broadcaster and editor. He has a Ph.D in Cultural Studies and Humanities from The London Consortium. In 2011 he helped to found Pod Academy – an online podcasting initiative. He is currently Commissioning Editor at Pod Academy and Assistant Editor at Pluto Press.

SCIENCE, ETYMOLOGY AND POETRY
IN THE “PROTEUS” EPISODE OF *ULYSSES*

Although the schemata Joyce gave to Stuart Gilbert and Carlo Linati were published with the aim of shedding light on some of the symbols and techniques used in *Ulysses*, they sometimes seem to raise more questions than they answer. This is the case with the “art” attributed to the “Proteus” episode: philology. The main problem such a general claim poses is that it leaves totally unclear the precise way in which Joyce’s philological knowledge impacted on the language of the chapter. Does Joyce simply use words in their archaic sense? Does he try to give a feeling for the evolution of language by charting the different stages gone through by chosen lexemes? What degree of lexical accuracy can be ascribed to his handling of etymology? And finally, can a more general interpretation of his approach to etymology be derived from it?

We learn from *Stephen Hero* that Stephen Daedalus read Walter Skeat’s etymological dictionary “by the hour” (*SH* 26). If we take this remark to apply to the young Joyce, as indeed everything seems to prompt us to do, then Skeat’s dictionary seems to be the ideal place to look for information on the history of the words used in “Proteus”¹. By carrying out a detailed and

¹ The question of which particular edition of Skeat’s dictionary Joyce used for *Ulysses* is a moot and complicated one.’ Four different editions were issued: 1882, 1884, 1898 and 1910. As Stephen Whittaker points out, the first three are virtually identical, since Skeat confined himself to tinkering with the list of “Errata and Addenda” located at the end of the book. The transformation of Stephen’s mother into a crab that sticks its claws into Stephen’s heart in “Circe” leads Whittaker to argue that Joyce resorted to one of the first three editions, whose information under the word “cancer” all mention the idea of a crab “eating into the flesh” which the fourth edition does not. He draws the conclusion that any Joyce student interested in etymology should work with one of the first three editions rather than with the fourth one. However, as Fritz Senn, in a letter to the editor in the following issue of the *JJQ*, remarks, there is no possible way of ascertaining for sure which edition of Skeat Joyce used for the whole of *Ulysses*; it depended on the place in which he found himself, and on the edition he had at

painstaking historical analysis of the language of the episode, I shall try to draw a typology of the different uses to which Joyce submits etymology, and by so doing, answer some of the questions asked above. The simplest form which Joyce's forays into the linguistic past take is the use of words in their archaic sense. This is the case with the verb "to ken", for example, in the sentence which Stephen seems to remember from his schoolboy days: "Dominie Deasy kens them a" (U3.19-20). Contrary to what most glosses tend to suggest², the verb "to ken" here is not to be taken in its contemporary meaning, which is "to know", but in its older one. Walter Skeat explains: "The sense 'to know' is Scand.; but it is not the *original* sense. The verb is etymologically, a *causal* one, signifying to make to know, to teach, shew" (WS 313). He then illustrates this point by adducing a quotation from *Piers Plowman* which is particularly interesting here because of the pun Stephen probably makes with the Latin phrase "Dominus Deus": "'Kenne me on Crist to beleue' = teach me to believe in Christ; P. Plowman, B. i. 81" (WS 313). Later, at the end of the episode, the adjective "silly" applied to the shells carried by the water ("Driving before it a loose drift of rubble, fanshoals of fishes, silly shells" [U 3.471- 72]) also needs to be interpreted in its archaic sense, which etymologists usually associate with notions of simplicity and frailty.

Such a usage of etymology, quantitatively speaking, remains, however, quite limited in the chapter. What Joyce does more often is put into practice

his disposal. Senn concludes that each case has to be judged on its own merits, a statement with which Stephen Whittaker agrees (personal communication). For more information, see Stephen Whittaker, "Joyce and Skeat", *James Joyce Quarterly*, vol. 24, n° 2 (Winter 1987): 177-92, and Fritz Senn, [Letter to the Editor] (on Skeat), *James Joyce Quarterly*, vol. 24, n° 4 (Summer 1987): 495. I have decided, for the sake of this article, to resort to the first edition. Contrary to the fourth edition, the first three did not include any of the etymological information freshly gathered by the compilers of the OED, which, by 1909, as Whittaker points out, was available through "*Pb*". This accounts for the fact that the information provided in the first three editions is often less accurate than that given in the fourth. Moreover, because Skeat's enterprise was a solitary one, he could afford to devote only a limited amount of time to each entry, which means that the data he adduced could not be as stringently checked as he would have wished. Because of all this, however, and somewhat ironically perhaps, the first three editions would have provided much more imaginative grist to the creative mill of a young aspiring writer like Joyce. Indeed, several of the interpretations offered in this essay, based, as it turns out, on inaccurate etymological speculation, would simply not be possible by referring exclusively to the fourth edition. Although this encourages me to think that Joyce did use one of the first three editions, I do not claim to have come to any solid and definitive conclusion about the matter, and consider that it still needs to be investigated further.

² See, for instance, Don Gifford and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses*, rev. and exp. ed. (Berkeley: University of California Press, 1988), 46.

the young Stephen Daedalus's aspiration, as it is expressed in *Stephen Hero*, to "explain" the etymology of words: "It was not only in Skeat that he found words for his treasure-house, he found them also at haphazard in the shops, on advertisements, in the mouths of the plodding public [...]. Phrases came to him asking to have themselves explained" (*SH* 30). By paradigmatically unfurling the metaphoric potentialities inherent in words, Joyce creates metaphors which seem at first sight to be the arbitrary products of Stephen's unbridled imagination, but are in fact nothing more than the resurfacing of past semantic lives³. The image of the "rag of wolf's tongue," which Stephen sees "redpanting" (*U* 3.346) from the dog's jaws, thus seems to be inspired by the very etymology of the word "wolf," which Skeat explains in these terms: "The sense is 'tearer', or 'render', from his ravenous nature. - WARK, to tear; whence Skt. *vraçch*, to tear" (*WS* 716). The dog's name, "Tatters" (*U* 3.353), which the reader learns a few lines later, comes as a further variation on the image of tearing contained in the preceding metaphor, and suggests, by a subtle game of *mise-en-abyme*, that reality is already conditioned by and programmed within language.

Another interesting trope is the extended metaphor relating to the tide, which Joyce, very aptly, chose in both schemata as the symbol of this etymological episode, since Skeat derives "time" and "tide" from the same root (*WS* 644). The water from the tide is said to be "sheeting the lows of sand quickly" (*U* 3.326-27), and is compared to both lace ("At the lacefringe of the tide he halted" [*U* 3.337-38]) and a lasso ("In long lassoes from the Cock lake the water flowed full" [*U* 3.453]). If the last metaphor might seem to be out of tune with the previous two, etymology quickly corrects that impression, since, for Skeat, "lasso" derives from the same root as "lace": "LASSO, a rope with a noose. [...] – Lat. *laqueus*, a snare. See Lace" (*WS* 322).

This short succession of tropes is in fact only part of a much wider metaphorical network which equates the undulation of water with weaving, and which seems to have been suggested to Joyce by the link Skeat doubt-

³ The metaphor of semantic ghosts haunting the text is not used at random. The very first lines of the episode seem indeed to suggest it. Stephen, strolling along the strand, looks down at the water and the objects littering the beach, and turns them all into items making up Nature's book: "Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane" (*U* 3. 2- 4). Here is what Walter Skeat has to say on this last word: "**DIAPHANOUS**, transparent [...] – Gk. *διαφαίνειν*, to shew through. – Gk. *δια*, through; and *φαίνειν*, to show, appear. See **Phantom** (*WS* 165). Stephen's next thought, "But he adds: in bodies", seems to reinforce this reading.

fully and tentatively draws between the etymologies of “to weave” and “to wave”:

WAVE (1), to fluctuate, to move or be moved about with an undulating motion or up and down. (E.) [...] β. .Fick suggests a connection with *weave*; if so, the sense of ‘weave’ is only secondary, and due to the motion of the hand; the primary sense of the Teut. base WAB being that of movement to and fro, as in G. *weben*, to fluctuate. The form of the root is, however, the same as that of *weave*, q.v. (WS 698).

This connection between “weave” and “wave” is particularly developed in the paragraph which describes the flooding of the weeds by the tide:

Under the upswelling tide he saw the writhing weeds lift languidly and sway reluctant arms, hising up their petticoats, in whispering water swaying and upturning coy silver fronds. Day by day: night by night: lifted, flooded and let fall. Lord, they are weary; and, whispered to, they sigh. Saint Ambrose heard it, sigh of leaves and waves, waiting, awaiting the fullness of their times, *diebus ac noctibus iniurias patiens ingemiscit*⁴ To no end gathered; vainly then released, forthflowing, wending back: loom of the moon. Weary too in sight of lovers, lascivious men, a naked woman shining in her courts, she draws a toil of waters (U 3.461-69).

Apart from “petticoats” and “loom”, whose connections with the lexical field of clothing and weaving are obvious, the word “toil” is here used in its meaning of “net” and therefore goes back to the French substantive “toile” (“-F. *toile*, ‘cloth, linen cloth, also, a staulking-horse of cloth; [...] -Lat. *tēla*, a web, thing woven; put for *tex-la*. -Lat. *texere*, to weave” [WS 648]). The word “weeds,” for its part, is more ambiguous than it seems. The entry devoted to it in Skeat’s dictionary mentions the use of its derivative, “weedy,” in Act IV, scene vii of *Hamlet*, where Gertrude relates the story of Ophelia’s death: “There on the pendent boughs her coronet weeds / Clambering to hang, an envious sliver broke; / When down the weedy trophies and herself / Fell in

⁴ For a stimulating commentary on this Latin clause and for a good illustration of the similarity of the mechanisms involved in both translation and etymology along with the problems they pose to the critic, see Fritz Senn, “Protean Inglossabilities: ‘To No End Gathered’” in Fritz Senn, *Inductive Scrutinies: Focus on Joyce*, ed. Christine O’Neill (Dublin: The Lilliput Press, 1995), 142-49.

the weeping brook.”⁵ The very topic of that passage, to which Stephen alludes a few lines later when he thinks “My cockle hat and staff and hismy sandal shoon” (*U* 3.487-88),⁶ as well as the play from which it derives, point towards the other meaning of “weeds,” namely that of “mourning clothes,” which is recurrent throughout *Ulysses*, as both Bloom and Stephen, like Hamlet, wear weeds. The root of “weeds” in that sense (“the Aryan WADH, to wind round, clothe, is an extension from WA, to bind, weave; just as WABH, to weave, is from the same root [...]. See **Weave, Withy, Wind** (?), **Wad, Wattle**” [*WS* 701]) is the same as that of the verb “to wend,” which is applied precisely to the weeds swayed by the tide in the paragraph from *Ulysses* quoted above.

The same process applies, but in a reverse sense, to the word “loom”. Although it clearly refers to the idea of weaving, the context in which it occurs (“loom of the moon”) invites us to take into consideration its other meaning, and to see in it an object of semantic fluctuation: “**LOOM** (?), to appear faintly or at a distance. [...] The orig. sense is to glimmer or shine faintly. [...] M. E. *lumen*, to shine. ‘Hire lure *lumes* liht, Ase a launterne a nyht’ = her face looms brightly, like a lantern in the night” (*WS* 340). What is at stake here is the ultimate identity of this most protean of texts, suddenly sent back, within the space of a paragraph, to another temporality and to its former status as a woven object: “-Lat. *textum*, that which is woven, a fabric, also the style of an author; hence, a text” (*WS* 633).⁷

One might find numerous examples of similar etymology-based metaphorical networks in “Proteus”. What they demonstrate is that Skeat’s dictionary came to play for Joyce the role of a pre-text for metaphors, a store of images contained within language from which he relentlessly drew in order to build the metaphorical structure of the episode. “Proteus” thus proves to be a watershed in Joyce’s overall handling of etymology: while his early writings expressed a yearning for a more correct use of words thanks to a proper knowledge of etymology, the multiple puns and metaphors yielded by his

⁵ William Shakespeare, *Hamlet* (1603), ed. G. R. Hibbard (Oxford: Oxford University, 1987), 31.

⁶ See Gifford and Seidman, *Ulysses Annotated*, 65-6.

⁷ For a well-known discussion of the etymology of “text”, see Roland Barthes’s “From Work to Text”, in *Image-Music-Text*, sel. and trans. by Stephen Heath (London: Fontana, 1977), 159. Another writer who was fascinated, although for very different reasons, by the relationship between poetry and weaving, especially that involved in the making of tapestry, was W.B. Yeats. See Elizabeth Bergmann Loizeaux, *Yeats and the Visual Arts*, (Syracuse: Syracuse University Press, 2003), 58-66

mining into the linguistic past in “Proteus” show him distancing himself from any idea(l) of solid scientific truth. This is also why “Proteus” can be said to go beyond the young Stephen Daedalus’s desire to “explain” words. “Proteus” marks a new stage in Joyce’s approach to etymology, one defined by his awareness that to engage in etymology is necessarily, to some extent, to engage in poetry, and that the craft of the etymologist is not far removed from that of the poet⁸.

But Joyce in “Proteus” even goes a step further. He does not simply content himself with resorting to poetry in order to make up for science’s limited capacity to establish an analogy between signifier and signified.⁹ After all, there was nothing new in that. The tradition known as folk etymology, which, if understood in a broad sense, might be said to encompass the games on etymology analysed above, had been established throughout Western literature for at least four centuries, with Rabelais, probably, as its most famous (and funniest) exponent. What Joyce does in “Proteus” is give a truer and more faithful picture of the effect of time on language by revealing the mechanisms that lie behind the latter’s evolution. By so doing, he takes on board the advances made in the field of philology in the nineteenth century, highlighting the roles of fiction, error and superstition in relation to language change. Those mechanisms are at work in the very language of the episode: they are ceaselessly shaping and changing it, and give it a constant movement and impetus similar to that with which the god Proteus constantly switches appearance in the *Odyssey*. “Proteus” thus turns out to be a very sophisticated reflection on the practice of etymology. This meta-linguistic vein running throughout the chapter, quite fittingly, is particularly apparent in words expressing ideas and concepts often resorted to as tropes in etymological discourse. Just as etymology is often discussed in terms of roots, underground networks, semantic layers¹⁰ and buried meaning, the chapter is peopled with an army of subterranean creatures, both literal and metaphoric. The text incites the reader to bore into its surface and find the teeming linguistic life going on underneath it.

⁸ For the discussion of the link between etymology and poetry, as well as for the commentary on folk etymology which follows, I am indebted to Derek Attridge. See his chapter entitled “Language as History/History as Language: Saussure and the Romance of Etymology” in *Peculiar Language*, 2nd ed. (London: Routledge, 2004), 90-126.

⁹ On this topic, see François Rigolot, “D’Isidore à Platon: Rabelais et la *figura etymologica*,” *Lexique*, n. 14, 1998, 187-99.

¹⁰ Stephen himself evokes that image when he equates the sand he is treading with language: “These heavy sands are language tide and wind have silted here” (*U* 3.288-89).

Because nineteenth-century philosophy had established the role of chance, randomness and error in the evolution of language, however, what the reader often ends up being faced with is a world of false exteriors and misleading appearances. The word “mammoth”, featured in the chapter when the rocks along the south wall are compared to “mammoth skulls” (U 3.207), is a good example. The etymology given by Skeat for the word “mammoth” is particularly interesting, as it sketches a comic metaphorical link between the animal and the mole:

MAMMOTH, an extinct species of elephant. [...] -Russ. *mamant'*, a mammoth. -Siberian *mammont*. 'From Tartar *mamma*, the earth, because the Tungoses and Yakoots believed that this animal worked its way in the earth like a mole;' Webster. 'The inhabitants of [Siberia] have a traditional fable to account for the constant occurrence [of remains of elephants]. They hold that the bones and the tusks which they incessantly find in their agricultural operations, are produced by a large subterraneous animal, living in the manner of the mole, and unable to bear the light. They have named this animal *mammont* or *mammoth* – according to some authorities, from the word *mamma* which signifies “earth” in Tartar idioms, or, according to others, from the Arabic *behemoth* or *mehemoth*, an epithet which the Arabs apply to an elephant when he is very large [...]' (WS 350).

This surprising explanation, which Skeat concludes with a touch of humour (“We cannot credit Siberian peasants with a knowledge of Arabic!”), cannot but remind the reader of Molly’s naïve belief in the existence of an underground tunnel connecting Gibraltar to Africa, which can be the only possible explanation in her eyes of the presence of macaques on the Old Continent:

I suppose it must be the highest rock in existence the galleries and casemates and those frightful rocks and Saint Michaels cave with the icicles or whatever they call them hanging down and ladders all the mud plotching my boots Im sure thats the way down the monkeys go under the sea to Africa when they die (U 18.790-94)

Here is the gloss provided by Don Gifford:

Barbary apes (macaques) exist both in North Africa and in Gibraltar – two colonies of non- swimmers, separated by nine miles of waters. The mystery of the separation, together with the labyrinth of caves and natural well-shafts

on Gibraltar, has led to the sort of legend of a natural tunnel to Africa about which Molly is “sure.” A more informed speculation is that the Roman soldiers who garrisoned the Rock brought the monkeys to Gibraltar from North Africa as pets.¹¹

If mammoths can turn into metaphoric moles through the effect of credulity, hearsay and superstition, moles themselves can rear their heads above the surface of the text through a game of polysemy.¹² Although the word “mole” in the sentence in which Stephen “lifted his feet up from the suck and turned back by the mole of boulders” (*U* 3.278-79) clearly refers to the alignment of rocks acting as a breakwater, its use in a chapter devoted to Protean change, especially as applied to animals (see the multiple transformations gone through by the cockle pickers’ dog), nonetheless enables Joyce to insert the name of another animal into it, albeit behind a false exterior.¹³ What may even be at stake here is another deployment which consists of holding the reader in suspense for a short fraction of time as to the precise meaning conjured up by the use of a polysemous word, until the rest of the sentence clarifies it. Although one might find numerous examples of such a device throughout Joyce’s works, the most famous case is probably the first sentence of the “Wandering Rocks” episode: “The superior, the very reverend John Conmee S. J. reset his smooth watch in his interior pocket as he came down the presbytery steps” (*U* 10.1-2).¹⁴

Although these linguistic games might strike one as fanciful and give the impression that they are but further illustration of Joyce’s fascination with words, one only needs to look at some of the other animals buried in

¹¹ Gifford and Seidman, *Ulysses Annotated*, 622.

¹² For an original discussion of the word “mole” in Joyce’s works, one that plays on yet another meaning of the term beside the two mentioned here, see Marie-Dominique Garnier, “Old Mole: la littérature dans la peau, ou le grain de beauté, de Shakespeare à Joyce,” in *La surface*, ed. Mathilde La Cassagnère and Marie-Odile Salati (Chambéry: Université de Savoie, Laboratoire Langues, littératures, sociétés, 2005), 61-72.

¹³ As Fritz Senn very shrewdly points out in connection with the deliberate confusion wrought in the reader’s mind by the play on the words “colour” and “color” at the start of the episode, the linguistic treatment given to the question of false appearances in “Proteus” feeds into Stephen’s reflection on Aristotle (the pronoun “color” being precisely part of a quotation from the *Inferno* describing Aristotle). The issue is much too large for me to address here, but I plan to do so in a separate article at a later date. See Senn, “Protean Inglossabilities”, 137.

¹⁴ The first critic to have pointed out the play on polysemy in this sentence is Clive Hart. See Clive Hart, “Wandering Rocks”, in *James Joyce’s Ulysses. Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press, 1974), 190.

the etymological and metaphorical sands of Sandymount Strand to realise that they are in fact nothing but deliberately chosen specimens aimed at providing a living and literally graphic proof of the importance of chance, conjecture¹⁵ and error in the evolution of language.

Take the word “tomahawk”, for instance, which occurs during Stephen’s sudden inner vision of Scandinavian Vikings invading Ireland:

Galleys of the Lochlanns ran here to beach, in quest of prey, their bloodbeaked prows riding low on a molten pewter surf. Dane vikings, torcs of tomahawks aglitter on their breasts when Malachi wore the collar of gold. A school of turlhide whales stranded in hot noon, spouting, hobbling in the shallows. Then from the starving cagework city a horde of jerkined dwarfs, my people, with flayers’ knives, running, scaling, hacking in green blubbery whalemeat (*U* 3.300-06).

This wonderfully evocative vignette may be defined as an unfolding, in its literal and etymological sense, of both a historical and a linguistic event. Historical time is going by in front of our very eyes, and so is linguistic time: “cagework city” is a literal translation, although an approximate one, of the name of Dublin in Gaelic, *Baile Átha Cliath*, while the detail of the starving and scrambling Dubliners seems to “explicate,” or “unfurl,” the etymology of “dwarf” (“**DW**ARE, a small deformed man [...] The evidence tends to shew that the original sense of *dwarf* is not ‘bent,’ but ‘one who rushes forth,’ or ‘furious’; cf. Zend. *dvar*, to rush forward, said of evil spirits; cf. Gk. *θουροϛ*, raging, *θρώσκειν*, to spring, rage, Lat. *furere*, to rage” [*WS* 183]).

This is why the word “tomahawk” matters here. It is, in more ways than one, a paradigmatic example of misleading appearances. Besides being the miniaturized replica of an original, the “torcs of tomahawks” are completely out of place on the torsos of Vikings. More importantly, though, the word “tomahawk,” despite the few references to falconry spread across the chapter, has absolutely nothing to do with the predator whose name is nevertheless graphically inscribed in it, since it derives from a language belonging to the Algonquian family (*WS* 648). Graphic inscription, however, does not necessarily go hand in hand with genetic inscription. The reader suddenly realises that the developing ramification of the network linking all the underground animals

¹⁵ “Conjecture” here needs to be taken in its etymological sense of “throwing together” (Latin *conjectere*, to throw together, from which derives *conjectura*), as should become clear very soon.

of the chapter together, a network of which the tomahawk, being a hatchet alternatively buried or unearthed by Indians, is potentially part of, depends, in fact, on an etymological sleight of hand. What the word does illustrate to perfection, however, is the typical way in which lexemes from far-removed language families are integrated into English, or into any other language, for that matter: the sounds making up the word in question in the original language are slightly and unconsciously modified by the ear of the English speaker in order for these sounds to resemble a familiar signifier (or several ones) in his or her own language. This is exactly how the Mohegan “tumnahegan” and the Delaware “tamoihecan” became the English “tomahawk”¹⁶

This process is even more visible regarding the word “wormwood”: in spite of appearances, it has nothing to do with either wood or with that other subterranean animal smuggled into the chapter. Walter Skeat is categorical about it:

WORMWOOD, a very bitter plant. (E). The suffix *-wood* is corrupt, due to confusion with *wood*, in order to make it sound more intelligible. We find the spelling *wormwod* as early as the 15th century. ‘Hoc absinthium, *wormwod*,’ Wright’s Voc. i. 226, col. I. But only a little earlier (early 15th century), we find *wermode*, id. i. 191, col. 2. -A.S. *wermód*; ‘Absinthium, *wermód*,’ in a glossary of the 8th century; Wright’s Voc. ii. 98, col. I. + Du. *wermoet*, ‘wormwood,’ Hexham. G. *wermuth*, M.H.G. *wermuote*, O.H.G. *weramote*, *werimuota*, *wermuota*. β. It is thus evident that the word is doubly corrupt, and has no more to do with *worm* than it has with *wood*; the G. forms shew clearly that the division of the A.S. word is *wer-mód*. [...] γ. Of course, the only way to recover the etymology is to consider the A.S., Du., and G. forms all at once. Now A.S. *mód*, O. Du. *moedt*, G. *muth*, M.H.G. *muot*, *muotte*, O.H.G. *muat*, all mean the same thing, and answer to mod. E. *mood*, meaning formerly ‘mind, courage, wrath.’ The A.S. *werian*, O. Du. *weren*, *weeren*, M.H.G. *weren*, all alike mean to protect or defend [...]. Thus the comp. *wermód* unquestionably means *ware-mood* or ‘mind-preserver,’ and points back to some primitive belief

¹⁶ Another well-known example is Sugarloaf Mountain, the rocky hill situated at the mouth of the Guanabara River in Rio de Janeiro. Legend has it that the natives used to call it “Pau-nh-acuqua”, which means “highpointed hill” in the Tupi-Guarani language. The sound of the word, along with the very shape of the mountain itself would have evoked the image of a sugarloaf in the Portuguese colonizers’ minds, and the peak has ever since been called O Pão de Açúcar – “Sugarloaf Mountain” in Portuguese. Interestingly, there is also a mountain called the Sugarloaf in the Dublin area, where Bloom one day sprained his ankle, and whose name consequently crops up several times throughout the book (see, for instance, U 8.166).

as to the curative properties of the plant in mental affections. Any one who will examine the A.S. Leechdoms will see that our ancestors had great trust in very nauseous remedies, and the bitterness of the plant was doubtless a great recommendation, and invested it with special virtue (*WS* 718-19).

This is a bit of etymological knowledge which Joyce most definitely seems to have been in possession of, as he makes much of it in “Proteus”. For one thing, there is the possible pun on the colour green, which is insisted on at several points (“the froggreen wormwood» [*U* 3.210], “sipping his green fairy” [*U* 3.217], “Green eyes, I see you. Fang, I feel” [*U* 3.238]), and which in French is a homonym of “worm” (*vert*, “green”, *ver*, “worm”)¹⁷. This interpretation is made all the more likely by the fact that the scene is set in Paris, and that the request the drinkers would have uttered to get a glass of absinthe (*un verre d’absinthe*) would have involved yet another homonym of “worm” in the shape of the French word for “glass” (*verre*). Furthermore, a well-known expression at the start of the twentieth century in France to describe what the characters are doing, namely, drinking some alcohol first thing in the morning, was *tuer le ver* (literally, “to kill the worm”).

But more telling, perhaps, is the unobtrusive metaphor one encounters a couple of pages earlier, when Stephen, at the sight of a few pieces of wood littering the beach, thinks “wood sieved by the shipworm, lost Armada” (*U* 3.149). This small detail seems wilfully designed to incite the reader, a few paragraphs later, subliminally to divide the word “wormwood” into its two apparent components, “worm” and “wood,” and so to worm something out of “wormwood,” as it were, by discovering a worm wriggling at its root.

Charles Baudelaire wrote: “Pouvons-nous étouffer le vieux, le long Remords, / Qui vit, s’agite et se tortille, / Et se nourrit de nous comme le ver des morts, / Comme du chêne la chenille?”¹⁸ In “Proteus,” decomposing bodies and the decomposing of words are never too far apart. If one still harbours any doubts about it, they only need to turn to the body of the dog lying dead on the beach in the passage in which the name of another famous nineteenth-century French poet is explicitly mentioned, the very one to whom *Les Fleurs du Mal* were dedicated, Théophile Gautier: “A bloated car-

¹⁷ “Green fairy” is itself a literal translation of the French phrase “la fée verte,” which was the nickname given to absinthe by nineteenth-century French poets such as Paul Verlaine.

¹⁸ Charles Baudelaire, “L’irréparable”, *Les Fleurs du Mal* (1857), in *Oeuvres Complètes* (Paris: Robert Laffont, 1980); “Can we stifle the old, the lingering Remorse, / That lives, quivers and writhes, / And feeds on us like the worm on the dead, / Like the grub on the oak?” in *The Flowers of Evil* (trans. William Aggeler, Fresno, CA: Academy of Library Guild, 1954).

case of a dog lay loll on bladderwrack. Before him the gunwale of a boat, sunk in sand. *Un coche ensablé* Louis Veuillot called Gautier's prose" (*U* 3.286-88). Beside the word "coche," which might metaphorically represent yet another instance of an animal buried in the etymological sands of the beach, since it derives from the same root as "cockle," recurrent throughout the episode, the word "gunwale" warrants special attention. It is at the centre of a number of metaphorical ramifications which lead one to think that Joyce in "Proteus" does not limit himself to pointing to the results of the process known as folk etymology, but shows it in action.

The first occurrence of the word "whale" could be seen as a giveaway, since it is related to the motif of metempsychosis, which functions as a sort of general metaphor for the process of linguistic change throughout *Ulysses*¹⁹. Stephen mentally quotes ("Ay, very like a whale" [*U* 3.144]²⁰) from the passage in *Hamlet* in which Polonius, believing Hamlet to be sliding into folly, does not contradict him when he claims to be successively seeing the shapes of a camel, a weasel and a whale in a cloud. The motif of metempsychosis comes back towards the end of the chapter, in a paragraph in which the putative etymological link between "whale" and "gunwale" is made much more obvious:

Bag of corpsegeas sopping in foul brine. A quiver of minnows, fat of a spongy titbit, flash through the slits of his buttoned trouserfly. 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. Hauled stark over the gunwale he breathes upward the stench of his green grave, his leprous nosehole snoring to the sun (*U* 3.476-81).

¹⁹ It could be argued that the variation that the word "metempsychosis" later undergoes in *Ulysses* – "met him pike hoses" – illustrates the process of linguistic change not just metaphorically, but performatively. And that it is, moreover, not just a mere illustration of a linguistic process, but a wonderful example of a linguistic *mise-en-abyme*. Molly, in "Calypso", apparently pronounces the first syllables of the word, before stopping to look for it in her book, although this has to be inferred by the reader. Bloom, who obviously hasn't the faintest idea of the word she has in mind, asks: "Met him what?" (*U* 4.336). Later, in "Lestrygonians", Bloom, after wondering for an instant about the etymology of "parallax" ("Par it's Greek: parallel, parallax" [*U* 8.111-12]), thinks: "Met him pike hoses she called it till I told her about the transmigration" (*U* 8.112-13). This means that Molly mispronounced the word the first time, although we will never know the exact way in which she did so, and that Bloom, haunted as he is by the thought of her pending adultery with Boylan, later reinterprets her mangled pronunciation as "met him pike hoses", with its burden of sexual innuendo.

²⁰ See *Hamlet*, 269.

Beside the fact that the body of the drowned man is hauled up over the gunwale like a cetacean, the last sentence cannot fail to remind the reader of Stephen's earlier vision of whales stranded on the beach, spouting, hobbling, and soon cut up by hungry Dubliners for their meat. A few lines earlier, the body of the drowned man had been indirectly compared to that of Alonso in *The Tempest* through the quotation of a snatch from Ariel's song: "Five fathoms out there. Full fathom five thy father lies" (*U* 3.470). Like Alonso's body, which, under the magical influence of the sea, suffers a mysterious "sea-change / Into something rich and strange",²¹ his eyes turning into pearls and his bones into coral, the word "gunwale", through the effect of time and of lexical association, might become the object of an unexpected transformation.

However, the last sentence of the paragraph quoted above also echoes, less obtrusively perhaps, another of Stephen's hallucinations, one that was mentioned at the beginning of this essay, namely, that of May Dedalus's sudden appearance in front of her son in "Circe". The lexical parallels between the two passages are obvious: Stephen's mother "rises *stark through the floor in leper grey*" and her face is "*worn and noseless, green with grave mould*" (*U* 15.4157-59). Stephen Whittaker has demonstrated how the whole scene, which climaxes in May Dedalus's turning into a crab and planting its claws into her remorseful son's heart, owes a lot to the information provided by Skeat under the word "cancer" in the first three editions of his dictionary.²²

Sandymount Strand swarms with a host of metaphorical underground animals concealed in its etymological sands, "coloured signs" which are there to be deciphered by the reader.²³ It is perhaps to this particular facet of the episode which, much later in the book, the narrator of "Eumaeus" refers when he says:

Over his untastable apology for a cup of coffee, listening to this synopsis of things in general, Stephen stared at nothing in particular. He could hear, of course, all kinds of words changing colour like those crabs about Ringsend in the morning, burrowing quickly into all colours of different sorts of the same sand where they had a home somewhere beneath or seemed to (*U* 16.1141-46).

²¹ William Shakespeare, *The Tempest* (1611), ed. Stephen Orgel (Oxford: Oxford University Press, 2008), 123.

²² Stephen Whittaker, "Joyce and Skeat", 183-185.

²³ "Colour" and "conceal", as Skeat informs us, derive from the same root (WS 122).

As this passage suggests, the treatment of etymology in “Proteus,” however subtle or learned it might seem, is first and foremost highly playful and poetical. However, its great originality lies precisely, and paradoxically perhaps, in its scientific nature: Joyce does not simply resort to puns and metaphors as a way of making up for science’s deficiency in tracing language to its origin, but to reveal on the contrary the extent to which the evolution of language depends, even thrives, on the same mechanisms as poetry does, namely, phonetic resemblance and unexpected metaphoric connections. In doing so, Joyce proves himself to be the heir of then numerous nineteenth-century philologists who, like Walter Skeat, had striven to give philology a stronger scientific basis.²⁴ He also proves himself to be the proper and deserving heir of his favourite nineteenth-century writer, Gustave Flaubert, who, in a letter to Louise Colet in 1852, had written: “Plus il ira, plus l’art sera scientifique, de même que la science deviendra artistique. Tous deux se rejoindront au sommet après s’être séparés à la base.”²⁵

²⁴ The irony, of course, is that Skeat’s efforts were directed towards precisely the kind of use of etymology conceived by Stephen in *Stephen Hero*, i.e., a more proper, because etymology-grounded, handling of words. In the first lines of his preface to the first edition, Skeat writes: “It [the dictionary] is rather intended as a guide to future writers, shewing them in some cases what ought certainly to be accepted, and in other cases, it may be, what to avoid” (WS, v). As with many other writers, Joyce took Skeat’s guidelines to lengths the latter would simply never have envisaged.

²⁵ “Art will become increasingly scientific with time, just as science will become increasingly artistic. Both will meet at the top after having separated at the base” (my translation); letter from Gustave Flaubert to Louise Colet, 24 April 1852; in Gustave Flaubert, *Correspondance II* (Paris: Gallimard, Bibliothèque de la Pléiade, 1980), 76.

Works cited

- Attridge, Derek. *Peculiar Language*, 2nd edition. London: Routledge, 2004.
- Barthes, Roland. "From Work to Text." In *Image-Music-Text*, selected and translated by Stephen Heath, 155-64. London: Fontana, 1977.
- Baudelaire, Charles. *Les Fleurs du Mal* (1857). In *Œuvres Complètes*. Paris: Robert Laffont, 1980.
- . *The Flowers of Evil*, translated by William Aggeler. Fresno, CA: Academy of Library Guild, 1954.
- Flaubert, Gustave. *Correspondance II*. Paris: Gallimard, Bibliothèque de la Pléiade, 1980.
- Garnier, Marie-Dominique. "'Old Mole': la littérature dans la peau, ou le grain de beauté, de Shakespeare à Joyce." In *La surface*, edited by Mathilde La Cassagnère and Marie-Odile Salati, 61-72. Chambéry: Université de Savoie, Laboratoire Langages, littératures, sociétés, 2005.
- Gifford, Don, and Robert J. Seidman. *'Ulysses' Annotated: Notes for James Joyce's 'Ulysses'*, rev. and exp. ed. Berkeley: University of California Press, 1988.
- Hart, Clive. "Wandering Rocks." In *James Joyce's Ulysses. Critical Essays*, edited by Clive Hart and David Hayman, 181-216. Berkeley: University of California Press, 1974.
- Joyce, James. *Ulysses* (1922). Edited by Hans Walter Gabler. New York: Vintage, 1984. (U)
- . *Stephen Hero*. Edited by John J. Slocum, Herbert Cahoon, and Theodore Spencer. New York: New Directions, 1963. (SH)
- Loizeaux, Elizabeth Bergmann. *Yeats and the Visual Arts*. Syracuse: Syracuse University Press, 2003.
- Rigolot, François. "D'Isidore à Platon: Rabelais et la *figura etymologica*." *Lexique*, n° 14, 1998: 187-99.
- Senn, Fritz. [Letter to the Editor] (on Skeat). *James Joyce Quarterly*, vol. 24, n° 14 (Summer 1987): 495.
- . "Protean Inglossabilities: 'To No End Gathered'." In *Inductive Scrutinies: Focus on Joyce*, edited by Christine O'Neill. Dublin: The Lilliput Press, 1995: 133-55.
- Shakespeare, William. *Hamlet* (1603). Edited by G. R. Hibbard. Oxford: Oxford University Press, 1987.
- . *The Tempest* (1611). Edited by Stephen Orgel. Oxford: Oxford University Press, 2008.
- Skeat, Walter W. *An Etymological Dictionary of the English Language*, 1st edition. Oxford: Clarendon Press, 1882. (WS)
- Whittaker, Stephen. "Joyce and Skeat." *James Joyce Quarterly*, vol. 24, n° 2 (Winter 1987): 177-92.

*“I’VE GOT THE STEPHEN DEDALUS BLUES”:
JOYCEAN ALLUSIONS, QUOTES AND CHARACTERS
IN DON DELILLO’S AMERICANA*

DeLillo’s connection to Joyce is especially evident in his first novel *Americana* (1971). Critics mention Joyce as a “guiding spirit”¹, a ‘high’ influence on the protagonist-narrator David Bell, opposed to the ‘low’ elements of media and advertising culture that appear in his narration. Yet, an exhaustive study of the Joycean references in *Americana* has never been carried out, and I intend to demonstrate that this connection epitomizes the transition from modernism to postmodernism, so much so that *Americana* can be seen as a postmodern rewriting of Joyce’s work.

Of course, we do not have any evidence of something similar to the “Linati schema” used by DeLillo to write his novel out of his predecessor’s work. As a keen reader of Joyce, however, he suggests analogies, quoting with subtle irony and a certain ‘respectful irreverence’ that the Irish author himself would perhaps have appreciated.

DeLillo chose a *Kunstlerroman* for his literary debut as a way of stating both his goals and literary influences. Although setting and characters belong entirely to 1960s America, he undoubtedly kept in mind Joyce’s *A Portrait of the Artist as a Young Man* (1916). Joyce himself appears in Bell’s dreams, sitting in the protagonist’s living room together with Antonioni and Beckett during the night when he decides to start filming his autobiographical movie. DeLillo sets an overt connection between his protagonist and Stephen Dedalus when he makes him say, in his college memories: “I wanted to be known as Kinch. This is Stephen Dedalus’s nickname in *Ulysses*, which I was reading at the time.”²

¹ P. Boxall, *Don DeLillo: The Possibility of Fiction*, London, Routledge, 2006, p. 33.

² D. DeLillo, *Americana* [1971] London, Penguin, 2006, p.143. All the quotations are taken from this edition and shall hereon be indicated only by the page number in parenthesis.

Americana is a particularly atypical sample of *Kunstlerroman*. It is also probably the first to have a film director and not a writer as its hero, and thus to deal with images as well as words. Moreover, the fact that the only narrator is the aged, disillusioned protagonist completes the transition from the omniscient, unbiased narrator of nineteenth-century novels to the schizoid ego of postmodern literature, with the *Portrait's* subjective third-person focalization as a sort of 'middle step'.

Unlike the *Portrait's* narration, Bell's long excursus into his youth has an episodic character. The events do not follow a chronological order, but seem to be arranged according to a cinematic technique of flashbacks and anticipations, which allow the reader to understand the real motives of David's journey.

Americana is not an autobiographical novel³. DeLillo chose to represent his archetypal American artist with the features of Western cultural success, creating a character whose main peculiarity is his powerful outward appearance. Coming from a line of English-speaking writers, DeLillo knows that Joyce's adolescence in Dublin can rightly become the intertextual basis for the portrayal of any young artist as it is part of his literary heritage. In a postmodern perspective, however, individual conscience does not really exist on its own, being but "a conglomerate of effects (sensation, memory, fugue states, etc.) produced by new machinic assemblages specific to a modern urban/industrial milieu."⁴ While Stephen's mind is a Bergsonian *durée*, a continuous flow of memories constituting raw material for the author's more or less coherent process of organization, Bell's narration deals with entropy, indeterminacy and chaos.

The environments that produced Stephen Dedalus and David Bell are extremely different. Nevertheless, both Joyce's Dublin and Bell's dull neighborhood outside New York can be said to symbolize a whole nation in a particular era. Both the *Portrait* and *Americana* represent a young artist who tries to free himself from his roots, or at least to become an artist in the way his background allows him to: "This race and this country and this life produced me [...]. I shall express myself as I am"⁵.

³ "No one character in any of his [...] novels can confidently be said to speak for him. He is in all of them and none of them." (D. Aaron, "How to Read Don DeLillo", in Frank Lentricchia, ed., *Introducing Don DeLillo*, Durham, Duke University Press, 1991, p. 67).

⁴ J. Johnston, *Information Multiplicity*, Baltimore, John Hopkins University Press, 1998, p.34.

⁵ J. Joyce, *A Portrait of the Artist as a Young Man* [1916], New York, Oxford University Press, 2000, p. 170.

Stephen's and David's families stand as symbols of their birthplaces and times. Simon Dedalus was an Irish patriot, disillusioned by Parnell's failure. The moments he spends with his son, like the trip to Cork, are used to show Stephen how his own country can offer him only hollow memories of the past. Clinton Bell, on the other hand, is the personification of economic wealth – the true religion of 1950s America – belonging to a dynasty of advertising men⁶ which started in “the good old days” when “you could afford to be innocent” (197). The role of David's father is to provide the narrator with all the media images that form one side of his conscience, while he owes his mother his bent for ‘high’ culture⁷. She also upsets her family with her mental illness and the fatal cancer in her uterus⁸, which makes David constantly think about his own origins, starting from the biological ones. As a child, he was shocked by the fact that his mother's gynecologist had access to her most private parts. As an adolescent, her disease made him form “mental pictures of a growth inside [his] mother's womb” (169). Even the climactic episode of the flashback centers on David's relationship with his mother. Immediately after the party representing David's entrance into adulthood, once the guests have left the Bells' house, he sees his mother near the refrigerator, wearing only one shoe and spitting on some ice cubes before putting them back into the freezer. Later on, when he goes back to the kitchen and finds his mother in the pantry, he experiences an illumination that seems close to a Joycean ‘epiphany’. As she stands before him with “something splintered and bright [...] that might have been left by the spiral passage of [his] own body” inside her (perhaps alluding to a new birth), he feels “close to some overwhelming moment”:

It was going to happen. Whatever would happen. *The cage would open, the mad bird soar*, and I would cry in epic joy and pain at the freeing of a single moment, the beginning of time. Then I heard my father's bare feet on the stairs. That was all. (196-97, my italics)

Stephen's epiphany sprang out of a girl seen on the seashore, earthly and heavenly at the same time, whose bosom is “*as a bird's soft and slight*,

⁶ Perhaps in contrast with the always struggling Joycean advertising man, Leopold Bloom.

⁷ M. Osteen, *American Magic and Dread*, Philadelphia, University of Pennsylvania Press, 2000, p.20.

⁸ Cancer killed Dedalus's mother too.

slight and soft as the breast of some darkplumaged dove”⁹. David’s bird is, on the contrary, a “mad bird”, symbolizing a previously withheld incestuous attraction. His father’s appearance ends the passage in frustrated self-censorship. This interruption would stay in David’s subconscious, as he will admit later that his father’s death would bring some relief, because he still remembers “the sound of his bare feet on the stairs” (285).

The incident leaves a mark on David, as it is evident in the narration of the Christmas party with which the novel opens. Twenty-eight year old David, showing an attitude of disdain towards the guests, repeats his mother’s gesture of spitting on the ice cubes. Moreover, his lover and muse Sullivan, a woman he often regards as a surrogate mother, at a certain point of the party stands on one foot, leaving an empty shoe on the floor, and reminding David of the aforementioned incident. This is also the time when he expresses the decision to start his journey: his attempt to reconcile himself with his mother-country (instead of a father-land), is set off by the remembrance of that epiphanic moment. In David’s mind, the idea of America that lies beyond its present decay is equal to the one of his childhood, lasting remote over time before his mother’s death. Boxall goes as far as making Sullivan’s shoe the postmodern version of Proust’s *madeleine*: “[i]f [...] *À la recherche* grows out of a tea cup, then *Americana* grows out of the empty space of that cryptic shoe”¹⁰. The relationship with Sullivan is itself part of David’s pursuit, an occasion for a deeper insight of both the wombs that generated him (the national and the personal one).

David shares with Stephen a certain sense of guilt deriving from the loss of his mother. Dedalus does not go as far as to have incestuous thoughts about his mother; nevertheless, with his refusal to attend the Easter mass, Mrs. Dedalus becomes identified, in his mind, with both Catholicism and Ireland (the mother-land). Stephen has to abandon his family, country and religion in order to pursue his vocation. His mother’s death is the main reason why he goes back to Ireland, where Buck Mulligan blames him for even refusing to pray at her deathbed. His intellect tries to drown his sense of guilt in literary quotations (the references to “Agenbite of Inwit” or to Lady Macbeth), but his mother’s ghost constantly haunts him, symbolizing the country he will never be able to leave behind. With an idealistic urge, he tries to come to terms with his ‘personal’ and ‘national’ wombs through

⁹ J. Joyce, *A Portrait...*, cit. p.144 (my italics).

¹⁰ P. Boxall, *op.cit.*, p. 32.

the creation of a book, which was still possible for the modernist artist. The postmodern artist, however, can no longer find such a shelter. Two scenes in *Ulysses* and *Americana*, where Stephen and David confront the death of their mothers, exemplify the difference. For Stephen it is another chance to re-think his apostate condition in a doubt about the afterlife:

A cloud began to cover the sun slowly, shadowing the bay in deeper green. It lay behind him, a bowl of bitter waters. Fergus' song: I sang it above in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery. Where now?¹¹

Bell, on the contrary, gets nothing but the confirmation of ineluctable human mortality, and the realization of the fictitious nature of the wombs that generated him:

Beneath the blanket her body was little more than ash, crumbs of bone; her hands were dry kindling. Death became her well, so horribly well, and when I heard the bells of an ice-cream truck I had almost laughed. American sky-chariot come to take mother to the mansion with the familiar orange-roof and the twenty-eight flavors. I had almost, but not quite, laughed; and then the chill had entered and she died. (97)

As a modernist artist, Joyce tries to investigate and express the ultimate mysteries of life, literary references still being a suitable instrument. DeLillo, on the other hand, can only make a bitter remark about its ultimate senselessness, exacerbated by the ubiquitous presence of consumerism.

In college, David Bell wanted to be known as "Kinch", the nickname chosen by Buck Mulligan to mock Stephen Dedalus, because he likes the "knife-blade" quality of the word which mirrors the way he regards his mind: a cutting instrument to penetrate reality. He associated with a boy named Leonard Zajac, whose nickname, "The Young Man Carbuncular", is taken from Eliot's *The Waste Land* (1922). The two nicknames place the boys under the aegis of two great modernist writers. For a short time, David feels inclined towards Leonard's way of life, a life devoted to books and loneliness,

¹¹ J. Joyce, *Ulysses*, Oxford, Oxford University Press, 1993, p. 9.

but it does not take him very long to connect Leonard's vocation with his "chronic boils and obesity", that practically forced him to "make the library [his] *womb-home* and *chapel*" (143, my italics). Reaffirming the superiority of images over words, David uses his good looks to betray his friendship. He seduces the girl Leonard is in love with, and does it by appealing to the power of cinematic image: as he knocks at her door, he 'summons' Burt Lancaster in *From Here to Eternity*. That image is connected to the night when David, at sixteen, discovered the power of cinema, recognizing that Burt "transcended plot, action, characterization" and became "inseparable from the noisy destinies of 1941" (135). "This was religion", he says: in postwar America, an actor was really capable of catalyzing dreams¹². As Baudrillard underlines, the cult of movie stars represents the immediate personification and subsequent mythic transfiguration of the American dream, for its quality of "visibilité immédiate, transcription immédiate, collage matériel, précipitation du désir. Des fétiches, des objets-fétiches, qui n'ont rien à voir avec l'imaginaire, mais avec *la fiction matérielle de l'image* »¹³. That is why David considers the seduction of that girl as the moment when "[his] career as an intellectual was over" (144). Although Joyce was actually attracted by the possibilities offered by cinema, David clearly regards him as belonging to a purely literary world, which he feels is in opposition to his own cinematic one.

When David starts to see another schoolfellow, Ken Wild, their friendship is surprisingly based on literature, like the previous one he had rejected. Still some differences are evident, since they only use "the gleeful God-baiting of Buck Mulligan" as "text" as they "commit the usual collegiate blasphemy" (145). It is a game, a tribute to an earlier rebel who survived through the years to become a "sacred scroll". When they regret not having had poverty and obscurantism to trouble their childhoods¹⁴, they may not be lying. Indeed, they both write poetry, and a troubled life is their idea of a poet's life.

Bell seems to love literature precisely for its belonging to a past that cannot be brought back. Poets seem to him the more valuable, the more distant they are from his life: "we loved them because their lines meant less

¹² According to twenty-eight year old David, Burt Lancaster and Kirk Douglas are "the American Pyramids" (12).

¹³ J. Baudrillard, *Amérique* [1986], Paris, Descartes, 2000, pp. 131-32.

¹⁴ "...we regretted that there had been no gray Jesuits to darken our childhoods and none now to swoop down on us with deathmask and *Summa*."

to us than the dark side of the moon” (173). It is important to note how David’s idea of Dedalus almost always comes from “Telemachus”. Perhaps David’s interest for *Ulysses* depends on the desecrating presence of Mulligan, thus confirming his inclination to parody. Nevertheless, the failure of the artist suits *Americana* better than his beginning. They worship a famous failure, knowing that they are equally doomed. But Bell does not seem upset by his inability to write: “After all,” he thinks “I had my camera” (145).

Cinema starts to shape his perceptions of reality to the point that, while narrating his life, he remarks that “it was all there but the soundtrack” (36). The cinematographic interpretation of his life precludes his actual staging of his life. This self-dramatization, however, does not take place with a stereotyped stage technique, but follows the principles of alternative cinema, which he studied in college. Cinema is itself ambivalent in *Americana*. It is both the reassuring, patriotic art of classical Hollywood – the ‘religious’ aspect of it – and a means of intellectual experimentation through the power of images. David has been living this dichotomy – which America itself can be said to experience¹⁵ – since his college years.

Several years later, David tries to escape his incumbent role of ‘true son of the dream’, trying at the same time to give a definite shape and meaning to the fragments that compose his story. Unlike Eliot at the end of *The Waste Land*, Bell cannot be pleased with the fragments he has been able to save from the decline of Western civilization: a movie to be left forever unfinished and a memoir that will compensate for it. Together, these two things stand as *almost* complete proof of his existence as an independent being. It is even possible to venture a comparison between Bell after *Americana* and Dedalus after the *Portrait*. Stephen moves to the cultural city *par excellence* of his age, but he will subsequently go back to his previous life, defeated. Bell’s departure is set out in two parts: the ‘mystical’ journey through the Midwest at twenty-eight and his much later exile in Africa. The reader is not given much information about what Bell *does* after his first escape from New York, but the fact that, on his flight back home, someone asks him for his autograph makes it easy to presume that he temporarily returns to his life of superficial success – just as Stephen returns to Ireland – before moving to Africa and writing his memoir. Whereas Dedalus welcomes life as he goes

¹⁵ There were at least two 1960s in cinema: that of “middle-aged, middle-class mainstream” which was “the second of the two 1950s”, and that of *The Graduate* or *Easy Rider*, which addressed a younger audience and challenged the mainstream image of America (cfr. J. Belton, *American Cinema/ American Culture*, New York/London, McGraw-Hill, 1994, pp. 294-295).

“to encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race”¹⁶, Bell knows he cannot do the same thing. He knows that “all the impulses of all the media were fed into the circuitry of [his] dreams” and that he is, therefore, only an echo, “an image made in the image and the likeness of images” (130).

Dedalus speaks from an age in which one was still able to believe in the capacity of art to recompose human conscience. He says that his artistic impulse comes directly from experience, not mentioning the fact that, during the book, he has acted – and written – very little. The past is re-utilized, not left behind: in the quote from the *Portrait*, the image of the craftsman comes from mythology and has survived the centuries. Yet, the conscience Stephen intends to give his “race” is new and old at the same time. Art is still a process of voluntary creation of a fully aware artist. DeLillo does not talk about experience: Bell’s existence is “almost totally symbolic” like that of his contemporaries. Its symbolic value does not take the form of a ‘prophecy’¹⁷ of an inescapable destiny; it seems to come as a side effect of being born and having grown up in the only country in the world that defines itself by using the word “dream”. He has been brought up in this dream when it was at its peak, and has to deal with all the advertising and the propaganda world that has gradually become, for him, the only source of symbols. David says that he believed, as a child, in “all those things which all people are *said to want*, materials and objects and the shadows they cast” (130, my italics). Bell does not know which dreams and passions are actually his own, and what has been instead “fed” into the circuitry of his dreams. He has no definite artistic project, but the confused necessity to find something to “match the shadows of [his] image and [his] self” (341). This is to be found in the West, as everything that is pure and uncorrupted in America has always been represented as close to the Frontier.

Bell tries to create simulacra that, having a tangible existence, can survive their author. He wants to do with his life the same thing he had noticed he was able to do with a hawk he filmed in the desert when he was a student: he “plucked it out of time and space and placed it in the new era, free of history and death”(33). In order to do so, he has to settle his inner contrast between the part that was born with cinematographic and commercial images and the part that tries to elevate itself, also trying to redeem his own generation. Does he succeed? His final exile presents him “falling silently

¹⁶ J. Joyce, *A Portrait...*, cit., p. 213.

¹⁷ *Ibid.*, p.142: “...his strange name seemed to him a prophecy”.

through [himself]" (345), in tactile contact with his manuscript and film, the only tangible proof of his existence. In trying to cope with the chaos that, he says, has characterized "our lives", he has achieved some results, but not the ones he had hoped for: he has ended in "silence and darkness". David regrets having to leave some details out of his work "in the name of memory". These details had not been mentioned elsewhere in the novel and do not appear to be important ("...the scar on my right index finger, the white medicine I took as a child, the ether visions of my tonsillectomy", 345). Yet, they somehow sound special to David, who wants to include them. It is rather different from the careful selection Joyce makes in creating Stephen's life by choosing only five symbolic moments. Bell accumulates a chaos of memories and images, but his work cannot discharge his artistic duties. The encyclopedic equation of art to life proves itself useless.

Bell confesses, "I have not been cunning enough" in a clear echo of Stephen's "silence, exile and cunning", which DeLillo knows well. Indeed, when asked by Tom LeClair about the shortage of biographic information about him, he replied "Silence, exile, cunning, and so on"¹⁸. The end of *Americana* features exile and silence, but cunning is for David out of reach: "no amount of self-serving research" can persuade him "that cunning does not grow its sharpest claws at the very extremes of consciousness" (346), the forbidden areas he has not dared to enter. What Stephen had recognized as an arm that could help him in detaching himself from the crowd of non-artistic people is now used by David to describe the "middle path" he has taken in his artistic creation.

Threatened by all-engaging entities (the mass media), the postmodern artist is aware he cannot resist. David's split self, between 'high' and 'low' culture, makes his language ambiguous, full of irony and paradox. Quoting is still a means of salvation, but it is only a partial solution. After trying to penetrate the deeper meaning of reality once again, he realizes that the only escape is exile, if not the acceptance of the *status quo*. This is the end of literature as a way of penetrating reality in its essence. At the same time, it is the beginning of another kind of tale, the one that deals with the impossibility of telling.

In the novel, Warren 'Beastly' Beasley is a disc-jockey and a friend of David's, who never appears in person but only as a voice, broadcasting on the radio or speaking on the phone. Beasley's show, with no guests, and news

¹⁸ T. LeClair, "An Interview with Don DeLillo", *Contemporary Literature* 23 (1982): 19-31.

bulletins of his own making, is an outright expression of his personality, directly addressing his audience (“all the caffeine dregs of a century of national insomnia”, 94) and attacking the media establishment. His speeches do not add anything to the actual plot; yet they contain, hidden under considerable nonsense and irony, a certain amount of information that is fundamental to understand their meaning – and their Joycean connection as well, as he acts like DeLillo’s Leopold Bloom.

Beasley mentions Joyce as “an Irish Arab” living in his mind, who is “Jesuit-educated and wears the very best that dogma can buy” (368). He is educated, yet he likes to express himself in gross language, hiding his literary quotations behind vulgarity, an exaggerated replica of the operation that postmodernism performs with ‘high’ and ‘low’ culture.

Beasley addresses the American man, “unmasked and emasculated” (232) in the night, having lost the protection that society usually provides him with and his leading sexual role, looking for shelter in pornography and perversion. Beasley himself is another victim of the ‘social emasculation’ he talks about. He has been married five times and sees each wife as a menace to his emotional well-being. Referring to the woman he is about to marry, he states that he wants to take her to Dublin for their honeymoon in order to pretend she is Molly Bloom who, he says, is the only woman he has really wanted to have sex with (95). He depicts himself as “Mollycuddling [his] bloomless wife”, with a play on the word “bloom” that is also found in *Ulysses*. Beasley talks about a man in a mackintosh following him – something that also happens to Bloom – and alludes to Bloom’s work as an advertising man, and to his fervid sexual imagination:

You’ve placed an ad in the *L.A. Free Press*. Studs, butches and house-broken pets interested in self-stimulation. Adding no freaks please in small type. Using a box number corresponding to the day, month and year of your first holy communion. (232)

DeLillo seems to have taken inspiration for his disc-jockey from the brothel fantasy scenes, like when Bella Cohen transforms herself into a man to whom Bloom yields saying “[e]xuberant female. Enormously I desiderate your domination. I am exhausted, abandoned, no more young.”¹⁹

¹⁹ J. Joyce, *Ulysses*, cit., p. 496

Much like Bloom speaking about his “New Bloomusalem”²⁰, Beasley is a prophet just because he says so. He re-elaborates a culture that would otherwise be dead, and presents it to the audience in a comprehensible way, satisfying its generic need for ‘something new’. The distortion of quotes from previous texts is not enough to reach a deep meaning; yet, some serious meaning lies behind irony. When, for example, he quotes *The Waste Land*’s Tiresias by saying “I, Beastly, have foresuffered it almost all” (232), DeLillo is not just playing with the juxtaposition of cultural levels, but also giving a fundamental key to understand the character and his role in the novel. Beasley is not a savior, being even a part of the violence he witnesses. His power and sight are limited (he says he foresuffered *almost* all) and he cannot resist decadence, watching it with the ambiguous curiosity of a post-modern intellectual. In re-using the prophet’s character, DeLillo overcomes Eliot as well, going directly back to Sophocles: the reference appears when he talks about “the national incest” between America (“mamaland”) and the American man, her pervertedly devoted son. Covertly but constantly, this is the same theme which rules David Bell’s artistic pursuit as well.

Beasley seems to know David even better than David knows himself. He has a curious way of following him in his journey. David listens to him for the first time after meeting the actors he will employ for his movie; unable to sleep, he turns on the radio to find himself listening to “the whole nightworld scratching out there” (231), a confused mixture of voices broadcasting from different places. Like Dedalus in “Proteus”, he can be contemporaneously in various places and times, but feels also lost. Then “a familiar voice” comes, Beasley’s voice guiding him out of chaos.

In most of *Ulysses*, Bloom and Dedalus are two separate entities and represent the two poles of the Joycean universe. The former in search of a son, the latter fatherless, Stephen’s supercilious intellectualism and Bloom’s positive rationality remain incompatible as the two men meet and then salute each other. Yet they represent, in a way, their author. The identification is easier with Stephen, but also Bloom, along with other models, can be considered an *alter ego* of Joyce himself²¹, since he is directly linked to Joyce’s upcoming maturity and feelings of eradication. The similarities between Stephen and Bloom are underlined by Joyce in the “Ithaca” episode (“Both

²⁰ *Ibid.*, p. 457.

²¹ John McCourt, in *The Years of Bloom* (Dublin, Lilliput, 2001) draws on works like *Giacomo Joyce* to formulate this hypothesis.

were sensitive to... Both preferred... Both indurated... Both admitted..."²²). They had to meet, in order to bring together Joyce's picture of mankind. In *Americana*, the new Dedalus and the new Bloom do not actually meet. Yet, their telephone conversation towards the end of the novel, when David is about to stop his journey, shares some features with the Eccles Street one. He has just listened to Beasley's show for the second time in the novel, and reaffirms how important it is for him to hear "a familiar voice". Beasley replies that he himself listens to his own show, with some narcissistic pleasure, since he has started recording it. David is upset by this revelation, a proof of his assumption that "[w]e're all on tape" (371). He had used this particular expression before. In New York, he thought that "all of us at the network existed only on videotape" and that their actions and words had been frozen "to await broadcast and rebroadcast when the proper time-slots became available."²³ In the age of obsessive, potentially infinite repetition of images, very little seems to stay real. The unpredictability of live transmission creates, from David's point of view, something closer to real life. The fact that even Beasley is now "on tape" means to David that a postmodern, pre-ordered version of life is inescapable.

Beasley tells David that he often has "the tapeworm dream". This is the same dream of a tapeworm growing inside him and devouring him that David reports having heard from Beasley (288). He seems to be quite obsessed with tapeworms. He calls his listeners "endoparasites" (367), and urges them to "pray that we stop repeating our lives into the sucking tapeworm" (234). The tapeworm represents "a culture that has absorbed entirely the history that has gone into its making, and become so fully itself that no time and no place can resist its centripetal pull."²³ Beasley is the personification of resistance against an America that swallows up time and history in the reproduction of an eternal present. With his 'lucid insanity', he tries to smuggle elements of high culture into this scenario. David's attempt to elevate his generation by representing a cinematic version of his cinematic life originates from this pursuit. Both of them will end in failure and standardization.

David's dream of composing a "whole picture" ends up in a post-verbal, post-filmic dimension²⁴. With no truth he can tell the world, his inner

²² J. Joyce, *Ulysses*, cit., p. 619.

²³ P. Boxall, *op. cit.*, p.23.

²⁴ Cfr. P.Mansutti, "Using the Whole Picture": Il doppio sogno cinematografico di *Americana*", *Nuova Corrente* 52 (July-December 2005): 250.

growth starts and ends in his useless memoir. Beasley explains this process when he says: “I’ve got the Stephen Dedalus’ blues and it’s a long way to Leopoldville” (234). It has been noted that this sentence seems to predict David’s African exile²⁵, but it is also the same path that leads a Stephen Dedalus to become a Leopold Bloom. His maturity corresponds to the then-remote end of the twentieth century, when “the first lamp to be lit will belong to that man who leaps from a cliff” and “soars to the tropics of the sun”²⁶ and David will come to a serene, yet resigned, acceptance of the postmodern condition, “wearing white flannel trousers” (348). The first image refers to Stephen Dedalus, always associated with Icarus; the second to Eliot’s J. Alfred Prufrock, a less heroic character, unable to face existential issues: this is David’s ultimate destiny. In his movie, he has already expressed this desire, and fear, at the same time:

“Is there anything else you’d like to tell the camera?”

“Simply hello. Hello to myself in the remote future, watching this in fear and darkness. Hello to that America, whatever it may be doing or undoing. *I hope you’ve finally become part of your time, David. You were always a bit behind, held back by obsolete sensibilities.*”

“Do you have any particular ambition in life?”

“To get out of it alive.” (286, my italics)

²⁵ F. Happe, *Don DeLillo*, Paris, Belin, 2000, p. 22, “...la paronomase suggère en inscrivant les signes joyciens dans une géographie africaine”.

²⁶ The verb “to soar” has already been used by DeLillo in describing David’s incestuous desires.

Works Cited

- J. Baudrillard, *Amérique* [1986], Paris, Descartes, 2000.
- J. Belton, *American Cinema/ American Culture*, New York/London, McGraw-Hill, 1994.
- P. Boxall, *Don DeLillo: The Possibility of Fiction*, London, Routledge, 2006.
- D. DeLillo, *Americana* [1971] London, Penguin, 2006.
- F. Happe, *Don DeLillo*, Paris, Belin, 2000.
- J. Joyce, *A Portrait of the Artist as a Young Man* [1916], Oxford, Oxford University Press, 2000.
- J. Joyce, *Ulysses* [1922], Oxford, Oxford University Press, 1993.
- J. Johnston, *Information Multiplicity*, Baltimore, John Hopkins University Press, 1998.
- T. LeClair, "An Interview with Don DeLillo", *Contemporary Literature* 23 (1982).
- F. Lentricchia, ed., *Introducing Don DeLillo*, Durham, Duke University Press, 1991.
- J. McCourt, *The Years of Bloom*, Dublin, Lilliput, 2001.
- P. Mansutti, "'Using the Whole Picture': Il doppio sogno cinematografico di *Americana*", *Nuova Corrente* 52 (July-December 2005).
- M. Osteen, *American Magic and Dread*, Philadelphia, University of Pennsylvania Press, 2000.

STEPHEN'S OVIDIAN ECHOES IN ULYSSES

In his portrait of Stephen in both *Ulysses* and *A Portrait of the Artist*, Joyce presents a young man who has some biographical connections with his own young life and makes it easy to conflate the two. However, his authority as narrator/protagonist is deliberately qualified by Joyce who is careful to omit personal traits which would have made Stephen more likeable. I will look at how Joyce achieves this balance between Stephen's importance as protagonist and the lack of empathy which readers feel with this 'priggish, mawkish and altogether objectionable young man' (Budgen 1934, 60). I will argue that this is a deliberate technique designed to encourage the reader to weigh Stephen's words more carefully, that it is used elsewhere in *Ulysses* and that it identifies Ovid as a leading classical source for Joyce. To illustrate Ovid's importance to *Ulysses* I will then focus on further Ovidian echoes in 'Nestor' and 'Proteus'.

The most important 'flaw' in the presentation of Stephen is the lack of evidence that his love of art has produced anything worthwhile. Genuine evidence of Stephen's talent would have allowed readers to empathise with his passionate ideals and his outsider status. Instead we must rely on the fear and begrudging respect which he receives from his put upon friends and family. His paltry output is limited to the villanelle to Emily in *A Portrait* and to the four line poem in *Ulysses* which Stephen himself derides. Both attempts highlight his youth rather than his artistic genius, while the composition of the villanelle effectively prevents Stephen from venturing out to meet Emma. In 1900 the young Joyce had by contrast been successful in having his review of Ibsen published and by 1904 a number of his poems had been published in the *Saturday Review* and his short stories had appeared in the *Irish Homestead*. Joyce could legitimately have presented his portrait in a more flattering light but chose instead to present Stephen without any evidence of his credibility as an artist.

Further undermining Dedalus, Joyce omitted any traces of a sense of humour in stark contrast with his younger self who 'much more than his reputation for being clever, his good humour and gaiety made him a favourite with his many sisters and relatives' (Stanislaus Joyce 1958, 76-77). He also omits any display of emotional engagement with friends and family which Stanislaus attributes to his brother, or which Joyce himself allowed Stephen to have in *Stephen Hero*. In *A Portrait* however, Stephen is too embroiled in his aesthetic theories to be capable of humour. Comedy is introduced into *Ulysses*, but even in a fiction in which, as Sebastian Knowles tells us, 'each episode is built upon a joke, an essential incongruity for us to find', Stephen gets the flattest jokes and the ones most appropriate for his situation and character (Knowles 2004, 4). For example, it is the offence to Stephen, rather than to his mother that Knowles says is the incongruity upon which 'Telemachus' is built. Most readers however, will side with Buck Mulligan in dismissing this attitude and so the laugh evoked by the incongruity is directed at Stephen. In 'Nestor' it is the clownish student's definition of Pyrrhus as 'a pier' which evokes laughter and derision among his classmates and Stephen's continuation of the allusion, by defining a pier as a disappointed bridge, is simply met with incomprehension. The laughter in 'Proteus' also falls flat when Stephen thinks:

Qui vous a mis dans cette fichue position?
C'est le pigeon, Joseph. (Joyce 2000, 51)

Evoking the miraculous conception, this joke attempts a slur on the idea of the Holy Spirit who has been changed into a common pigeon. In Catholic doctrine the only sin which cannot be forgiven is a sin against the Holy Spirit and so Stephen, like Lucifer, has fallen. Joyce's own efforts to finally leave the Catholic Church were noted by Stanislaus and bear a striking resemblance to Stephen's attempts in 'Proteus'. In a manuscript note to his *Dublin Diary* Stanislaus wrote that Jim 'is trying to commit the sin against the Holy Ghost for the purpose of getting outside the utmost rim of Catholicism' (Joyce 1962, 50). The jokes in *Ulysses*, especially those associated with Stephen, serve to confuse rather than to entertain, and to alienate and place this young artist outside the understanding of his pupils and beyond the forgiveness of the Catholic Church.

Although Joyce did neglect to show evidence of Stephen's talent and humour, he did not hide any of his own youthful errors, highlighted by Stanislaus Joyce who tells us that his brother initially:

fell in love, like all romantic poets, with vast conceptions, and had believed in the supreme importance of the world of ideas. His gods were Blake and Dante. But then the minute life of earth claimed him, and he seems to regard with a kind of compassion his youth deluded by ideals that exacted all his service... (S. Joyce 1958, 53)

Here it is clear that while the young Joyce recognised these romantic ideals as errors, his character Stephen is still 'in love ...with vast conceptions'. When critics such as William Noon and S.L.Goldberg examined some of these conceptions, they noted the ironic way in which Stephen's aesthetic ideas are treated by Joyce. In *Joyce and Aquinas*, William Noon tells us that Stephen's applied Aquinas is a portrait of his immature aesthetics and that 'the comparison of the artist with the God of creation is the climax of Joyce's ironic development of the Dedalus aesthetic' (Noon 1957, 67). Highlighting the gap in knowledge between Stephen and the young Joyce in *The Classical Temper*, S. L. Goldberg writes that

If we put the theory in the Portrait side by side with those in the notebooks and Joyce's other writings ...we can hardly avoid concluding that the theory Stephen advances in the Portrait is not a satisfactory aesthetic in itself, that its force in the novel is not so much philosophical as dramatic. (Goldberg 1961, 43)

While these theories are developed further in *Ulysses*, Goldberg says that the real difficulty is that Stephen's theories are 'not wrong in any simple, black-and-white sense at all; he is always at least partly right. The weaknesses are a matter of his emphasis – what he neglects, what he over stresses, what he therefore distorts.' (Goldberg 1961, 45).

Joyce has consciously created a flawed Stephen, a young artist who is not to be fully believed or dismissed. What interests me is the possibility the he has deliberately used the same 'weaknesses' – neglecting, over stressing and distorting – in the explication of the key to the classical correspondences in his work given after the publication of *Ulysses*. Correspondences with Homer and the *Odyssey* are partly right, but I believe that he has deliberately overstressed and distorted them, and at the same time neglected to highlight the importance of the Latin writers and of Ovid in particular, to his classical schema. Homer's Telemachus was adroitly helped by the interventionist Greek gods who outlined the course he should take and ensured that when he did act he did so with decorum. Athene's aid to Telemachus leaves us in no

doubt that although the boy is young, he is a worthy son and an honourable figure in his own right. Stephen Dedalus on the other hand is not given that status. His aesthetic theories are genuinely held and genuinely flawed while his artistic worth is based on hearsay rather than output. If on the other hand we take Ovid's precedent, the presentation of Stephen begins to make more sense. Underpinning Ovid's *Metamorphoses* is the idea of continual change, of metamorphoses and of metempsychosis and yet in the presentation of this philosophy in Book XV Ovid initially undermines the philosopher responsible for these ideas. Ovid starts and ends this key discussion with a reminder that it was Pythagoras who 'was the first to decry the placing of animal food upon our tables.' (Ovid 1984, 369). He goes on to tell us that Pythagoras was 'learned indeed but [was] not believed in this', knowing full well that the plea for vegetarianism was exactly the kind of argument which had and would continue to undermine the philosopher's credibility. Ovid has therefore gone out of his way to introduce and undermine the argument upon which he has based his entire book. He further undermines Pythagoras by falsely portraying him as a character who would claim credit for theories which were known to have been arrived at by others when he

would teach the crowds, ...the beginnings of the great universe, the causes of things and what their nature is: what God is... by what law the stars perform their courses, and whatever else is hidden from men's knowledge. (Ovid 2005, 369)

This list of topics, David Feeney tells us was widely known to 'fit Epicurus and Lucretius rather than what is known about Pythagoras' teaching' (Feeney 2004, 667). It is only following these assaults on his credibility that Ovid allows Pythagoras to speak on metempsychosis. Ovid is therefore presenting a key theory for his book, but deliberately manipulating the perception of the listener towards the 'expert'. Had he used a more traditional method of presenting his philosopher, one in which Pythagoras was treated with more respect, the audience would accept the theory without question, without debate, and possibly without paying attention. By creating points of disharmony in the presentation of the author, the reader has to read more carefully, and decide for herself whether she agrees with the argument or not. But as we know, if Joyce is going to use any technique in such a key way he would undoubtedly use the same technique elsewhere in the text. In *Ulysses*, one of those echoes appears in his presentation of Mr. Deasy.

Many critics have rightly pointed to the inaccuracies of Mr. Deasy, chief among them being his 'joke' that Ireland never let the Jews into the country. To any contemporary Dublin audience this would have been patently false. In fact the largest immigration into Ireland in the 19th and early 20th centuries of any one race was from Eastern Europe, was mostly Jewish and mostly the new arrivals 'settled ...in Dublin' (www.jewishvirtuallibrary.org 2010). And yet despite obvious mistakes such as these, 'Stephen is as deferential with Mr. Deasy as he is cantankerous with his own contemporaries' (Budgen 1934, 45). In terms of the Homeric correspondences with *Ulysses*, this respect contains a strong echo of the respect with which Telemachus addresses Nestor. The Ovidian correspondences however draw on the fact that Mr. Deasy has been deliberately discredited by Joyce, as Pythagoras was by Ovid, but that he still manages to impart some essential points of information:

– This same 'joke' for example about never letting the Jews into Ireland is in fact a smokescreen to hide a deliberate reference to Daniel O'Connell. O'Connell, a distant ancestor of Joyce, successfully campaigned to repeal anti-Jewish legislation in Ireland and Great Britain. When these laws were revoked he addressed the Jewish population in Ireland saying that their 'ancient race owes us a debt of thanks because we are the one nation *never to have persecuted the Jews*' (McGrath and Whelan 2005, 60-89 my emphasis). The hapless Deasy may be unaware of the importance of this reference, but he nevertheless introduces the sentiments which foreshadow Joyce's introduction of the Jewish ancestry of Leopold Bloom into *Ulysses*.

– Deasy tells Stephen that 'life is the great teacher' – essential information for this young artist because it highlights the futility of Stephen's villanelle to his loved one, if it prevents him from actually venturing out to meet her (Joyce 2000, 43).

– In the middle of a tirade against women, Deasy vents his anger that Helen was a woman who was 'no better than she should be'. The immediate context of this phrase implies a slur on women and yet the phrase itself delivers something quite different. It is intended to highlight the high ideals with which married women were expected to comply and the general attitude should they fail. The paragon of this was of course Homer's Penelope who for centuries was held as an example of female married virtue, an ideal of loyalty which married men were not generally asked to emulate. What Deasy's phrase actually delivers however is the idea that women are flawed which, however shocking for him, is closer to Ovid's attitude than to Homer's ideal. In *The Art of Love* Ovid advises a rejected suitor to persevere saying

‘What is harder than rock, what softer than water? yet soft water hollows out hard rock. Only persevere; you will overcome Penelope herself.’ (Ovid 2004, 45) Ovid’s Penelope will be overcome just as Joyce’s Molly Bloom, after years without full intercourse with her husband, will be overcome. Mr. Deasy has therefore successfully introduced the contrast between the ideal and the flawed female, even if he is unaware of what he is saying and of its importance to the rest of the novel. In doing so he has also highlighted one of the principle points of disharmony between Homer’s *Odyssey* and Joyce’s *Ulysses* and one of the principle points of harmony between Ovid’s Penelope and his own Molly Bloom.

These unintentional nuggets of wisdom indicate that there are two strong classical echoes in Stephen’s deferential attitude to Mr. Deasy. The Homeric correspondence, in which Stephen/Telemachus shows maturity and appropriate etiquette in treating Deasy/Nestor with respect, and the Ovidian correspondence in which he assesses the important information being imparted, despite the dubious credibility of the speaker. Mr. Deasy’s extraordinarily inept delivery implies his own ignorance of the importance of his words but does not prevent the reader and perhaps even Stephen, from learning from this ‘old wisdom’ (Joyce 2000, 42).

In order to fully understand what Joyce might have meant by the phrase ‘old wisdom’ it is necessary now to look at Stephen’s role as author in *Ulysses*. Joyce tells us that

In Rome, when [he] had finished about half of the *Portrait*, [he] realised that the *Odyssey* had to be the sequel, and [he] began to write *Ulysses*. (Borach 1979, 70)

This highlights the strong inter-textual connections between *A Portrait* and *Ulysses*, the most obvious link being the continuation of Stephen’s character from the five episodes of *Portrait* into the first three episodes of *Ulysses*. We have therefore eight episodes during which Stephen is maturing as an artist. At the end of this gestation period I suggest that he is actually born as a practising artist and is the author of Bloom, and, as a good Joycean artist, his personality is deliberately hidden behind his creation. Unlike the God of creation he does not create *ex-nihilo*, but draws on the experiences of his own life, and his creation bears the mark of those experiences, accounting for the curious resemblances between the two main characters. While discussing the ‘Proteus’ section of *Ulysses*, Joyce told Frank Budgen that it was his ‘own preference [and was] ...the opening of the book’ (Budgen

1934, 48). If we are to consider 'Proteus' as the opening of *Ulysses* we must recognise that it is this episode which finally sees Stephen practising his art and creating viable fictions. With regard to the two midwives, it is hard to know what aspects of their story occur outside the mind of Stephen. In a small city like Dublin he may or may not have known their names and occupations, but it is impossible for him to have known what they carried in their bag and yet Stephen describes it all with 'authority'. Stephen creates other fictions out of the experience of his family life and still others appear to be about possible previous lives. In this protean world it becomes impossible to distinguish between Stephen's fictions and the fiction in which Joyce presents him, between what is real to Stephen and what is not. In this labyrinthine novel the Homeric classical thread is well documented. However, a second classical thread is essential to guide us through 'Proteus'. In this episode Stephen is becoming an author inside the text of another author and a strong classical precedent for this technique is given in Book X, Ovid's *Metamorphoses*, where, as David Feeney writes:

Orpheus takes over the song ...and gives us a series of bizarre love stories, so absorbing that it is easy to forget that he and not Ovid is the narrator. At the end of Book 10 we see a set of 'Russian dolls', as Ovid shows us Orpheus telling his audience ...about how Venus tells Adonis the story of Atlanta and Hippomenes. (Feeney 2004, xxvii)

But perhaps the clearest evidence of the presence of Ovid in 'Proteus' was given by Joyce himself in the Linati Schema. There he specifies that the 'sense' of this episode is the *Prima Materia*. The primary materials are those materials from which humans were created in the various tales of Ovid, mostly from the *Metamorphoses* and from the *Fasti* and they consist of boulders, teeth, ants, urine and the blood of giants. In the *Metamorphoses*, Deucalion and Pyrrha, only survivors of a world wide flood, were advised to fling the stones of mother earth over their shoulders in order to create a new race. In 'Proteus', the stones which Stephen sees take on a new life as 'piled stone mammoth skulls' (Joyce 2000, 52). Skeat's *Dictionary* refers to the origin of the word 'mammoth' in the terms of the Tatar word '*mamma*, [meaning] the earth' (Skeat 1901, 310-11). In pairing the word 'mammoth' with the 'piled stones' Joyce is clearly indicating the Ovidian myth while Stephen's comment on the 'stoneheaps of dead builders' can also be read as a reference to these long dead builders of the new race, to Deucalion and Pyrrha and to the materials they used (Joyce 2000, 55).

According to Ovid, races have also been generated from teeth, from ants, from the blood of giants and from urine. He tells us for example that Cadmus had used dragon's teeth to generate a new race to populate the city of Thebes and that Jason had used some of these same dragons' teeth to generate an army to capture the Golden Fleece. These particular races, however, were fighting races, which makes it particularly appropriate for Stephen to be dubbed 'toothless Kinch, the superman' (Joyce 2000, 64). This echoes his earlier sentiment that he 'will not be the master of others or their slave' (Joyce 2000, 56). The blood which is specified in the *Metamorphoses* as the primary material for a new race is the blood of the giants. This irreverent and pugnacious race had to be killed by Zeus and their blood drenched the earth, and Ovid tells us that

Mother Earth, drenched with their streaming blood, informed that warm gore
anew with life, and ...gave it human form. (Ovid 1977, 13)

Stephen's comment that he is 'the bloody well gigant rolls them bloody well boulders, bones for my steppingstones. Fewfawfum. I zmellz de bloodz odz an Iridzman' gains a new significance because it combines some of these primary materials, of blood, bones and boulders and the garrulous nature of the giants into one nursery rhyme (Joyce 2000, 56).

Perhaps the most important generative element from Ovid, however, comes from the *Fasti* and from the story of Orion. It was important enough for Joyce to repeat it on two separate public occasions, including the 1921 interview with the American writer Djuna Barnes which, as Joe Schork notes, gives:

early and eccentric proof of [Joyce's] mastery of Ovidian etiological myth. [Joyce] explained how the great hunter Orion got his name [when]... Jupiter, Neptune, and Mercury visited earth, where they were amply wined and dined by a poor widower. In exchange for his hospitality the man asked for a son. ...The gods then showered the hide of the ox that had been served at their feast with Olympian [urine]. ...From that divinely "impregnated" hide Orion was born. (Schork 1997, 182)

It can be no accident that in urinating into the sea Stephen creates a 'floating foampool, flower unfurling' (Joyce 2000, 62). Nor can it be an accident that all but one of these symbols for the generation of human beings appear in the 'Proteus' episode and that the one missing symbol appears

later in Bloom's thoughts and is the one which is most appropriate to his situation. Bloom refers to ants in the 'Hades' episode and likens them to men – giving him a degree of creativity of his own – which he may exercise in the creation of Gerty McDowell later on. In the *Metamorphoses*, the race created by the ants – the Myrmadions – were an industrious race, more suitable to Bloom than to Stephen or to what Joyce termed in a letter to his Aunt Josephine, his own 'lovely laziness of temper' (Joyce 1966, 57). Ovid's primary materials, his symbols for the generation of human beings and their attendant implications for the nature of those beings generated, are all used in 'Proteus' by the young artist Stephen. Furthermore, Joyce even associates the most appropriate one with Bloom and employs what Fritz Senn called in his plenary lecture to the present conference the 'disruptive pattern principle'. The '*Prima Materia*' of 'Proteus' therefore given in the Linati Schema clearly refers us to the Ovidian classical references, rather than to the Homeric.

But of course an obvious question is why Joyce would have hidden such an important classical key? Initially, the Homeric correspondence was essential in making *Ulysses* accessible and in gaining a degree of respectability for the book. But might not the most valuable aspect of this key be the fact that it does not fit perfectly? And that therefore it highlights anomalies? Furthermore, Joyce's presentation of a flawed Stephen, or a flawed Mr. Deasy, seems to indicate that he favoured a technique of mis-information above the over explication of his work, expecting his readers to recognise the anomalies. Much valid and valuable work has been carried out to date on the Homeric correspondences, without which the possibility of these anomalies would not have come to the surface. And the hidden presence of Ovid throughout *Ulysses* cannot be a complete surprise when we consider that the younger Joyce had described 'Hellenism in an early notebook as 'European appendicitis' (Ellmann 1983, 103). In *Stephen Hero* we are told that 'a great contempt devoured [Stephen] for the critics who considered 'Greek' and 'classical' interchangeable terms' (Joyce 1986, 35). Although this expresses the idea of the very young artist, it is unlikely that Joyce would have simply abandoned this position and adopted the Greek point of view entirely. It is far more likely that his point of view developed to include an appreciation of both the Latin and the Greek influences in contemporary culture. Stanislaus also tells us that Joyce had already used a 'technique of surprise', of deliberately misleading the reader, as early as 1901. In Joyce's essay 'The Day of the Rabblement' which opened with a reference to 'the Nolan', Stanislaus wrote that his brother had:

intended that the readers of his article should have at first a false impression that he was quoting some little-known Irish writer... – so that when they discovered their error, the name of Giordano Bruno might perhaps awaken some interest in his life and work (Stanislaus Joyce 1958, 153).

Joyce attempted the same technique again but with less success in his 1902 essay on Mangan. It is not difficult to believe therefore that Joyce would have publicised the Homeric correspondences to his book and deliberately hidden the Ovidian, in order to eventually alert his readers to the attention which he felt Ovid deserved, to balance the undue influence which he felt the Hellenic world was having upon writers and critics of the 19th and early 20th centuries and to provide a defence against anyone who might accuse him of overly explicating his work. As late as 1973, Wayne C. Booth wrote for example that ‘Joyce was always explicating his works and it is clear that he saw nothing wrong with the fact that they could not be thought of as standing on their own two feet’ (Booth 1973, 189). By making much of one classical influence and hiding the second, Joyce is using the same method identified by Goldberg when he said that the problem with Stephen’s theory arises because of ‘his emphasis – what he neglects, what he over stresses, what he therefore distorts’ (Goldberg 1961, 45). The most adept commentators spotted the ironic way in which the Homeric key was used and that it did not fit as neatly as Stuart Gilbert seemed to imply. But perhaps *Ulysses*’ classic correspondences require a double key, like John O’Connell’s ‘two keys’ to the graveyard in ‘Hades’, and Bloom’s crossed Keyes advertisement, like the papal allusions to the keys of heaven and to Dante’s double keys to the gates of hell. The traces of Ovid which I am following in ‘Proteus’ and in other episodes of *Ulysses* are certainly strong enough to equal those of Homer. Like that Homeric key, the Ovidian will by no means explain Joyce’s text, but will add to our understanding of what Joyce’s intends by the term ‘classical’, so deliberately emphasised in his early work *Stephen Hero*. Hiding a second key behind the first is also much easier when the characters dealt with by Ovid are those which Homer has written about.

The character of Stephen, a young and obviously flawed artist is, I believe, intended to make us question authority and authorship in the way that Ovid’s listeners would have questioned the authority of Pythagoras. Like those listeners, we are neither being lulled by a sense of awe to accept the important theories being presented, nor to reject them easily either. The method of presenting important ideas with obvious anomalies means we must sift through them for what gold we can find. And instead of simply dismissing

Stephen as a flawed idealist we need to keep in mind the possibility that he has metamorphosed at the end of 'Proteus' into a practising artist capable of producing a character as engaging as Bloom. We also need to keep in mind the possibility of there being two classical threads, the Greek and the Roman, which together may help us through the classical labyrinths of *Ulysses*.

Works Cited

- Booth, Wayne C. 'The Problem of Distance in *A Portrait*.' In *James Joyce Dubliners and A Portrait of the Artist as a Young Man*. ed. Morris Beja, 188-201. London: Macmillan, 1973.
- Borach, Georges. 'Conversations with James Joyce', in *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*. Editor Willard Potts. Seattle: University of Washington Press, (1954) 1979.
- Budgen, Frank. *James Joyce and the making of Ulysses*. London: Grayson & Grayson, 1934.
- Ellmann, Richard. *James Joyce*. Oxford: Oxford University Press, 1983.
- Feeney, Denis. 'Introduction to Book 15' of the *Metamorphoses* by Ovid, 592-3. London: Penguin Classics, 2004.
- Feeney, Denis. 'Notes to Book 15' of the *Metamorphoses* by Ovid, 557-670. London: Penguin Classics, 2004.
- Feeney, Denis. 'Introduction' to the *Metamorphoses* by Ovid, XIII-XXXIV. London: Penguin Classics, 2004.
- Goldberg, S. L. *The Classical Temper: A Study of James Joyce's 'Ulysses'*. London: Chatto & Windus, 1961.
- Joyce, James. *Letters Volume 1*. Edited by Stuart Gilbert. New York: The Viking Press, 1966.
- Joyce, James. *Ulysses*. Introduction and Notes by Declan Kiberd. London: Penguin Classics, 2000.
- Joyce, James. *Stephen Hero*. Introduction by Theodore Spencer. London: Grafton Books, 1986.
- Joyce, Stanislaus. *My Brother's Keeper: James Joyce's Early Years*. Edited by Richard Ellmann. Preface by T.S. Eliot. London: Faber & Faber, 1958.
- Joyce, Stanislaus. *The Dublin Diary of Stanislaus Joyce*. Ithaca: Cornell University Press, 1962.
- Knowles, Sebastian D. G. *Humour Detection in Ulysses*. Dublin: The National Library of Ireland, 2004.
- McGrath, Sean and Kevin Whelan. 'Daniel O'Connell in Comparative Perspective, 1800-50' *Eire/Ireland*. 40.1 (Spring/Summer 2005): 60-89. <http://muse.jhu.edu./journals/eire-ireland/v040/40.1mcgraw.html>

- Noon, William T. *Joyce & Aquinas*. New Haven, CT: Yale University Press, 1957.
- Ovid, *Metamorphoses: Books 1-VIII*. Translation by Frank Justus Miller, revised by G. P. Goold. Cambridge: Harvard University Press, 1977.
- Ovid, *Metamorphoses: Books IX-XV*. Translated by Frank Justus Miller and revised by G. P. Goold. Cambridge: Harvard University Press, 2005.
- Ovid. *The Art of Love and Other Poems*. Translated by J. H. Mozley and revised by G.P. Goold. Cambridge: Harvard University Press, 2004.
- Schork, R. J. *Latin and Roman Culture in Joyce*. Gainesville: University of Florida Press, 1997.
- Senn, Fritz. Plenary Lecture. James Joyce Graduate Conference. UCD Dublin, 21-23 January, 2010.
- Skeat, Walter W. *A Concise Etymological Dictionary of the English Language*. Oxford: Clarendon Press, 1901.
- <http://www.jewishvirtuallibrary.org/jsource/vjw/Ireland.html>, sourced in 2010.

HARK THE WRITTEN WORDS — THE GRAMOPHONE MOTIF IN “PROTEUS”¹

Ulysses is a very noisy book. It contains not only the human voice but also music and the sound made by machines. The sound made by machines symbolises that Dublin has entered the Modern age. It also shows that in addition to its original problems of political tumult and poverty, modern Dublin must face the impact of being invaded by machines. Yet, the influence from technology and machine is not immediate or obvious. As Hugh Kenner indicates in *The Mechanic Muse*, “Technology tended to engulf people gradually, covering behavior they were not aware of. And it altered their world, so much so that an office typist of 1910 could not have imagined how her 1880 counterpart used to spend the day.”² Like sound, technology and machines pervade the life of modern Dubliners. Through sound, they manifest their existence as Bloom perceived in “Aeolus”: “Sllt. The nethermost deck of the first machine jogged forward its flyboard with sllt the first batch of quirefolded papers. Sllt. Almost human the way it sllt to call attention. Doing its level best to speak” (*U*7.174-76). Bloom’s awareness of how machines have invaded daily life contrasts with the paralysis of other Dubliners. Joyce had revealed such paralysis previously in *Dubliners*. In *Ulysses*, this paralysis is again reflected in most Dubliners’ ignorance of technology and the changes that are happening in their daily life. Even if they are aware

¹ In this paper, I use the term gramophone to refer to the talking machine in general, although in the nineteenth century, the terms phonograph and gramophone represent different kinds of machine. The phonograph is invented by Thomas Edison in 1877 and is later modified in 1888. In the same year, Emile Berliner presented the gramophone in Philadelphia. The two machines employ different storing devices. The phonograph employs the cylinder phonogram, while the gramophone employs the flat disc to store the sound. The gramophone gradually becomes dominant for its success in the marketing strategy, especially its well-known trademark “His Master’s Voice.”

² Hugh Kenner, *The Mechanic Muse* (Oxford: Oxford University Press, 1988), 9.

of the invasion of technology, most Dubliners choose to ignore it or to treat it as a threat. Joyce, however, has a more positive attitude towards technology and skillfully introduces it into his works. In this essay, I want to use the “Proteus” episode to show how Joyce creates new possibilities through repetitions by transforming the features of the gramophone into a hidden motif of *Ulysses*.

Since Thomas Edison’s recording of his voice reciting the nursery rhyme “Mary had a little lamb” on his invention, the phonograph, and the replaying of the recording in 1877, a whole new page in the nature of sound opened up. As the name of the machine, phonograph, suggests, the sound is written down and can thus be repeated wherever and whenever. No longer is sound transient and unique. Through technology, it is preserved and can be reproduced. The gramophone translates sound into written letters that can be listened to repeatedly. While the gramophone preserves the message in its original form, it deprives it of its temporality. The invention of the gramophone enables sound to be recorded on its first occurrence. It also gives sound a tangible form and thus enhances its function as a medium. As Marshall McLuhan indicates, the medium is the message itself, “the medium ...shapes and controls the scale and form of human association and action.”³ McLuhan believes that the new invention of technology changes human life through accelerating and enlarging the way in which information is transmitted. If McLuhan is right, the gramophone does not change the nature of sound; people still need to listen to and perceive the existence of sound and the message it carries. Yet, the invention of gramophone increases the ways in which and times at which sound can be perceived. It also gives sound the characteristic of written words, that is, it makes sound not only an agent of memory but also a medium of memory storage. Roland Gelatt notes that in the 1890s, in order to promote the function of gramophone, the Columbia company targeted the illiterate businessman: “Instead of writing ungrammatical letters, [the businessman] was urged to communicate by inscribing a phonograph cylinder and mail the cylinder itself to the addressee. In this way, it was stressed, ‘poor writers and spellers are enabled to communicate mail without disclosure of their educational defect.’”⁴ This advertisement interestingly suggests a prototype of the modern voicemail. It also shows that the gramophone is able to separate sound from its source, and it thus

³ Marshall McLuhan, *Understanding Media: The Extension of Man* (London: Routledge, 2001), 9.

⁴ Roland Gelatt, *The Fabulous Phonograph 1877-1977* (London: Cassell, 1977), 51.

gives recorded sound an independent existence. After sound is recorded, the origin matters no more.

The gramophone might separate sound from its original source, but it does not free it. Paradoxically, when the recorded sound gains its independence from its source, it is captured by the machine and is imprisoned in the disc. In “The Phonograph and Its Future”, Thomas Edison indicates that the invention of the phonograph brings the possibility of “gathering up and retaining of sounds hitherto fugitive, and their reproduction at will.”⁵ In the following paragraphs, Edison predicts the ten ways the phonograph should improve the life of mankind: letter-writing, dictation, books, educational purposes, music, family records, phonographic books, music boxes and toys, clocks, and the perfection of telephone. In his definition of the family record, Edison states, “For the purpose of preserving the sayings, the voices, and *the last words* of the dying member of the family—as of great men—the phonograph will unquestionably outrank the photograph.”⁶ This application of the gramophone for the recording of the voice of a dying family member is also found in *Ulysses*. In “Hades,” wandering about Glasnevin Cemetery, Bloom thinks to himself that a gramophone can be used to preserve the memory of the dead family member (*U* 6.962-67). This motif of trying to remember the dead is also a recurrent theme in Joyce’s works, and very often his characters are haunted by the living dead. In “The Sisters,” the ghost of Father Flynn was brought back by the conversation between Eliza and the boy’s aunt, and in “The Dead,” Michael Furey was summoned by Bartell D’Arcy’s singing of “The Lass of Aughrim” to Gretta’s memory, and later this passively voiced memory became the ghost haunting Gabriel. In *Ulysses*, Stephen is constantly haunted by his dead mother, and most Dubliners are haunted by the offstage ghost of Parnell. Consciously or unconsciously, the living evoke the dead, not to embrace the memory of the dead, but to be haunted by their presence. The invention of the gramophone seems to enhance this threat from the dead. In “Death by Gramophone”, Sebastian D.G. Knowles analyses the impact of the gramophone on modernism and argues that very often the gramophone is associated with death. Using Edison and Emile Berliner’s expectation that the gramophone is able to preserve the voice of the dying person as his example, Knowles says, “It is immediately interesting to see that, from its infancy, the gramophone is as-

⁵ Thomas Edison, “The Phonograph and Its Future,” *The North American Review* 126 (1878): 527.

⁶ Thomas Edison, op.cit, 533. Original emphasis.

sociated by both of its progenitors with the utterances of the death-bed, and the recording of the dying.”⁷ The fear brought about by the invention of the gramophone results not only from its association with death, but also from its capability of replacing the original source of the recorded sound. In “The Menace of Mechanical Music”, John Philip Sousa attacks the reproduction of music by the gramophone. He says:

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway and the soulful. And now, in this the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living breathing daughters.⁸

Sousa’s criticism shows a general fear that one day the real person would be replaced by the “talking and playing machines,” and the value of art would be downgraded to mathematical formulae and mechanical parts.

Joyce, however, has a more positive attitude towards the talking machines. As Bloom’s thought in “Hades” shows, the gramophone preserves the memory of the deceased. It also brings the dead back to the real life by replaying their voice. In Greek mythology, Orpheus went down to the Underworld to rescue his wife Eurydice from death. With his music and singing, he moved the ruler of the Underworld and thus was able to bring his wife back to the world of living but with one condition: he must not look at her before they left the Underworld. Orpheus finally failed to bring Eurydice back alive because he could not resist looking back to make sure if she was behind him. Sara Danius indicates that the “Orpheus myth revolves around love and death, around the powers of the gods and the vanity of humans, but it also tells a story about the eye and the ear: about the all-pervasive desire to look and deadly power of gaze, about the pleasures of listening and the animating power of the voice.”⁹ Even if a gramophone cannot bring the dead back alive, it revives the memory of the dead for the living. It preserves not

⁷ Sebastian D.G. Knowles, “Death by Gramophone,” *Journal of Modern Literature* 27.1-2 (2003): 1.

⁸ John Philip Sousa, “The Menace of Mechanical Music,” *Appleton Magazine* 8(1906): 279.

⁹ Sara Danius, “Orpheus and the Machine: Proust as Theorist of Technological Change, and the Case of Joyce,” *Modern Language Studies* 37.2 (2001): 127.

only the sound, but also the memory, and allows them to be reproduced. It is no surprise that Joyce was attracted to this technology of the talking machine and later brought it into “Hades” in Bloom’s thoughts about the memory of the deceased and in “Circe” as a character on the stage. Yet, Joyce did more than simply introduce the gramophone into his novel. He wrote as if he were making a gramophone record. Not only did he record the history of his time, he also wanted to capture and reproduce every single sound of Dublin with the written language in *Ulysses*. I call this attempt to imitate the function of a gramophone through writing the gramophone motif. In this essay, I want to use the “Proteus” episode as an example of how the gramophone motif works in the novel. I shall argue that Joyce’s application of the gramophone in his work is not simply to replay or to reproduce the past, but to search for new possibilities for the future through each repetition.

Troubled by poor eyesight for most of his life, Joyce knew clearly about the effect that sound alone can produce and had made himself a master of it with his writing. Stanislaus Joyce indicates that the young James practiced “exercises for the voice regularly” and worked “at his novel nearly every day saying that he wants to get his hand into such training that style will be as easy to him as singing.”¹⁰ Toward the end of this paragraph, Stanislaus also comments on Joyce’s attitude toward science. He writes, “The word ‘scientific’ is always a word of praise in his mouth. ...He wishes to take every advantage of scientific inventions, while I have an unconquerable prejudice against artifice.”¹¹ If we synthesise Stanislaus Joyce’s observations of his brother, we can posit that the gramophone is a perfect embodiment of the young Joyce’s attempt at making writing as easy as singing with the help of scientific invention. Joyce confirmed this point in a letter to Stanislaus. He wrote, “If I had a phonograph or a clever stenographer I could *certainly* write any of the novels I have read lately in seven or eight hours” (*Letters II* 83, original emphasis). Regardless of Joyce’s sarcasm about bad writing, this passage indicates his awareness of the gramophone. Although the gramophone was not affordable for an ordinary Irish family in the 1900s, James Joyce might still witness the “wonders” of the talking machine on different public occasions such as bazaars or social events or even in brothels.¹² It is no

¹⁰ Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, ed. George H. Healy (Ithaca: Cornell University Press, 1971), 52.

¹¹ Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, 54.

¹² See Thomas J. Rice. “His Master’s Voice and Joyce,” *Cultural Studies of James Joyce*, ed. R. Brandon Kershner (Amsterdam: Rodopi, 2003), pp. 149-66. Rice notes that since the

surprise that Joyce skillfully transformed this technology into his technique of writing. Although the gramophone motif can be found throughout *Ulysses*, I think the “Proteus” episode serves a good example of how the motif works in the novel as Stephen strolling along the Sandymount strand thinks about both his and Ireland’s past. Although it does not appear in the text, the gramophone is evidently a hidden motif of this episode.

Walking along Sandymount strand, Stephen buried himself in his constantly changing thoughts and tried in his own head to solve different philosophical issues, the question of life and death, his remorse about his mother’s death, and the difficulty of his art. The changing of Stephen’s thought is also reflected in the scene on Sandymount strand itself. Critics and scholars, like Stanislaus, have tried to tackle the protean thoughts of Stephen by deciphering his language with its abundance of references and allusions. The references and allusions may serve as a portal to understanding Stephen, but the more references and allusions the scholars find, the more difficult the episode itself becomes. The flux of thoughts also makes Stephen’s task of solving his problems a mission impossible. Stephen’s knowledge becomes an obstacle blocking his ability to experience real life, but it also prevents the readers of *Ulysses* from understanding the episode. Yet, Stephen’s morning walk along the beach is not completely fruitless. The plot of this episode may not achieve much progress, but Stephen endeavours to develop his selfhood through recounting both his and Ireland’s past. He is not simply repeating the past in his mind, but is searching for a possibility for his art. He might be struggling because of his knowledge and his past, but he did not give up either one. His knowledge might have precluded him from any further development in this episode, but it has also prepared him for exploring his surrounding from a different perspective.

Very often readers either are discouraged by the relentlessness of Stephen’s inner-monologue or endeavour to decode every one of his sentences. In either case, the musicality and sound of the episode are often ignored. Yet “Proteus”, as Frank Budgen observes, “is incomparably the richest, the *most musical* of all the earlier episodes.”¹³ Budgen’s comment shows that Joyce already in the early episodes has been emphasising both the orality and auralty of his writing. Through onomatopoeia, Joyce carefully

phonograph business grew mature at the turn of the century, the talking machines were usually found as an entertainment in the brothels of Dublin’s nighttown.

¹³ Frank Budgen, *James Joyce and the Making of “Ulysses”* (Oxford: Oxford University Press, 1972), 48. Emphasis mine.

chose his words to stress the aspect of sound in “Proteus.” The play of sound starts with the first sentence of the episode: “Ineluctable modality of visible” (U3.1). This phrase, indicates J. Mitchell Morse, calls “the tongue, palate, and lips trippingly into play; it appeals to us oral types who care for words; its prancing syllables ...require of us a certain physical precision and seem to involve a corresponding intellectual precision.”¹⁴ Immediately when the episode starts, Joyce requires his readers to exercise their larynxes to sense the musicality of the episode. As the episode goes on, the sound is translated into written language to be reproduced and heard again by the readers. Another example of Joyce’s attempt to reproduce sound perfectly through written language is actually found in the manuscript of “Proteus.” Composing the vampire poem in his mind, Stephen thought to himself, “His lips lipped and mouthed fleshless lips of air: mouth to her moomb. Oomb, allwombing tomb” (U3.401-2). The manuscript of this section shows that Joyce has tried nine different spellings of the word “moomb” to find out the best combination.¹⁵ I argue that this endeavour to catch every single sound in the written language in *Ulysses* thus turns the “Proteus” episode, even *Ulysses* in its entirety, into a phonogram, a recording disc, and makes it a prototype of an audio book. Joyce wants his readers not only to read it but also to hear it.

In an article explaining the advancement of the phonograph, Edison explains how the recording of the sound works. He wrote:

We have all been struck by the precision with which even the faintest sea-waves impress upon the surface of a beach the fine, sinuous line which is formed by the rippling edge of their advance. ... Yet, well known though these phenomena are, they apparently never suggested that within a few years the sound-waves set going by a human voice might be so directed as to trace an impression upon some solid substance, with a nicety equal to that of the tide in recording its flow upon a sand beach.¹⁶

¹⁴ J. Mitchell Morse, “Proteus,” *James Joyce’s “Ulysses”: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press), 34.

¹⁵ See *James Joyce Archive*, Buffalo V.A.3-15. The manuscript shows that Joyce first wrote down “moongmbh.” He then crossed it out and listed the nine variations on the left side margin (“moongh,” “moongmbmb,” “moongbm,” “moongmb,” “moongbhmb,” “moongbh,” “moongmbhb,” “moongbh,” and “moombh”).

¹⁶ Thomas Edison, “The Perfected Phonograph,” *The North American Review*, 146 (1888): 642.

Edison then discovered that the sound could be reproduced through following the trace left by the sound-waves and successfully actualised this theory through the invention of the phonograph. Edison's analogy of the sound recording and sea-waves leaving a trace on the beach is perfectly embodied in "Proteus". Stephen, for example, thought to himself: "These heavy sands are language tide and wind have silted here. And these, the stoneheaps of dead builders, a warren of weasel rats. ...Sand and stone. Heavy of the past" (U 3.288-91). Like a stylus, Stephen replayed the past in his mind as he was strolling along the sandy phonogram. Stephen clearly realised that the past is a burden. Yet, I think that the past to Stephen is the foundation for the present and the future. Seeing himself as an artist, Stephen wants both his art and selfhood to be a "[c]reation from nothing" (U 3.35). His thought in "Proteus," however, reveals his understanding that the past could never be cast away, as he thought, "Wombed in sin darkness I was too, made not begotten" (U 3.45). To Stephen, the "sin darkness" is the burden of the past that he must carry on. That burden might be a nightmare to Stephen as he told Mr. Deasy in the previous episode, "History ...is the nightmare from which I am trying to awake" (U 2.337). To Stephen, what makes the past such a burden is the fixation which eliminates the other possibilities. This is why he retorted to Deasy that God is a "shout in the street" when Deasy told him that history is "the manifestation of God" (U 2.381-86). If history is only the "shout in the street", it is trivial, and triviality is full of variations and possibilities.

This triviality is what Stephen is searching for as he walks along the beach. Like a gramophone, which records and replays all the background noise during the recording session, Stephen's mind not only replays every piece of trivial knowledge he knows but also records every single sound he hears on Sandymount Strand. Instead of the visual, Stephen submitted himself to the aural to understand the world as he thought to himself, "Shut your eyes and see" (U 3.9). Noticing the cracking sound made by his boots on the shells, he thought, "I am, a stride at a time. A very short space of time through very short times of space. Five, six, the *Nacheinander*. Exactly: and that is the ineluctable modality of the audible" (U 3.11-13). Unlike the visual sense, which can be blocked by simply closing the eyes, our aural sense cannot be shut down completely. Sounds still come to the ears ceaselessly, *one after another*. *Nacheinander* also symbolises Stephen's ceaseless thoughts which are replayed one after another in this episode. Along with the trivialities of his thought, Stephen tries to find or even to create the variations in his archival knowledge. The past and history are not definite and they can be

changed and even be rewritten: “Do you see the tide flowing quickly in on all sides, sheeting the lows of sand quickly, shellcocoacoloured?” (*U* 3.326-27). The language left by the waves and the wind is constantly washed away but at the same time it is re-inscribed with a difference. The imaginary visiting of his uncle’s house and the creation process of the vampire poem derived from “My Grief on the Sea” by Douglas Hyde are examples of how Stephen tries to “rewrite” the past through triviality. To some degree, they are a replay of the past. Yet, Stephen makes the new recording based on the trivial aspects he found in those past events.

To Stephen, the past or history do not move “towards one single goal, the manifestation of God” (*U* 2.381), but will generate different possibilities in the future through the artist like himself. Already in “Nestor” he has challenged the idea of a fixed history:

Had Pyrrhus not fallen by a beldam’s hand in Argos or Julius Caesar not been knifed to death. They are not to be thought away. Time has branded them and fettered they are lodged in the room of the infinite possibilities they have ousted. But can those have been possible seeing that they never were? Or was that only possible which came to pass? Weave, weaver of the wind (*U* 2.48-53).

In “Proteus,” Stephen shows that this challenge is possible by replaying memory like a gramophone. Each replay is by no mean a regression, but a review to search for more possible outcomes. The invention of the gramophone challenges both time and space, as any recording can be faithfully reproduced anywhere and anytime and thus becomes timeless. Aware of this feature, Joyce makes Stephen ask himself, “Am I walking into eternity along Sandymount Strand?” (*U* 3.18-19), as Stephen closes his eyes and tries to experience the external simply through hearing it. Yet Joyce does not present eternity as a static situation, but as a repetition with a difference. As Stephen exemplifies on Sandymount Strand, eternity is like a rolling phonogram, which replays the past but at the same time allows a new recording to be made based on the original. Eternity thus becomes an accumulation of trivialities; it grows through constant inscription and re-inscription.

Stephen is not the only inscriber on Sandymount Strand, however. The connection between “Proteus” and the gramophone is again suggested when Stephen saw a “live dog, [who] grew into sight running across the sweep of sand” (*U* 3.294). The appearance of the dog is Joyce’s “usurpa-

tion” of Nipper, the famous trademark of His Master’s Voice.¹⁷ Regardless of his fear of dogs, early in the novel Stephen has been referred to as a “poor dogsbody” by Mulligan (*U* 1.112). This thus connects Stephen both to Nipper and the dog he met on Sandymount Strand, but also exemplifies his own theory later given in the National Library: “Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love, but always meeting ourselves” (*U* 9.1044-46). This passage shows Stephen’s awareness of the triviality and the repetitiveness of everyday life. Yet, selfhood still develops through the repetition and the accumulation of daily experience. The meeting between the “poor dogsbody” and the “live dog” on Sandymount Strand is in part Stephen’s meeting with himself and thus makes the gramophone an obvious motif in “Proteus.” It also reminds the readers of the earlier comment of Stephen that God is “a shout in the street” (*U* 2.386), as dog is an anagram of God. Carefully Joyce arranges all the details in *Ulysses* and makes them repeat through differences. Instead of shouting in the street, the dog barks on Sandymount Strand (*U* 3.310). It does not run towards a great goal, but sniffs around the beach to look “for something lost in a past life” (*U* 3.333). Like Stephen, the dog also re-inscribes on the phonogram made of sand while it is digging for the past buried by the sand. Observing the dog on the beach, Stephen thought to himself, “Something he buried there, his grandmother. He rooted in the sand, dabbling, *delving and stopped to listen to the air*, scraped up the sand again with a fury of his claws, soon ceasing, a pard, panther, got in spousebreach, vulturing the dead” (*U* 3.360-364, emphasis mine). This thought resonates with the riddle that Stephen recited in “Nestor” and thus further underlines his identification with the dog. Both of them are not only searching for their past but also making a new recording on Sandymount Strand. Robert Spoo suggests that the “obsessive repetition of ‘scraped’ suggests the action of writing,” and the “act of writing generates further text in the same way that planting of a seed initiates organic growth.”¹⁸ I suggest that the repetitive scraping of the dog is more than the action of writing. It is a dual action of both replaying and recording similar to what Stephen does at the beginning of the episode.

¹⁷ Rice, “His Master’s Voice and Joyce”, in op. cit., 156.

¹⁸ Robert E. Spoo. *James Joyce and the Language of History: Dedalus’s Nightmare* (New York: Oxford University Press, 1994), 95.

On Sandymount Strand, like a walking gramophone, Stephen reviews his archival thought while searching for possibilities for his future in his mind. He realises that the past is the foundation for the future but he cannot always dwell in the past and the remorse he feels for his mother's death. Towards the end of this episode, he thought to himself, "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. Hauled stark over the gunwale he breathes upward the stench of his green grave, his leprous nosehole snoring to the sun" (*U* 3.477-81). To Stephen, death and the succession of life are inevitable. Yet, the circulation of life and death is not simply a repetition, but, as Stephen's thought shows, in each succession differences are involved. Hence death is not the end of circulation, but a source of coming lives. As the chain of life in Stephen's thought demonstrates, the deceased life nourishes the next generation. Even Stephen himself acknowledges that he is not a creation *ex nihilo*, but has benefited from the experience from the past. He cannot simply cast either his past or that of Ireland away, for these are what constitute him and are always a part of him. Yet, as Stephen told Deasy, he is a "learner rather" (*U* 2.403). The Telemachiad episodes show that Stephen is still learning how to tackle the past, how to move on his journey as an artist without being controlled by the nightmare of history. In "Proteus," through making the gramophone a hidden motif of the episode, Joyce suggests Stephen's potential to find the possibilities in his past and to transform them into his creation, even though Joyce said to Frank Budgen, "I haven't let this young man off very lightly, have I?"¹⁹ The difficulties Stephen encounters when facing the past make him understand that he needs more experience of everyday life. This becomes an unnamed motivation for Stephen's wandering in *Ulysses*, as later he thought to himself, "Dublin. I have much, much to learn" (*U* 7.915). Strolling on the beach is not fruitless for Stephen, however. He learns that in order to move on to the future, he needs to re-examine his past repeatedly. Each re-examination reveals new discoveries and possibilities. The past is not fixed, neither is it determined; it can be challenged and even be re-recorded like a phonogram. Before he left Sandymount Strand, Stephen "turned his face over a shoulder, rere regardant" (*U* 3.503). This action does not mean that Stephen is still caught in what has been left behind, but suggests that he is ready to replay and re-inscribe his "phonogram" as

¹⁹ Frank Budgen, *James Joyce and the Making of Ulysses*, 51.

he takes off on his journey in Dublin. He realizes that he still needs to learn from the city and everyday life for his art. *The Parable of Plums* in “Aeolus” and his theory about Shakespeare in “Scylla and Charybdis” exemplify how Stephen re-inscribes his phonogram based on what he learns or hears from the others. Yet, as a young learner, Stephen needs an experienced teacher to guide him through the past to the future. Joyce’s creation of Bloom is not simply a contrast to or a foil for Stephen, but a repetition with a difference for Stephen as well as the readers to learn from.

Works cited

- Frank Budgen, *James Joyce and the Making of “Ulysses”* (Oxford: Oxford University Press, 1972).
- Sara Danius, “Orpheus and the Machine: Proust as Theorist of Technological Change, and the Case of Joyce,” *Modern Language Studies* 37.2 (2001).
- Thomas Edison, “The Phonograph and Its Future,” *The North American Review* 126 (1878): -Thomas Edison, “The Perfected Phonograph,” *The North American Review*, 146 (1888).
- Roland Gelatt, *The Fabulous Phonograph 1877-1977* (London: Cassell, 1977).
James Joyce Archive, “V.A.3-Buffalo” Manuscript.
- James Joyce, Letters, ed. by R. Ellmann, vol. II (London: Faber & Faber, 1966).
- Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, ed. George H. Healy (Ithaca: Cornell University Press, 1971).
- Hugh Kenner, *The Mechanic Muse* (Oxford: Oxford University Press, 1988).
- J. Mitchell Morse, “Proteus,” *James Joyce’s “Ulysses”: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press).
- Thomas J Rice. “His Master’s Voice and Joyce,” *Cultural Studies of James Joyce*, ed. R. Brandon Kershner (Amsterdam: Rodopi, 2003).
- John Philp Sousa, “The Menace of Mechanical Music,” *Appleton Magazine* 8(1906).
- Robert E. Spoo. *James Joyce and the Language of History: Dedalus’s Nightmare* (New York: Oxford University Press, 1994).

ECOCRITICISM AND FINNEGANS WAKE

In *Lots of Fun at Finnegans Wake*, Finn Fordham provides a brief summary of the varying critical approaches to the *Wake*. The last approach he mentions is ecocriticism. He writes that although this theory has not attached itself to the *Wake* yet, this is certainly possible, because, after all “*Finnegans Wake* tells the story of the planet – of mountains, rivers, the sky, and of the rubbish, the rivers and mountains of it” (20). Ecocritics have certainly not found *Finnegans Wake*, and Joyceans have not seemed particularly eager to delve into ecocriticism either – in fact, on a much larger scale, ecocriticism and Modernism have yet to merge in any meaningful way. This essay will begin with a general introduction to a few of the salient goals and points of dissent within ecocriticism and then present a few possibilities of the ways in which ecocriticism can be used to read the *Wake*.

When “ecocriticism” first began to emerge and crystallize in the 1990s, its objects of inquiry were largely limited to American literature and naturalist non-fiction. Rachel Carson, Edward Abbey, Barry Lopez, Aldo Leopold, John Muir and a few others became the cornerstones for the development of an environmental literary canon which up until this point had consisted almost solely of Henry David Thoreau, Ralph Waldo Emerson and William Wordsworth.

Resenting the marginalization of environmental writing and recognizing their self-imposed boundaries, ecocritics sought and continue to seek new texts for inclusion in their “canon” and are continually at work building a theoretical base. Frequently, discussions of ecocritical theory begin with the following definition of ecology. The term was coined in 1866, on the heels of Darwin’s *Origin of Species*, by a German zoologist, Ernst Haeckel:

By ecology we mean the body of knowledge concerning the economy of nature – the investigation of the total relations of the animal both to its inorganic and to its organic environment ... in a word, ecology is the study of all those

complex interrelations referred to by Darwin as the conditions of the struggle for existence. (qtd. Bate *Romantic Ecology* 36).

This definition remains largely intact after nearly a century and a half. In the humanities, ecology's import extends beyond these boundaries, in a manner largely relating to the word's origin: ecology, from the Greek word *oikos*, "home," is the study of community, of place. Darwin's work, of course, decentred the role and importance of the human in the cosmos and the formulation of such an ecology declared the inability of humans to continue perceiving their exploitation of the non-human as part of the natural order. Subsequently, ecocriticism seeks to understand and critique ecological relationships as they are represented in the text.

In the past decade, the texts approached by ecocriticism have expanded greatly to every thing from Shakespeare to Hardy, to the BBC *Planet Earth* television series. In terms of early and mid 20th century literature, Robert Frost and Wallace Stevens have been claimed for ecocriticism, as has Virginia Woolf's *Between the Acts*. Largely, however, texts normally thought of as "Modernist" have been excluded from the ecocritical critique – and understandably so. What, after all, could Joyce, Proust or Eliot tell us about our relationship with the environment? We know that they are concerned with the city, with aesthetics, with Freudian psychology. But if we think of the Proteus episode in *Ulysses*, of the primary role of Phoenix Park in the *Wake*, of the landscape of *The Waste Land*, of Proust's constant need to link the flow of memory with the workings of nature, is it not possible that the environment was more than just a backdrop for the Modernists? This gap may itself pose significant problems for the ecocritical agenda because it breaks the continuity of the environmental tradition and falters when addressing more "postmodern" texts. In the ecocritical canon, we move from examinations of Wordsworth's naturalism in his *Guide to the Lakes* to postmodern "ecofeminist" or "eco-Marxist" critiques of Margaret Atwood and Ursula Le Guin. Surely a re-examination of Modernism in this context would provide a transition point for the movement away from nature as something tangible, real, and a part of our experience to something radically separate from us, and something we have linguistically constructed?

There are five differing ecocritical approaches that could potentially be merged to address modernism.

- 1) Further exploration of Lawrence Buell's assertion in *The Environmental Imagination* of the importance of Classicism in maintaining ecological themes and carrying them into modern literature;

2) An extension of the implications of Darwinian thought to the implications of modernist-era scientists such as Albert Einstein, Nils Bohr and Werner von Heisenberg;

3) The use of a Modernist formulation of mimesis to explore representations of nature;

4) An application of the urban environment as it is being theorized in ecofeminist texts to the urban spaces in Modernist literature and

5) A re-examination of the role of language in our current aesthetics of nature and the notion of the environment as “constructed”.

The central portion of this essay will focus on Joyce’s *Finnegans Wake* and will deal specifically with the aforementioned fifth and final approach. There are numerous essays that use the arguments of Jacques Derrida, Gilles Deleuze and Felix Guattari and Maurice Merleau-Ponty to break down the semiological boundaries between human/non-human and culture/nature. However, these essays have not been widely used to explore more experimental literature like *Finnegans Wake*. Additionally, post-structuralist critics of Joyce have resisted engaging with these dialogues. Deleuze and Guattari, in their *Anti-Oedipus*, subordinate the human and the non-human to an invisible “desiring-machine”. In their formulation, the larger form of capitalism has effectively erased the boundaries erected between “man” and “nature” or “mind” and “body” during the Enlightenment period. Maurice Merleau-Ponty in his *Phenomenology of Perception* proposes replacing the Cartesian *cogito* with a “body-subject”, in which consciousness, the world and the human body as a perceiving entity are mutually complicit. He argues that the goal for philosophy now lies in “restoring a power to signify, a birth of meaning” through an incorporation of his conviction that “language is born of our carnal *participation* in world *that already speaks to us ...* language does not belong to humankind but to the sensible world of which we are a part” (Westling 155). He continues, quoting Paul Valéry’s assertion that “language is everything, since it is the voice of no one, since it is the very voice of the things, the waves, and the forests” (qtd. Westling 39). Derrida’s essay “*L’animal que donc je suis (a suivre)*” articulates this conviction as well via an exploration of the grounding of the human/non-human binary in the European philosophical tradition, reaching back to the Biblical story of Elohim. It argues that we, not language, are responsible for sequestering ourselves from what is external. The consistency in this strand of postmodernism is the levelling of the non-human with the human through their mutual subjugation, whether it is to language, capitalism, or desire.

Finnegans Wake is unique in its exemplary representations of the non-human through linguistic and narratological techniques. In the *Wake*, language takes control, the human morphs seamlessly into the non-human; nature is not treated as a setting but as a protagonist and given a voice equal to that of the human; and the urban and the natural work together as ecological communities. It seems impossible to believe, especially when examining the notebooks, drafts, and proofs for the *Wake*, that Joyce's treatment of nature was merely ornamental – his extensive engagement with nature on several levels points to a “universal history” that is as dictated by ecology as by anything else. In fact, it seems on many occasions that ecology and geography are conceived of as *the* dictating forces for other organizing principles such as nationhood, religion, or language. This is certainly not to say that Joyce was a closeted vegan and Greenpeace activist, but his engagement with the relationship between 20th century urban society and the natural environment both directly and linguistically provides an important reference point for the ecocritical canon.

With this in mind, a specific examination of how ecocriticism can be used in a reading of the *Wake* will be undertaken through the lens of Lawrence Buell's criteria for what makes a text “environmental”. In his work *The Environmental Imagination*, one of the foundational texts of ecocriticism, Buell articulates the following four criteria:

1. The nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history;
2. The human interest is not understood to be the only legitimate interest;
3. Human accountability to the environment is part of the text's ethical orientation and
4. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text (Buell 7-8).

The first criterion, the pervasiveness of natural history and human history, is met in every chapter of the *Wake*. Perhaps when composition of the *Wake* began in 1923, nature was present only as a “framing device”, but by the time Joyce begins work on Book III, one can observe from the VI.B notebooks that nature takes on a significant role in the novel's development. The most important moment occurs with the intersection of two much discussed sources: Leon Metchnikoff's *Les grandes fleuves et les civilisations historiques* and Otto Jespersen's *The Growth and Structure of the English*

Language. An examination of the note-taking from these two sources and their subsequent transferral into the drafts demonstrates that Joyce begins to link Metchnikoff's concept of history depending on geography and climate with Jespersen's etymological theories. We begin to see the product of this synthesis in the late 1924 drafts of III.3 as specifics of the Irish landscape – particularly the terrain of Irish mythology – start to appear alongside additions from Jespersen.¹

Moving ahead to I.1, this convergence is exhibited particularly well by the Mutt & Jute dialogue. Notebook VI.B.15, used largely during this early development of I.1 in 1926, contains notes for the laying out of Dublin's early history – we find clusters of notes on Howth, Scandinavian culture and Chapelizod, among other things. In the Mutt & Jute section, these notes are turned into a narrative of Dublin's foundation and embedded within them is a demonstration of how the various wars and invasions contributed to the language spoken in the country. Joyce uses specifics of Dublin's waterways to demonstrate the link between history, geography and nation:

Walk a dun blink roundward this albutisle and you skull see how olde ye plaine of my Elters hunfree and ours, where wone to wail whimbrel to peewee o'er the saltings, where wilby citie by law of isthmon, where by a droit of signory, icefloe was from his Inn the Byggnig to whose Finishthere Punct. Let erehim ruhmuhrmuhr. Mearmerge two races swete and brack. Morthering rue. Hither, craching eastuards, they are in surgence: hence, cool at ebb, they requiesce. Countlessness of livestories have netherfallen by this plage, flick as flowflakes, litters from aloft, like a waast wizzard all of whirlworlds. Now are all tombed to the mounf, isges to isges, erde from erde. (FW 17)

In this passage, the city of Dublin is intrinsically linked to the Liffey, and its own history is implicated in the changes in the river. The Liffey's origins in Co. Wicklow are returned to again and again in the text, and here the "roundward" is Roundwood Reservoir, which one may also recall from the "Ithaca" episode in *Ulysses*. The city is bound by the isthmus of Sutton to the North, and it extends from the sea to the Phoenix Park – the misunderstood Irish for "clear water". Memory is linked with water – Moore's "Let Erin remember the days of old" merges with the German word "errinerung." The "two races" merge as does the fresh water with the saltwater

¹ An example from Jespersen is incorporated: "skygrey" which originally meant "cloud" (FW 475). Hill of Usnach, Esker Ridge, are also added here.

– “swete and brack”. The Liffey as a tidal river is conveyed with the “hither, crashing eastwards”, and “eastwards” is also “estuary” – a tidal inlet of the sea that can include fjords, lagoons, bays, and river mouths.

This merging of fresh and saltwater and the tidal nature of estuaries, as well as their sedimentary properties, is linked with the creation and mutability of history as a narrative – the “countlessness of livestories” that have been etched into the beach and washed away by tides. Ecologically, the estuary is important because of its function as a transitional space – and this quality of being between land and sea lends itself to the estuary’s high level of biodiversity. In “Proteus”, Stephen’s meditations on history are characterized by these “layers” of time, and it is no coincidence that the episode takes place on the shore, nor is it a coincidence that the “bird-girl” scene of *Portrait* occurs on Dollymount Strand. The layers of history – human, national, ecological – are stratified and continually shifting. The final line of the paragraph relates the somewhat clichéd notion of creation as dependent on destruction – tombs, burial mounds – ashes to ashes, dust to dust. Here, Joyce includes bacterial decomposition – “erde” of course reminding us of the French *merde*.

Buell’s second criterion is that human interest is not the only legitimate interest. In the *Wake*, human creations are consistently subordinated to nature and its rhythms. Only through such reverence to nature did humans come to create anything. Our alphabets, language, our religions, art, and traditions were born from the observation of and response to the environment. In the *Wake* itself reference is made to such elements as the runic alphabet, the Hebrew calendar, the Egyptian Gods, Scandinavian cosmology, Native American place names, the Classical myths. In 1.1, the traditional B.C./A.D. temporal division is replaced by “antediluvian” and “annadominant,” (*JJA* 44: 34) recasting the flood as the axis around which time revolves as opposed to the figure of Christ.

Buell’s third criterion, human accountability to the environment as part of the text’s *ethical* orientation is the most difficult to pinpoint. While Joyce may not have considered himself a conservationist in the same vein as John Muir, there does exist an enduring interest in the human meddling with the environment in his texts. The marvelling in the ‘Ithaca’ chapter at the civil engineering feat that is indoor plumbing suggests that Joyce was perhaps more concerned with the human benefits that could be gained from such meddling. But, together with *Wake* era notes on canals (VI.B.5), cloud seeding (VI.B.47) and passages about weather forecasts (III.4), contemporary physics and the like, the earlier ‘Ithaca’ approach seems subsumed in a

larger meditation on the earth's reaction to human intervention – a reaction which varies between divine wrath (in the Biblical and Viconian sense) to the evolutionary impact upon ecosystems.

A group of 1937 additions to the Book III galleys extends the already present link between nature and human history to a link between their mutual decomposition: We get the “compost life in Dublin” created by the layers of invasion and occupation, the “rich vineyards” and “the living” and “giving” “waters,” and a comment on Sinn Fein, “The soil is for the self alone.” The soil provides nourishment and merriment, and on a political level, it provides identity. This implication is particularly salient for the period in which the *Wake* was being composed, as identities were consistently being refashioned as borders changed.

The fourth and final criterion is a sense of the environment as a process rather than as a given. The repeated references to Darwin and contemporary science bear out the prevalence of this criterion in the *Wake*. Here nature undergoes certain cyclical processes, but it also alters its appearance over time and throughout the text – a process demonstrated by the relationship between linguistic development and environmental change. In his youth, Joyce corrected what he perceived to be a mistranslation of a line in Aristotle to “Art imitates the *process* of nature” and his use of the Edgar Quinet passage² in the *Wake* exemplifies this – nature is constantly evolving and changing, and the best art can only reflect this impermanence. Joseph Campbell writes of the Quinet text that “art survives the city, and nature survives both” (Campbell and Robinson 176). It is difficult to tell whether Campbell's Post-Romantic view is shared by Joyce, but it seems that, as the *Wake* comes to a close, nature *is* what remains when the city crumbles, art is destroyed, and languages are lost. But this is not new. What *is* new is the sense that in the Modernist period, the city itself is a complex ecosystem as much as the estuary – both depending on a careful balance for their survival. This vision of human history as intrinsically linked to natural history is important to locate in works like the *Wake* because it opposes the damaging Modernist concept of nature as subordinate to culture. In *Finnegans Wake*, nature and culture are inextricably linked.

² *Aujourd'hui comme aux temps de Pline et de Columelle la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance et pendant qu'autour d'elles les villes ont changé de maîtres et de noms, que plusieurs sont entrées dans le néant, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges et sont arrivées jusqu'à nous, fraîches et riantes comme aux jours des batailles.* (FW 281)

Works Cited

- Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. London: Routledge, 1991.
- Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, Mass.; London: Belknap Press of Harvard University Press, 1995.
- Campbell, Joseph and Henry Morton Robinson. *A Skeleton Key to Finnegans Wake*. New York: Viking P., 1973.
- Deane, Vincent, Daniel Ferrer and Geert Lernout, eds. *The Finnegans Wake Notebooks at Buffalo*, Turnout: Brepols, 2003.
- Deleuze, Gilles and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*. Trans. Robert Hurley, Mark Seem and Helen R. Lane. London: Continuum, 2004.
- Derrida, Jacques, *L'animal que donc je sui*. Paris: Galilée, 2006.
- Fordham, Finn, *Lots of Fun at Finnegans Wake: Unravelling Universals*, Oxford: Oxford University Press, 2007.
- Gersdorf, Catrin and Sylvia Mayer, eds., *Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism*, Amsterdam and New York: Rodopi, 2006.
- Groden, Michael et al., eds., *The James Joyce Archive*, New York: Garland Publishing, 1978-1979.
- Joyce, James, *Finnegans Wake*, London: Faber and Faber, 1975.
- Merleau-Ponty, Maurice, *Phénoménologie de la perception*, Trans. Colin Smith. London: Routledge Classics, 2002.
- Westling, Louise. "Literature, the environment, and the question of the posthuman", in Gersdorf and Mayer, *Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism*, op.cit. 25-47.

*“BLOOM OF FLOWERVILLE”:
AN AGRI-NATIONAL CONSUMER*

Could Bloom of 7 Eccles street foresee Bloom of Flowerville?
Ulysses 17.1581

The chapter of “Ithaca” is an episode of homecoming, of receding into domesticity but also of science and information, and of “(impersonal) catechism”¹. It is, in terms of pages, the second longest one in *Ulysses*, second only to “Circe”. Vincent Cheng describes it as “an episode that refuses to ‘imagine’ false identities, revealing instead a plethora of specific facts and objective details which are thus cleared of the suspicion that they might be either slanted by an individual stream of consciousness (in subjective indirect monologue), or exaggerated through stylistic parody or fantasy”². Hence, receding from the world of movements and languages, “Ithaca” brings us toward (or back to) the world of a solitary man and a solitary voice. It is the episode of scientific descriptive language: the narrative voice, or whoever puts the questions and answers, is detached and impersonal.

However, to be “impersonal” is not necessarily to be objective, while the catechizing process can be more information-bombarding than question-clarifying. In his discussions on the question of history, James Fairhall brings in the fallacy of history as reality and introduces cross-questioning as an academic practice of history. He quotes from the English philosopher-historian Robin Collingwood: “The questions we ask about the past are determined by our own particular present, and the resulting answers – while never yielding full, absolute knowledge – can illustrate the past in terms of

¹ Don Gifford with Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce’s Ulysses* (Berkeley: University of California Press, 1989), 566.

² Vincent Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), 241.

the present and vice versa”³. In Collingwood’s view, history is constantly under the reconstructing process through questioning and answering, and by “cross questioning”, certain unconsciously withheld information can be extracted. “Ithaca”, with its question-and-answer – and sometimes even cross-questioning – format, is in this sense a rearrangement of the fragments throughout the day of June 16, 1904, and beyond. It is the rearrangements – like Bloom’s rearrangements of his pockets and receipts – of the significant (and insignificant) incidents and thoughts of the day, of impersonal knowledge and meticulous descriptions, of thoughts on race, religions, and ideologies. The question-and-answer format is meant to disentangle the chaotic narratives of previous episodes and pull together a microcosmic narrative fabric of history.

Whereas Q&A and cross-examination practices help historians procure relevant information to mend historical gaps, the bombarding information drawn from the Q&As in “Ithaca” can be loquacious and overwhelming. Questions are usually given lengthy answers consisting of detailed, sometimes verbose, lists. Narrative flow from question to question remains so fluent and spontaneous that no intervention can possibly be made. Truth is, reader responses have never been expected by the Q&A format. Declan Kiberd tells us that “both the catechism and the science textbook had the same disadvantage: they ask a question not out of genuine uncertainty but only because the answer was already known”⁴. This, as Kiberd claims, is a form of “interrogation”⁵, in which “the answers are already known and the ‘right’ answer must be given, even if that is not what the interrogated person believes”⁶. Readers are subsequently made “mute” by the overwhelming blocks and terse interrogation, since they are not offered a chance to halt or think or question. Accordingly, “Ithaca” is an episode of a single narrator, yet he is a dogmatic one; it is a chapter of uncovering information in order to access truth, yet it is also “a savage commentary on the overload of information in our modern world, information which oppresses more often than it illuminates”⁷.

³ James Fairhall, *James Joyce and the Question of History* (Cambridge: Cambridge University Press, 1993), 4.

⁴ Declan Kiberd, *Ulysses and Us: the Art of Everyday Living* (London: Faber and Faber, 2009), 248.

⁵ *Ibid.*, 248.

⁶ *Ibid.*, 248-9.

⁷ *Ibid.*, 255.

Much of the overloading information presented in “Ithaca” has to do with Bloom’s (as well as Joyce’s) attentive attitude toward advertisements and commodity culture, which, in Fairhall’s words, represent “capitalism – the advance guard of the global capitalist economy now reshaping not only Irish lives but everyone’s life”⁸. Critics have pointed out how Bloom’s material desire for commodities forges his fantasy for “a thatched bungalow-shaped 2 storey dwellinghouse of southerly aspect, surmounted by vane and lightning conductor, [...] halldoor, olive green, with smart carriage finish and neat doorbrasses, stucco front with gilt tracery at eaves and gable, rising, if possible, upon a gentle eminence with agreeable prospect from balcony with stone pillar parapet over unoccupied and unoccupyable pastures and standing in 5 or 6 acres of its own ground [...]”⁹, and so on. Bloom’s dream of a comfortable country life in an agreeable house is a reflection of his domestic desire. Fairhall describes the language here as that “of desire and imagined identity that characterizes the advertising copy and the articles of magazines devoted to elegant living”¹⁰. It is worth noting that Bloom chooses “Not to inherit [...] gravelkind of borough English, or possess [...] an extensive demesne of sufficient number of acres, [...] nor [...] a terrace-house or semidetached villa, [...] but to purchase by private treaty in fee [...]”¹¹ a suburban house. In this sense, he is not only dreaming of an ideal property as an object to possess, but also proclaiming his ability to engage in a consumer culture.

Jennifer Wicke writes accordingly: “Every object is also a relation, implies a work of consumption, a transforming recontextualization of the sort that goes on even with the more mundane goods of actual purchase: in Bloom Cottage, Saint Leopold’s, Flowerville, [...], a whole range of philosophical and leisure activities are also suddenly possible”¹². By this she refers to the following series of questions and answers, ones that further detail Bloom’s architectural plans and mechanical appliances, “Bloom of Flowerville”, as well as the lists of “intellectual pursuits” and “lighter

⁸ James Fairhall, “Northsiders”, in *Joyce: Feminism / Post / Colonialism*, ed. Ellen Carol Jones (Amsterdam: Rodopi, 1998), 47.

⁹ James Joyce, *Ulysses*, ed. Hans Walter Gabler (New York: Vintage, 1993), 17.1504-11.

¹⁰ James Fairhall, “Northsiders”, in *Joyce: Feminism / Post / Colonialism*, ed. Ellen Carol Jones (Amsterdam: Rodopi, 1998), 48.

¹¹ *U* 17.1499-1504.

¹² Jennifer Wicke, “Joyce and Consumer Culture”, in *The Cambridge Companion to James Joyce*, ed. Derek Attridge, 2nd ed. (Cambridge: Cambridge University Press, 2004), 251.

recreations”¹³. Ellen Carol Jones further extends Wicke’s point about consumption, reminding us that it is a “lifestyle” rather than material commodities themselves, that Bloom constructs in his ever-expanding Flowerville fantasy¹⁴. Such a lifestyle, in the following Q&As, would make him “a gentleman of field produce and live stock”, and obtain “ascending powers of hierarchical order, that of gardener, groundsman, cultivator, breeder, and at the zenith of his career, resident magistrate or justice of the peace with a family crest and coat of arms and appropriate classical motto [...], duly recorded in the court directory [...], and mentioned in court and fashionable intelligence”¹⁵.

In the previous question that leads to a meticulous description of Bloom’s ideal property, the narrator asks: “In what ultimate ambition had all concurrent and consecutive ambitions now coalesced?”¹⁶ Raised right after Bloom inhales and satisfies himself with the odour of his own toenail, the question is unlikely to be connected to the previous passage. Immediately after the question is a gigantic catalogue of detailed descriptions of the features of Flowerville, which is then followed by questions that appear like a series of interrogating questions on the topic of Flowerville and “Bloom of Flowerville”. As these interconnected questions continue, the narrative proceeds to answer with different aspects of life that define Bloom’s aspiring “lifestyle”: housing, properties, possessions, names of residence, personal image, recreation, occupation, political and social status, governmental career, and so on. All elements combined, we may say that this is Bloom’s dream of a successful self in a successful lifestyle; and I venture to suggest that, these questions and answers to respective aspects of Bloom’s ideal life together “coalesce” to demonstrate Bloom’s “ultimate ambition” of a lifestyle that celebrates commodity culture, embraces nature and agriculture, ascends in social status, and carries out political reforms for the nation.

When Bloom’s prospective social status is envisioned in “Ithaca,” it is envisioned as an ascending one in the hierarchical order, from “gardener, groundsman, cultivator, breeder, and at the zenith of his career,” to “resi-

¹³ U 17.1581, 1588, 1592.

¹⁴ Ellen Carol Jones, “Commodious Recirculation: Commodity and Dream in Joyce’s *Ulysses*”, *Joyce and Advertising*, special issue of *James Joyce Quarterly* 30.4-31.1 (Summer/Fall 1993), 745.

¹⁵ U 17.1603, 1608-14.

¹⁶ U 17.1497-8.

dent magistrate or justice of the peace”¹⁷. As his social status ascends and his political “capacity” increases, Bloom outlines for himself a political “course of action”¹⁸, which is:

A course that lay between undue clemency and excessive rigour: the dispensation in a heterogeneous society of arbitrary classes, incessantly rearranged in terms of greater and lesser social inequality, of unbiassed homogeneous indisputable justice, tempered with mitigants of the widest possible latitude but extractable to the uttermost farthing with confiscation of estate, real and personal, to the crown. Loyal to the highest constituted power in the land, actuated by an innate love of rectitude, his aim would be the strict maintenance of public order, [...] the upholding of the letter of the law [...] against all traversers in covin and trespassers acting in contravention of bylaws and regulations, [...] all orotund instigators of international persecution, all perpetrators of international animosities, all mental molesters of domestic conviviality, all recalcitrant violators of domestic connubiality.¹⁹

The passage is Bloom’s tactful political statement on social equality, as well as an encapsulation of his views on the redistribution of property. He advocates land reform, speaks for Home Rule, and assents to enforcement of violent control when necessary. These claims, however, have been similarly voiced in “Circe,” when Bloom declares his political ideals for his illusory regime of “new Bloomusalem”:

BLOOM

I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. Saloon motor hearses. Compulsory manual labour for all. All parks open to the public day and night. Electric dishscrubbers. Tuberculosis, lunacy, war and mendicancy must now cease. General amnesty, weekly carnival with masked license, bonuses for all, esperano the universal language with universal brotherhood. No more patriotism of barspongers and drosical impostors. Free money, free rent, free love and a free lay church in a free lay state.²⁰

¹⁷ *U* 17.1608-10.

¹⁸ *U* 17.1616.

¹⁹ *U* 17.1617-33.

²⁰ *U* 15.1684-93.

Whereas Bloom's political statement in "Ithaca" is announced in a cool tone and understated language, "Circe's" phantasmagorical setting gives more rhetorical freedom to his speech on politics. Such freedom not only grants him independence of speech, but also allows him to "play out in unrestricted imagination his ultimate utopian fantasies as an Irish Messiah and reformer"²¹. However, the surrealism of this ambitious speech may not be as ridiculous as it seems: in fact, as Gifford reminds us, "Three acres and a cow" was a phrase that became "the rallying cry for Irish land reform after its use by Jesse Collings [...], a member of the Parliament, [...] in a successful effort to force a measure of land reform on Lord Salisbury's conservative and reluctant government in 1886"²². That is to say, here Bloom is advocating "an equitable land reform program that redistributes Irish territory to the Irish"²³. In Bloom's proposed policies in "Ithaca," he also calls for the "dispensation [...], incessantly rearranged in terms of [...] social inequality, of unbiassed [...] justice, tempered with mitigants of the widest possible latitude but extractable to the uttermost farthing with confiscation of estate, real and personal, to the crown"²⁴. In its circuitous language, the passage thus champions land reform in Ireland.

It is not coincidental that both passages about Bloom's prospective political policies involve land reform. In fact, as Joseph Lee signals: "Post-Famine Ireland had a land question. It had no peasant question"²⁵. The Irish land question is based upon years of the country's economic reliance on agriculture and crop exports, and such reliance turned thorny when the country was struck with the Great Famine and successive agricultural depressions. The problematics of the Irish landlord-tenant system lie in unaffordably high rent (especially during depression years), strict Land Acts, and the tension between Irish tenants and British absentee landlords. On the other hand, the already questionable landlord-tenant system in Ireland became more problematic during the depressions, especially the depression of 1879-82, when the unadjusted rent exceeded tenants' ability to submit

²¹ Vincent Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), 219.

²² Don Gifford with Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses* (Berkeley: University of California Press, 1989), 479.

²³ Vincent Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), 221.

²⁴ *U* 17.1618-22.

²⁵ Joseph Lee, *Ireland: 1912-1985* (Cambridge: Cambridge University Press, 1989), 72.

payments during those difficult years.²⁶ Michael Turner comments on the way agricultural economic history influenced the political history of Ireland: “Crucially, it was the depression of 1979-82 and the associated Land War which exposed the tensions at the opposite poles of the social and economic ladder, and finally led to concerted political moves towards Irish home rule: it heralded the most long-lasting change of them all, the successful move towards Irish independence”²⁷. The land problem in Ireland, therefore, is not only part of the national paralysis that leads to political reforms; it is among the foundations of the national economy, and it lies at the heart of Irish nationalism and the independence movement.

Joyce sets *Ulysses* in the year 1904, only a year after Wyndham’s Land Act of 1903. This time frame, I would argue, has a significance not only in terms of the rising political tension as a result of the Home Rule Act and the Phoenix Park Murders in 1882, but also in relation to the Land League, nationalism and, in the following few years, the increased levels of property ownership. The shocking incident of the Phoenix Park Murders, as a turning point in Irish-British political relationship, was ignited as a result of the Kilmainham Treaty, signed between Gladstone and Parnell, which was an extension of the 1881 Second Land Bill. Evidently, the Irish land problem appears to be the driving force that propels the development of Irish nationalism and independence in the country.

In “Ithaca”, right after Bloom’s political “course of action”²⁸ and the claim of his own “innate love of rectitude”²⁹, the narrator requests a proof that “he had loved rectitude from his early youth”³⁰. Then comes a brief account of his religious and political development since youth; among the fragmental anecdotes, it is narrated how “In 1885 he had publicly expressed his adherence to the collective and national economic programmes advocated by James Fintan Lalor, John Fisher Murray, John Mitchel, J. F. X. O’Brien and others, the agrarian policy of Michael Davitt, the constitutional agita-

²⁶ For more details on the economic history of the Irish land problem, see Michael Turner, *After the Famine: Irish agriculture, 1850-1914*; F.S.L. Lyons’ *Ireland Since the Famine*, on the other hand, offers a more comprehensive study of the economical political background of the Irish land problem.

²⁷ Michael Turner, *After the Famine: Irish Agriculture, 1850-1914* (Cambridge: Cambridge University Press, 1996), 216.

²⁸ *U* 17. 1616.

²⁹ *U* 17. 1623.

³⁰ *U* 17. 1634.

tion of Charles Stewart Parnell [...], the programme of peace, retrenchment and reform of William Ewart Gladstone [...]”³¹. Whereas Bloom’s favour of Gladstone’s “peace, retrenchment and reform” programme corresponds to his own proclaimed policy of “measure of reform or retrenchment [...]”³², some of the political figures he claims to support closely relate to the Land League. James Fintan Lalor, for one thing, is an Irish writer who “vigorously advocated republicanism and a radical program of land nationalization”³³. The initiating organizer of the Land League, Michael Davitt, on the other hand, had a “program of land reform [which] advocated the use of public funds to achieve peasant ownership of the land”³⁴. It is interesting that Bloom does not simply agree with Davitt’s land policies: in “Eumaeus”, as “backtothelander”³⁵ he pushes it further “by advocating an agrarian socialism in which all men would contribute by sharing agrarian labor”³⁶. Such advocacy, familiar as it sounds, corresponds to his political statement of land distribution and shared labour, announced once in “Circe”, and later paraphrased, in “Ithaca”.

Despite Joyce’s (and Bloom’s) attentiveness to the Land League and land reforms, and despite the fundamental influence of land on Irish nationalism, Irish ruralism remains outside the major narrative frame in *Ulysses*. James Fairhall observes that, “since the closest model for Joyce’s collection was George Moore’s *Untilled Field* (1903), set largely in rural Ireland”³⁷, there must be an intentional omission of the countryside. Fairhall further argues that, “[Joyce’s] uneasy relationship with Ireland, especially rural Ireland, is [...] presaged by his first publication, which in the context of the Homestead (the “pigs’ paper” [U 9.321]) enters into uneasy dialogue with a world of cream separators and butterflies among thistles which ‘Stephen Daedalus’ clearly has judged and found wanting”³⁸. However, if Stephen

³¹ U 17. 1645-51.

³² U 17. 1625.

³³ Don Gifford with Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce’s Ulysses* (Berkeley: University of California Press, 1989), 592, my italics.

³⁴ *Ibid.*, 558.

³⁵ U 16. 1593.

³⁶ Don Gifford with Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce’s Ulysses* (Berkeley: University of California Press, 1989), 558.

³⁷ James Fairhall, *James Joyce and the Question of History* (Cambridge: Cambridge University Press, 1993), 74.

³⁸ *Ibid.*, 74.

Daedalus indeed finds the journal wanting, how would Leopold Bloom, a man of science, politics and advertisement, find the Irish Homestead?

Founded by Horace Plunkett in 1894, *The Irish Homestead* was the journal of the Irish Agricultural Organisation Society (IAOS). F.S.L Lyons indicates that “It was essential to Plunkett’s concept of co-operation that while the IAOS should be propagandist in the agricultural sense, it should be politically neutral”³⁹; consequently, the journal had been issued as a neutral medium of information. Around 1904, “at a time of significant land transfer from large landowners to tenant farmers, the IAOS played a vital role in educating the new incumbents in modern farming methods”, while “[w]eek-in week-out, the Irish Homestead urged a program of social reform that constantly pitted a desirable middle-class propriety against the uncouthness of certain traditional practices”⁴⁰.

Considering the educational aim of the journal to “educate farmers in modern agricultural practices and to encourage them to benefit from economies of scale by forming cooperative societies and credit unions”⁴¹, *The Irish Homestead* is indeed a journal more for Bloom than for Stephen. In an article entitled “The Irish Cottage”, published in *The Irish Homestead* on April 29, 1899, AE writes: “There is no more ideal life than the farmers, no life which contains more elements of joy, mystery, and beauty”⁴². He claims that compared to the “insectiferous fakir and his kind” who “scorn the earth under their feet”, the man is superior who “takes his patch of soil and labours on it until his world becomes as beautiful as other’s dreams”⁴³. Bloom of Flowerville shows up in Bloom’s meticulous matter-of-fact dream

In loose allwool garments with Harris tweed cap, price 8/6, and useful golden boots with elastic gussets and wateringcan, planting aligned young firtrees, syringing, pruning, staking, sowing hayseed, trundling a weedladen wheelbarrow without excessive fatigue at sunset amid the scent of newmown hay, ameliorating the soil, multiplying wisdom, achieving longevity.⁴⁴

³⁹ F. S. L. Lyons, *Ireland Since the Famine* (London: Fontana Press, 1985), 210.

⁴⁰ P. J. Mathews, “A.E.I.O.U.’: Joyce and the Irish Homestead,” in *Joyce on The Threshold*, ed. Anne Fogarty and Timothy Martin (Gainesville: University Press of Florida, 2005), 161.

⁴¹ *Ibid.*, 153.

⁴² G. W. Russell (A.E.), *Selections from the Contributions to “The Irish Homestead”*, Vol. 1 (Gerrards Cross, Smythe, 1978), 50.

⁴³ *Ibid.*, 50.

⁴⁴ U 17.1582-1587.

In this view, Bloom is a demonstrative figure of the “lifestyle” that mirrors not only his own ambition, but the ideal of the middle-class farmer, an image *The Irish Homestead* hoped to propagandize. He is at once a consumer and a commodity, a farmer and a nationalist, a man of politics and of social propriety. And when *The Irish Homestead* posits their mission as follows: “There is absolutely no reason why our cottages, inside and outside, should not be homes in which self-respecting men and women could physically live”⁴⁵, Bloom seems to aspire to the same “ultimate ambition”⁴⁶.

Emer Nolan tells us in her preface to *James Joyce and Nationalism* that: “Nationalism seeks to create a sense of traditional community within contemporary mass culture: modernist writing exploits the relentless energy of commercial civilization”⁴⁷. If the well-off farmer figure, who is devoted to commodity culture and promoted by *The Irish Homestead*, corresponds to the sense of community building Nolan mentions, then the aspiring farmer “Bloom of Flowerville” may be deemed as the potential agri-national figure *The Irish Homestead* had been so eager to create. However, considering Bloom’s Jewish background and the antagonism of contemporary anti-Semitic voices, a totalizing conclusion that reads Bloom as a representational national image is problematic. As Terry Eagleton tells us, Joyce tends to “[pose] the problem of totalization, rather than providing us with any very adequate solution”⁴⁸. In this way, Joyce makes it clear that “Bloom of 7 Eccles street” cannot possibly become a farmer of the nation; only by becoming the imaginary “Bloom of Flowerville” can he attain such an ambition.

⁴⁵ *The Irish Homestead*, May 18, 1895, qtd. by P. J. Mathews, “‘A.E.I.O.U.’: Joyce and the Irish Homestead”, in *Joyce on the Threshold*, ed. Anne Fogarty and Timothy Martin (Gainesville: University Press of Florida, 2005), 161.

⁴⁶ *U* 17.1497.

⁴⁷ Emer Nolan, *James Joyce and Nationalism* (London: Routledge, 1995), xii.

⁴⁸ Terry Eagleton, et al., *Nationalism, Colonialism, and Literature* (Minneapolis: University of Minnesota Press, 1990), 36.

Works Cited

- Cheng, Vincent J. *Joyce, Race, and Empire*. Cambridge: Cambridge University Press, 1995.
- Eagleton, Terry, Fredric Jameson, and Edward W. Said. *Nationalism, Colonialism, and Literature*. Minneapolis: University of Minnesota Press, 1990.
- Fairhall, James. *James Joyce and the Question of History*. Cambridge: Cambridge University Press, 1993.
- . "Northsiders." *Joyce: Feminism / Post / Colonialism*. Ed. Ellen Carol Jones. Amsterdam: Rodopi, 1998. 43-80.
- Gifford, Don, with Robert J. Seidman. *Ulysses Annotated: Notes for James Joyce's Ulysses*. 2nd ed. Berkeley: University of California Press, 1988.
- Jones, Ellen Carol. "Commodious Recirculation: Commodity and Dream in Joyce's *Ulysses*", *Joyce and Advertising*, ed. Garry Leonard and Jennifer Wicke, Special Issue, *James Joyce Quarterly* 30.4-31.1 (Summer/Fall 1993). 739-56.
- Joyce, James. *Ulysses*. Ed. Hans Walter Gabler. New York: Vintage, 1993.
- . *Occasional, Critical, and Political Writing*. Oxford: Oxford University Press, 2008.
- Kiberd, Declan. *Ulysses and Us: the Art of Everyday Living*. Faber and Faber, 2009.
- Lee, Joseph. *Ireland: 1912-1985*. Cambridge: Cambridge University Press, 1989.
- Lyons, F.S.L. *Ireland Since the Famine*. Fontana Press, 1985.
- Mathews, P. J. "'A.E.I.O.U.': Joyce and the Irish Homestead." *Joyce on the Threshold*. Ed. Anne Fogarty and Timothy Martin. Gainesville: University Press of Florida, 2005. 151-68.
- Nolan, Emer. *James Joyce and Nationalism*. London: Routledge, 1995.
- Russell, G. W. (A.E.). *Selections from the Contributions to "The Irish Homestead"*. Vol. 1. Gerrards Cross: Smythe, 1978.
- Turner, Michael. *After the Famine: Irish Agriculture, 1850-1914*. Cambridge: Cambridge University Press, 1996. Ed. Derek Attridge. 2nd ed. Cambridge: Cambridge University Press, 2004.
- Wicke, Jennifer. "Joyce and Consumer Culture." *The Cambridge Companion to James Joyce*. Ed. Derek Attridge, *op. cit.*, 234-53.

*WOMEN AND RACE IN THE LAST TWO CHAPTERS
OF "A PORTRAIT OF THE ARTIST AS A YOUNG MAN"*

This paper sets out to show the close relation between the female characters in the last two chapters of *A Portrait of the Artist as a Young Man* and post-colonial theories. Psychoanalytic interpretations interwoven with political analyses have been at stake in many other studies concerning the role of the mother (i.e. of Stephen Dedalus' mother). The identification of this fundamental female character with Mother Ireland, with Mother Nature, with the Great Mother (and so forth) is as complex as hoary. Since this theme has been discussed at length in Joyce scholarship, the present paper, purposefully, will not deal with this aspect of the matter.

I. Stereotypes: the empire strikes back

There is a well-known picture of James Joyce together with Sylvia Beach; the front page of Vincent Cheng's book, *Joyce Race and Empire*, uses this image, cutting out Sylvia Beach and pasting behind Joyce the picture of a blackface minstrel singer-dancer, so creating an evident opposition/parallel between these two post colonial gentlemen. Both the Irish and the African represent colonised people. The picture is a metaphor: it suggests the fact that the empire needs to identify all colonies as a single identity and as a stereotype in order to create an opposition. In his books, Vincent Cheng (Cheng, 1995, 2004) states that not only did Joyce understand the tricky strategy lying behind the false dichotomy between empire and colony – which implies all other dichotomies like black/white, city/country, civilised/savage, identity/otherness, gentleman/peasant – he even used the same trick in his turn to reverse, refuse and mock such stereotypical, false and dysfunctional dichotomy.

Cheng illustrates two relevant concepts adopted between the 19th and the 20th centuries contributing to maintain a certain identification of the Irish race and thus to associate class status to race. First he shows how in the last decades of the Nineteenth century Irish people were identified by imperialistic and racist propaganda with Paddy (the stereotyped Irishman), a man descending from a cross between a white negro and an anthropoid ape.¹ Then, according to disputable anthropological studies of the beginning of the 20th century, Cheng adds to the list of stereotypical dichotomies mentioned above a further one associated to gender and describing the Celts as belonging to a feminine race in contrast with the Anglo-Saxons whose race would be masculine. On the Irish side of the dichotomy we have a list of stereotypical, imperialistic and chauvinistic characteristics such as femininity (intended as weakness and submission), ruralism (uncivilised in contrast with urban civilization) and blackness (interpreting the word in a clearly racist sense²). With such premises, Irishmen could not be thought of as gentlemen because Ireland was on the wrong side of the dichotomy. This is why Joyce refused revivalisms and the Celtic revival: it implied and accepted the function and the subtle implications of these dichotomies described by Cheng as “binary traps”. Nothing new under the sun. Anne McClintock writes: ‘the *term* post-colonialism nonetheless reorients the globe once more around a single binary opposition: colonial-postcolonial.’³

True Joyce understood and refused this ‘binary trap’ in the name of the internationalism of art and of a cosmopolitan view of history (*Ulysses* is a *Summa Anthropologica*⁴ while *Finnegans Wake*’s main character’s name stands for “Here Comes Everybody”). Yet either there is a contradiction in Cheng’s analysis, or at least there is an omission in its conclusions. Perhaps what I consider here as an omission/contradiction is simply something Cheng takes for granted. Nevertheless, to confirm the fact that something is

¹ See Curtis, L.P., *Anglo-Saxons and Celts: A study of Anti-Irish Prejudice in Victorian England*. Bridgeport, CT: University of Bridgeport, 1968 and Curtis, L.P., *Apes and Angels, the Irishman in Victorian Caricature*. Washington: Smithsonian Institution Press, 1971.

² Roddy Doyle would reverse the dichotomy implied in this word in a famous passage of *The Commitments*: “The Irish are the niggers of Europe, lads. An’ Dubliners are the niggers of Ireland [...] An’ the northside Dubliners are the niggers o’ Dublin – Say it loud. I’m black an’ I’m proud” (Roddy Doyle, *The Commitments*, Random House, London, 1989, pp. 8-9).

³ Ann McClintock, *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*, New York: Routledge, 1995.

⁴ See also Giorgio Melchiori, 1994. Pp. 118-119.

missing, in this perspective, Gregory Castle warns: “the binary inscribed in the term haunts postcolonial theory, but recent work in Irish studies tends to problematise binarity by focusing on contradictory, multiple and fluid historical conditions and social spaces.” (Castle 2009. P. 100). The point is that as Gregory Castle pointed out [Castle 2001], refusing revivalism Joyce had to use the same devices Revivalism used, though with the intention of parody. Often Joyce’s descriptions of Irish people are not even parodic but just mark a distance and a distinction between the author and the object described. Joyce often does not deny a behaviour or characteristic typical of the Irish people: he just states he does not accept it. In so doing he chooses isolation and exile. The so called ‘binary-trap’ is effectively a producer of stereotypes, but not all dichotomies and distinctions are implied by stereotypes inspired by a binary trap. Stephen is not the redeemer of his own race, nor do Joyce’s female characters necessarily give a false and distorted image of Irishness. Stephen is trying to redeem himself from the narrow attitude of some of his compatriots represented by the fascinating, attractive and sympathetic female characters he meets.

II. Women and Empire in Joyce’s view

Going back to the front page of Vincent Cheng’s book, we see a sort of collage. An image is cut out (Sylvia Beach) and substituted with another image (the black gentleman). If we rescue Sylvia Beach’s image and create a bigger tableau we have the representation of the point I try to make in this paper. Joyce is stuck between two “monsters”: a woman and a presumably un-educated African gentleman. These two monsters have exactly the same function. They are the decoy to take the protagonist back to the perils represented by the imperialistic dichotomies.

What I have said so far is the first assumption to bear in mind while investigating the function of the female characters of the last *Portrait*. The other preliminary assumption consists in the following quote:

The novel is narrated through the protagonist’s subjective perspective, none of the other characters is significant in his/her own right. They exist as manifestations of Stephen’s inner struggles, concerns, and desires. This is especially true of the women that populate Stephen’s world: his mother, Eileen (his idealized beloved), a prostitute, the Virgin Mary, and a girl he sees at the seaside. (Margaroni. 2003, p. 234)

As a result of these assumptions it is possible to state that in the novel there are no female characters but one single character with many names (or even with no name sometimes) and many manifestations, “the sweeping female who subsumes the various emanations of herself.” (Greyson. 1982 p. 121). The title “A Portrait of the Artist as a Young Misogynist” (Henke 1982) chosen by Suzette Henke for her study on women’s role in Joyce’s *A Portrait of the Artist as a Young Man*, is undoubtedly appropriate; women are not treated well in the novel. Actually most of the time they represent an obstacle. They play the same role as the three main institutions⁵ which, according to Joyce, are the cause of Irish paralyses, and they are associated to them: in particular they stand for Ireland itself. They share the same nature as the mythical figure of Cathleen Ni Houlihan, representing the ruin of the men they seduce. All of them can be described by the famous quote, as “the old sow that eats her farrow”. (p. 220)

III. ‘Davin’s women’

Davin is the first key character in this investigation because he represents the stereotype Stephen is fighting against. He is a good boy and a friend of Stephen but at the same time he is the paradigm of the dichotomy empire/colony, so he is depicted as “the young peasant [who] worshipped the sorrowful legend of Ireland” (p. 195). Davin is wholly engaged with the opposition between Irishness and English identity; thus he misses every other possibility which goes beyond the boundaries of the British Isle. He introduces two female characters. There is just a short hint at the first, his nurse: “His nurse had taught him Irish and shaped his rude imagination by the broken lights of Irish myth.” (p. 195) Davin’s nurse helps create the stereotype Joyce wants to destroy.

Davin introduces one more female character. He meets her on the way back home after the hurling match. Davin misses his last train and is forced to go back home on foot, through the countryside. It gets dark and, tired of walking, he knocks on the door of a cottage for some rest and for a glass of water. A young woman opens the door. He asks for water and is offered a big mug of milk. This is highly significant: the scene reminds us of the milk woman in the first episode of *Ulysses* and consequently of Cathleen Ni

⁵ As Stephen will state at the end of the novel: “My home, my fatherland or my church” (p. 268)

Houlihan in Yeats's play (Cathleen Ni Houlihan is offered milk by the family in which she is going to find her new 'lover').⁶ The woman is described as very attractive, seductive, and provocative. She wears her hair long and loose and is half undressed. Her breast and shoulders are bare. By a strange look in her eyes Davin deduces she is expecting a baby. She fixes her eyes on Davin's face and stands so close to him that he can hear her breathing. Then she approaches him physically taking him by the hand and inviting him to spend the night in the cottage. Nobody is there but herself; she offers him a bed for the night and one might infer it is not in the guest room. Thus, she is sexually attractive, she offers a shelter and she can provide nourishment; all these positive and reassuring characteristics are the symbol of mother nature. For Stephen this woman becomes the symbol of mother Ireland; the narrator points out that she has not a single identity because she is "reflected in other figures of the peasant women whom he had seen [...]" (p. 198)

She clearly stands for the Irish stereotypical peasant woman, and plays a negative role. However Stephen does not blame her for her nature; he just describes what she represents:

A type of her race and of his own, a bat-like soul waking to the consciousness of itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed.⁷ (p. 198)

Like Cathleen Ni Houlihan she is a seductress who condemns her lovers to death; moreover she represents her race.⁸ She is dangerous because she could seduce Stephen too, taking him back to the Irish stereotype. She is "a type of her race", but also "a type [...] of his own [race]". Joyce admits the logic of the 'binary trap' and resists not because this logic is false, but because it is dangerous (it would prevent him from crossing the boundaries imposed

⁶ For the correspondences between the female images in Joyce and the figure of Cathleen Ni Houlihan, see also Luppi 2009.

⁷ The fact that later on in the novel Joyce uses the same periphrases – "bat-like soul" - to describe Emma, is highly significant.

⁸ It is significant that here the woman calls "the stranger to her bed" assuming the incautious role of the historical/mythological characters of Dermot and Dervorgilla (cfr. also Yeats' play *The Dreaming of the Bones*) while for instance in *Ulysses*, in a rather confused reference to Cathleen Ni Houlihan an alarming sentence reads "Strangers in my house" [*U.* 4578]. Cathleen is the mythological character who is required to right the wrong done by Dermot and Dervorgilla.

by the binary trap) and because it is hegemonic (it includes all people without distinction, and takes no account of the position Stephen is going to take). Stephen wants to show that there is an alternative choice to the binary trap and not that the binary trap does not exist or that it is artificial.

IV. **The flower seller and Stephen's beloved: England and authorities**

Another female figure is the poor girl selling flowers in the street. She is no exception: she is another perfect representation of the stereotyped Irish peasant, seen from the Empire point of view. Stephen "left her quickly" (p. 199) because he did not want to see her "offer[ing] her ware to another, a tourist from England or a student of Trinity." (p. 199) The mention to these two possible spectators reveals that Joyce is aware of the fact that the problem lies in the stereotypical transfiguration created by the empire and in which the Colony is entrapped. The flower girl would be seen by the "usurpers", that is to say the student and the tourist, as a typical picturesque character.

However the character of the flower girl exists. Stephen cannot, and does not, deny the existence of this figure. He just does not want to see the patronising behaviour of the empire which takes advantage of an unfair confrontation (a poor girl versus educated and wealthy people). Stephen is not like her. He would react to the empire's presumptions of superiority with his most valuable weapons ("silence, exile, and cunning", p. 269).

Throughout the novel Stephen refers to another female character which is definitively more complex than those seen before: his beloved girl – in *Stephen Hero* she has a name, Emma Clery, while in the last *Portrait* her name never appears. The description of this character proceeds associatively with the passage of the 'flower girl'. She is also described with the same periphrases used for the half dressed woman Davin meets in the country. Both of them are "bat-like souls" (p. 268) meaning that they bring men to their ruin. Their attitude towards men is absolutely innocent, in a way, because it is natural: they simply represent the Irish race and "figures of the womanhood of their country." This is why Stephen enumerates Emma's stronger relations: "a priested peasant" and "a brother, a policeman in Dublin" (p. 240). These two represent the institutions of Irish paralyse colluding with the empire (and are the counterpart of the English tourist and of the Trinity College student evoked in the flower girl scene). These figures are part of the dichotomy Stephen wants to deny.

V. The Villanelle: nightmare and erotic reverie

Emma's image blends into the erotic reverie in the Villanelle passage. The girl Stephen is thinking of when writing his poem, must be Emma. She is here much too womanly⁹, since there is a clear reference to menstruations: Stephen refers to "the strange humiliation of her nature" (pp. 241-242) and to the "dark shame of womanhood." Once again Stephen's misogyny comes out; he puts women in a disadvantaged position or in a threatening one. In particular the word "womanhood" appears only twice in the novel (the first time it was referred to women as prototypes of the Irish race in the passage quoted above). Joyce intends to imply natural imperfections in both cases.

Immediately associated to that image there is a references to masturbation, leading Stephen "from ecstasy to languor." (p. 242) Apparently Stephen is imagining remote-control sex between himself and Emma since it is said she must be "conscious of his homage"¹⁰. Thus, Stephen thinks they are in spiritual (and I would say physical—or at least in Stephen's imagination) communion with each other. The creation of the Villanelle is linked to this physical act ending in Stephen's "languor." The woman of the poem presents the same characteristics of the previous ones: she is treacherous since she keeps men in her power (like Cathleen Ni Houlihan, since the poem reads: "your eyes have set man's heart ablaze / And you have had your will of him"). She is the "temptress" (the word is used by Joyce) like the woman met by Davin, *a belle dame sans merci* (in the mood expressed by the naughty 90's) like Cathleen ni Houlihan.¹¹ These last two characteristics are typical of the Villanelle's poetical pattern: in fact the Villanelle was usually associated with country life and adopted in England by the decadent poets.

The Christian reference to the "the chalice flowing to the brim" (p. 243) may suggest further implications. The chalice in a mass should have Christ's blood in it (transubstantiated in wine). Two references to blood are in the words "bat-like"—the vampiric attitude of the woman—and in the above-mentioned allusion to menstruation (blasphemy and misogyny, go hand in hand). Furthermore 'blood' and 'race' are deeply interrelated words. They can be used as synonyms too. The word 'bat-like' applied to the two girls is a direct reference to the vampiric habit of these women.

⁹ This suggestion is by Day 1987.

¹⁰ See Day, 1987.

¹¹ The reference to Keats and to the reception of the Romantic poet by the Decadents is not casual.

Stephen thinks of his own land and of his own race once again later and “feels the thoughts and desires of the race to which he belonged flitting like bats across the dark country lanes, under trees by the edges of streams and near the pool-mottled bogs” (p. 259). This is his third reference to bats and it is always associated to Irish identity; the next sentence marks the difference between Stephen and Davin in relation to the customs of their race. Not only would Stephen’s reaction have been different in a similar situation; he would never have been given the chance to enter the woman’s house because he is not of that kind “that might breed a race less ignoble than their own, [...] for Davin had the mild eyes of one who could be secret. But him no woman’s eyes had wooed” (p. 259).

VI. Stephen’s reactions: looking for a way out

Stephen finds it difficult to have a real, direct confrontation with women. He feels he is forced to run away from them. Similarly he refuses to answer the question posed by Cranly: “Tell me, for example, would you deflower a virgin?” (p. 268). Stephen answers with a question. Although it is an ironic rhetorical question, he does not answer directly and says: “Excuse me, [...], is that not the ambition of most young gentlemen?”. Apparently, it is not his own ambition. He stresses another difference between himself and most Irish gentlemen. Moreover he says ‘most’ gentlemen and not ‘all’ gentlemen.

Their reaction to the various women, as to Ireland, is the same: Davin goes away, Stephen does not want to see the flower girl meeting other people and passes by quickly. The Villanelle poem too expresses the need to be set free from this seductive kind of woman; it is a sort of imploration in the naughty nineties’ style. Stephen is resolute: he will never see his beloved again. He decides to leave both Ireland and Emma: “Well then, let her go and be damned to her! She could love some clean athlete who washed himself every morning to the waist and had black hair on his chest. Let her”. (p. 254) This concept is reiterated in a few lines when Joyce explains: “Bah, he had done well to leave the room in disdain. He had done well not to salute her on the steps of the library! He had done well to leave her to flirt with the priest, to toy with a church which was the scullery-maid of Christendom”. (p. 239)

In the end Stephen’s mind has built up a whole female image with the bits taken here and there from the women he meets accidentally, from those

he knows personally (Emma), from those invented for his art (the Villanelle woman) or from those he is told about by his friends. After Davin's story Stephen comments:

The last words of Davin's story sang in his memory and the figure of the woman in the story stood forth reflected in other figures of the peasant women whom he had seen standing in the doorways at Clane as the college cars drove by, as a type of her race and of his own, a bat-like soul waking to the consciousness of itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed. (p. 198)

Finally, in anger with Emma he thinks of her, and her image breaks up into pieces melting with all the other female characters:

Rude brutal anger routed the last lingering instant of ecstasy from his soul. It broke up violently her fair image and flung the fragments on all sides. On all sides distorted reflections of her image started from his memory: the flower girl in the ragged dress with damp coarse hair and a hoyden's face who had called herself his own girl and begged his handsel, the kitchen-girl in the next house who sang over the clatter of her plates, with the drawl of a country singer, the first bars of *By Killarney's Lake and Fells*, a girl who had laughed gaily to see him stumble when the iron grating in the footpath near Cork Hill had caught the broken sole of his shoe, a girl he had glanced at, attracted by her small ripe mouth, as she passed out of Jacob's biscuit factory, who had cried to him over her shoulder [...] (p. 239)

And then there is a long list of women met by Stephen blended into a larger figure. I am adding a table showing all the cross-references scattered throughout the novel and discussed in the paper. It clearly demonstrates this final assumption: all female characters combine to produce one single presence or several bits of a single hostile, scaring, seductive, dangerous character, an obstacle to the artist's identity, a woman with many faces and different names.

VII. Conclusion: the Bird-Girl, not a solution

It has been pointed out that there is an exception to this negative representation. There is a female figure in sharp contrast with those presented insofar: the bird-girl at the end of the fourth chapter. It is true. However, the bird-like girl is not related to any woman met by Stephen. She could be compared to the Villanelle woman, and from this point of view she presents the same characteristics as that imagined figure. Moreover both women are represented in the same metaphorical way: they are creatures, rather than human beings. One is a bat-like soul, the other a bird-girl. Apparently Joyce wants us to match the two figures and to compare them in order to trace back all the opposite references that are hidden in their descriptions. The moment of the reverie and of the writing of the Villanelle is closely connected with the scene of the bird-girl. Stephen thinks of her as a bird; later on, after writing the Villanelle he gazes at the sky and sees birds flying away. Several pages are dedicated to this moment. He repeats twice: "What birds were they?" (p. 243-245) And then, the fatal question: "Symbols of departure or of loneliness?" Stephen's mind wanders "from Swedenborg on the correspondence of birds to things of the intellect" (p. 244): birds have a double meaning: "A sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents, of the 'hawk-like' man whose name he bore [...]" (p. 244) His name too is related to a flight, to a 'hawk-like' man. It is clear that the bird-girl represents the same symbol. She is described twice as "*alone* and still, gazing out at sea" (p. 186; p. 185). Before that Stephen too is "*alone* [...] *alone* and young and wilful and wildhearted, *alone* amid a waste of wild air [...]" (p. 185) His soul too "brood[s] alone [...]" (p. 185).

True, the bird-girl represents the solution to the difficult relation with women. She is a symbol, she might even be Stephen himself; more likely she is the perfect image of the woman aspiring to the same ideals as the protagonist. In fact in a way she invites him to fly away from the beach, to cross the sea and find another life. Like the birds migrating from the island, like Daedalus escaping from the labyrinth, the girl apparently indicates a direction, her eyes pointing towards distant places. In so doing she gives also an answer to the Irish man: Ireland is not suited to him. Irish women will not lead him anywhere.

However she is an image, not a presence in Stephen's life. They do not even talk to each other. The Villanelle woman, who should be the counterpart of the bird-girl is a vision too, a figment of the poet's imagination,

but this vision refers directly and explicitly to a real presence: Emma. The Villanelle woman and the bird-girls are both transfigurations through art of a material concept, and become ethereal figures. However the bird-girl has nothing to do with Emma and nothing to do with Stephen's acquaintances. She is like a product of the protagonist's imagination that comes out of the blue. She may in fact be merely an omen, Stephen's wish to go beyond his negative experience with women. The fact is that the bat-like souls, and likewise the Villanelle, are at present the only product of a real experience.

The bird-girl bears the same characteristics as every other woman: Joyce lingers over the description of the look in her eyes, as he had done with the other temptresses:

“when she [the bird-girl] felt his presence and the *worship of his eyes her eyes* turned to him in quiet sufferance of his *gaze*, without shame or wantonness. Long, long she suffered *his gaze* and then quietly withdrew *her eyes* from his and bent them towards the stream [...]” (p. 186)

The eyes of the Villanelle woman, “dark and with a look of languor, were opening to his eyes.” (p. 242) She holds “our longing gaze with languorous look” (p. 243); also the flower girl's “blue eyes seemed to him at that instant images of guilelessness” while the bird-girl's eyes were “without shame or wantonness.” So, the bird-girl is without shame, while, as we have seen before, shame is a typical characteristic of womanhood (“dark shame of womanhood”). Correspondences are clear enough.

However, at the end of the novel, a positive solution has yet to be found. No really positive female presence exists in Stephen's life.

HALF DRESSED WOMAN (MET BY DAVIN)	FLOWER GIRL	EMMA CLERY	VILLANELLE WOMAN	CATHLEEN NI HOULIHAN / IRELAND
I thought by her figure and by something in the look of her eyes that she must be carrying a child.	her young blue eyes seemed to him at that instant images of guilelessness,	The secret of her race lay behind those dark eyes	“ Her eyes , dark and with a look of languor, were opening to his eyes” Your eyes have set man's heart ablaze	

“she had her eyes fixed on my face”		“Her eyes were a little averted” “her eyes seemed about to trust him”	“You hold our longing gaze with languorous look”	
“A type of her race and of his own.”		“Figure of the womanhood of their country.”		She represents Ireland.
“a bat-like soul waking to the consciousness of itself in darkness and secrecy and loneliness”		“a bat-like soul waking to the consciousness of itself in darkness and secrecy and loneliness”		“She is the sow that eats her farrow.”
“calling the stranger to her bed”		“You are a great stranger now.” “dancing lightly and discreetly, giving herself to none.”		“never set out the bed for any” “too many strangers in the house”
“A woman without guile ”	“[...] her young blue eyes seemed to him at that instant images of guilelessness ”			
She offers milk				She is offered milk

Works Cited

- Aschkenasy, Nehama. 1985. “Biblical Females in a Joycean Episode: The ‘Strange Woman’ Scene in James Joyce’s *A Portrait of the Artist as a Young Man*.” *Modern Language Studies* 15.4: 28-39.
- . 1985. “Davin’s ‘Strange Woman’ and Her Biblical Prototypes.” *Critical Essays on James Joyce’s A Portrait of the Artist as a Young Man*. Ed. Brady, Philip; Carens, James F. Critical Essays on British Literature. New York: G.K. Hall; London: Prentice Hall International, 1998. 155-67. From *Modern Language Studies* 15, iv [Fall 1985]: 28-39.

- Baccolini, Raffaella. 2003. "Women as Memory in James Joyce's *Portrait* and *Stephen Hero*." *Romantic Joyce: Papers from the Meeting on "Romantic Joyce," Rome 11-12 April 2002*. Ed. Ruggieri, Franca. Joyce Studies in Italy, 8. Rome: Bulzoni Editore. 191-202.
- Begam, Richard. 2007. "Joyce's Trojan Horse: *Ulysses* and the Aesthetics of Decolonisation", in Begam, Richard and Valdez Moses, Michael. *Modernism and Colonialism*, Duke University Press, Durham & London.
- Castle, Gregory. 2001. *Modernism and the Celtic Revival*, Cambridge University Press.
- . 2009. "Post-colonialism", in John McCourt (editor), *James Joyce in context*, Cambridge, Cambridge University Press, pp. 99-111.
- Cheng, Vincent. 2004. *Inauthentic, the Anxiety over Culture and Identity*, Rutgers University Press.
- . 1995. *Joyce, Race and Empire*, Cambridge University Press, New York and Cambridge.
- Day, Robert Adams. 1987. "The Villanelle Perplex", in *JJQ*, vol. 25, n.1, Fall.
- Empric, Julienne H. 1989. "The Mediation of the Woman and the Interpretation of the Artist in Joyce's *Portrait*." *James Joyce and His Contemporaries*. Ed. Ben-Merre, Diana A.; Murphy, Maureen. New York and Westport, CT: Greenwood Press. Pp. 11-16.
- Janet Greyson, Janet. 1982. "Do You Kiss your Mother?": Stephen Dedalus' Sovereignty of Ireland," *JJQ* 19. Pp. 119-26
- Haslett, Moyra. 1998. "'The girl, or woman, or whatever she is..': Femininity and Nationalism in Joyce." *Re: Joyce: Text, Culture, Politics*. Ed. Brannigan, John; Ward, Geoff; Wolfreys, Julian. Houndmills, Basingstoke: Macmillan; New York: St. Martin's. Pp. 45-59.
- Henke, Suzette, and Elaine Unkeless, eds. 1982. *Women in Joyce*. Urbana: University of Illinois Press.
- Henke, Suzette A. 1983. "James Joyce and Women: The Matriarchal Muse." *Work in Progress: Joyce Centenary Essays*. Ed. Peterson, Richard F.; Cohn, Alan M.; Epstein, Edmund L. Carbondale and Edwardsville: Southern Illinois UP. Pp. 117-131.
- . 1982. "Stephen Dedalus and Women: A Portrait of the Artist as a Young Misogynist", in Suzette Henke and Elaine Unkeless (eds.), *Women and Joyce*, The Harvester Press, Brighton.
- Jones, Ellen Carol. 1993. "Textual Mater: Writing the Mother in Joyce." *Joyce: The Return of the Repressed*. Ed. Friedman, Susan Stanford. Ithaca and London: Cornell UP. Pp. 257-82.
- Joyce, James. 1986. *Ulysses*, The Gabler Edition, New York, Random House.
- . 1992. *Portrait of the Artist as a Young Man*, Penguin, London, 1992.
- Luppi, Fabio. 2009. "Cathleen ni Houlihan, from Yeats to Joyce", in *Joyce in Progress*, (McCourt, Ruggieri, Terrinoni, eds.), Cambridge Scholar Press, Cambridge. Pp. 148-161.

- Margaroni, Maria. 2003. "Woman and Art in James Joyce's *A Portrait of the Artist as a Young Man*." *Women in Literature: Reading through the Lens of Gender*. Ed. Fisher, Jerilyn; Silber, Ellen S. Westport and London: Greenwood Press. Pp. 234-36.
- Melchiori, Giorgio. 1994. *Joyce; il mestiere dello scrittore*, Einaudi, Torino.
- Stubblings, Diane. 1996. *Anglo Irish Modernism and the Maternal, from Yeats to Joyce*. London: Macmillan.

AFTER ELLMANN:
THE CURRENT STATE OF JOYCE BIOGRAPHY

Given the busy and multidirectional nature of Joyce studies, it is ironic that Joyce, who placed his 'multiple mes' (FW 410.12) at the centre of so much of what he wrote, is today still read within the frame of just one major biographical portrait, Richard Ellmann's elegant and vast *James Joyce*, which appeared in 1959 and was partially revised in 1982. Today we still rely almost exclusively on Ellmann's biography, conveniently ignoring the extent to which it belongs to another time and is oblivious not only to a vast quantity of new information about Joyce's writings and the nature of their composition but also to the critical and theoretical earthquakes which have shaken so many of the foundations upon which it rests. Since Ellmann wrote his 'definitive' biography, the very idea of a unified biography and of the unity of the subject has been placed in question. We have grown increasingly aware of how each critical work is a response to a very particular historical and ideological situation and both a response to and a reflection of its own times. As a result it is now evident that Ellmann's *Joyce*, justly hailed as a milestone of twentieth century biography, is not, however, the last word, nor is it neutral or objective, any more than the works that preceded it and followed it are but is a subjective and hybrid mixture of fact and conjecture, of documented record and authorial observation. Ellmann wrote in the belief that to admit holes, to not paint over cracks, to break, as it were, the illusion of a seamless whole was to play a risky game, to expose not so much the subject of the biography as the biographer himself. In his view, biography works best by furnishing the illusion of total knowledge, definitive interpretation. The biographer will be criticised for not knowing, for betraying the readers' implicit belief even if admitting to not knowing would sometimes be the more honest course. All of which may have been fine at the time but what is less acceptable is that we continue to rely on Ellmann's fifty-year-old book today (this, despite the recent publication of

Gordon Bowker's 600-page *James Joyce A Biography*, which is readable but falls a long way short of what is needed and is strewn with factual errors).¹

Joyce is one of the few canonical authors not to have been reborn in biography since '68 and it is timely to ask why Joyce biography has largely failed to challenge Ellmann. At the outset, it should be said that Ellmann worked hard to keep the field empty of competitors, guarding his territory from possible intruders. As he told his editors at Oxford University Press: 'Even a bad book by someone else would take the cream off [mine].'² But over fifty years have passed so he can certainly not be blamed for the absence of challengers in the meantime. Most biographies written after Ellmann either restated or only very partially adapted his reading of the writer and his life. I have in mind, by way of example, Bruce Bradley's valuable account of Joyce's Jesuit education, *James Joyce's Schooldays*³ (which carried the *imprimatur* of an Ellmann preface). Several illustrated biographies have left a useful heritage of sharp text and important contextual photography, notably Chester Anderson's *James Joyce and His World* and David Pierce's *James Joyce's Ireland*,⁴ which reads Joyce's life and works in terms of their Irish and European contexts. My own short illustrated biography, *James Joyce A Passionate Exile* seeks to understand Joyce in terms of his European exile. Various partial biographies, limited to a circumscribed period in the writer's life, such as Peter Costello's *James Joyce: The Years of Growth*,⁵ or my own *The Years of Bloom Joyce in Trieste 1904-1920* have offered alternative readings to Ellmann's.⁶ In addition to these works, a number of full but short, openly derivative versions of the life have been published. The best of this latter genre is Morris Beja's *James Joyce A Literary Life*, a portrait which vividly explores the importance of Joyce's life for his writing. Beja acknowledges that his book 'owes many debts to Ellmann's work' while also pointing to how it 'attempts to reflect what has been learned – and thought – about

¹ Gordon Bowker, *James Joyce A Biography* (London: Weidenfeld and Nicholson, 2011).

² Richard Ellmann to Oxford University Press, 13 July 1953. REC Series I, Box 179. I am grateful to Amanda Sigler for bringing this comment to my attention.

³ Bruce Bradley S.J., *James Joyce's Schooldays* (Dublin: Gill & MacMillan, 1981).

⁴ David Pierce, *James Joyce's Ireland* (New Haven and London: Yale University Press, 1992).

⁵ Peter Costello, *The Years of Growth 1882-1915* (London: Kyle Cathie, 1992).

⁶ John McCourt, *The Years of Bloom Joyce in Trieste 1904-1920* (Dublin: Lilliput Press, 2000). For biographical treatments of the Trieste years, see also Peter Hartshorn, *James Joyce and Trieste* (Westport CT: Greenwood Press, 1997); Renzo S. Crivelli, *James Joyce, Triestine Itineraries* (Trieste: MGS Press, 1997).

James Joyce, his family, his writings and his world in the generation or more since Ellmann's biography first appeared.⁷ Other short biographies are part of what William St Clair has described as 'a kind of restless biographical consumerism, a constant repackaging of the same materials in ways which give an appearance of novelty'.⁸ They include Ian Pindar's dull and unoriginal *James Joyce*⁹ and Edna O'Brien's quirky, gushing volume which gives Stan Gébler Davies's *James Joyce: A Portrait of the Artist* a good run for its money as the most unreliable mainstream version of the life.¹⁰ O'Brien's agenda had more to do with her own literary legacy – her conscious self-casting as the female counterpart to Joyce – than it had in any real interest in the writer's life as anything other than literary predecessor, exemplar and presumed counterpart. Most recently, Andrew Gibson joined the fray with his *James Joyce*, a short volume written to the post-colonial agenda that has reclaimed Joyce for Ireland.

Other re-writers of Joycean biography have shown little interest in such a political placing of their subject, and have preferred to come at Joyce sideways, choosing to write about a member of his immediate family and about Joyce only through refraction. Proceeding genealogically, John Wyse Jackson and Peter Costello lead off with *John Stanislaus Joyce. The Voluminous Life and Genius of James Joyce's Father* which provides a copiously detailed account of the Joyce ancestry. In *Nora: The Real Life of Molly Bloom*, Brenda Maddox brings Nora out of relative obscurity and argues convincingly for her importance at Joyce's side and as a source for his writing, particularly for the character of Molly Bloom. Carol Schloss brings the cycle to a close with her sometimes obsessive biography of Lucia Joyce¹¹, a work that rescues Lucia from oblivion, and, in the process, deposes Nora as Joyce's chief muse. In doing so, it overplays its hand with exaggerated claims about Lucia's importance to Joyce's creative process and vindictively harsh judgements on most members of the Joyce family and circle. While celebrating Lucia it also does down Joyce.

⁷ Morris Beja, *James Joyce A literary Life* (Columbus: Ohio State University Press, 1992), p. xi.

⁸ William St Clair, 'The Biographer as Archaeologist', in Peter France and William St Clair, eds., *Mapping Lives The Uses of Biography*, p.224.

⁹ Ian Pindar, *James Joyce* (London: Haus: 2004).

¹⁰ Stan Gébler Davies, *James Joyce: A Portrait of the Artist* (London: Davis-Poynter, 1975).

¹¹ Carol Schloss, *Lucia Joyce To Dance in the Wake* (New York: Farrar, Straus and Giroux, 2003).

The works of both Maddox and Schloss are, in a sense, throwbacks to what Geoffrey Wall calls the ‘feminist humanism of the class of ‘68’ which he says was ‘inescapably biographical and predominantly populist. The primary task for that generation was to fill in the gaps, to uncover significant lives that had long lain hidden from view, to chronicle recurrent psychological experiences that had always been silenced, or ignored. This meant biographical research, but it also involved gradually rewriting the very protocols of the biographical enterprise.’¹² Both Maddox and Schloss attempt to do posthumous justice to the two of the most significant female figures in Joyce’s life and have, in turn, cast new, important and not always positive light on Joyce himself. Indeed it could well be argued that, much though they claim the contrary, Joyce is their principal interest: without his presence their biographies would simply not exist. For this reason, Suman Gupta asserts, with some justification but rather harshly, that Maddox’s *Nora* is, in fact, a biography of Joyce: ‘The unfortunate thing is that she does not know this because she calls her book *Nora: the Real Life of Molly Bloom*. It is true that she does once in a while struggle against Nora Barnacle’s “otherness.” But she ultimately throws up her hands in despair, confirms Nora’s position as the ‘other,’ and ends up writing yet another biography of James Joyce.’¹³ The same can be said of the Schloss book. Although our views of Lucia may have been changed by the time we reach the end of her biography, it is, inevitably, our altered vision of Joyce that matters more.

Missing from this series of book-length family portraits is Stanislaus, a vital presence in Joyce’s formative years whose own later versions of events are crying out to be analysed.¹⁴ He held a key role as mediator between Joyce and his critics but at times felt that he had something of an exclusive hold on Joyce and his reception. As he told Herb Cahoon, ‘You must remember that I was my brother’s first disciple.’¹⁵ Stanislaus saved an extraordinary mass of letters and materials and hoped to write his own version of his brother’s creative life. As he stated it: ‘My aim in writing is to present my brother’s character and outlook as I knew and understood them in about

¹² Quoted in Geoffrey Wall ‘Introduction’, *The Cambridge Quarterly*, Vol. 29, No. 4 2000, p.294.

¹³ Suman Gupta, ‘On Literary Biography and Biografiends’, *New Literary History*, Vol.24, No.3, Textual Interrelations (Summer, 1993), p.693.

¹⁴ John McCourt, ‘James and Stanislaus Joyce: Eternal Counterparts’ in *Joyce in Svevo’s Garden*, ed. R. Crivelli and J. McCourt (Trieste: MGS Press, 1995).

¹⁵ Letter of 6 March 1950 to Herb Cahoon. A copy of the letter is kept in the REC, Box 6.

thirty years of life together.¹⁶ Unfortunately he died in 1955 having written just the Dublin chapters of what became *My Brother's Keeper* and so an invaluable witness to post-Dublin Joyce was lost.

Stanislaus's project would have been marred by his abiding desire to protect and defend his brother (this despite his own feeling of having been abandoned, betrayed even by him); by his placing of his own reactions to and hostility towards people known to both of them in place of Joyce's own; by his total lack of sympathy for Joyce's later writings and later lifestyle. Despite these provisos, it should be stated clearly that what we do possess of his commentaries on his brother remains valuable and that Stanislaus has often been the subject of rather unjust criticism. His *Dublin Diaries* (even though they are doctored in his own favor) provide an insightful sense of life in the Joyce family in Dublin while *My Brother's Keeper* remains a valuable document even if it too is somewhat sanitized. Of even more value is the unpublished *Triestine Book of Days*, which covers two years (1907-1909), and provides an extraordinarily vivid account of the difficulties of life in Trieste, recreating the social and cultural backgrounds of a lively city whose impact on Joyce has, up to very recently, been seriously undervalued.¹⁷

If certain of Stanislaus' assertions in his published works are partial with the truth, there is nothing to stop subsequent critics and biographers from correcting them but Stanislaus should not be seen as the root of all the limitations of Joyce biography. If anyone, from the very outset, was trying to carve a very particular and selective version of Joyce it was Joyce himself and Stanislaus simply took up that mission following his brother's death. One of the most repeated criticisms of Ellmann's Joyce biography is that it is tinged with "Stannic acid"¹⁸, that it depends too much on Joyce's brother's vision of things and allows Stanislaus's point of view to function as a sort of filter. Certainly Stanislaus's collection formed one the important bases for Ellmann's Joyce and contributed significantly to its depth and its success. Without the unlimited and exclusive access that Ellmann had to Stanislaus'

¹⁶ Quoted from a letter from Stanislaus to Ellworth Mason reported by Mason to Ellmann in a letter dated 11 December 1958 and kept in the REC, Box 156.

¹⁷ For a more ample discussion of Stanislaus Joyce see Laura Pelaschiar's "Of brother, diaries, and umbrellas: News from Stanislaus Joyce." *Joyce Studies in Italy*, 5 ed. Franca Ruggieri (Rome: Bulzoni Editore, 1998), pp.213-224, and her "News from Trieste: Stanislaus Joyce's *Book of Days*", *James Joyce Quarterly*, (Special Issue Fall 1999), ed. Corinna Del Greco Lobner, University of Tulsa, Oklahoma, pp.61-72.

¹⁸ Bernard McGinley, *Joyce's Lives. Uses and Abuses of the Biografiend* (London: University of North London Press, 1996), p.20.

papers his book would have been a much thinner and more unreliable affair but Stanislaus cannot be held responsible for the shortcomings of Ellmann's work, nor inculpated for being a "ghostly" and "distorting" presence in the first half of it.¹⁹ In short, his influence on Ellmann has been overestimated. From the outset Ellmann was overly cautious about asking Stanislaus questions and worried that his chief source 'would resent my milking him too much'.²⁰ In addition he often dismissed what now read like sound, unbiased versions of events as recounted to him by Stanislaus, preferring instead to rely on Joyce's livelier fictional renderings. Later he felt that he had missed his chance with Joyce's brother, that he had failed to ask him the pertinent questions when he had the chance. As Ellmann himself wrote: 'We talked, and I was trying to be very delicate about asking questions, till finally he said to me "don't you have anything else to ask me?" At that point I asked as much as I could, but always felt afterwards that I had really muffed a great opportunity. I regret to say that the following year he died.'²¹

In the second part of this paper, I'd like to look at the factors that have deterred academic critics from the field of Joyce biography. Of the various post-Ellmann Joyce biographers, it seems no accident that the vast majority are independent scholars or full-time writers/journalists. This seems to suggest an academic shying away from biography's vital challenge of reconciling what Woolf calls the 'granite-like solidity' of facts with the 'rainbow-like intangibility' of personality²². Coupled with biography's uncertain place within literary criticism, the would-be biographer must assume a heavy responsibility in terms of the moral accountability inherent in the narration of lives. Empathy, sometimes bordering on what, in psychoanalytical terms, is referred to as a process of transference, plays a key role in biographical thinking and the recent work on Nora, Lucia, and even the essays on Stanislaus, has shown that most critics find it far easier to identify and empathise with secondary figures than they do with Joyce himself. The result of this may be that justice is done to these characters around Joyce at Joyce's own expense. One thinks for example of Brenda Maddox accusing Joyce of 'malignant self-absorption – it ruined Nora's life', of her celebration of Nora's

¹⁹ *Ibid.*, p.21.

²⁰ Letter of 30 August 1953 from Richard Ellmann to Oxford University Press. REC, Series I, Box 179.

²¹ Richard Ellmann, 'Reminiscences of the Biographer'.

²² Virginia Woolf, 'The New Biography' in *The Essays of Virginia Woolf*, ed. Andrew MacNeillie (London: 1986), vol. iv, p. 473.

cheerfulness and simple wisdom, her self-sacrifice for Joyce. In this instance, empathy overwhelms the necessity for equidistance and justice. That Joyce was self-absorbed is evident but was it really 'malignant'? Furthermore, what exactly did Nora sacrifice when choosing to be with Joyce? Did any better life ever conceivably await her in Ireland? But Maddox's antipathy for Joyce is, by now, one shared by many of the most admiring readers of his works: the reality for many is that although their delight in Joyce's writings is almost boundless, they also find themselves somewhat less than enamoured with the man.

This question is further complicated by the fact large chunks of the life have already been creatively re-written, many times over, and with studied inaccuracy, by Joyce himself, in his fiction and in his letters. Just how to deal with Joyce's (semi-) autobiographical fiction when writing his biography is a tricky question. Much though one can strive to limit the impact of the fiction, there is an inevitable merging of, for example, Joyce and Stephen, Nora and Molly, Stanislaus and Shaun. One also has to fight the retrospective shape Joyce managed to impose on his life, and in particular on Gorman's authorised version. Today it is still no easy task for a writer to resist Joyce's impositions or today to write against much of the material to be found in a Gorman or an Ellmann. Joyce's life, Ellmann believed, was driven by a single, cohesive imaginative vision and when the material thrown up by chronological investigation failed to provide the necessary links in the Joycean creative chronology, Ellmann borrowed them from elsewhere, from earlier events in Joyce's life or fiction and knitted the whole into a marvelously solid whole. Of course, as Regard has written, 'biographical writing cannot escape the necessity of 'fictionalising' the author's life, since it has to disengage the self from an abundance of *a priori* disconnectedness.'²³

The problem, when reading a biographer as polished as Ellmann, is the sheer brilliance of his narrative achievement, the verisimilitude of what he writes, the manner in which he transmits information as though it were truth, as though he were the only voice capable of transmitting Joyce as he really was into one comprehensible and acceptable whole. But the problem is not really Ellmann at all. He simply did his biographer's task in a manner exemplary for its time, the problem is the lasting aura of dependability, almost sacrality, that has been heaped upon his text and the subsequent failure to create a viable alternative reading that would adequately challenge the shape it gives to

²³ Frederic Regard, 'The Ethics of Biographical Reading: A Pragmatic Approach', p. 402.

Joyce's life. The fact, however, that Ellmann edited the letters, is unfortunate because even if one chooses not to use his biography, one has little choice but to use his editions of the letters which have aged less well than his biography. With each passing year, their incompleteness becomes more apparent as does the sometimes less than perfect nature of some of the transcriptions.

Following the publication of Ellmann's revised biography, Arnold Goldman was critical of its 'positivist biographical presentation of unitary being'²⁴, which, he claimed, was as problematic as the New Critical automatic assumption of a work's organic unity. He further criticised the novelistic illusion of wholeness that Ellmann casts on the life and on the work. In Goldman's words, Ellmann sees 'a single Joyce, not versions of Joyce filtered to him through text and letter, diary and memoir, interview and conversation'.²⁵ Scholars are now in broad agreement that there were many Joyces, that the *aesthetic* credo that he espoused in the early works is of only limited use in understanding how he wrote and how we might read the later works. Joyce's texts are increasingly seen as not being the result of one unitary intention but rather the result of a changing circumstances that caused them to be written and rewritten, sometimes countless times over, by an artist whose aesthetics and ideas and assumptions were in radical flux.

Today we are still waiting for a biography that conveys an adequate sense of such aesthetic shifting – a shifting whose complexity and continuity has become far more apparent given the findings of genetic criticism. Joyce biography today has not taken adequate account of his wide and eclectic reading or of the many-levelled process of his multiple revisions and elaborate stylisation. Instead biography remains within the Ellmann frame which sees Joyce driven by a single imaginative vision, one that allowed his biographer feel justified in cutting and pasting to suit his narrative measure, believing that all the material from the life and the works was part of the same cloth and therefore interchangeable. There is also some truth in Katherine Frank's claim that much of the success of Ellmann's biography derives from its highly authoritative 'voice'²⁶. The Ellmann voice is hugely persuasive especially in construing a sense of its own objectivity: 'One cannot help feeling that Ellmann's objectivity is as much an attitude as, say,

²⁴ Arnold Goldman, 'Review of Richard Ellmann's *James Joyce*'. *James Joyce Broadsheet*, 10, February 1983, p.1.

²⁵ *Ibid.*

²⁶ K. Frank, 'Writing Lives: Theory and Practice in Literary Biography,' *Genre* 13, Winter 1980, p.502.

Gorman's eulogistic approach. One cannot say 'Ellmann has been *objective*' as if objectivity were an absolute prerequisite of Ellmann's writing. 'Ellmann has been objective' is more likely the case – that is, Ellmann has made objectivity his personal trademark. There is something personal about his objectivity: it is a style, a certain mode of presentation that makes *him* appear so.²⁷ Indeed the controlled authority of Ellmann's narrative voice allowed his cut-and-paste method to appear seamless and caused many to overlook his biography's factual shortcomings, its drawing on the fiction as though it were a reliable factual source when of course it is anything but. Ellsworth Mason faulted Ellmann for confusing 'the plausible with the actual', and, with only moderate overstatement, was correct in his prediction that his friend's mistakes would be 'the last to depart this earth'²⁸. Denis Donoghue and Hugh Kenner were among those who accused Ellmann of attributing little 'imagination' to his subject, for tracing the complex materials of the fiction almost inevitably back to the life. They also criticised him of doing the exact opposite, of borrowing, to quote Kenner, 'freely from the fictions when details are needed, secure in his confidence that if they got into Joyce's fictions they were originally facts'²⁹. In private correspondence, Ellsworth Mason had already frowned on this habit and wrote to Ellmann: 'If I intuit rightly, and if you are weaving both the works and the non-works into a single, supposedly factual, fabric, it is a serious flaw in the work.'³⁰ In other words, Ellmann was knitting, like Shem in *Finnegans Wake*, 'truth and untruth together' (*FW* 169. 8-9), and creating an almost mythical version of the life. Ellmann himself was deeply aware of the tools of narrative artistry he employed in creating shape and pattern and alluded to his method, writing: 'perhaps I could do a biography simply using this material weaving it together into some sort of pattern'. Pattern became more important than absolute factual accuracy and was in a sense dictated by Ellmann's sense of his own sure knowledge of his subject.

Ellmann sought to provide a narrational drive where sometimes the life was lacking one (or when his knowledge of the events of the life was lacking). He sometimes misplaced events to make them fit better and had

²⁷ Suman Gupta, 'On Literary Biography and Biografiends' in *New Literary History*, "Textual Interrelations", 24, 3, 1993, p.692.

²⁸ Letter of 26 October 1954 from Ellsworth Mason to Richard Ellmann. REC.

²⁹ Hugh Kenner, 'The Impertinence of being Definitive'. *Times Literary Supplement*, 17 December 1982, p.1383.

³⁰ Letter of 9 November 1958 from Ellsworth Mason to Richard Ellmann. REC.

a habit of tying up loose ends, providing a overarching sense of causality and completeness. As he himself wrote: 'The unknown need not be the unknowable. To paraphrase Freud, where obscurity was, hypothesis shall be. In this sense, paucity of information may even be an advantage, as freeing the mind for conjecture.'³¹ If this is the *credo* that he applied to the construction of his biography, it should lead us to re-evaluate the entire work as the creation of a God-like biographer who feels free to play fast and loose with the facts, to paper over the gaps of knowledge and to give conjecture free reign. This method, used with restraint and sensitivity by Ellmann sometimes served him well but it also set a perilous precedent for successors who sometimes felt licensed to proceed in like manner. Bowker is but the latest example to fall into this trap, conflating the life with the literary works and showing little or no understanding of the differences between Joyce's characters and their conjectural models. Joyce himself is constantly identified, unproblematically with Stephen Dedalus, when he (Joyce) is described, for example, as 'the self-proclaimed forger of the conscience of his race'. Other biographers make use of the subjunctive mood to push their conjectural hypotheses. Pushed too far, the use of the conditional can become an irritation as it does in Schloss's *Lucia Joyce*, where, what we might call the 'conjecture principle', is allowed freer reign and the narrative is interrupted by unsubstantiated claims that begin with phrases such as 'We can imagine', 'We can speculate'. Following a description of the 'footnote' to Issy's letter in *Finnegans Wake*, Schloss writes: 'Written in 1934 with drafts (nine and ten) that were revised up until 1937, these words sound remarkably like a conversation we can imagine Joyce having with Lucia in 1935'³². When a biographer resorts to what she merely believes happened she is entering the dangerous subjective realm of fancy. In Schloss's case this is a pity because she does throw new light on the Joyce family and is motivated by a noble desire to rescue Lucia from oblivion. Her aim is to do Lucia posthumous justice and her narrative is driven by a fierce empathy. But serious biography also has to come to terms with the issue of accountability to all of its subjects and Schloss falls down on this count in her almost caricatured depictions of Nora and Giorgio, evil mother and brother, and, to some extent of Joyce himself. The question of accuracy and doing justice is a huge issue in biography, and one that is not easily solved, even

³¹ Richard Ellmann, 'Freud and Literary Biography,' in *a long the riverrun, Selected Essays* (London, Hamish Hamilton, 1988). p.261.

³² Carol Schloss, *Lucia Joyce: To Dance in the Wake*, p.433.

in individual cases. Worthen's suggestion to affix the words – 'Some or all of this may be wrong' – to literary biographies as a kind of Government Health warning is hardly a workable solution.³³

Another crucial restraining factor in Joyce biography is the fear of legal difficulties. Potential biography writers are all too fully aware of the dangers of being sued for the unauthorized use of unpublished and even published material, for defamation, invasion of privacy, transcription of conversations, and breach of contract. No one wants to see ten years of research blocked by problems with a literary estate or to be severely compromised by being compelled to make cuts and leave out valuable new material, yet, with few exceptions, scholars and biographers find themselves having to invent ways to get around these problems. The Joyce Estate's policy has been highly effective in this regard, succeeding in scaring off potential biographers and publishers but in doing so, it has conversely done Joyce himself an enormous and lasting disservice by leaving his readers with an outdated and incomplete vision of his life and of the lives of those closest to him. Biographers have tried to deal with this problem in different ways. Some have simply ignored it, hoping to push fair use to the limits and have gotten away largely unscathed by avoiding controversial areas of investigation. Others came had to come to accommodations with the Estate (Maddox, for example, agreed to cut her closing chapter about Lucia Joyce). But even that did not satisfy the estate as Stephen Joyce's response to a later request from Carol Schloss shows: 'Our experience with Brenda Maddox has taught us not to work with anybody doing a book about, or on, any member of the immediate Joyce family. We have learned our lesson well!'³⁴ Maddox's unpublished chapter, which lies in Texas, takes its place among a mass of biographical material (more than 1500 unpublished Joyce letters) that the would-be biographer can read and study, can perhaps paraphrase or frame within 'I like to imagine' constructions, but ultimately cannot quote.

Given this state of affairs who could blame Joyce critics for avoiding Joyce's life sure in the knowledge that his works will continue to be read, regardless of the version of the life we possess. These critics may take comfort from Flaubert's words: 'I think that a writer should leave no trace of

³³ John Worthen, 'The Necessary Ignorance of a Biographer', in John Batchelor, ed., *The Art of Literary Biography*, (Oxford: Oxford University Press, 2003), p.242.

³⁴ Quoted in Max, D.T., 'The Injustice Collector', *The New Yorker*, 19 June 2006, http://www.newyorker.com/fact/content/articles/060619fa_fact

himself except for his works. His life really does not matter'.³⁵ But to come to this conclusion is mistaken. The life does matter. What is needed is a carefully constructed version of the material events of Joyce's life, set against the many contexts in which he lived. A new biography must get its facts right, update and straighten out what we already know, incorporate much specialised research as part of the historiographical thrust of biography itself which demands rewritings and revisions every couple of generations. Such a project should not be about scoring points against Ellmann. Nor is it to reduce biography to the status of mere chronology or to argue in favour of the so-called 'documentary life'. Whoever eventually takes on the task of writing a Joyce biography on the scale of Foster's *Yeats*, will have a significant amount of new, and largely untapped resources to draw on, including the Paul Léon collection at the National Library of Ireland and the Jahnke bequest at the Zurich James Joyce Foundation which includes lots of material about, among other things, Joyce and Lucia. Other material lies latent in publishers' archives.

What will emerge is a less unitary vision of Joyce, one that is less heroic, less coherent. Joyce will, to some extent, be taken down from his plinth. Making him more human, sensitively taking on board his failings, his contradictions will not devalue him but may help make him less intimidating. Ideally, as has happened for other writers of Joyce's stature, several versions of Joyce should emerge in the future, each of which attempts to transmit its version of what Virginia Woolf called 'those truths which transmit personality'. The idea that someone can write a 'definitive' version is inappropriate in today's critical context. But it is to be hoped that new biographies will appear and will strive to blend a passion for documentary accuracy with a capacity for reasoned and plausible interpretation (and not conjecture).

³⁵ Quoted in Geoffrey Wall, 'Introduction', *The Cambridge Quarterly* Vol. 29, No. 4, 2000, p.294.

Works Cited

- Beja, Morris, *James Joyce A literary Life* (Columbus: Ohio State University Press, 1992).
- Bowker, Gordon. *James Joyce A Biography* (London: Weidenfeld and Nicholson, 2011).
- Bradley, Bruce, S.J., *James Joyce's Schooldays* (Dublin: Gill & MacMillan, 1981).
- Costello, Peter, *The Years of Growth 1882-1915* (London: Kyle Cathie, 1992).
- Crivelli, Renzo S., *James Joyce, Triestine Itineraries* (Trieste: MGS Press, 1997).
- Ellmann, Richard, *a long the riverrun, Selected Essays* (London, Hamish Hamilton, 1988).
- France, P., and St Clair, W. (eds.), *Mapping Lives: The Uses of Biography*, Oxford and New York, Oxford (University Press for the British Academy, 2002).
- Frank, K., 'Writing Lives: Theory and Practice in Literary Biography,' *Genre* 13, Winter 1980.
- Gébler Davies, Stan, *James Joyce: A Portrait of the Artist* (London: Davis-Poynter, 1975).
- Goldman, Arnold, 'Review of Richard Ellmann's *James Joyce*'. *James Joyce Broad-sheet*, 10, February 1983, p.1.
- Gupta, Suman, 'On Literary Biography and Biografiends' in *New Literary History*, "Textual Interrelations", 24, 3, 1993, p.
- Gupta, Suman, 'On Literary Biography and Biografiends', *New Literary History*, "Textual Interrelations", 24, 3, 1993, pp. 683-695.
- Hartshorn, Peter, *James Joyce and Trieste* (Westport CT: Greenwood Press, 1997).
- Batchelor, John, ed., *The Art of Literary Biography*, (Oxford: Oxford University Press, 2003).
- Kenner, Hugh, 'The Impertinence of being Definitive'. *Times Literary Supplement*, 17 December 1982, p. 1383.
- Max, D.T., 'The Injustice Collector', *The New Yorker*, 19 June 2006, http://www.newyorker.com/fact/content/articles/060619fa_fact
- McCourt, John, 'James and Stanislaus Joyce: Eternal Counterparts' in *Joyce in Svevo's Garden*, ed. R. Crivelli and J. McCourt (Trieste: MGS Press, 1995), pp. 61-75.
- McCourt, John, *The Years of Bloom Joyce in Trieste 1904-1920* (Dublin: Lilliput Press, 2000).
- McGinley, Bernard, *Joyce's Lives. Uses and Abuses of the Biografiend* (London: University of North London Press, 1996).
- Pelaschiar, Laura, 'News from Trieste: Stanislaus Joyce's *Book of Days*', *James Joyce Quarterly*, (Special Issue Fall 1999), ed. Corinna Del Greco Lobner, University of Tulsa, Oklahoma, pp. 61-72.
- Pelaschiar, Laura, 'Of brother, diaries, and umbrellas: News from Stanislaus Joyce.' *Joyce Studies in Italy*, 5 ed. Franca Ruggieri (Rome: Bulzoni Editore, 1998), pp. 213-224.

- Pierce, David. *James Joyce's Ireland* (New Haven and London: Yale University Press, 1992).
- Pindar, Ian, *James Joyce* (London: Haus: 2004).
- Regard, Frederic, 'The Ethics of Biographical Reading: A Pragmatic Approach', *The Cambridge Quarterly*, 29, 4, 2000, pp. 394-408.
- Schloss, Carol, *Lucia Joyce: To Dance in the Wake* (New York: Farrar, Straus and Giroux, 2003).
- St Clair, William, 'The Biographer as Archaeologist', in Peter France and William St Clair, eds., *Mapping Lives The Uses of Biography*, pp..
- Wall, Geoffrey, 'Introduction', *The Cambridge Quarterly*, Vol. 29, No. 4 2000, p. 294.
- Woolf, Virginia, *The Essays of Virginia Woolf*, ed. Andrew MacNeillie (London: Hogarth Press, 1986), vol. iv.

*AN ARGUMENT FOR CHARACTEROLOGY
IN THE WAKE'S "OLD I.2": HCE'S 'CENTRALITY'
AND THE "EVERYMAN" ARCHETYPE.*

In the following essay, I will be using Characterological literary theory (and a genetic *Wake* outline) to discuss pre-archetypal characterisation in *Finnegans Wake*. For my main presentation, I will analyse HCE's character in I.2 on micro and macro levels. The micro level is a close study of the *Wake* characters as individuals or realistic people. In contrast, the macro level is a reading of characters as universal avatar figures. Archetypal character was developed by Joyce in *Finnegans Wake* post-1923, largely during the dual composition of Books I and III. However, In I.2 (written in winter 1923) only a trace of macro-level characterisation is detectable. (In *Finnegans Wake* archetypes generally require a macro-reading). Prior to the development of archetypal figures in 1924, character in *Finnegans Wake* has a strong micro-level component. Archetypal critics (such as Joseph Campbell) look for mythical narrative patterns or themes and motifs within literature. They use modernist archetype theory, which is associated with the fields of anthropology and psychoanalysis. The literary *tradition* of archetype, which originates in Greek theatre and the writing of Theophrastus, is different since modernist archetype theory is scientific not artistic in nature. Sir James Frazer's *The Golden Bough* (1890) surveys primitive culture finding that savage man lived in a society built on magic and superstition. The archetypes listed in *The Golden Bough* are 'taboos' (social prohibitions) which were universal amongst primitive tribes. Joyce's employment of the archetype is scientific and modernist. For example, Marvin Magalaner in *Myth and Literature* argues that Carl Jung's 'collective unconscious' and introvert/extravert theories in *Psychological Types* (1911) structure character within *Finnegans Wake*:

The contents of this collective unconscious [Jung] calls "archetypes", ancient and primordial images impressed upon the minds of early men. When these archetypes become conscious and are converted into traditional formulae, the result is a myth, a conscious form, handed on relatively unchanged over long

centuries. What interested Joyce in all this was the fact the dreams were a primary means of bringing to the surface mythical archetypes or patterns. Keeping in mind the Viconian idea of the recurrence of the hero type, and the concept of cyclical history, Joyce saw with what ease the psychoanalytic idea of myth could be accommodated to the larger myth of man.¹

Archetypal criticism facilitates a macro reading of the novel. (*Finnegans Wake* is written in both macro and micro styles). Magalaner demonstrates how history is a theoretical concern for archetypal critics. Anthropological primitivism and myth are associated with the 'hero' archetype, personified as HCE in *Finnegans Wake*. *A Skeleton Key to Finnegans Wake* (1947) by Joseph Campbell and Henry Morton Robinson states that the novel is 'a prodigious, multifaceted monomyth, not only the *cauchemar* of a Dublin citizen but the dreamlike saga of guilt-stained, evolving humanity'². (In fact, Campbell uses 'monomyth' (taken from FW 581.24) in *The Hero With a Thousand Faces* to coin 'The Hero's Journey', an archetypal mythical pattern which characters such as Odysseus collectively follow). HCE's original crime in Phoenix Park, (wherein he is said to have exposed himself to two young girls), is often elevated from a micro to macro level by the manifestation of the first sinner Adam (FW 021.6), for example. HCE's Adam avatar transforms the Phoenix Park into the Garden of Eden. Chapters written post 1926, wherein Joyce layers character with multiple parallel identities (I.1, I.6 and all of Book II), are especially suited for archetypal critical theory.

However, in early drafts of *Finnegans Wake* (composed in 1923) Joyce does not employ archetypal characters. *Ulysses*-like character parallels, such as Bloom representing a modern day Odysseus, are not part of the initial construction either. The Homeric schema in *Ulysses* is not replicated by Joyce in *Finnegans Wake*. Rather, character was initially singular in the vignettes "Roderick O'Connor" (FW 380.7-382) and "Tristan and Isolde"/"Mamalajo" (FW 383-399). It was not until the composition of "Here Comes Everybody" (FW 030.01-034-29) and "The Ballad of Perse O'Reilly" (FW 044.22-047) that Joyce devised the character Humphrey Chimpden Earwicker, whom he titled 'HCE' in his notebooks from VI.B.2 – VI.B.11: 'HCE drunk' (VI.B.2.16a). In I.2 HCE is nevertheless a char-

¹ Marvin Magalaner, "Myth of Man: Joyce's *Finnegans Wake*", *Myth and Literature: Contemporary Theory and Practice*, edited by John B. Vickery, (University of Nebraska Press: Lincoln, 1966) 206-7.

² Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to Finnegans Wake*, (The Viking Press: New York, 1944), 3.

acter in creative development. Archetypal macro-readings do not work in I.2 because HCE is simply a man. There are few HCE avatars in I.2 perhaps because Joyce had yet to formulate sigla as a composition aid. The notebooks VI.B.11, VI.B.6, VI.B.1 and VI.B.14 show Joyce's workings on a shorthand notation, (defined as 'sigla' by Roland McHugh), wherein he assigned a capital letter to each character sourced from the English, Greek and the Masonic alphabets. This occurred in one intensive stage of writing in late 1923/early 1924. The character of HCE is singular for most of I.2 calling for a micro (rather than macro) reading of the novel. Therefore characterology, and associative narratology, arms us with the literary theory for the task of studying character in I.2. Comparatively few literary critics use characterological terms and theory in practice. Jonathan Culler observes in *Story and Discourse*: 'It is remarkable how little has been said about the theory of character in literary history and criticism'³ and Alex Woloch in *The One Vs. The Many* calls characterisation the 'bête noire of narratology [...]'⁴. Notably, characterology (the theory of literary character) is not employed by the Joycean critics who have published books on character. The following lists the names and methodologies of such texts: James H Maddox's *Joyce's Ulysses and the Assault upon Character* (Neo-Aristotelian), David Wright's *Characters of Joyce* (Biographical), Paul Schwaber's *The Cast of Characters: A Reading of Ulysses* (Biographical), John Gordon's *Finnegans Wake: A Plot Summary* ('Realist' reading), Adaline Glasheen's *A Third Census of Finnegans Wake* (Structuralist), Roland McHugh's *The Sigla of Finnegans Wake* (Structuralist and genetic), Michael Begnal's *Narrator and Character in Finnegans Wake* (Post-structuralist) and Finn Fordham's *Lots of Fun at Finnegans Wake: Unravelling Universals* (Genetic). However, without characterology Joycean character cannot be analysed theoretically. This critical neglect has had its consequences; for example, no conventional term for Wakean character exists within criticism. Margot Norris in *The Decentered Universe of Finnegans Wake* uses the word 'figures'⁵ whereas Roland McHugh in *The Sigla of Finnegans Wake* inverts the concept of fluid composites⁶.

³ Seymour Chatman, *Story and Discourse*, (Ithaca, N.Y.: Cornell University Press, 1975), 107.

⁴ Alex Woloch, *The One Vs. The Many: Minor Characters and the Space of the Protagonist in the Novel*, (Princeton University Press: Princeton and Oxford, 2003), 14.

⁵ Margot Norris, *The Decentered Universe of Finnegans Wake*, (Baltimore: Johns Hopkins UP, 1976), 97.

⁶ Roland McHugh, *The Sigla of Finnegans Wake*. (Austin: University of Texas Press, 1976), 10.

An important characterology term, coined by Alex Woloch, is the *character-space*. This is the “charged encounter between an individual human personality and a determined space and position within the narrative as a whole”⁷. A *character-space* is positioned on what is called the *character-hierarchy*. This hierarchy charts the importance of characters in a novel. In *Finnegans Wake* this chart is constantly re-written. There are two figurative *sets* of character in the novel. The members of the so-called ‘Doodles Family’ (HCE, ALP, Shaun, Shem and Issy) are ranked in the top half of the hierarchy. The minor characters (Mamalujo, the Maggies, the Twelve, Kate and Sackerson) are ranked in the lower half of the character hierarchy.

E.M Forster’s *Aspects of the Novel* (1927) coins the terms “round” and “flat” character as follows:

Flat characters were called ‘humours’ in the seventeenth century, and are sometimes called types and sometimes caricatures. In their purest form, they are constructed round a single idea or quality; when there is more than one factor in them, we get the beginning of the curve towards the round’.⁸

“Flat” character is a useful blanket term defining a particular style of character writing. Associative terms are ‘stereotype’ and ‘stock’ characterisation⁹. They are generally minor characters and they inhabit a low position on the character hierarchy. The ‘stock’ or ‘sketch’ genre is parodied in *Ulysses*, with added modernist complications. Joyce writes in the literary genre of character writing and ‘sketches’ occasionally in *Ulysses* and *Finnegans Wake* (this mode was contributed to by Geoffrey Chaucer, Thomas Overbury, Ben Jonson, Joseph Addison, Daniel Defoe, Charles Dickens and William Thackeray). However, he usually experiments with the medium beyond its traditional limits. For example, Zoe Higgins in “Circe” is a ‘stage-whore’ in so far and she mainly fulfils a necessary *role* within the brothel. Zoe’s language consists of smutty repartee and clichéd proverbs, which stylistically sets the scene. Her earthy humour is repetitive, and feels almost scripted:

⁷ Woloch, 14.

⁸ E.M. Forster, *Aspects of the Novel*, edited by Oliver Stallybrass, (Great Britain: Penguin Books, 1974), 73.

⁹ ‘Abstract’ characterisation is another.

ZOE: Honest? Till the next time. (*She sneers*) Suppose you got up the wrong side of the bed or came too quick with your best girl. (407.1970-1972)

BLOOM: (Smiles, nods slowly) More, houri, more.

ZOE: And more's mother? (408.1989-1990)

ZOE: What the eye can't see the heart can't grieve for. (408.1999)

But Zoe's personality is not 'flat' or purely exterior. We are informed of Zoe's background, and her English nationality which adds considerable depth to her character. Zoe states that she is from 'Hog's Norton where the pigs plays the organs' (408.1983) and that she is 'Yorkshire born' (408.1983-4). What led to Zoe's present circumstances, i.e. an English woman in Dublin fallen into prostitution? Zoe announces that she is far from home (like Bloom-Odysseus) and that she is a non-native, which subtly brings a degree of interiority to her character. Zoe's home county is not merely a hallucinogenic styled allusion to "My Girl's a Yorkshire Girl", in other words. Secondly, Zoe acts as Bloom's guide in "Circe" like Virgil in *The Inferno*. She brings him, unhindered by fantastical apparitions, initially into Bella Cohen's brothel, where Bloom meets Stephen:

BLOOM: (*He stands aside at the threshold.*) After you is good manners.

ZOE: Ladies first, gentleman after. ([...] *She turns and, holding out her hands, draws him over.*) (409.2028-2032)

Virgil is similarly immune to the tortures of Hell while leading Dante. Whereas "Circe" is a psychological Hell for Bloom and Stephen, full of horrors from which they cannot escape. Zoe is therefore a fixed point of Realism in "Circe". She lights a cigarette at the gasjet for instance, despite Mhananann Mac Lir's terrifying prior appearance:

MHANANANN MAC LIR: I am the light of the homestead, I am the dreamery, creamery butter. [...]

THE GASJET: Pooah! Pfuuuuuuu!

(*Zoe runs to the chandelier and, crooking her leg, adjusts the mantle.*)

ZOE: Who has a fag as I'm here? (416.2275-2284)

Zoe's isolation from the supernatural creates a fusion of opposites (between Realism and the fantastical) in "Circe". Her actions in the brothel are un-exceptional. She flirts idly with Lynch and Stephen and she lights a cigarette on the gasjet. Like Virgil leading Dante to a new circle in Hell, Zoe indicates Bella Cohen's room to Bloom, instantly dispelling Simon Dedalus's manifestation as a Cardinal to his son:

THE DOORHANDLE: Theeee.

ZOE: The devil is in that door. (428.2694-96)

Characterology is useful when applied to HCE in I.2 of *Finnegans Wake*, fixing definitions onto his identity and theoretical interaction with the narrative. However, *Finnegans Wake* destabilises traditional modes of literary character with its simultaneous macro- and micro-levels of reading. The micro level is the narrative base of I.2, the first draft layer composed, wherein the first protagonist of *Finnegans Wake*, Humphrey Chimpden Earwicker, is introduced through various media, public rumour, books (FW 036.12 'Sayings Attributive of H.C. Earwicker') and song (FW 044.22: 'The Ballad of Persse O'Reilly'). The macro-level of I.2 relates to two important passages, when HCE is associated with the universal figure of the Everyman.

In I.2 of *Finnegans Wake*, HCE has a 'centrality' within the text. If a 'character-space' is the driving force behind every action in a text it is considered centralised in the narrative. Elizabeth Bennet has centrality in *Pride and Prejudice*, for instance. HCE is a traditional literary protagonist in I.2, theoretically speaking. The mystery of Earwicker's identity drives the narration of I.2. The narrator is impatient in his attempt tell the tale of his origin. The first line demonstrates the single-minded objective of the chapter:

Now [...] concerning the genesis of Harold or Humphrey Chimpden's occupational agnomen we are back in the presurnames prodromarith period, of course just when enos chalked halltraps) and discarding once for all those theories from older sources which would link him back with such pivotal ancestors as the Glues, the Gravys, the Northeasts, the Ankers [...]. (FW 030.1-11)

The interest in Earwicker is the key to his centrality. The narrator of I.2 collects rumours about HCE's identity, defending the controversial figure when possible. The story is illogical and highly anachronistic while humorously emulating the unreliability of gossip and slander. I.2 was initially

written in two sections, the first vignette adopting the name “Here Comes Everybody”¹⁰ (FW 30-34.29). HCE is traced as an Earwigger (or a man who catches earwigs) in “Here Comes Everybody”. He is a serf living in England. A ‘sailor king’ (FW 031.11), subsequently identified as William the Conqueror (FW 031.14), crosses a field to enquire as to why HCE has a flowerpot held in the air via a stick: ‘On his majesty, who [...] had been meaning to enquire what, in effect, had caused yon causeway to be thus potholed, asking substitutionally to be put wise as to whether pater noster and silver doctors were not more fancied bait for lobstertrapping [...]’ (FW 031.3-8). Earwicker’s centrality in the narrative brings forth the king to him, an unlikely occurrence in reality. According to Adaline Glasheen, this passage parodies heraldic fiction, wherein kings have banal conversations with lowly serfs.¹¹ William the Conqueror is a flat caricature of an English king in I.2. In I.2, HCE’s dialogue with him: ‘Naw, yer madders, aw war just a cotchin on thon bluggy earwuggers’. (FW 031.10-11) is more or less in English, implying that William I is conversing with him in the language. However, this does not make sense since he was a French king. Following this, William I speaks with ‘Michael, etheling lord of Leix and Offaly and the jubilee mayor of Drogheda’ (FW 031.18-19) about HCE. William I invaded England in 1066 but held no dominion in Ireland, so this is puzzling. In fact, Henry II was the first English king to invade Ireland in 1169. Time is therefore corrupted in the story and the characters are subject to serious anachronism. HCE is appointed English viceroy by William I: ‘his viceregal booth’ (FW 032.36) where he is equally loathed and adored. HCE is in 19th Century Ireland here, because of the plays and operas which he views at the king’s treat house (FW 032.20):

‘[...] in a command performance by special request with the courteous permission for pious purposes, the homedromed and enlivened performance of the problem passion play of the millentury, running strong since creation, *A Royal Divorce*, then near the approach towards the summit of its climax, with ambitious interval band selections from *The Bo’Girl* and *The Lily* on all horserie show command nights from his viceregal booth [...]’. (FW 032.31-36)

¹⁰ Bill Cadbury, “The March of a Maker: Chapters I.2-4”, *How Joyce Wrote Finnegans Wake*, edited by Luca Crispi and Sam Slote, University of Wisconsin Press: USA, 2007), 67.

¹¹ Adaline Glasheen, *Third Census of Finnegans Wake*, (University of California Press: Berkeley, 1977), xxx.

Balfe's *The Bohemian Girl* (1843) and Julius Benedict's *The Lily of Killarney* (1862) are both nineteenth century operatic works. The story is hugely inaccurate. But Joyce is not writing a chronological narrative. HCE exists outside of time since he is the subject of rumour. Hence, he maintains constant narrative centrality. HCE's character-space is capable of repositioning itself in different time periods since the reader of *Finnegans Wake* is conscious of the gossip medium's unreliability. The second section of I.2 (FW 034.30-47) does not tell us the tale of a different HCE. Instead, it is a different story about his origin from an alternate source. HCE has multiple tales and rumours written or spoken about him so like a mythical figure there is no definitive telling of his tale. In part two of I.2, there is not a crisis in relation to the identity of the protagonist nor is there any narrative instability:

One happygogusty Ides-of-April morning (the anniversary, as it fell out, of his first assumption of his mirthday suit and rights in appurtenance to the confusioning of human races) ages and ages after the alleged misdemeanour [...] [HCE] met a cad with a pipe. (FW 035.2-11)

HCE misinterprets a question asked by the Cad in the Phoenix Park: 'Guinness thaw tool in jew me dinner ouzel fin?' (FW 035.15-16) which is Irish for 'How are you today my fair gentleman?' (*Conas ta tu indui mo dhuine uasal fionne?*¹²) HCE, thinking that he is being sexually propositioned (or indeed is in danger of being robbed), takes out a gun and has a fight with the Cad. This story is circulated by a range of gossips before being published in a text called 'the Sayings Attributive of H.C Earwicker' (FW 036.12) by Noah Webster, the editor of the first American English Dictionary. HCE subsequently defends his name in public, demonstrating that he is an interior character with intense feelings and emotions. He claims that he won the fight 'straight' (FW 036.21) but then he adds: 'there is not one tittle of truth, allow me to tell you, in that purest of fibfib fabrications' (FW 036.35-36). But what does HCE deny in this final statement? We, as readers, can only guess. Joyce makes us willing participants in the spread of public rumour about HCE. Is HCE the one being accused of homosexual activity in Phoenix Park and not the Cad, say? HCE's character is simultaneously British and Irish during the public denial of the rumours: 'to make my hoath to my sinnfinners' (FW 036.26) and 'my British to my backbone

¹² Roland McHugh, *Annotations to Finnegans Wake*, third edition, (John Hopkins University Press: Baltimore, 2006), 35.

tongue' (FW 036.32). Political opposition is not the reason for the dislike of HCE's dislike here since he is an amalgamation of nationalities. In I.2, rumours about HCE are spread by hypocritical characters. Treacle Tom is a heavy drinker, gambler and sexual pervert: '[Tom] was, in fact, in the habit of frequenting common lodginghouses where he slept in a nude state, hail-fellow with meth, in strange men's cots [...]' (FW 039.30-33). Hosty, the 'beachbusker' (FW 040.21) who composes 'The Ballad of Perrse O'Reilly' suffers from mental illness, and has spent much of his life in St. Patrick's Duns (FW 040.45) as well as other hospitals.

I will now discuss macro-level character relating to HCE in I.2. Earwicker's nickname/acronym 'Here Comes Everybody' is present in the earliest of I.2 drafts, which suggests that Joyce viewed his protagonist as a universal figure quite close to his conception. The several passages linking HCE with Everyman forecast the post-sigla construction network of avatars. However, in I.2 HCE's association with Everyman creates a characterological paradox. In "Here Comes Everybody" the narrator informs us of Humphrey Chimpden Earwicker's public nicknames, following his elevation to viceroy in Ireland by William the Conqueror:

[...] a pleasant turn of the populace which gave him [...] the nickname Here Comes Everybody. An imposing everybody he always indeed looked, constantly the same as and equal to himself and magnificently well worthy of any and all such universalisation [...]. (FW 032.19-21)

HCE is known by this name by the Irish natives who like him. His detractors call him 'Dook Umphrey' (FW 032.15). HCE is a 'man of the people' according to his nickname. But can a rich English viceroy really have an affinity with the Irish native? This is a question fit for a micro-reading. The name 'Here Comes Everybody' in *Finnegans Wake* primarily identifies HCE with the 'abstract' character of Everyman, the eponymous protagonist of a fifteenth century English morality play. Everyman is defined in characterology as an *abstract* character since he stands for something rather than having an inward identity. He is a protagonist *without* a portrait or personality. In the play, Everyman's single-minded theological questioning serves to 'flatten' his character, evident in the following extract when he talks to Death, the Grim Reaper:

Everyman. Death, If I should this pilgrimage take,
And my reckoning surely make,

Show me, for saint charity,
Should I not come again shortly?¹³

Everyman is populated by characters who are personifications of Christian values, such as FELLOWSHIP, and KNOWLEDGE. Everyman meets them on his journey to heaven. They are ‘types’ similar in abstraction to himself. The stylistic aim of Everyman’s author was to create in a character the universal representation of a sinner seeking absolution or forgiveness from God. The audience of a medieval morality play took his story as pure religious allegory. A macro-reading presents HCE here as an abstract symbol of suffering man, moving through life to death. A second such instance of abstraction occurs in “The Ballad of Perrse O’Reilly” when Hosty sings:

We had chaw chaw chops, chairs, chewing gum, the chicken-pox and china chambers
Universally provided by this soffsoaping salesman. (*FW* 045.34-36)

The ‘soffsoaping’ or soft-soaping salesman is Leopold Bloom from *Ulysses*. Bloom’s purchase of lemon soap in “Lotus Eaters” is the key to this reference. The word ‘universally’ indicates that it is *Bloom’s* identity as Everyman which is being referenced, not HCE’s. In “Ithaca” the following description occurs:

What universal binomial denominations would be his as entity and nonentity?
Assumed by any or known to none. Everyman or Noman. (598.2006-8)

Bloom is stated to be an amalgamation of Everyman and Odysseus, ‘Noman’ is the name Odysseus uses to disguise himself in the Cyclops’s lair. In *Finnegans Wake*, these *Everyman* references create the first abstract presentation of HCE, and hence facilitate a macro-reading of the novel. However, Characterological disorder now occurs between micro- and macro-readings of HCE, which questions whether he can be given any fixed definition. The Characterological definitions of HCE become polar opposites theoretically; a traditional literary protagonist with an interior personality versus an abstract archetypal figure (Everyman). This creates a paradox, if

¹³ *Everyman*, edited by A.C. Crawley, fourth edition, Manchester: Manchester University Press, 1968), 5.

the critic reads I.2 on its own. But a complete study of *Finnegans Wake* indicates this as an example of an archetype, which Joyce would later employ throughout. It is difficult to do a macro-reading of I.2 since Everyman is disconnected from the narrative content. HCE is Humphrey Chimpden Earwicker throughout so all rumours circulate around this identity. Clearly, Joyce begins to conceptualise a universal element to HCE's character in I.2. However, this is tentatively done, and under-developed in comparison with later chapters. *Characterology* is capable of encapsulating character from a fixed micro- or macro-reading perspective in *Finnegans Wake*. However, the theory finds paradoxes if both are analysed simultaneously. Therefore, if we use characterology to study Joyce we must become aware of its limitations. The major difficulty is Woloch's definition of the character space. In I.2, HCE's character-space is singular from a micro-perspective and he retains his narrative centrality and top position in the character hierarchy. However, in a macro-reading his character space is multiplied since Everyman is an abstract figure who represents all of mankind. The terminology is difficult to use here since it is not theoretically possible for a character to possess more than one character-space. Similarly, does HCE maintain his narrative centrality when he is Everyman? How can an abstract figure who is 'everybody' at a macro-level be the main protagonist of the text?

In I.2, HCE is unmasked in his nom de plume, not obscured by layer upon layer of character avatars. Characterology reveals HCE to be an experimental figure, clearly in transition between micro- and macrocosmic identifications. However, in comparison to the rest of *Finnegans Wake*, HCE is at his most traditional and simplistic. I.2 is the time-stamp wherein the basics of HCE and his crime in the park are detailed. Since I.2 was not rewritten once Joyce developed archetypal characterisation (like "Roderick O'Connor" (II.3), "Tristan and Isolde" and "Mamalujo" (II.4)¹⁴), it seems that Joyce wished for it to remain in this micro-level state to ease his readers into HCE's tale. This is perhaps why I.2 was *Finnegans Wake*'s first chapter prior to the composition of I.1 in October 1926, when the conceptual mid-sentence 'beginning' of the novel was established.

¹⁴ Cadbury E.M., *How Joyce Wrote Finnegans Wake*, ed. by L.Crispi and S. Slote, Madison: University of Wisconsin Press, p.487.

Works Cited

- Cadbury, E.M., "The March of a Maker: Chapters I.2-4", *How Joyce Wrote Finnegans Wake*, edited by Crispi, Luca and Slote, Sam, Madison, University of Wisconsin Press: USA, 2007.
- Campbell, Joseph and Robinson, Henry Morton, *A Skeleton Key to Finnegans Wake*, the Viking Press: New York, 1944.
- Chatman, Seymour, *Story and Discourse*, Ithaca, N.Y: Cornell University Press, 1975.
- Everyman*, edited by Crawley, A.C, fourth edition, Manchester University Press: the University Press, 1968.
- Forster, E.M, *Aspects of the Novel*, edited by Oliver Stallybrass, Great Britain: Penguin Books, 1974.
- Glasheen, Adaline, *Third Census of Finnegans Wake*, University of California Press: Berkeley, 1977.
- Joyce, James, *Finnegans Wake*, Faber and Faber: Great Britain, 1975.
- Joyce, James, Ulysses: *The Gabler Edition*, edited by Gabler, Hans Walter with Steppe, Wolfhard and Melchior, Claus, Vintage Books: New York, 1986.
- Magalaner, Marvin, "Myth of Man: Joyce's *Finnegans Wake*", *Myth and Literature: Contemporary Theory and Practice*, edited by Vickery, John B, University of Nebraska Press: 1966.
- McHugh, Roland, *The Sigla of Finnegans Wake*. Austin: University of Texas Press, 1976.
- McHugh, Roland, *Annotations to Finnegans Wake*, third edition, Baltimore: John Hopkins University Press, 2006. University Press, 1976.
- Norris, Margot, *The Decentered Universe of Finnegans Wake*, Baltimore: Johns Hopkins University Press, 1976.
- Woloch, Alex, *The One Vs. The Many: Minor Characters and the Space of the Protagonist in the Novel*, Princeton and Oxford: Princeton University Press, 2003.

*LEAN UNLOVELY ENGLISH TURNED BACKWARD:
READING "SCYLLA & CHARYBDIS" HERMETICALLY*

The term “coincidence of contraries” borders on being overused in Joyce studies. Referring to it will cause a diversity of scholarly reactions, a feeling of familiarity and instant involvement at best, weariness and boredom at worst. Its omnipresence in critical studies may easily lead to the conclusion that the topic has already been exhaustively dealt with in the over 70 year old printing machine that is the Joyce industry. It is all the more surprising that critical focus has rarely zoomed in on the Hermetic tradition when depicting that most Brunian of concepts. More than Platonic mysticism or modern Theosophy, Hermeticism qualifies as being more readily ‘Joycean’ thanks to its inclusiveness, its affinity for contradiction and its urge to reconcile what has traditionally been dismissed as irreconcilable. Being a philosophical mediation between monotheism and pantheism, Hermeticism¹ treats both material and spiritual realms inclusively and encompasses the main oppositional poles of Joycean aesthetics; those have variously been termed by Joyce as the ‘classical’ and ‘romantic temper’ (in the “James Clarence Mangan” essay), Defoe’s ‘realism’ and Blake’s ‘symbolism’ (in two papers he gave at Trieste University), and, in their philosophically culminating form, Scyllan Aristotelianism and Charybdean Platonism, the equally threatening but indispensable counter-signs between which Stephen’s aesthetic argument has to pass unharmed in “Scylla and Charybdis”. Analyzing Stephen’s argument in more detail, I hope to recover more specific and substantial similarities between his aesthetics and the Hermetic cosmology that the first and most famous tract of the *Corpus Hermeticum*, the “Pimander” depicts (hereafter cited as ‘CH I’).²

¹ The terms ‘Hermetic tradition’ and ‘Hermeticism’ are treated synonymously and refer exclusively to the eighteen tracts of the *Corpus Hermeticum*, a collection of texts written between the first century B.C. and 4th century A.D. that originated in Hellenistic Egypt.

² “Pimander” is English for the Greek Ποιμένας which literally means “the Shepherd of Men”. The Gabler-text refers three times to this Hermetic tract: “AE, pimander, good shepherd of men” (*U*, 3.227-28); “Occult pimander of Hermes Trismegistos.” (*U*, 15.2269); the close proxim-

Hermetic Genesis essentially consists of one archetypal act: the creative 'ensoulment' of Matter (traditionally feminized) by the divine Father-Mind. Both Father-Mind and female Matter exist *apriori*; both poles of this primordial opposition remain un-actualized and within the realm of mere possibility as long as creation, i.e. the 'blending' and unification of both, has not taken place. Creative potential awaiting actualization slumbers in both: the Father-Mind can only grasp his own nature as Demiurge by actively performing the act of creation. The female Matter on the other hand can only access her spiritual element, her own divinity and essential imperishability after having been created by the Father-Mind, in the sense of having been permeated and ordered by the divine spirit. Anticipating the most alchemical of acts, amalgamation with Matter presupposes separation of the Father-Mind; his unified Self splits into three hypostases: 'Logos', 'Demiurge' and 'Archetypal' or 'Heavenly Man'³, each fulfilling the task of uniting with Matter in different macro- and microcosmic dimensions (the Logos in the pre-cosmic (CH I, 1-9), the Demiurge in the macrocosmic-planetary (CH I, 9-12), the Heavenly Man in the microcosmic-mundane realm (CH I, 12-16)).

Two concepts that will prove important for the later discussion are latent here: the doctrine of consubstantiality of God-Father and God-Son and the (not exclusively, but characteristically) Hermetic concept of the 'Unity in Multiplicity': the three hypostases that, when contextualized christologically, function as 'the Sons', the filial aspects of the Father, are only phenomenologically autonomous entities; they are in reality consubstantial aspects of the Father-Mind. Accordingly, the different phases of creation, each presided over by one hypostasis, only seemingly proceed in linear succession within the structural phenomenology of the text; they too form an underlying unity and are recapitulations of one and the same archetypal instant of creation which simultaneously takes place in different ontological dimensions. Thus creation, far from obeying linear teleology, is a cyclical process, both phenomenologically multiple and archetypically unified.

ity of all those references to George Russell (A.E.) may signal a particular importance for "Scylla and Charybdis" that features him as one of its protagonists (he does arguably appear a little bit more occultly in Circe where he comes in the shape of Irish god of the sea Mananaan MacLir.

³ The original Greek terms are: Nous, Demiurgos and Anthropos; literally meaning 'Man' in Greek, it does have the meaning of 'Archetypal' or 'Heavenly Man' in the arcane sciences. For continuity's sake I will be using 'Heavenly Man' since Stephen refers to this term in "Scylla and Charybdis" (U, 9.61-62); Gifford and Seidman trace the term back to Powis Houlst's *Dictionary of Some Theosophical Terms*, where he mingles Hermetic, Kabbalistic and Christian terminology: "Heavenly man [is] an appellation ... in the Hermetic Schools for the Adam Kadmon; the Son, the Third Person of the Trinity in the Secret Doctrine."

Another specifically arcane understanding of God's nature – one that will prove essential for the discussion of both Stephen's theory and Joyce's aesthetics – elucidates the fact that to create Hermetically means to reconcile the oppositions of interiority and exteriority, potentiality and actuality, the spiritual and the material: while Matter, the material cosmos, mundane nature etc. are female, the allegedly masculine counterpart – Father-Mind, Logos, Demiurge and the Heavenly Man – are androgynous. To unite with female Matter, that is, beyond material Space, thus means to become one with an 'Other' that has already and always been part of the interior Self. Creation in the Without thus becomes an act of externalizing that which has already been united and reconciled in the Within.

Such convergence of oppositional dimensions results in Hermetic Immanentism, the condition of the divine authority being immanently present within everything Material. The consequence is the inseparability of the oppositions of spirit and matter, within (divine spirituality) and without (the material cosmos). As all divine manifestations (Father-Mind, Logos, Demiurge, Heavenly Man) are immanently permeating every aspect of material and mundane creation, so too the female element of the material 'Outside' is an internal component within the androgynous creator's universal personality.

Divisions between unity and multiplicity have already been blurred since one Father-Mind and three hypostases are consubstantially one; during the process of Hermetic creation, in which the hypostases ease themselves into Matter to amalgamate and immanently permeate it, the unity that has been a sole privilege of the Godhead and the multiplicity of forms in the material and mundane world coincide. Equally the Father-Son-dichotomy of Christian doctrine is pried open by the concept of Hermetic Immanentism: while the hypostases have been analogised with the consubstantial filial offspring of the Father-Mind, those hypostases have themselves entered into a consubstantial engagement with the material world: the Hermetic 'Son'-aspect is therefore expanded not merely to accommodate a divine individual, but the entirety of the created material world.

As a first step towards a Hermetic reading of "Scylla and Charybdis", I will start from the end, the last paragraphs of Stephen's argument and then move backwards to its beginning during the later analysis. It is between the lines of his last spoken words (U, 9.997-1052) that Stephen arrives at a very Hermetic state of reconciled opposition.

The Hermetic divine creation is essentially an externalizing act whereby the interior potentiality of the Creator is actualized in the outside world by his spirit unifying with the material cosmos. This understanding lies at

the core of Stephen's argumentative finale (in the diagrammatical depiction of the retrospective reading that begins on the right hand side, those paragraphs are tagged *Conclusion 1* and *Conclusion 2*, see Appendix). Aesthetically he depicts his own version of artistic amalgamation of spiritual interiority and empirical exteriority, creative potential and outward actualization: Shakespeare, worldly paradigm of the artist-archetype, "found in the world without as actual what was in his world within as possible." (*U*, 9.1041-42) Hermetic Immanentism, the completed artefact of accomplished creation, makes Godhead and Matter one; every elemental particle of Nature is immanently charged with the immortalizing spirit of the Divine. Consequently, the myriad life forms within the phenomenological realm, multiple, seemingly distinct and antithetical, are encircled by the Creator's spiritual presence and contained within his personality. Stephen's take on the artistic and all-too-human (he is speaking of 'our') personality works accordingly: "We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love, but always meeting ourselves." (*U*, 9.1044-46) The texture of the Creator's world is inhabited by an antagonistic and contradictory multitude of personages, identities and underlying psychological currents; he manifests as "the lover of an ideal or a perversion" (*U*, 9.1022), the one who "acts and is acted on" (*U*, 9.1021-22); "the hornmad Iago" is the external materialization of Shakespeare "ceaselessly willing that the Moor *in him* shall suffer" (*U*, 9.1023-24; my emphasis); "all in all" (*U*, 1018-19), the artist is, like the Hermetic Godhead who immanently fills his material creation, "in infinite variety everywhere in the world he has created" (*U*, 9.1012-13). His phenomenological identities comprise "ostler and butcher ... bawd and cuckold" (*U*, 9.1030), but Stephen's argument moves beyond the visible plane of materialized contradiction to "the economy of heaven" (*U*, 9.1051), approaching the "glorified man" and the gender of Hermetic divine creativity in the shape of "an androgynous angel, being a wife unto himself." (*U*, 9.1052)

Stephen's final argumentative movement is regressive as well as ascending: he starts his conclusion with Shakespeare's very empirical return, well documented with biographical reference: the bard "returns after a life of absence to that spot of earth where he was born" (*U*, 1030-31), Stratford-upon-Avon. However, his returning journey goes far beyond Stratford, his destination is a metaphysical psychological state of unity and reconciliation. Not only does this parallel movement of earthly and heavenly return echo the most popular of Hermetic axioms, the correspondence of 'Above' and

'Below'; more generally Stephen performs the spiritual and psychological goal after which all arcane doctrines aspire: the regressive return of the soul to the original state of primordial unity.⁴

Adopting this moment of 'return' to archetypal origin I will propose a retrospective, 'backward' reading (pun surely not intended) of "Scylla and Charybdis". The sovereignty of the reconciliatory spirit that permeates the final paragraph of Stephen's argument may come as a surprise; it does conclude an argument which was riddled with ambivalence and self-contradiction, where any instance of harmony proved ephemeral and heralded another onset of psychological sundering and separation. What Stephen has traumatically 'fallen' from is the Female and, Hermetically and mythically extended, the material, ephemeral, corporeal mode of being. The reason of course is his mother's death and his "agenbite of inwit" (*U*, 9.809) it enkindled within him. The most appropriate psychological state for an godlike artist, demiurgic androgyny, has been disrupted and must be reclaimed by Stephen. His argument, cloaked in Shakespearean biography and aesthetics, is a psychological journey back to an artistically and demiurgically archetypal state of reconciled opposition. Similarly to the Hermetic account of the Godhead's creative intermingling with Matter, Stephen's journey doesn't obey teleological linearity. Reading backwards will hopefully prove that instead of a linear progression, Stephen's argument vacillates between contradictory dispositions, and structurally re-cycles themes and motives; his re-adaptation is constantly interspersed with the element of transformation and re-shaping: it is a permanent retrospective re-arrangement of basic themes and motives. In the spirit of Hermetic cosmogony, where creational completion and archetypal origin, sundering and reconciliation, multiplicity and unity, never end to coincide in the spiritual interior of the creator, reading Stephen's theory both retrospectively and cyclically will reveal that all stages of his argument, even the ones that seemingly express bitter sundering, are subtly flavored with that

⁴ For a thorough discussion of that occult concept cf. Enrico Terrinoni's pioneer study on Joyce and the occult tradition, *Occult Joyce: The Hidden in Ulysses*. (Newcastle: Cambridge Scholars Publishing, 2007), 33-37; for the analogous mythical concept of the *regressus ad uterum* cf. Mircea Eliade, *Myth and Reality*. (trans. Willard R. Trask, New York: Harper & Row, 1963): Eliade describes the mythical *regressus ad uterum* as "the return to the origin, [which] prepares a new birth, but the new birth is not a repetition of the first, physical birth. There is properly speaking a mystical rebirth, spiritual in nature" (81). A theoretical concept which does not only suit Stephen's spiritual return to demiurgic androgyny, but more properly Bloom's symbolic return to the womb at the end of his day in "Ithaca", where he metamorphosizes into "the childman weary, the manchild in the womb." (*U*, 17.2317-18)

taste of reconciliation that Stephen appears to cook up almost *ex nihilo* in the final paragraph of his argument. (The attached diagram depicts the cross-connections that bind distinct passages together, see *Appendix*)

Stephen and the “Pimander”, more specifically the Heavenly Man’s demiurgic undertaking (*CH I*, 12-16), share two crucial symbols of reconciliation, the ‘Shadow’ and the ‘Image’. Re-enacting the vital process of separation as pre-stage to unification, the Heavenly Man, who approaches material nature for the sake of creation, finds his identity separated into the duality of his image (reflected in the waters) and shadow (cast upon the earth) (*CH I*, 14). Having entered into the material world below, both image and shadow anticipate the dawning unity of the androgynous Heavenly Man and female Nature, yet spiritless and therefore dark, chaotic and ruled by processes of decay and transience. The final unity is achieved by the Heavenly Man’s voluntary descent into the realm of Matter; the divine imperative of creation and self-actualization in the mundane world is thereby fulfilled. Actualization of intrinsic potential and Self-completion work reciprocally: attributes of the material world, such as discontinuity, flux and mortality have now been enveloped by the Heavenly Man’s spirit and rendered inert; in turn, Nature, now an ‘ensouled’ organism, has a share in the divine potencies of immortality and constant regeneration. This Hermetic account frees the ‘fall’ into materiality from the Biblical stigma of ‘original sin’ by making it essential for God’s self-understanding as creating authority. Additionally, the Heavenly Man’s descent introduces for the first time the emotive element into the equation: the love for his image on the face of the earth prompts the Heavenly Man to fall into creation (*CH I*, 14; the descent into Nature is portrayed as two lovers uniting, anticipating the alchemical sacred marriage). Two instances illustrate the characteristic crux of Hermetic creation, i.e. the fact that God creates by externally uniting with something Antithetical that has been part of his interior Self all along. As hermaphrodite, the Heavenly Man’s creative unification with female Nature is the act of becoming One in the Without with what has *apriori* been part of his spiritual Self Within; the concepts of ‘image’ and ‘shadow’ convey the same meaning: what the Heavenly Man unites with in the substantially Other is a double projection of his own interior Self.

Stephen’s argument is itself a double projection, being both an aesthetic theory and a quasi-psychoanalytical self-reflection that uses Shakespeare’s work and biography to serve his own ends. What Stephen aims at with his argument, read as a self-reflexive meditation, is to psychologically reunite with everything the ‘Female’ signifies for him (personally his

mother and her death; theoretically and conceptually the entire corporeal and material aspect of the human condition). Demiurgic identity, for both Stephen and Joyce, necessarily entails an androgynous personality. What Shakespeare accomplishes in that “economy of heaven”, where the Hermetic Heavenly Man also resides, is what Stephen must re-establish within himself, in order to actualize an interiorly slumbering potential that will enable him to create. The creative descent of the Heavenly Man into nature with the medial assistance of ‘image’ and ‘shadow’ points a way back for Stephen to rid himself of his “remorse of conscience” (*U*, 9.809-10), to rehabilitate the Female and Material from the stigma of ephemerality and decay and accomplish psychological androgyny. It is only then that Stephen can have a try at a demiurgic descent into Matter that may ultimately lead to his possible world within materializing in an actual (written) world without.

The ‘shadow’-motive signifies both antagonism and reconciliation (a result of Joyce’s programmatic, idiosyncratic pluralization of symbolic meaning). Reading backwards connects two passages that illuminate those conflicting but complementary aspects of the ‘shadow’: the later passage (*Shadow 1* in the diagram) associates the shadow with Shakespeare’s traumatic experience of being cuckolded by his wife Anne Hathaway, whose adultery is linked to the Biblical fall: “But it was the original sin that darkened his understanding, weakened his will and left in him a strong inclination to evil.” (*U*, 9.1006-7) The origin of the artist’s paralyzing stigma is therefore located in Stratford, which, as a geographical symbol, serves the Scyllan and Aristotelian authority; it stands for the hard facts of the mundane biographical life of the artist. Accordingly, London (the geographical opposition to Stratford in the schemata) is the symbolic district of Charybdean and Platonic spirituality, imagination, the artistic transformation of personal experience in the act of creation.⁵ This transforming process is depicted in an earlier passage (*Shadow 2*); a subtle hint at this earlier passage is scattered among the later *Shadow 1*-paragraph, thus connecting the two: Stephen records how “the note of banishment”, Shakespeare’s traumatic confrontation with adultery,

⁵ I have here adapted Robert Kellogg’s understanding of Stratford and London: “Stratford and London stand in Stephen’s imagination for ideas that can be at times paraphrased rather neatly as ‘the facts of life’ and ‘the fictions of the imagination’.” He understands Shakespeare’s experiences in London as “a recapitulation of the Stratford cycle of seduction, impotence and betrayal ... a spiritual and psychological experience of ‘real life’.” (“Scylla and Charybdis”, in *James Joyce’s Ulysses*. Eds. Clive Hart and David Hayman. Berkeley: University of California Press, 1974, 170)

“doubles itself in the middle of his life, reflects itself in another, repeats itself, protasis, epitasis, catastasis, catastrophe” (*U*, 9.1002-4). This repetition of experience Stephen garnishes with dramatic critical terms; he thereby hints at two things. Firstly, the repetition is essentially an artistic and aesthetic re-enactment. Shakespeare imaginatively adapts and transforms the material that personal experience provides him. Secondly, the doubling and reflecting of this overshadowing experience is an internal, psychological one. Reading “another”, the objective canvas of the reflection, abstractly as “an Other”, the Antithetical opposing the Self, we may approach the earlier passage (*Shadow 2*) for a Hermetic contextualization:

The dark lady of the Sonnets reflects within the artist’s work the image of reality’s adulteress, Anne Hathaway, and thus becomes “a darker shadow of the first” (*U*, 9.462-63). As part of the artist’s tenebrous interiority, the shadow is “darkening [Shakespeare’s] own understanding of himself.” (*U*, 9.462-64) Kicking off the process of transformation, the “two rages” – again, the affective undertow serves as the stage of the drama – “commingle in a whirlpool” (*U*, 9.464). (The reference to the Charybdis whirlpool identifies the upcoming passage as being both of Platonic and mystical origin as well as ‘commingling’, reconciliatory and unifying in nature). Anticipating Stephen’s final paragraph, where the artist “returned to that spot of earth where he was born” (*U*, 9.1030-31) only to progress into the “economy of heaven” (*U*, 9.1051) and creative androgyny, the artist here “goes back” in order to “[pass] into eternity” (*U*, 9.474-77); this parallelism implies that a similar instant of reconciliation is at hand; in this case, it is the interior unification of the Artist-Self and his ‘shadow’. For Shakespeare, the ‘shadow’ conglomerates the paralyzing experience of being the victim of an older, sexually more experienced and (most importantly) adulterous wife. Psychologically internalizing this trauma into his Self-understanding, Shakespeare becomes both “Ravisher and ravished”, culprit and victim (*U*, 9.472). Thus transforming “loss” into “gain” (*U*, 9.476), the shadow is internally reconciled in what has been completed to form the artist’s “undiminished personality” (*U*, 9.477), since “*he* is a ghost, a shadow now” (*U*, 9.478-79; my emphasis). The artist’s completed personality works synonymously with the artist’s ability to create Hermetically, i.e. to become an immanent presence within the materiality of his work, be heard as “the sea’s voice” (*U*, 9.479), and thus having been ‘upgraded’ from the created Filial to the creative Paternal, to “him who is the substance of his own shadow, the son consubstantial with the Father.” (*U*, 9.480-81)

For both Stephen and Hermeticism, the consubstantial fusion with his own shadow initiates the artist and Heavenly Man into the sacred circle

of divine creatorship, a degree that culminates in an immanent bond between Creator and creation. Keeping in mind that the shadow is feminized throughout Stephen's argument, the amalgamation with it in this self-completing instant foreshadows, as early as half-way through the theory, his argumentative finale and the "androgynous angel" the artist's undiminished personality ultimately becomes.

The 'image' works accordingly to reconcile the ephemeral discontinuity of the outside material world with the imperishability of the creator's interior spirituality. It is the cathartic and complementary antithesis to the traumatic context of the shadow and is biographically identified by Stephen as the birth of Shakespeare's granddaughter, introduced as the instant "when ... the shadow lifts" (*U*, 9.402; *Image 1* in the diagram) and the moment of regeneration, when something that "was lost is given back to him: his daughter's child" (*U*, 9.422). Hermetically, this material external image transfers into the artist's interior constitution to form a part of his psychological Self: "Will he not see reborn in her ... another image?" (*U*, 9.427-28; *Image 2*), Stephen asks rhetorically. In one of the critically more explosive passages of *Ulysses*, Stephen introduces with his self-affirmation, "Love, yes" (*U*, 9.429), the driving emotive force behind the imagistic reconciliation. This presents a curious similarity to the "Pimander", where love as the emotional urge for unification with the antithetical Other is first introduced in the Heavenly Man's descent and his fall into his own image reflected in the outer material world. Shakespeare actively reconciles with the female aspect in his psychological world within by loving his granddaughter in the material world without. However, further similarities between Heavenly Man and artist abound: the former's unification with his own image is a necessary pretext to a specific form of creation, i.e. the ordering and immortalizing of chaotic and ephemeral materiality in the spatially outward realm according to the laws of the divine spirit, residing in the Demiurge's spiritual interior; equally, Stephen's Shakespeare projects his image of the Self into the substantially Other to reconcile inner and outer realities of being with his spiritual image serving as ordering benchmark: "His own image to a man with that queer thing genius is the standard of all experience", both "material", the outer, and "moral", the inner realities of being. (*U*, 9.432-33; *Image 2*)

'Image'- and 'shadow'-passages complement each other; each represents one aspect of the twofold process of internally re-integrating the Antithetical and Other (see diagram). The *Conclusion 2*-passage with its paradigmatic depiction of the artistic synthesis of the spiritual "world within as possible" and the material "world without as actual" is already immanently present in those earlier passages, fanned out into multiple but complementary facets.

Another cluster of multiple ramifications of the 'image'-leitmotiv joins in to complete artistic reconciliation. Stephen approaches his mother's death by picking out an analogous stroke of fate in Shakespeare's life, the death of his son Hamnet. Paradigmatically for both Joycean and Hermetic mindset, the biographical, the material and mundane align with the metaphysical. The familiar opposition of perishable corporeality and imperishable spirit is enacted and reconciled once more.

Adapting a Russellian term, Stephen interrelates the artist with the mythical earth-mother Dana: "as we, or mother Dana, weave and unweave our bodies, so does the artist weave und unweave his image" (*U*, 9.377-78). With the later *Image 2*-passage in mind, the artist's self-identification with the Material, Transient and Female does not come as a particular surprise. Important here is the connection between the traditionally feminized qualities of corporeality and discontinuity on the one hand and the divine and spiritual potencies of transformation and regeneration on the other; transience and imperishability converge, and Stephen expresses this converging dichotomy in his opposition of "the image of the unliving son" and "the ghost of the unquiet father." (*U*, 9.380-81; *Image 3*) Three passages, two earlier and one later in the episode, branch out from here (*Image 4*, *Allfather* and *Image 5*):

The earlier *Image 4*-passage depicts the immortalizing transition from biographical material and personal experiences of death and mortality into the texture of accomplished creation. Shakespeare, having become "the ghost ... who has studied *Hamlet* all the years of his life" (*U*, 9.165-67), speaks within the play to Hamlet, his imaginative creation and as such "the son of his soul" (*U*, 9.171), through which the image of the unliving son, "the son of his body, Hamnet Shakespeare" (*U*, 9.172), looks forth. The corporeal son may have died; but the psychologically completed artist has internalized within that fading image of the world without. His creative faculty, that "intense instant of imagination" (*U*, 9.381; *Image 3*), turns the son of his body into the son of his soul and thus transforms the materially ephemeral into spiritual imperishable life: "Hamnet Shakespeare ... has died in Stratford that his namesake may life forever" (*U*, 9.172-73; *Image 4*). Hermetic mechanisms are again at work here: to self-actualize for the Heavenly Man means to unite with everything that his image, projected into the material landscape, signifies, i.e. the transient, perishable and mortal. To spiritually pervade the material and mundane means to infuse the unlasting corporeal with immortal spiritual life.

The image of the son that Shakespeare creatively immortalizes is still a singular and individual one in this passage; however, the artist's close prox-

imity to the divine Demiurge in Stephen's (and Joyce's) aesthetics serves to universalize both Son and Father in an explicitly arcane way, if disparate passages are connected accordingly; for in the later *Image 5*-passage, Shakespeare ceases to be "the father of his own son merely", and, having actualized as creator, therefore "being no more a son", becomes "the father of all his race" (*U*, 9.867-69). Consciously or by coincidence, Stephen here refers back to an earlier passage: among a plethora of arcane terms and concepts that pass through his mind, two terms are of special importance: "Allfather, the heavenly man" (*U*, 9.61-62; *Allfather*). Contextualized Hermetically, the artist casts off mere biographical subjectivity and expands into an all-embracing paternal authority. Equally, the 'Son' surrenders all individual particularity, turns from Word to World, and encompasses the entire creation, which the Creator immanently permeates. Within the personality of that "father of all his race", phenomenological multitudes are unified, but not abolished; his universal nature accords with the Hermetic Unity in Multiplicity: "Rutlandbaconsouthamptonshakespeare" (*U*, 9.866). The artist's personality as a unified conglomerate of antithetical identities, a point Stephen saves for his argumentative finale to address explicitly, is here already contained in embryonic form (thus connecting the passages *Allfather* and *Image 5* with *Conclusion 1*).

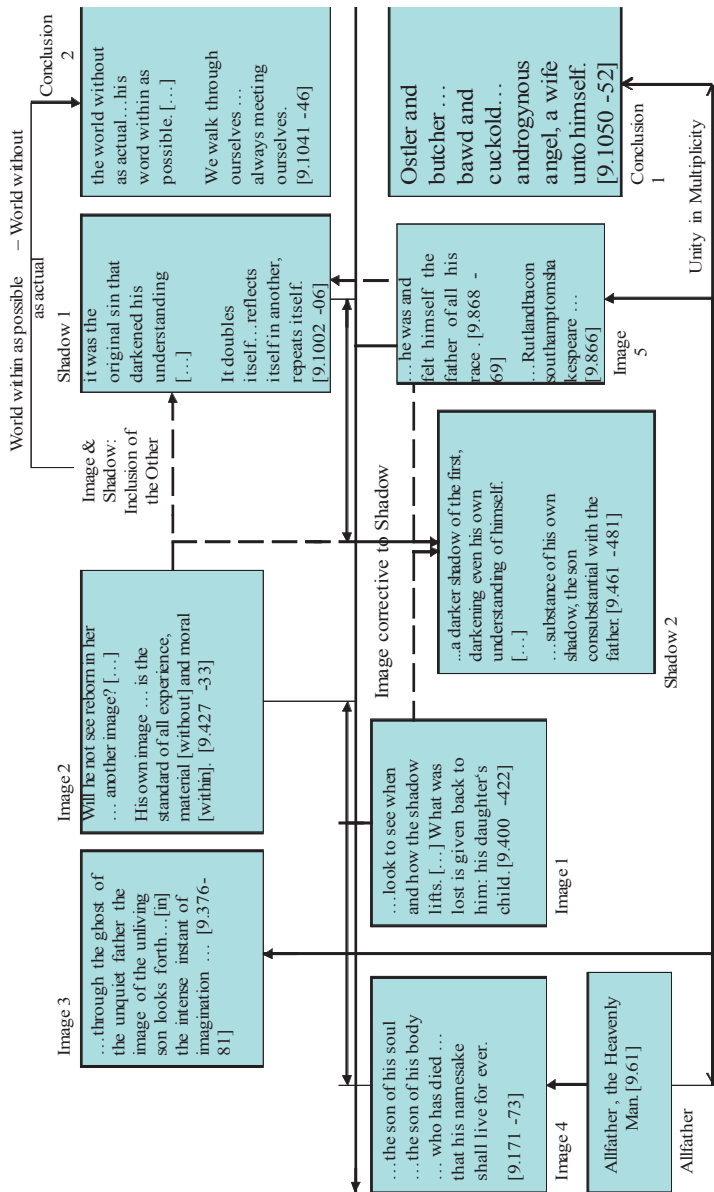
Stephen's documentation of Shakespeare's paternal development seems contradictory: he first declares Shakespeare the father of his bodily son, who is then imaginatively turned into the son of his soul, only to be completely abandoned in the presence of an allfatherly Creator who can call an entire race his offspring. A Hermetic context, however, provides his argumentative movements with structured cohesion: Stephen moves from the Particular to the Universal, taking one reconciliatory step at a time. To achieve demiurgic androgyny, with Heavenly Man as the final stage, Stephen must confront the personal and the bodily, his mother's death and his paralyzing guilt. He must internalize the mortality of the human condition those experiences signify before any actual creation can externalize on paper. 'Shadow' and 'Image' are two symbolic mediums that promise reconciliation and self-completion. Stephen is thus performing the Hermetic steps of the Heavenly Man's descending creation in reverse, but in Shakespearean order: internalization of the personally traumatic and empirically experienced is followed by imaginative transformation within the psyche of the artist; psychological self-completion is then the springboard to stop being 'merely' caught up in the particularity of biography and individuality and start uncovering universals in the actual act of creation and within one's own Self.

The analysis and schematization presented here is, like all hermeneutical activity, the superimposition of an artificial order upon the text. It

may have something in common in programmatic terms with Stephen's aesthetic theory which is itself an escapist artifact; Stephen circumnavigates a direct confrontation with personal trauma and psychological reality, maneuvering on theologocophilological grounds he feels safer and securer on. The question of whether or not Joyce read and used the "Pimander" or anything else of the *Corpus Hermeticum* during his composition of *Ulysses* is something a Genetic analysis is most likely to illuminate. However, his aesthetics show an early fascination with anything Mystical, Occult and Hermetic (the 'Portrait'-Essay and *Stephen Hero* are both saturated in arcane thought; as is *A Portrait of the Artist as a Young Man*, although through irony it successfully distorts any trace of idealistic earnestness). Apart from the natural fascination of a self-declared apostate with any doctrine that has been hallmarked by the stigma of heresy, it is the inclusive, contradictory and reconciliatory nature of all Hermetic thought that makes it one the most worthwhile occult sciences to approach from a Joycean perspective. Indeed, Joyce famously allowed the *modus operandi* of the Hermetic tradition, the 'coincidence of contraries', to enter into the sacrosanct territory of his personal beliefs: "I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves upon me through circumstances of my own life." (*LI*, 241) For a long time, critics have taken Joyce's wording "for all they are worth" to mean "for parodistic and ironic purposes" and not much more. Robert Newman, one of the happy few who has extensively discussed Joyce's indebtedness to Hermetic thought, has brilliantly captured this critical misconception by stating: "To accept unquestionably James Joyce's mockery of occult practices and of those associated with them in *Ulysses* is to be caught in yet another of the traps that this consummate trickster sets for his readers."⁶

⁶ Robert D. Newman, "Transformatio Coniunctionis: Alchemy in *Ulysses*." *Joyce's Ulysses: The Larger Perspective*. Eds. Robert D. Newman and Weldon Thornton. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1987, 168. The original Greek terms are: *Nous Demiurgos* and *Anthropos*; literally meaning 'Man' in Greek, it does have the meaning of 'Archetypal' or 'Heavenly Man' in the arcane sciences. For continuity's sake I will be using 'Heavenly Man' since Stephen refers to this term in "Scylla and Charybdis" (*U*, 9.61-62); Gifford and Seidman trace the term back to Powis Houlst's *Dictionary of Some Theosophical Terms*, where he mingles Hermetic, Kabbalistic and Christian terminology: "Heavenly man [is] an appellation ... in the Hermetic Schools for the Adam Kadmon; the Son, the Third Person of the Trinity in the Secret Doctrine." (quoted in Gifford and Seidman, *'Ulysses' Annotated: Notes For James Joyce's Ulysses*. Revised and expanded edition. Berkeley: University of California Press, 1989)

Appendix: “Lean Unlovely English Turned Backward”: Reading “Scylla and Charybdis” Hermetically



Works Cited

- Colpe, Carsten and Jens Holzhausen eds. *Das Corpus Hermeticum Deutsch: Die griechischen Traktate und der lateinische, Asclepius*. Edited, translated and annotated by Jens Holzhausen. Stuttgart-Bad Cannstatt: frommann-holzboog, 2008. Vol. 1 of *Das Corpus Hermeticum Deutsch*. 3 vols. 1997-2008.
- Eliade, Mircea. *Myth and Reality*. Trans. Willard R. Trask. New York: Harper & Row, 1963.
- Gifford, Don and Robert Seidman. *'Ulysses' Annotated: Notes For James Joyce's Ulysses*. Revised and expanded edition. Berkeley: University of California Press, 1989.
- Joyce, James. *Ulysses*. Eds. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. London: Bodley Head, 1986.
- Letters of James Joyce*. Vol. I., ed. Stuart Gilbert. New York: Viking Press, 1957.
- Kellogg, Robert. "Scylla and Charybdis." *James Joyce's Ulysses*. Eds. Clive Hart and David Hayman. Berkeley: University of California Press, 1974.
- Newman, Robert D. "Transformatio Coniunctionis: Alchemy in *Ulysses*." *Joyce's Ulysses: The Larger Perspective*. Eds. Robert D. Newman and Weldon Thornton. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1987.
- Terrinoni, Enrico. *Occult Joyce: The Hidden in Ulysses*. Newcastle: Cambridge Scholars Publishing, 2007.

JAMES JOYCE:
TRADITION, AND INDIVIDUAL TALENT

1. There seems to be a clear link between James Joyce's writing and his notion of tradition, Eliot's essay *Tradition and the Individual Talent* and the recent debate on the end of literature and the future of literary criticism. Such a broad perspective connects the nineteenth-century *fin de siècle* to the present and thus Joyce, his writing, his ideas of literature and art appear equally relevant. This relevance has increased in recent years; the current upheaval in the global market has aggravated a crisis that was already apparent in the humanities and in literature, where the high cost of printing books has imposed new modes of approaching and reading the text. Indeed, the technological and psychological challenges involved in such a shift have brought about a reconsideration of the function of tradition and memory. It was Italo Calvino, who, in 1988 with *Six Memos for the Next Millennium*, speculated on the fate of literature and of books in the so-called post-industrial, technological age, affirming that his faith in the future of literature was based upon a knowledge that there are things that only literature, with its own distinctive means, can provide. Can we still share his faith nowadays? And, what is more, are we sure that literature can still dispose of its "own distinctive means"? Indeed, since 1988 the gap has widened between products packaged to become best-sellers, or successful literature of the most diverse varieties, and writing for a purpose – as James Joyce, among others, did – which goes beyond surface reality and expresses a vision of the world from within.

Reaffirming the necessary links and the complex, multifarious relationships between tradition and memory on the one hand and individual talent on the other, Joyce's worldview and his aesthetic and ethical engagement in writing still present us with a seminal challenge. In these times, when escalating conflicts – both ideological and social – are causing an increasing fragmentation of our national and individual identities, a renewed aware-

ness of a specific literary tradition and memory, as witnessed in Joyce's work, is necessary in order to give fresh input to an enlightened western tradition of tolerance and a vindication of rights. It comprises a strengthening of identities, and an opposition to that new Leviathan, the all-consuming rule of the market, while working to promote forms of utopian peaceful co-existence in a more tolerant world.

When reflecting on such a topic as Joyce and his complex relation to modernism, tradition and individual talent, one must consider two different perspectives, i.e. two distinct trains of associations of ideas. On the one hand there is the philosophical principle of *coincidentia oppositorum*, inherited from Renaissance culture. At once straightforward and deeply sophisticated, this notion permeates Joyce's work in many ways, and on so many different levels, from his very earliest essays, written at the end of the nineteenth century. On the other hand, the second, immediate association is with *Tradition and the Individual Talent*, T.S. Eliot's famous essay of 1919 and its multifarious, varied reception in the critical landscape of the twentieth century.

Joyce's writing is a metamorphous and polysemous palimpsest where the western literary tradition appears both inscribed and displayed, as in a "kind of encyclopaedia" – perhaps a rather obvious quotation from the well-known letter to Carlo Linati¹. Indeed, an essential part of Joyce's identity, complex and simple, rational and instinctive, lucid and passionate, is rooted in opposition. Born in a small European capital, Joyce was also a citizen of Europe and the world, as Stephen Dedalus noted in his own writing, in "the flyleaf of the geography"². Proud as he was of his Irishness, though sceptical about the Gaelic revival, Joyce was an untiring reader of the whole of western culture and "tradition" – both high and lowbrow – from classic literature to the most modern, revolutionary, literary and linguistically avant-garde. He was also a keen player of Irish ballads and songs, though forever impatient with the self-pitying provincialism of tearful nostalgia. What is surprising about Joyce's temper and his intertextual, inclusive and open writing is how his conceptual and referential approaches to tradition involve no tendency whatsoever towards conservatism; on the contrary, they consistently voice an inquisitive attitude, always receptive to the new, as far as both formal narrative strategies and linguistic creativity and complexity

¹ J. Joyce, *Letters of James Joyce*, ed. by Stuart Gilbert, Faber & Faber, London 1957, letter to Carlo Linati, September 21st 1920, p.146.

² J. Joyce, *A Portrait of the Artist as a Young Man*, Penguin, London 1992, p. 12.

are concerned. Moreover, it is his individual talent that bestows a persistent confrontational dimension to his work, both in its aims as well as in its theoretical and aesthetical modalities. Individual talent is what sustains him – in the various stages of writing – in the creation of complex ambitious narrative structures which are offered to the reader as new *summae*, both diachronic and synchronic, of human events. All alike in the intense awareness of their human material, different only, on each occasion, in the topographical scope of the cross-section of humanity to which they refer, their common challenge is that of attaining the total ‘realism’ that only a deeply allusive and inclusive text can convey. And this is how tradition and revolution, otherwise eternal opponents, seem to coincide in polyphonic novels such as *Ulysses* and *Finnegans Wake*.

2. The word ‘tradition’, from the Latin verb *tradere*, which, in turn, derives from *trans-dare*, can be defined in different ways: for Cicero it meant ‘delivery’, for Quintilian it suggested ‘teaching’, while Tacitus defined it as ‘narration’. In the OED the meaning derives from ‘surrender’, i.e. a handing down, such as a handed-down saying, or instructions or doctrine delivered, as in phrases like *traditio evangelica* or *catholica traditio* in Tertullian. In all these cases the notion of ‘tradition’ implies the transference of cultural items, in an anthropological sense, from something antecedent to something consequent, perhaps involving families, groups, generations, social classes or society itself. A complex of traditions forms over time, working at various levels which may eventually attain the heights of artistic-literary style and philosophical-scientific thought. And the inheritance of tradition often tends to be transformed into a representation of ‘truth’. A cycle is thus activated: truth appeals to tradition and tradition is identified with truth, sanctioning beliefs, worldviews, assertions and actions, whose very durability seems to make them inviolate. Moreover, the further back in time that they are rooted, the more they make claim to having an almost automatic right to legitimacy. Greek philosophers often appealed to tradition; in *Metaphysics*, Aristotle distinguishes traditions rooted in myth and therefore, in his opinion, less truthful, from those that have been stripped of any content that is not philosophical. And what makes them believable is the fact that they were established *in illo tempore* and passed down to later generations.

The eighteenth century witnessed the affirmation of a belief in the unilinear progress of mankind. In opposition to the cyclical determinism of ancient and Renaissance naturalism came the interpretation of *corsi e ricorsi*, cycles and recurring cycles, in various stages of civilisation. This was laid

out in Giambattista Vico's *Scienza Nuova*, published in 1744, the year of its author's death. The "new science" is the science of human history because there is the probability of a science guaranteed by the *verum factum* principle. What is certain is that Man is maker of the human world, consisting of institutions, language, myths, laws and traditions ... history is made by Man and therefore, with the assistance of Divine Providence, it is possible for Man to acquire knowledge. Philology, the knowledge of what is certain, ascertains facts, while philosophy, the knowledge of truth, orders them.

At the end of the eighteenth century, the concept of the 'sublime', revived and reformulated from the ancients, also became the expression of a subjective dimension, producing both Ossianic and cemeterial poetry, as well as a taste for the Gothic, for ruins and for the Middle Ages. Here there was also a need to define national identity, a need which had already begun to be felt in the Puritan, middle-class revolution. The fervour that Burke expressed for the Glorious Revolution in his *Reflections on the Revolution in France*, was an argument for the nobility and the prime importance of a national tradition, in this case inspired by the events of the previous century which were bloodless, if compared to those of the French Revolution.

On the other hand, the culture of enlightenment led to a remorseless criticism of tradition and superstition, although the syllogism "tradition equals the past and the past equals tradition and superstition" did not always hold; in British culture, a scientific approach to reality and research based on rigorous scientific methods and precise mathematical instruments had been widespread since the time of Francis Bacon. There were, however, those who expressed doubts concerning the potentially negative interpretation of the concept of tradition, proposing an idea of Man that was not wholly traceable to nature and reason and less willing to believe that history always goes forward in a continual process of reason, liberated from superstition and prejudice. In fact the great Age of Enlightenment did not remove the notion of tradition as a function, above all, as an anthropological function. The intellectuals of the *Encyclopédie* also had to face the culture, the behaviour and the very real traditions of the lower social orders. The latter were not in the least touched by the biting criticism that Voltaire and the Encyclopedists directed at their "superstitions" and, more generally, at the old institutions that were still dear to them. On the eve of the Industrial Revolution, most people still lived according to ancient traditions and habits. Even Voltaire – who in his 1756 essay on the customs of nations again claims that it is the role of reason to rid history of the darkness which obscures it – notes that tradition, even though the antithesis of the critical spirit, covers a much wider area

than that of nature and pure reason. The *esprit* of a country is the common denominator of its distinctive culture, the sum of all the events that distinguish the history of a nation. And if *Sturm und Drang* was soon to revise the idea of tradition definitively, the later Hegelian concept of tradition found its highest expression in the exaltation of the German spirit, which, from the time of the Reformation, and through a continual process of enrichment, was to achieve its very essence in the ethical state. At the beginning of the nineteenth century, genius and tradition took on ambiguous shades of meaning and, in Restoration Europe, were used as an opportunity to contain and contest the spread of revolutionary principles in the name of national tradition. Of necessity, the modern idea of nation and of nation state exalted the concept of national identity based on distinct traditions.

By the eighteenth century British intellectuals had developed a profound sense of history, of national history with a strong awareness of past tradition. In August 1770, David Hume, author of *The History of England*, wrote in a letter to the publisher William Strahan: "I believe this is the historical age and this is the historical nation."³ And some years later the die-hard Tory Walter Scott felt that an interest in the history of Scotland included a passion for the traditions of the Highlands and the Lowlands, with their ballads and clans, their language and their folklore. This cultural tradition was revisited in Scott's historical novels, a tradition which was confirmed, recorded and then presented to the English reader as an affirmation of identity that had to be maintained in order to participate in the 1707 Act of Union with greater awareness and without regret. Scott thus sees a constructive, progressive function to the preservation of national traditions within the political asset of Great Britain. For Thomas Carlyle, on the other hand, tradition is the object of nostalgia for a lost past in relation to a present which suffers the contradictions of rampant industrialisation.

To conclude this partial, cursory survey of the fortunes of the notion of tradition, we come to the twentieth-century perspective. From our standpoint, Joyce's work can be considered the highest contribution to, and interpretation of, that dynamic, modernist interrelation between an untiring memory, covering the whole scope of western traditions, revisited from their very origins, and the pressures of the individual talent. Joyce the critic declares that whoever writes – whether artist or man of letters – needs to refer

³ D. Hume, 'Letter XLII', in *Letters of David Hume to William Strahan*, ed. G. Birkbeck Hill, Clarendon Press, Oxford 1888.

to a literary tradition. Perceptively refracted through the new inquisitive spirit of *fin de siècle* culture and its own sense of tradition, Joyce's 'temperament' – that is, his "delusion that he is an artist by temperament"⁴ – and his individual talent experience a continual process of metamorphosis and expansion through the infinite jest of an inexhaustible linguistic challenge and the irony and parody inherent in the epyphanic *mise en scene* of polysemic language. A scattering of quotations, chosen almost at random, and present throughout the Joyce macrotext, provide clear evidence of this truth.

3. "Mangan, it must be remembered, wrote with no native literary tradition to guide him and for a public which cared for matters of the day and for poetry only so far as it might illustrate these"⁵: about five years later, these themes – the guilt-inducing absence of a literary tradition discussed by Joyce in 'James Clarence Mangan' – would be taken up and revised in the Italian version of the essay, as well as in *Stephen Hero*. This early description of James Clarence Mangan is undoubtedly another self portrait, while the text itself is interspersed with so many extratextual references that it evokes parallels, both synchronic, and diachronic, with the world of tradition. Plato, Dante, Leonardo da Vinci, Swedenborg, Blake, Shelley, Leopardi, Poe, Pater, Flaubert and also Ibsen and Yeats all play a comparative role in this dramatic rendition of the portrait. The author of this description claims that "Mangan [...] wrote with no native literary tradition to guide him"⁶. There was no pre-established Irish literary tradition and indeed it is a tradition which James Clarence Mangan lacked; it is what he would have needed in order to express a vision of the world which could be autonomous and free from the sanctions of the strict canons and models of other traditions. An eventual 'native' literary tradition, in fact, could provide the artist with a direction, protecting him from the dispersal of an occasionally obscure language; a native tradition which could remove the threat of being a desperate writer, so often evidenced by Mangan's "contorted" style.

The best of what he [Mangan] has written makes its appeal surely, because it was conceived by *the imagination* which he called, I think, the mother of

⁴ J. Joyce, "But the delusion which will never leave me is that I am an artist by temperament", letter to Stanislaus Joyce, around 24th September 1905, in *Selected Letters by James Joyce*, ed. R. Ellmann, Faber & Faber, London 1975, p.77.

⁵ J. Joyce, 'James Clarence Mangan' (1902), in *Occasional, Critical, and Political Writing*, Oxford University Press, Oxford 2000, p.56.

⁶ J. Joyce, 'James Clarence Mangan' (1902), in *op.cit.*, p.56.

things, whose dream are we, who imageth us to herself, and to ourselves, and imageth ourselves in us – the power before whose breath the mind in creation is (to use Shelley’s image) as a fading coal.⁷

The “imagination”, the “mother of things”, with its dual role – “imageth us to herself, and to ourselves, and imageth ourselves in us” – appears to compensate for the absence of a native literary tradition: the individual talent of the poet can call upon her. However, the absence of a genuine native literary tradition sets the poet against history: “Mangan is the type of his race. History encloses him so straitly”⁸. History is a prison for the poet, just as it will later become a nightmare for Stephen Dedalus.

Despite the emphasis on the absence of a native literary tradition, the numerous intertextual citations throughout the essay and the various allusions in the discourse – already hinted at above – point to a broader scheme of reference for Mangan, reaching far beyond Ireland. It is that of a dynamic, cyclic tradition, where “the ancient gods, who are visions of the divine names, die and come to life many times and though there is dusk about their feet and darkness in their indifferent eyes, the miracle of light is renewed eternally in the imaginative soul”⁹. Thus the notion of tradition suggested here at the end of the essay, is of a cyclical process that continues over the centuries:

In those vast courses which enfold us and in that great memory which is greater and more generous than our memory, no life, no moment of exaltation is ever lost; and all those who have written nobly have not written in vain, though the desperate and the weary have never heard the silver laughter of wisdom.¹⁰

The concept of duration, which suggests the images of the passing of time, where both past and future are found in the present, presents a view of the tradition of western culture, and of the whole of human history, as an interrupted cyclical flow – again synchronic and diachronic – uniting the

⁷ J. Joyce, ‘James Clarence Mangan’ (1902), in *op.cit.*, pp.56-57; for Joyce’s debt to P.B. Shelley’s aesthetics and *A Defense of Poetry* (written in 1821 and published posthumously), see, among others, also F. Ruggieri, ‘The fading coal and the enchantment of the heart’, in F. Ruggieri ed., *Romantic Joyce*, Joyce Studies in Italy, vol. 8, Bulzoni, Rome 2003. Joyce quotes Shelley’s phrase again in a 1907 lecture on Mangan, in *A Portrait of the Artist as a Young Man* and in *Ulysses*; my italics.

⁸ J. Joyce, ‘James Clarence Mangan’ (1902), in *op.cit.*, p.59.

⁹ J. Joyce, ‘James Clarence Mangan’ (1902), in *op.cit.*, p.60.

¹⁰ J. Joyce, *ibid.*

living and the dead. In this sense, the reference, also here, to a community of the living and the dead is telling. In fact just a few years later, in 1907, the same year as the Italian version of the 1902 essay, the well-known finale of *The Dead* was written: “the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.”¹¹ The fatal, silent invasion of the ineluctably falling snow, covering the surface of the inhabited earth, extends and suggests the vision of a unified, quiescent timeless macrocosm: a universe perceived as a microcosm beyond time both by Gabriel Conroy – the silent actor-spectator, talking to himself as in a soliloquy – and by the silenced reader-spectator. That microcosm is the real, aeternal, “world without end”, evoked by that continuous cycle of “the living and the dead” and “the descent of their last end”, suggesting the Catholic notion of the church and the “community of the saints”.

In the concluding paragraph, through the names of mythical places linked to the lives and adventures of legendary characters such as Saint Patrick¹², Gabriel Conroy, though undermined and weakened in his certainties, feels the deep pulse of nature and finds himself in tune with the rhythm of the universe. Once more it is the feelings and the thoughts, the representation of an individual in the present and his relationship with the different past of another, which ushers in the idea of a human tradition, of a continuity of life, of that “sacred chain”, as Herder called it in his *Philosophy of History*, which links men to the past and maintains and transmits everything that has been done by those who have preceded them.

In a letter from Trieste dated September 24th 1905, in which Joyce asks Stanislaus for information and details to include in some of the stories in *Dubliners*, he also expresses his nostalgia for the Irish weather: “I went out yesterday for a walk in a big wood outside Trieste. The damned monotonous summer was over and the rain and soft air made me think of the beautiful (I am serious) climate of Ireland. I hate a damn silly sun that makes men into butter”¹³. Then he prays, “O vague Something behind Everything [...] For the love of the Lord Christ change my curse-o’-God state of affairs.”¹⁴ Above

¹¹ J. Joyce, ‘The Dead’ in *Dubliners*, Penguin, London 1992, p.224.

¹² See J. V.Kelleher, *Irish History and Mythology in James Joyce’s ‘The Dead’*, Review of Politics 27, (1965); D.T. Torchiana, ‘The Dead: I follow Saint Patrick’, in *Backgrounds for Joyce’s Dubliners*, Allen & Unwin, Winchester Mass. 1986, pp.223-257.

¹³ J. Joyce, *Letters of James Joyce*, ed. R.Ellmann, Faber &Faber, London 1966, vol.II, p.109.

¹⁴ J. Joyce, *op.cit.*, p.110.

all, however, he expresses the belief that “it is impossible that the delusion I have with regard to my power to write will be killed by adverse circumstances. But the delusion which will never leave me is that *I am an artist by temperament*.”¹⁵ In a speech which is at times contradictory, he adds that Renan and Newman, for example, “are excellent writers but they seem to have very little of the temperament I mean.”¹⁶ Joyce is still convinced of the great distance between literature, that is, writing of the world that is around us, and the “drama”, which is true art¹⁷. Joyce recognised the temperament of the artist in himself as the natural disposition of his talent towards art; his natural inclination and propensity to art is the mark of his artistic talent. And even in the darkest despair, he never for one moment questioned the faith he had in his own “individual talent” as an artist.

Tradition is also the whole of real life outside himself, the life that the artist has to acknowledge and accept just as he sees through his own eyes, as Joyce stated in ‘Drama and Life’. The artist must not isolate himself, but neither can he give in to the easy conditioning of the crowd, because “no man said the Nolan, can be a lover of the true or the good, unless he abhors the multitude; and the artist, though he may employ the crowd, is very careful to isolate himself”¹⁸. Again the necessity of a balance is proposed, between being part of the experience of a real life, past and present, that is, the human comedy of this world at large, the life, the opinions and the traditions of mankind, and maintaining a distance from any form of convention and conditioning in order to be guided by one’s own free temperament, which is the mark of one’s own individual talent.

For Stephen in *Stephen Hero*, however, talent is not the only thing the artist requires. It is necessary for him

to labour incessantly at his art if he wishes to express completely even the simplest conception and he believed that every moment of inspiration must be paid for in advance. He was not convinced of the truth of the saying [*poeta nascitur, non fit*] ‘The poet is born, not made’, but he was quite sure of the truth of this at least [*Poema fit, non nascitur*] ‘The poem is made not born’.¹⁹

¹⁵ J. Joyce, *ibid.*; my italics.

¹⁶ J. Joyce, *ibid.*

¹⁷ See ‘Royal Hibernian Academy’ (1899) and ‘Drama and Life’ (1900) in J. Joyce, *Occasional, Critical, and Political Writing, op.cit.*, pp17-22 and 23-29.

¹⁸ J. Joyce, ‘The Day of the Rabblement’, in *op.cit.*, p.50.

¹⁹ J. Joyce, *Stephen Hero*, ed. T. Spencer, Panther, London 1979, p.34.

The text continues:

The burgher notion of the poet Byron in undress pouring out verses just as a city fountain pours out water seemed to Stephen characteristic of most popular judgements on esthetic matters and he combated the notion at its root by confirming solemnly to Maurice, 'Isolation is the first principle of artistic economy'.²⁰

Talent and the temperament of the artist need work and, to quote Giordano Bruno again, always need isolation.

In 1907, in the Italian lecture on Mangan given at the Università Popolare in Trieste, Joyce takes up the main themes of the 1902 essay and underlines the concept that had been laid out in the earlier work: "Bisogna però tenere in mente che il Mangan scrisse *senza una tradizione letteraria nativa* e scrisse per un pubblico che si interessò soltanto nei fatti del giorno, pretendendo ch'era compito unico del vate illustrare questi fatti."²¹ Here Joyce again emphasises the serious absence of an Irish literary tradition that could sustain a poet and the negative presence of a public which is only attentive to small everyday events and demands that the poet should share the same concerns.

Furthermore, current popular opinion, shared by the common reader and sophisticated interpreter alike, is that throughout Joyce's work, from the earliest writing to the last experimental line of *Finnegans Wake*, there is a constant increase in the active recourse to tradition. It is never revisited with nostalgia, but is formally and technically saved from oblivion in being reinterpreted by a modernist spirit, a true individual talent.

4. What is meant by the word tradition today? One could certainly give many different definitions, and, depending on the context, all of some worth. In *Truth and Method (Wahrheit und Methode, 1960)*, Hans Georg Gadamer²², defines the notion of tradition by suggesting that our historic conscience is always filled with "a multiplicity of voices that echo the past". Only in the multiplicity of these voices is there a past, and even when reduced to a display of folklore, tradition has a certain claim and, to a great extent, determines our status and our behaviour. From this point of view, tradition coincides with one's historical conscience.

²⁰ J. Joyce, *Stephen Hero*, *ibid.*

²¹ J. Joyce, *Occasional, Critical, and Political Writing*, *op. cit.*, p.265; my italics.

²² H.G.Gadamer, *Wahrheit und Methode*, Tübingen 1960; *Truth and Method.*, 2nd rev. edition. Trans. J. Weinsheimer and D.G. Marshall, Crossroad, New York 2004.

What, however, is the meaning that TS Eliot ascribed to 'tradition' and to the 'individual talent' in his famous essay of 1919? Some statements by Eliot provide a sort of preamble to the central theme. According to Eliot, "Every nation, every race, has not only its creative, but its own critical turn of mind"²³. A few lines later he alludes to what he means by "individual". He recognises our tendency to concentrate,

when we praise a poet, upon those aspects of his work in which he least resembles any one else. In these aspects or parts of his work we pretend to find what is individual, what is the peculiar essence of the man. We dwell with satisfaction upon the poet's difference from his predecessors, especially his immediate predecessors [...]. Whereas if we approach a poet without this prejudice, we shall often find that not only the best, but the most *individual* parts of his work may be those in which the dead poets, his ancestors, assert their immortality more vigorously.²⁴

He then passes to the main topic. Tradition, in his opinion, is not only "a form of handing down [...] following the ways of the immediate generation before us in a blind or timid reverence to its success [...]. Tradition is a matter of much wider significance. *It cannot be inherited, and if you want it you must obtain it by great labour*"²⁵. In a relatively recent "Foreword" to a selection of essays on *T.S. Eliot and the Concept of Tradition*²⁶, edited by Cianci and Harding, Frank Kermode takes this last sentence ("It cannot be inherited...") and comments on the strangeness of the remark. Kermode recalls that perhaps it was Harry Levin who first noted the oddness of this definition and he adds: "Tradition ordinarily refers to what is handed on, with the implication that everybody gets it free, whether they want it or not."²⁷ That Eliot's essay uses the term in a different sense, or in several different senses, is clear enough and so is the fact that great labour has been expended in the effort to decide what that sense or senses were. Indeed, Kermode's judgement of Eliot's essay is by no means charitable, saying as he does of the essays in the book, "They enrich

²³ T.S. Eliot, 'Tradition and the Individual Talent' in *Selected Prose*, Penguin, Harmondsworth 1963, p.22.

²⁴ T.S. Eliot, *ibid.* my italics.

²⁵ T.S. Eliot, *op.cit.*, pp.22-23, my italics.

²⁶ G. Cianci and J. Harding eds., *T.S. Eliot and the Concept of Tradition*, Cambridge University Press, Cambridge 2007.

²⁷ G. Cianci and J. Harding eds., *op.cit.*, p.xiii.

and perhaps even make more respectable the argument of what is, for all its daring and all its air of authority, a piece of literary journalism the better part of a hundred years old.”²⁸ Eliot himself continues thus:

It [tradition] involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not only with his own generation in his bones, but with a feeling that the whole of the literature in Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity.²⁹

And he continues, “No poet, no artist of any art has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists”³⁰.

The sense of history therefore seems to coincide with a sense of tradition and together they suggest an image of a continual flow, a comprehensive memory that unites the dead and the living and, permeates all human action, even that which has never been written. For Eliot, therefore, “the poet must develop or procure the consciousness of the past and should continue to develop this consciousness throughout his career”³¹. There then follows the passage on the “depersonalization” of the work of art and “its relation to the sense of tradition”, illustrated by the much-quoted image of the chemical reaction:

It is in this depersonalization that art may be said to approach the condition of science. I shall, therefore, invite you to consider, as a suggestive analogy, the action which takes place when a bit of finely filiated platinum is introduced into a chamber containing oxygen and sulphur dioxide.³²

²⁸ *Ibid.*

²⁹ T.S. Eliot, ‘Tradition and the Individual Talent’ in *op.cit.*, pp.22-23.

³⁰ T.S. Eliot, *ibid.*

³¹ T.S. Eliot, *op.cit.*, p.25.

³² T.S.Eliot, *ibid.*

In the Foreword to *T.S. Eliot and the Concept of Tradition*, Kermode perhaps does not do full justice to Eliot in describing his essay as a “famous and rather obscure manifesto, of which the paradoxical statement concerning tradition forms so central a part”³³. The real limitation to the thoroughness of that collection may lie in the fact that none of the essays mentions Joyce’s view of tradition or his relevance to the theory of depersonalization, so often mentioned in his letters, in *Stephen Hero* and in *A Portrait of the Artist as a Young Man*. Indeed, perhaps the merits and shortcomings of T.S. Eliot’s essay might be explained by the fact that, while writing it in 1919, he had Joyce in mind; Joyce, the man and the artist, for whom just a few years later, in 1923, he would write in *The Dial*, ‘*Ulysses*, Order and Myth’.

³³ F. Kermode, *op.cit.*, xiii.

Works Cited

- G. Cianci and J. Harding eds., *T.S. Eliot and the Concept of Tradition*, Cambridge University Press, Cambridge.
- T.S. Eliot, *Selected Prose*, Penguin, Harmondsworth 1963.
- H.G. Gadamer, *Wahrheit und Methode*, Tübingen 1960; *Truth and Method.*, 2nd rev. edition. Trans. J. Weinsheimer and D.G. Marshall, Crossroad, New York 2004.
- D. Hume, *Letters of David Hume to William Strahan*, ed. G. Birkbeck Hill, Clarendon Press, Oxford 1888.
- J. Joyce, *Dubliners*, Penguin, London 1992.
- J. Joyce, *Stephen Hero*, ed. T. Spencer, Panther, London 1979.
- J. Joyce, *A Portrait of the Artist as a Young Man*, Penguin, London 1992.
- J. Joyce, *Letters of James Joyce*, ed. by Stuart Gilbert, Faber & Faber, London 1957.
- J. Joyce, *Selected Letters by James Joyce*, ed. R. Ellmann, Faber & Faber, London 1975.
- J. Joyce, *Occasional, Critical, and Political Writing*, Oxford University Press, Oxford 2000.
- J. V.Kelleher, *Irish History and Mythology in James Joyce's 'The Dead'*, *Review of Politics* 27, (1965).
- F. Ruggieri ed., *Romantic Joyce*, *Joyce Studies in Italy*, vol. 8, Bulzoni, Rome 2003.
- D.T. Torchiana, *Backgrounds for Joyce's Dubliners*, Allen & Unwin, Winchester Mass. 1986.

JOYCE, BERLITZ, AND THE TEACHING OF ENGLISH
AS A FOREIGN LANGUAGE

When James Joyce received, in late 1915, a form for inclusion in the following year's edition of *Who's Who*, he described himself not only as a writer but also as a "teacher of the Scuola Superiore di Commercio, Trieste", though he was then temporarily living in Zurich and teaching only occasional private English lessons because of World War I. *Who's Who* did not need to know how Joyce made his living. Richard Ellmann relates this anecdote in his biography of Joyce¹, and indeed the entry in the 1916 edition of *Who's Who*², a volume which is according to its publisher's website entirely reliant on information provided by biographees³, begins with this description. Clearly then, by 1915, Joyce viewed teaching as an important aspect of his identity. Indeed, according to Silvio Benco, in Trieste, Joyce had

[t]he fame of an English teacher . . . he never appeared as a writer, and perhaps he found pleasure in keeping everyone in ignorance. There was no need for everyone to hunt down in him the already lived, if not relived, existence of Stephen Dedalus. Better to be the conscientious and successful teacher who accepted exile.⁴

By that point he had been teaching, in schools and privately, for more than eleven years, and once he was allowed to return to Trieste in 1919, he would continue teaching at the Scuola Superiore di Commercio (also

¹ Richard Ellmann, *James Joyce*, rev. ed., (Oxford: Oxford University Press, 1982), 390.

² "Joyce, James," *Who's Who: An Annual Biographical Dictionary with which is Incorporated Men and Women of the Time*, 68th ed., (London: A & C Black, 1916), 1206.

³ About Who's Who, <http://www.acblack.com/whoswho/whoswho.asp?page=default.asp>, n.d. (accessed 14 April 2010).

⁴ Silvio Benco, "James Joyce in Trieste", *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*, ed. Willard Potts, (Dublin: Wolfhound Press, 1979), 50-52.

known as the Revoltella School) until 1920 when he moved to Paris. Joyce began his teaching career with Berlitz, teaching in Pola from October 1904 to 1905, in Trieste until August 1906 when he moved temporarily to Rome, and then again from March to July of 1907. While in Rome, he taught at the *École de Langues*, another private language school, for three months. During these years, he maintained a roster of private students, whether or not he was engaged by a school. Through these various experiences, he had developed his own energetic teaching style, which was both popular among students and effective.

As an instructor, Joyce drew primarily on his own experience as a student and on certain aspects of the Berlitz Method in developing his approach to language education. The grammar-translation methods which would have predominated during his student years seem to have had little importance to Joyce's own pedagogy. He did, however, have a few instructors who taught in other ways. Joyce briefly studied Irish with Patrick Pearse. But Pearse's insistence on insulting English, including the power of the word "thunder", led Joyce to quit.⁵ While it is unlikely that Pearse had a strong influence on Joyce's pedagogy, there is at least one parallel. A beginner in the Irish language could not have understood Pearse's commentary on the limitations of English were they delivered in that language; Pearse, in other words, used his students' primary language rather than the target language alone so that he could discuss matters he considered important. Joyce did the same with his Triestine students, though he generally chose topics that were more congenial to them than Pearse's subject matter was to him.

Joyce's Italian professor at University College, Father Charles Ghezzi, influenced him more. Ellmann describes Ghezzi's courses as frequently turning into lively debates between Joyce and Ghezzi about literature and philosophy which left the only other student, Eugene Sheehy, unengaged.⁶ According to C.P. Curran, "Eugene Sheehy has described Joyce in Father Ghezzi's Italian class – the pair constituted the entire class – and he complained to me that he made nothing of it because Joyce and Ghezzi spent the whole time discussing philosophy in Italian too esoteric or too fluent for him".⁷ This informal method proved effective, however, in providing Joyce with a firm of understanding Dante and D'Annunzio, and it was his ability to imitate the latter's style that allowed him to pass his final Italian examination at University College despite his minimal grasp of the material he was ex-

⁵ Richard Ellmann, *op.cit.*, 61.

⁶ *Ibid.*, 59.

⁷ C.P. Curran, *James Joyce Remembered*, (London: Oxford University Press, 1968), 24.

pected to have studied.⁸ Such vivid conversations mark Joyce's own teaching. Renzo Crivelli argues that Joyce used numerous anecdotes and examples in his teaching, adapting their complexity to the students' abilities. With more advanced students, he often told tales that expressed aspects of Irish culture, particularly "the submissiveness and resignation of the rural Irish and of his fellow Dubliners".⁹ Paolo Cuzzi told Ellmann that most of his lessons with Joyce focused on conversation and included topics such as Thomistic morality, Freud, and Vico. With Boris Furlan, Joyce debated morality.¹⁰ According to John McCourt, such conversations took place not only in private lessons but also with Joyce's more advanced students at the Berlitz Trieste school.¹¹

These conversations did not devolve into Joycean monologues. Rather, Joyce allowed even his less erudite students opportunities to tell their own stories and to produce extended narratives in the target language. Joyce relates one such story in a letter to Lucia:

One of my pupils in Trieste was very heavy, stupid, bald, slow and fat. But one day he told me this little story a propos of the 'education' of a sister of his who must have been like him. This little girl was learning how to knit at school but could get nothing into her head. The teacher tried to show her how to do it. Like this, like this. Now do you see? Pass the needle under, then pull it through and so on. At last she asked if the girl had an older sister. The girl replied she had. Then, said the teacher, show her your work and tomorrow bring in everything done properly. Do you understand? Yes, Miss.

The next day the girl came to school but the work was worse than before. How is this? said the teacher, don't you have an older sister at home? Yes, Miss. And didn't I tell you to ask her to show you? Yes, Miss. And what did your sister say? She said that you and the knitting both should go to hell.¹²

That Joyce elicited such a story shows that he not only discussed philosophical or literary subjects but, rather, restricted those topics to lessons with students who shared these interests and had the ability to converse on them.

⁸ Richard Ellmann, *op.cit.*, 59.

⁹ Renzo S. Crivelli, *Una Rosa per Joyce/A Rose for Joyce*, trans. Erik Holmes Schneider and Gabrielle Barfoot, (Trieste: MGS Press, 2004), 26.

¹⁰ Richard Ellmann, *op.cit.*, 340-42.

¹¹ John McCourt, *The Years of Bloom: James Joyce in Trieste 1904-1920*, (Dublin: Lilliput Press, 2000), 31.

¹² James Joyce, *Letters of James Joyce*, vol. III, ed. Richard Ellmann, (London: Faber & Faber, 1966), 378.

Such conversations, adapted to the interests and the abilities of his students, would also have been compatible with the Berlitz Method. Indeed, Crivelli, though he does not make the link with Ghezzi, notes a close relationship between Joyce's conversations with private students and the Berlitz Method.¹³ In this regard, it is significant that Joyce connected Father Ghezzi with Berlitz by using Ghezzi as the basis for the character of Stephen Dedalus's Italian teacher in *Portrait of the Artist as a Young Man* but naming the character after Almidano Artifoni, the director of the Berlitz school,¹⁴ especially since both Ghezzi's conversational engagement and the highly structured Berlitz Method can be seen as influencing Joyce's later teaching.

The Berlitz schools in the early twentieth century had as their primary customers individuals interested in using English in a vocational capacity. The focus for these students was on communicative ability rather than grammatical correctness, and the method was a particularly restricted version of the Direct Method, one requiring that only the target language be used in the classroom. Joyce's sardonic take on this appears in a February 1906 letter to Grant Richards: "I am employed to teach the young men of this city the English language as quickly as possible with no delays for elegance".¹⁵ The lack of elegance also reflects the focus on business, rather than literary, English. Nonetheless, the 1914 Italian Royal Commission for the Reorganization of Higher Education noted this focus while advising individuals who wished to learn modern languages to take a Berlitz course, as the results of teaching in the public schools had thus far been poor and this seemed unlikely to change for modern languages.¹⁶

As a Berlitz teacher, Joyce would have been expected to follow a regular set of lessons using the *Berlitz First Book*¹⁷ for beginning students and the *Berlitz Second Book*¹⁸ for more advanced pupils. The language in these books was systematically selected to meet communicative needs and to gradually increase in difficulty so that instructors could use realia to explain the vo-

¹³ Renzo S. Crivelli, *op.cit.*, 48.

¹⁴ Richard Ellmann, *op.cit.*, 60.

¹⁵ James Joyce, *Letters of James Joyce*, vol. II, ed. Richard Ellmann, (London: Faber & Faber, 1966), 131.

¹⁶ Howard R. Marraro, "The Study of Modern Foreign Languages in the Italy of the Past and Present", *The Modern Language Journal* 34.7 (Nov. 1950): 511-12.

¹⁷ M.D. Berlitz, *The Berlitz Method for Teaching Modern Languages: English Part, First Book*, (New York: Berlitz, 1902).

¹⁸ M.D. Berlitz, *Second Book for Teaching Modern Languages: English Part for Adults*, 25th rev. European ed., (Berlin: Siegfried Cronbach, 1903.)

cabulary of the first lessons and then use that vocabulary to explain more abstract terms. Elements of syntax and grammar were introduced in a fashion that allowed for gradually increased complexity. The *First Book* contains fourteen “Preparatory Lessons” in which new vocabulary (mostly concrete terms) and increasingly complicated elements of syntax are introduced in a graded way; these are followed by “Elementary Reading-Pieces”, brief passages on specific subjects, each of which explores a new set of vocabulary or new verb tense without increasing the complexity of the sentence structures. The *Second Book* consists of passages excerpted from the work of well-known English writers; Dickens is particularly well-represented.

In his private lessons and his later teaching positions, Joyce continued to use at least some aspects of the Berlitz Method. Renzo Crivelli has observed the similarity between this method and both the general structure of the lessons he gave his private students, as evidenced by the notebook of one of Joyce’s students, Dr. Sturli, and the plan Joyce developed while teaching at the Revoltella School. The notebook contains sixteen pages, though three more were at some point removed and its first few pages are dedicated to lists of words and phrases: pronouns, demonstrative adjectives, prepositions, sentences that use “box” in combination with other nouns to illustrate the uses of the pronouns, interrogatives, and phrases that include the term “safety”. Pages four and five focus on terms related to the body: external first, internal second. The pages thereafter demonstrate the graded development of conversational subjects, starting with simple phrases and moving on to vocabulary for the discussion of clothing, food, and weather. If Crivelli is correct that the notebook was created in the course of improvised conversations,¹⁹ this surmise suggests the extent to which Joyce had absorbed the Berlitz Method and its structure. Such internalisation makes it all the more likely that the method and texts of Berlitz influenced Joyce’s literary work as well as the lessons he gave outside the Berlitz schools.

Crivelli reproduces a facsimile of Joyce’s Revoltella School course outline on a plate between pages 112 and 113 of *Rose*; the text and its English translation appear on pages 162-3. The bulk of the listed subjects suggests communicative goals or conversational subjects and some of these directly correspond with the topics of the *First Book* lessons: “articles of dress” and “parts of the body” are covered in the third Preparatory Lesson, numbers in the sixth, and the senses in the thirteenth. Months are covered in an

¹⁹ Renzo S. Crivelli, *op.cit.*, 28-38.

Elementary Reading-Piece entitled “The Year,” which also introduces the simple past and future tenses.²⁰ Another discusses “The Animals”.²¹ The progression in Joyce’s plan towards more complicated dialogues and dictation exercises also parallels the Berlitz Method. As this outline was intended for the school administration, the presence of grammatical terms should not be taken as evidence that Joyce at Revoltella used grammar-based methods; even “constructing simple sentences” may have involved teaching common collocations.

In addition to providing Joyce with a useful sense of how to structure his lessons, the Berlitz Method also taught him the importance of realia. The introduction to the *First Book*, “The Berlitz Method of Teaching Languages” advocates the use of “object lessons” whenever possible.²² Joyce’s preference for using images to explain vocabulary is suggested by his complaint about the night school in Rome where he worked in 1906: “The Ecole in fact, is bowsy. It has no books or illustrations.”²³ The absence of pictures would be particularly troublesome for a teacher trying to introduce new vocabulary to beginning students without using translation.

Joyce’s applications of the methods he derived from his experience as a student and as a Berlitz teacher, though not always faithful to any particular system, received mostly positive responses from his students. According to Silvio Benco, Joyce was called by his Triestine contemporaries “a marvel at teaching English” (50).²⁴ In March 1915, when the Revoltella School’s delay in reconfirming Joyce’s appointment had left him without pay for several months and had forced him to seek out loans once again, his students organised an official protest which led to the issuing of a formal letter instructing him to resume teaching.²⁵ Joyce’s popularity as a teacher, however, has not protected him from negative judgments about his teaching. Objecting to Joyce’s inclusion in *Writers and Their Other Work: 20th Century British*

²⁰ M.D. Berlitz, *The Berlitz Method for Teaching Modern Languages: English Part, First Book*, (New York: Berlitz, 1902), 55-57.

²¹ *Ibid.*, 68.

²² *Ibid.*, 3.

²³ James Joyce, *Letters of James Joyce*, vol. III, ed. Richard Ellmann, (London: Faber & Faber, 1966), 197.

²⁴ Silvio Benco, “James Joyce in Trieste”, *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*, ed. Willard Potts, (Dublin: Wolfhound Press, 1979), 50; quoted in John McCourt, *The Years of Bloom: James Joyce in Trieste 1904-1920*, (Dublin: Lilliput Press, 2000), 32.

²⁵ Renzo S. Crivelli, *op.cit.*, 184.

Writers and English, Patrick Early, a retired British Council Director who had worked as an English Language methodologist and instructor writes:

Joyce had no special vocation as a teacher. He taught EFL in a Berlitz school, first in Pula in Italy, and later in Trieste, as a means of paying the bills and keeping the bailiffs from the door ... Furthermore, Joyce was the unreliable kind of teacher who drives directors of study round the bend, too fond of the local white wine, regularly late for class, and with a tendency to try to seduce his students.²⁶

This is a more extreme statement than most Joyce specialists would make and has the weakness of privileging the managerial perspective while exaggerating some of Joyce's flaws. The extent to which his few seduction attempts were serious rather than primarily fantasies is questionable given his utter dedication to Nora, and they involved only a few of his private students insofar as we know. Indeed, certain playful flirtations with the young ladies he taught served the purpose of motivating their studies; one of his young students, who gave her name only as Miss G. recalled, "My friend fell in love with him; she started to write and speak in English".²⁷ While Patrick Early's statement may be particularly harsh, he is not the only one who has questioned Joyce's dedication to and capability as a teacher. Herbert Gorman makes brief reference to Joyce's work at Berlitz, focusing primarily on how Joyce's teaching deprived him of time to work on *Ulysses*,²⁸ which reflects his belief that teaching was not, or should not have been, a priority for Joyce. Ellmann's biography leaves the impression that Joyce taught only to earn (or have an excuse to borrow) money. Peter Costello has written that Joyce's "teaching work ... was not, in any case, an occupation with much future in it. It was thought of as merely a temporary resort".²⁹

Such negative perceptions of Joyce's teaching arise in part because Joyce's own complaints about teaching have been overemphasised. Some of these issues relate specifically to Joyce's time as a Berlitz teacher, and it is possible that the rote repetitiveness of the school's required method con-

²⁶ Patrick Early, "Writers and their Other Work—20th century British Writers and English Teaching Abroad (Review)," *ELT Journal* 61 (October 2007), 389.

²⁷ Renzo S. Crivelli, *op.cit.*, 72.

²⁸ Herbert Gorman, *James Joyce: A Definitive Biography*, (London: John Lane, 1941), 235, 243.

²⁹ Peter Costello, *James Joyce*, (Dublin: Gill and Macmillan, 1980), 44.

tributed to Joyce's frustration. Ellmann, for instance, cites Joyce's statement that "Some day, I shall clout my pupils about the head, I fear and stalk out" before noting that "Joyce was by nature a disgruntled employee."³⁰ It would be difficult, however, to find teachers who have never felt frustrated by their students. Arguably, a teacher who cares about the success of their lesson and the students' learning outcomes may be more vulnerable to such frustration, as an unconcerned teacher would not be troubled by students' failures to comprehend or retain knowledge. McCourt also cites this passage as well as Joyce's complaint about having to work through the "torrid heat" of a Triestine summer but gives insufficient weight to Joyce's statement in the same letter that, during lessons, he had to "keep continually alert and interested".³¹ This indicates Joyce's own determination to engage with students; otherwise he would have noted a need to appear alert and interested, not actually the necessity to be so. McCourt does suggest that, like Francini Bruni, Joyce may have considered the students, particularly those from the Triestine upper classes, to be the only positive aspect of the Berlitz school;³² this preference indicates that many of Joyce's complaints may have had more to do with disdain for the administration than for the process of education. Indeed, Letizia Schmitz, one of Joyce's private students, notes a different temperament in Joyce's teaching than such letters would suggest: "He was extremely patient and tolerant, and if you made a mistake he would often laugh."³³ The conditions under which Joyce worked, rather than teaching itself, may have been the source of many of his complaints.

Another reason for negative perceptions of Joyce's teaching is the way some of his students have described his methods. Student narratives often portray Joyce's private lessons more as rambling conversations in English and Italian than as formal lessons. In an otherwise very positive account of Joyce's teaching, Letizia Schmitz said that "[i]nstead of giving lessons, Joyce preferred conversation."³⁴ This statement shows a misunderstanding of method. As mentioned previously, by engaging in vivid conversations,

³⁰ Richard Ellmann, *op.cit.*, 198-99; James Joyce, *Letters of James Joyce*, vol. II, ed. Richard Ellmann, (London: Faber & Faber, 1966), 87.

³¹ John McCourt, *The Years of Bloom: James Joyce in Trieste 1904-1920*, (Dublin: Lilliput Press, 2000), 31; James Joyce, *Letters of James Joyce*, vol. II, ed. Richard Ellmann, (London: Faber & Faber, 1966), 98.

³² John McCourt, *op.cit.*, 2000), 31.

³³ Renzo S. Crivelli, *op.cit.* 12.

³⁴ *Ibid.*, 12.

Joyce was using an approach that had worked for his own learning and that fit the requirements of the Berlitz Method.

That Joyce sometimes spoke Italian when teaching outside of Berlitz means that he did not use every aspect of the Berlitz Method, not that he was a negligent teacher. The use of Italian not only would have helped to prevent mental exhaustion among his students but also would have avoided what A.P.R. Howatt has pointed to as the major critique of the Direct Method by its opponents: that, in its monolingual varieties, it limits conversation to absurdly trivial subjects.³⁵ Joyce would not have had to be aware of any debate about the method to realise how dull such triviality could become. A few repetitions of “this is a pencil” would have made the issue clear enough. Moreover, when the conversation turned to Joyce’s homeland or to other English-speaking countries, speaking in the student’s native language would have allowed for the development of the cultural knowledge necessary not only to maintain interest in a language but also to become a truly competent communicator.

When the use of Italian did not serve a pedagogical purpose, Joyce generally restricted conversation to the target language. Anna Bonacci, daughter of a steamship broker who hired Joyce to teach her English, reported in an interview: “[h]e told me I must make an effort only to speak English with him.”³⁶ In at least once incident, Joyce did not use Italian in the classroom when it would have been of benefit to him. In a November 1906 letter to Stanislaus, he relates this incident at the *École des Langues*:

Last night one of my classes numbered nearly a dozen pupils. One of them was a lovely boor: elderly, red swollen face, sidelong glance. He made fun openly of my writing on the board, perhaps thinking I ‘had no Italian’, and of me as a ‘professore’. Some of the pupils laughed. A rather fat girl came to my rescue by explaining everything to him over again in Italian. He wanted to know why I didn’t explain in Italian. She told him it was the ‘metodo’. Then he said something which made the class laugh. I was frightfully polite to him and, though I was tired, did my best to make him understand. When he was going away he told me he quite understood that I was prevented by the metodo from doing as he wished but that what he wanted etc etc.³⁷

³⁵ A.P.R. Howatt, *A History of English Language Teaching*, (Oxford: Oxford University Press, 1997), 202.

³⁶ John McCourt, *op.cit.*, 200.

³⁷ James Joyce, *Letters of James Joyce*, vol. II, ed. Richard Ellmann, (London: Faber & Faber, 1966), 196-97.

While Joyce's refusal to speak Italian could be put down to mere stubbornness in the face of a rude student, it should not be overlooked that he did not deliver the sort of sharp remark that would have silenced the student's mockery and would have been especially effective if delivered in Italian. This choice suggests a strong adherence to the use of the target language in situations in which use of the students' primary language would not improve their learning.

While Joyce's students overall seem to have judged his teaching positively, a few negative perceptions among them may be due not only to past learning experiences with grammar-translation leading to different ideas about how a class should be conducted but also with unrealistic expectations. Mario Nordio, for instance, stated that he quit his lessons with Joyce due to a lack of progress.³⁸ Joyce, then, failed not in teaching but in explaining his methods to his students and in managing expectations. Indeed, as regards the latter, Joyce did perhaps attempt to improve this in later years. During his final period of time working at the Revoltella School, he told a student who asked how long it took to master a language, "I have been studying Italian for fifteen years and am at last beginning to know it." Ellmann uses this statement as an example of Joyce's poor teaching³⁹ but, while it may be overly pessimistic, it can also be seen as an attempt to make the student understand how much effort it takes to achieve real fluency in a language.

It is important, however, not to give undue weight to these negative perceptions. It is highly problematic to assume as Ellmann does that Joyce's continued popularity among private students after he left Berlitz was because "his unpunctuality and eccentric methods were countenanced by indulgent pupils."⁴⁰ Individual students might continue taking lessons from an ineffective instructor whom they personally like, but they are unlikely to recommend that teacher to their associates, and Joyce's private students typically came to him through recommendations. Paolo Cuzzi learned of his teaching through Ettore Schmitz.⁴¹ Indeed, even while at Berlitz, his popularity was due in part to word-of-mouth. Count Francesco Sordina, a student there, recommended Joyce as a teacher to many of his friends

³⁸ Mario Nordio, "My First English Teacher", *James Joyce Quarterly* 9.3 (Spring 1972), 24.

³⁹ Richard Ellmann, *op.cit.*, 198-99, 472-73.

⁴⁰ *Ibid.*, 339-40.

⁴¹ *Ibid.*, 340.

among the city's nobility.⁴² Josip Wilfan not only took private lessons from Joyce after having studied with him at Berlitz but also referred Boris Furlan to him.⁴³ Through Oscar Schwarz, a student in Trieste, he met Ottocaro Weiss who became his student in Zurich.⁴⁴ While tardiness is unproductive, the "eccentric methods" were part of the reason for Joyce's popularity. To the extent that he was able to practice such methods within the strict Berlitz framework, they were the reason why he, and not other teachers, attracted new students to the school. The educational value of laughter and interest should not be underestimated.

Another cause of negative perceptions of Joyce's teaching has been the evidence of his last stint as a teacher at the Revoltella School following World War I. At this point, Joyce indeed seems to have had enough of teaching. Ellmann records one student's report that Joyce would often stare blankly or smile silently at the students for well over a minute during class,⁴⁵ and Crivelli expands on this description.⁴⁶ Joyce, however, had reasons other than a dislike of classroom teaching to be distracted: he was unhappy with postwar Trieste and the administration of the school which failed to pay him until he had already been teaching for two months; his eye trouble was becoming more pronounced, and he wanted most of all to dedicate more time to writing *Ulysses*. Silvio Benco describes visiting him during this period:

He was temporarily lodged at his brother's; everyone was uncomfortable, and it seemed as if there was not a single apartment in Trieste for James Joyce. Strange times indeed! He was annoyed at this, for it seemed to him that he could live happily only in Trieste.⁴⁷

All of these difficulties contributed to a frame of mind not congenial to teaching, but it should not be taken to negate his prior work. That he soon left teaching and headed for Paris suggests that he himself believed his teaching days needed to come to an end and that there was no more

⁴² Ibid. 198-99.

⁴³ John McCourt, *op.cit.*, 208-209.

⁴⁴ Richard Ellmann, *op.cit.*, 393.

⁴⁵ Ibid., 472.

⁴⁶ Renzo S. Crivelli, *Una Rosa per Joyce/A Rose for Joyce*, trans. Erik Holmes Schneider and Gabrielle Barfoot, (Trieste: MGS Press, 2004), 198.

⁴⁷ Silvio Benco, "James Joyce in Trieste", *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*, ed. Willard Potts, (Dublin: Wolfhound Press, 1979), 58.

for him to learn from teaching. It should also be noted that one of the incidents used by Ellmann of Joyce's disinterest in teaching, his awarding the majority of his students with the minimum passing grade⁴⁸ can be seen as a protest against the school administration rather than a lack of concern for his students.

For most of his teaching career, Joyce used engaging conversations and similar techniques to hold students' interest and improve their cultural competence while, at least in those cases where the documentary record provides an indication of the course of the lessons, also planning the language to be used according to the ability and progression of his students. Overall, his teaching style could be described as a Direct Method not as restrictive as that practised by the Berlitz schools. His students' progress, and thus the actual success of these methods from a goal-oriented standpoint, cannot be directly assessed, but it is evident that he maintained his students' interest and, given how many anecdotes were told years later by those same students, that his lessons were memorable ones.

⁴⁸ Richard Ellmann, *op.cit.*, 473.

Works Cited

- S. Benco, *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*, ed. Willard Potts, (Dublin: Wolfhound Press, 1979).
- M.D. Berlitz, *The Berlitz Method for Teaching Modern Languages: English Part, First Book*, (New York: Berlitz, 1902).
- M.D. Berlitz, *Second Book for Teaching Modern Languages: English Part for Adults*, 25th rev. European ed., (Berlin: Siegfried Cronbach, 1903).
- P. Costello, *James Joyce*, (Dublin: Gill and Macmillan, 1980).
- R. S. Crivelli, *Una Rosa per Joyce/A Rose for Joyce*, trans. Erik Holmes Schneider and Gabrielle Barfoot, (Trieste: MGS Press, 2004).
- C.P. Curran, *James Joyce Remembered*, (London: Oxford University Press, 1968).
- P. Early, "Writers and their Other Work—20th century British Writers and English Teaching Abroad (Review)," *ELT Journal* 61 (October 2007).
- R. Ellmann, *James Joyce*, rev. ed., (Oxford: Oxford University Press, 1982).
- H. Gorman, *James Joyce: A Definitive Biography*, (London: John Lane, 1941).
- A.P.R. Howatt, *A History of English Language Teaching*, (Oxford: Oxford University Press, 1997).
- J. Joyce, *Letters of James Joyce*, vols. II-III, ed. Richard Ellmann, (London: Faber & Faber, 1966).
- H.R. Marraro, "The Study of Modern Foreign Languages in the Italy of the Past and Present", *The Modern Language Journal* 34.7 (Nov. 1950).
- J. McCourt, *The Years of Bloom: James Joyce in Trieste 1904-1920*, (Dublin: Lilliput Press, 2000), 31.
- M. Nordio, "My First English Teacher", *James Joyce Quarterly* 9.3 (Spring 1972).
- Who's Who: An Annual Biographical Dictionary with which is Incorporated 'Men and Women of the Time,'* 68th ed., (London: A & C Black, 1916).
- About Who's Who, <http://www.acblack.com/whoswho/whoswho.asp?page=default.asp>, n.d. (accessed 14 April 2010).

READING FLOTSAM AND JETSAM: THE
SIGNIFICANCE OF WASTE IN 'PROTEUS'

Joyce's *Ulysses* is a novel full of waste objects, a work that constantly uses these objects to reflect upon the materiality of the text. This relationship between represented waste objects and the objects of representation centre upon the function of language and the activity of literary production. Tony Thwaites has argued that Joyce's contribution to these fields is distinctive, not only does "Joyce [treat] language itself as [an] object"¹ but he treats the sum of this language, the text, as an object too. Literary texts are a complex series of layers that are made up by the objects of the story, the linguistic objects that tell the story, and the material forms that these take. At each level of analysis one can point towards a waste content that informs how we read and construct meaning through these things. *Ulysses* is full of waste objects; rusty boots, scraps of paper, discarded clothing, corpses and bodily excreta that regularly punctuate and motivate the events described in the novel. *Ulysses* is full of waste words; Joyce frequently manipulates his writing to suggest the absences and contortions that constitute his work. Equally, the various editions, drafts, and manuscripts that impose themselves upon our reading of the novel encourage us to read their absence; these discarded versions ghost the 'final' text in order to compromise the security of our interpretations. The uncertain limits or borders of the work render it materially inexact; we struggle to differentiate the waste from the want. By not designating waste objects as meaningless we can approach the role that waste takes in structuring how we experience Joyce's text. In assessing the waste content of Joyce in this manner we can suggest a new way of reading his work.

'Proteus' gives witness to a complex and disjointed meditation upon the materiality of words, the contingent history of narrative objects and the

¹ Tony Thwaites, *Joycean Temporalities: Debts, Promises, and Countersignatures* (Gainesville: U P of Florida, 2001), 85–86. Italics removed.

temporality of language. These connections and relations, so important to the idea of waste, pulse throughout Joyce's work and find particular intensity in this episode. Despite Stephen's phenomenological experiments, Joyce is careful to remind his readers that the ineluctable modality of the senses is understood through the ineluctable modality of language. This has important repercussions for how we view the subject of waste and how it enters into and reverberates within the novel. Throughout *Ulysses*, we see how the subject of waste is formed in productive negotiation with the language that composes and decomposes its presence.

Stephen draws an explicit comparison between the nature of language and his immediate physical environment by noticing how the beach appears heavy with linguistic deposits. We follow his exploration of the beach and are simultaneously introduced to time's materiality, mediated by language: "These heavy sands are language tide and wind have silted here" (*U* 3.288–289). By characterising the development of language as a project under continuous change, a change that sees words subtly shift their forms, textures, and meanings over time, Stephen might be understood to entertain a certain form of linguistic Romanticism.² Language is a natural object, a material worked upon by processes that are inevitable, continuous, elemental, and thus inherently temporal. Whilst providing a way of realising the nebulous relationship between material and linguistic matter, this Romantic view of language loses sight of two important factors. The first concerns the sort of linguistic beach Stephen encounters. The beach is not represented as a space of *pure* flux. It is, instead, a silted, articulated and differentiated field, heavy with objects that no longer function. The second factor arises from the status of Joyce's work and the genesis of a particular textual formation: "These heavy sands are language tide and wind have silted here." The textual archaeology that can be performed on this passage reveals that, whilst the beach might be heavy with language, Joyce's text has passed through its own process of waste management. If we take these factors together, Joyce demonstrates what might be considered the textual space reserved for waste matter. 'Proteus' suggests a material and textual space full of temporal objects, accounting for the composition of both narrative things and the text that realises and represents those things. Having assessed both of these factors,

² This position is taken by Robert Spoo, *James Joyce and the Language of History: Dedalus's Nightmare* (Oxford: OUP, 1994), 108, and follows a particular reading of the *Portrait* which takes Stephen's intellectual development literally, i.e. the aesthetic ideas he takes up reflect his beliefs.

we will be in a better position to analyse how Joyce represents waste as a problem of figuration, of representation, and of the temporality of writing.

It is not just sand that gives the beach its density, its weight. Rather than being a place of constant and dynamic flux, Sandymount Strand is a place that is heavy and getting heavier, a place of unequivocal deposition. In describing a space heavy with waste Stephen is also able to contemplate the weight of the past:

A bloated carcass of a dog lay lolled on bladderwrack. Before him the gunwale of a boat, sunk in sand. *Un coche ensablé*, Louis Veuillot called Gautier's prose. These heavy sands are language tide and wind have silted here. And there, the stoneheaps of dead builders, a warren of weasel rats. Hide gold there. Try it. You have some. Sands and stones. Heavy of the past (*U* 3.286–291).

The carcass of the dog, the fragment of the boat, even the piles of stones unwanted by dead builders are objects of waste that have found their way to the shore. Although literary waste objects are figured as non-functioning, they do function in the text as signifying objects, by and through their non-functionality; they no longer figure in the time of human activity. So whilst these objects have found a form of obsolescence in the novel, their power to signify continues unabated. If language is to be compared to Sandymount Strand, indeed if language *is* this environment as Stephen seems to suggest, then it is important to note that it is a language full of redundancies, leftovers, or remainders. Words and things share a potential to be washed up, broken down and discarded into a space that signals their persisting obsolescence. What is striking about the passage above is that the sands of the Strand are composed of a multitude of waste objects, by untimely things that once performed a function and perform that function no longer. Joyce represents the seashore as a collagic waste space full of flotsam and jetsam. The important point to be drawn from Stephen's encounter with the language of the seaside is that Sandymount is described as a space of intentional and unintentional disposal; a material and linguistic waste both purposively and incidentally achieved. The Strand becomes a space inextricably associated with the deposition of matter, a contingent space of disposal and systematic pollution.

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. A porter-bottle stood up,

stogged to its waist, in the cakey sand dough. A sentinel: isle of dreadful thirst. Broken hoops on the shore at the land a maze of dark cunning nets; farther away chalkscrawled backdoors and on the higher beach a dryingline with two crucified shirts. Ringsend: wigwams of brown steersmen and master mariners. Human shells (*U* 3.150–50).

The rubbish-laden appearance of the Strand invites us to reconsider the place of waste, to give a narrative determination of an object's possible origin and terminus, its time of use and time of waste. This invitation is brought about, in part, by the tangled concoction of organic and inorganic matter found on the beach. Stephen perceives a confused assemblage of things that does not cohere into a particular whole but rests in fragments. The beach is a collagic place of rats and gold, cadavers and crustaceans, objects that have spread, travelled and migrated from a diverse range of spatial and temporal locations. Netting, bottles, clothing, and doors are “human shells”, related to the time and place of their human use whilst signifying their divorce from former times and places. Stephen thinks the sandflats “unwholesome” (*U* 3.150); they lack sanitary and spatial completion. The beach, for all its associations with leisure, light industry, and the natural elements, is also an incoherent place that amasses the detritus of a variety of places, times, activities, or events. “Never know what you might find”, summarises Bloom during the ‘Nausicaa’ episode, “Bottle with story of a treasure thrown from a wreck” (*U* 13.1249–1250). Perhaps all this articulated chaos points towards the peculiar sort of waste space that beaches offer, a space that could just as well hold buried treasure as it could the corpse of a dead dog. It might be easier to ask what is *improper* to the beach, what, if anything, would one be surprised to find there? This distinctive symptom of the beach may offer an avenue through which to assess language as a spatial problem.

“Signatures of all things I am here to read, seaspawn and seawreck, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs” (*U* 3.2–4), ‘Proteus’ shows how Stephen’s instinct to read is intimately bound to an instinct to write. Most obviously, Stephen’s reading of material signatures soon prompts his writing, as he “scribble[s] words” on a piece of paper torn from Deasy’s letter (*U* 3.406–407). Reading and writing are kinetically separate activities here, but the act of narrative projection as a necessary component of interpreting material things is integral to how Stephen understands the world. The episode displays how objects arrive on the sand, demonstrating how the material traffic at Sandymount offers a rich mixture of physical and imaginative objects. If, for instance, we are to interpret the

presence of the dead dog, and enter into the co-creative aspect of Joyce's text, our reading becomes a kind of writing as we participate in the temporal explanation of this object's presence on the beach. We might assume that this sea-bloated, seaweed-covered carcass may have been washed up by the tide. We might even go further and attempt to decipher how the dog may have expired and, by doing so, participate in the speculation that perpetuates and extends the novel's narrative discourse beyond the body of the text. This is precisely the form of interpretative speculation that Stephen enters into, as he suspects Florence MacCabe's bag might contain a "misbirth with a trailing navelcord" (*U* 3.36) that she intends to discard on the beach. Later in the episode, Stephen imagines the Strand as a place where a corpse might be found, "rising saltwhite from the undertow, bobbing a pace a pace a porpoise landward" (*U* 3.472–473). Stephen's style of interpretation, his reading of the "signatures of things" shows the 'writerliness' of his interpretations and his resistance to the ineluctable modality of the visible. Significantly, McCoy excuses himself from Paddy Dignam's funeral because "a drowning case at Sandycove may turn up" (*U* 5.170–171). Stephen's Tiresian premonition of the corpse, which elliptically connects the Telemachiad with later episodes and once again ties the beach with the city, confirms that the beach is a place of waste through a diverse manipulation of narrative projection and explication. Whilst Stephen sees the dog carcass, he suspects a stillborn, and he imagines the "bag of corpsegas sopping foul brine" (*U* 3.176). A comparison can thus be made as to how all three situations require narrative to project the waste material onto the beach, charting the movement of objects from a virtual or implicit source to a textually contingent place of rest. From this point of view, the heavy sands at Sandymount Strand "are language" for two related reasons. Firstly, the sands are heavy with objects that appear as signatures to be read, requiring a labour of reading and interpretation. These are messy, polyvalent objects that seem to be both in and out of place. Secondly, these sands are heavy with a certain kind of waste object that demand narratives to traverse and mould the time of things, shell-like objects severed from a time of human activity but ineluctably reconnected within the activity of human perception.

"*Corpus*: body. Corpse. Good idea the Latin" (*U* 5.350). Whether as a fleeting quip about the Catholic Church's preference for a 'dead' language or as a comment upon the body language of the Catholic sacraments, this short passage from 'Lotus-Eaters' suggests how language has a materiality, in life as in death. Until now we have set aside the object of Joyce's literary corpus, the thingly status of his text. But, in one way or another the mate-

rial status of his work is an issue that rests at the heart of every study of his works. By making a detour through the textual status of the novel we can return to the passage from 'Proteus' that has exercised us thus far, and, by doing so, we will return with a greater sense of how material and linguistic wastes correspond with one another.

Without rehearsing the long and complex textual history of the novel, I follow George Bornstein's observation that a text like *Ulysses* has "no 'the' text, only a series of texts built up like a layered palimpsest over a variety of compositional stages; further, they [the annotated synoptic editions] signal that any text is already a constructed object, and that other constructions would have been (and are) possible."³ The vast number of manuscripts, notebooks, proofs and typescripts, along with the contested existence of 'synoptic' and 'corrected' editions, all attest to the semantic reservoir produced by Joyce's peculiar writing process and the elastic power of the author-function to expand the waistline of his literary corpus.⁴ Every text is selectively assembled, reassembled, disassembled; *Ulysses* simply represents a particularly intense example of how compositional processes reverberate long after an author's ink has dried. The composition of *Ulysses* closely corresponds to the sands that Stephen encounters in 'Proteus', it is an assemblage of language not silted by wind and tide but shored by Joyce, Sylvia Beach's bungling typesetters, Garland Publishing, Hans Walter Gabler, and countless other groups, individuals, and academic institutions. The Strand is a corpus, an archive, that grows heavier and heavier. Just as we saw with Sandymount Strand, the novel presents a textual space full of linguistic objects thought to function with varying degrees of efficiency. In this sense, designating what is or is not useful in the text is the inevitable labour of interpreting the text. It seems entirely appropriate that a text that is so often described as recycling the canonical and counter-canonical works of European literature should be of such problematic provenance. The presence of waste has an immediate relation to the textual stability of Joyce's work, orientating how one chooses to demarcate the novel's boundaries and situate oneself as a consumer of its fiction. Questions of use and waste, what can and cannot be read, become central to how we experience and assign meaning to *Ulysses*.

³ George Bornstein, quoted in Michael Groden, "Genetic Joyce: Textual Studies and the Reader", in *James Joyce Studies*, ed. Jean-Michel Rabaté (Basingstoke: Palgrave Macmillan, 2004), 238.

⁴ See Michel Foucault, "What is an Author?" in *The Foucault Reader* ed. Paul Rainbow (New York: Pantheon, 1984), 101–120.

In an argument made in connection to *Finnegans Wake*, but which applies equally to *Ulysses*, Jean-Michel Rabaté characterises the maddening task of interpreting Joyce as a constant acknowledgement of the reader's inability to bring the work under control: "we keep misreading, missing meanings, producing forced interpretations, seeing things which are not there."⁵ For Rabaté, the instability of the text brings a new form of reading and a new species of reader, the genetic or 'genreader.' This ideal reader mindfully negotiates the task of failing to read and, by dint of Beckettian repetition, fails to read better. Significantly for us, the genreader progresses "through an excess of intentions and meanings that never adequately match each other [the genreader confronts] literature as a mound of rubbish from which meaning will be extracted".⁶ Although they may appear unlikely points of comparison, Rabaté's characterisation of Joyce's work as a "mound of rubbish" has a lot in common with how Wyndham Lewis dismissed *Ulysses* for its material incoherence, as "incredible bric-à-brac in which a dense mass of dead stuff is collected."⁷ Indeed, Lewis goes so far as suggest that *Ulysses* is "a suffocating, moëtoc expanse of objects, all them lifeless, the sewage of a Past twenty years old, all neatly arranged in a meticulous sequence."⁸ Both Rabaté and Lewis understand the act of reading Joyce as the difficulty of designating what does and does not function in the text. The work of reading is seen as an endeavour to recover or "extract" meaning from linguistic objects that seem obsolete; reading is a form of linguistic resuscitation, an optimistic rummage through a "middenhide hoard of objects" (*FW* 19). The great difference between Rabaté and Lewis is that Lewis feels that Joyce's corpus will remain true to the etymology that Bloom points out ("*Corpus*: body. Corpse"), a disorderly assemblage of undifferentiated matter, without the life of significance or signification. Rabaté, however, sees the value in asking a question that the *Wake*'s narrator also asks, "where in the waste is the wisdom?" (*FW* 114). We might take this further by suggesting that the experience of reading Joyce is to comprehend how the waste *is* the wisdom; the activities of literary composition and reception necessarily carry a meaningful waste content, the question is how this waste content might shape our understanding of the work.

⁵ Jean-Michel Rabaté, *James Joyce and the Politics of Egoism* (Cambridge: CUP, 2001), 207.

⁶ *Ibid.*

⁷ Wyndham Lewis, "Wyndham Lewis on Time in Joyce", in *James Joyce: The Critical Heritage*, Vol. 1, 1902 – 1927, ed. Robert H. Deming (London: Routledge, 1970), 359.

⁸ Wyndham Lewis, "Wyndham Lewis on Time in Joyce", 360.

One way that many readers have attempted to transform the excesses of Joyce's narrative and rhetorical technique is to rely on the various systems implied in its construction. The schema authored by Stuart Gilbert and authorised by Joyce details how each chapter carries a Homeric parallel, an emblematic organ, a symbol and a narrative technique. The promise of such a schema is that this complex framework offers a guide by which to organise the novel's diverse material.⁹ Reading *Ulysses* in this context becomes a work of hunting, gathering and matching in order to correspond to Gilbert's taxonomy. For some early readers this implied schematic was what secured the novel's endurance and provided a justification for its literary reputation. For T. S. Eliot, the use of Homeric parallels provides a means "of controlling, ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history."¹⁰ By providing a referential framework based on the myth of antiquity, Eliot believed that the dense mass of stuff, which secured the novel's failure for Lewis, is made to make sense. This is a critical position that relies on analogy or, more importantly, the *promise* of analogy to resolve the novel's numerous mysteries. Whilst Gilbert's schematic offers a paratextual framework, Eliot's reliance on myth operates in a similar fashion; each object or event can be absorbed within a referential web. This is a position that still carries currency among those who seek to elevate *Finnegans Wake* above *Ulysses* for reasons of difficulty or technical sophistication. Ruben Borg has argued that the mythic and symbolic structure of *Ulysses* removes all trace of semantic excess:

The sense that a mythic or symbolic significance necessarily underlies each and every action performed on Bloomsday remains a defining feature of the novel [this] mythic structure always makes it possible to rearrange coincidences, and thus recuperate the singular from meaninglessness by way of retrospective application of a fixed concept or code. It is the grimness of Bloom's situation that the most trivial gestures, or the most quotidian of thoughts, *cannot help having to signify something* – something timeless and communal other than itself.¹¹

⁹ See Stuart Gilbert, *James Joyce's Ulysses. A Study* (1930; Harmondsworth: Penguin, 1969). The efficiency of such a system was something Joyce himself doubted, admitting to Samuel Beckett that he "may have oversystematised *Ulysses*". See, Richard Ellmann, *James Joyce: New and Revised Edition* (Oxford: OUP, 1982), 702.

¹⁰ T. S. Eliot, "T. S. on *Ulysses* and Myth" in *James Joyce: The Critical Heritage*, Vol. 1, 1902 – 1927, ed. Robert H. Deming (London: Routledge, 1970), 270.

¹¹ Ruben Borg, *The Measureless Time of Joyce, Deleuze and Derrida* (London: Continuum, 2007), 82–83. Italics are mine.

Of course, the fixity with which Eliot and Ruben characterise the mythic or symbolic is open to debate. For Ruben this framework constitutes some kind of “fixed concept or code” that stabilises the text for the reader. The diverse range of critical opinion that has gathered around the *Odyssey*, not to mention the genetic problems of transcription, translation, and adaptation that compromise its textual stability, mean that the ‘mythic’ offers little in the way of anchorage to this text or any other. Even from a purely narrative point of view, the *Odyssey* does not offer the security of a ‘primitive narrative’ through which to orientate our readings of other works. As Tzvetan Todorov has observed of the *Odyssey*, “Few contemporary works reveal such an accumulation of ‘perversities’, so many methods and devices which make this work anything and everything but a simple narrative.”¹² The intertextual references in *Ulysses*, Homeric or otherwise, can only be said to stabilise the novel if one retains a simplistic or homogenised view of ‘myth’ or the ‘symbolic’. Nevertheless, even if everything that happens in the novel could be recuperated for the mythic or the symbolic, we could still not account for the ever-expanding corpus of Joycean texts. It would not, for example, help us negotiate the compositional process that allowed Joyce to write, “These heavy sands are language tide and wind have silted here” or to register the textual evolution of this line within the syntactical arrangement we take from the Rosenbach manuscript. Moreover, part of the problem raised by a novel like *Ulysses* is trying to designate what might constitute a ‘quotidian thought’ when, as the following analysis will demonstrate, Joyce’s text interrupts the quotidian to reveal its textual construction. It is not that *Ulysses* “cannot help to signify something” but that it might be able to signify the waste of its own composition.

Our passage from ‘Proteus’, “These heavy sands are language tide and wind have silted here”, exemplifies this compositional reflexivity, affirming how Sandymount Strand is a textual environment that silts and is silted by language. The notebooks currently held at the National Library of Ireland contain an early draft of ‘Proteus’ that renders the sentence in the following form,

Heavy on this sand is all language which tide and wind have silted up (MS 36,639. II.ii.1).

¹² Tzvetan Todorov, *The Poetics of Prose* (Ithaca: Cornell UP, 1977), 53. For more on the narrative complexity of Homer’s *Odyssey* see Laura M. Slatkin, “Composition by Theme and the *Métis* of the *Odyssey*”, in Seth L. Schein ed. *Reading the Odyssey: Selected Interpretive Essays* (Princeton: Princeton UP, 1996), 223–237.

In a later draft held at Buffalo, New York, we find a slightly different version,

The heavy sands are language that tide and wind have silted here.¹³

The differences between these three versions reveal some subtle shifts in meaning. In the NLI draft language sits “on” the sand; the material of the beach and the beach itself are kept separate. In the Buffalo and Rosenbach versions, the sands are more explicitly equated with language; indeed, the sands and language become one and the same object. In addition to this, the NLI version suggests that language has “silted up” whereas later versions maintain a more continual process. As well as describing the condition of language as it slowly accretes meaning over time, an ongoing palimpsest of layering and sedimentation, this image also provides a way of appreciating the slow accretion of meaning that Joyce achieves through his revisions. As Sam Slote eloquently puts it, “Stephen’s description of silting language is thus an apt metaphor for the linguistic changes made between the drafts of a work in progress. Between drafts, a new text comes that silts up and over the language of the preceding, receding draft [...] In other words, and with other words, the epiphany is silted.”¹⁴ For Slote, the analogue between textual beach and compositional revision is one of erasure, the language silts over the previous version. Yet the deliberate erasure of “which” in the NLI draft and “that” in the Buffalo is mutely registered in the awkward syntactic arrangement Joyce’s ‘final’ version achieves: “These heavy sands are language tide and wind have silted here”. By losing the preposition, the line becomes converted into regular iambs, the reading of which operates in contradiction to the line’s embedded sub-clause. This grammatical and rhythmic tension becomes compounded by the carefully divided sentences that precede and follow this one, encouraging an impulse to read through rather than across/over the clause and resist the line’s fluent rhythm. The effect is to expose a lack, an absence of punctuation or preposition. Joyce adopts this technique in a more emphatic way throughout ‘Penelope’. Molly’s monologue progresses with constant interruption; despite its lack of formal punctuation the reader is aware of the marks and measures inherent in the text and how this reading supplements the

¹³ Quoted in Sam Slote, “Epiphanic ‘Proteus’”, in *Genetic Joyce Studies* 5 (Spring 2005). Web. Accessed 6th July 2009.

¹⁴ Sam Slote, “Epiphanic ‘Proteus’”.

presence of a textual absence.¹⁵ In a similar manner, our genetic analysis of 'Proteus' confirms the peculiar existence and persistence of waste; past versions of the text do not 'disappear' but are retained, held in suspended animation. What remains in the Rosenbach version is a syntactic trace of a textual absence, not an absence as such. In this manner, Joyce draws attention to words and textual marks that have *not* silted there, to an invisible tracery of textual detritus that forms the necessary condition of his work in progress. By signifying absent words, words that no longer function in the text but maintain their ghostly demarcations, *Ulysses* muddies its own boundaries and provides a metalinguistic correspondence to the indeterminate spatial qualities of Sandymount Strand.

There is a grammar of waste in operation here that is intensely aware of the material traces and signatures that mark up a work of fiction. The signatures available for us to read are simultaneously the signatures of innumerable textual absences, absences that might be recovered through a comparative analysis of Joyce's manuscripts, drafts and notebooks or supplemented according to the conventions of written English. This reformulates the idea that the novel requires its reader to convert waste into 'meaning'. It is not a question of managing what can and cannot be read, in short, of reading Joyce's semantic excesses. Instead, the foregoing analysis complicates the fidelity of ideas of semantic waste and want, not simply by dramatising the sheer elasticity of Joyce's literary corpus but also by pointing out how the phantom limbs of this corpus might be reanimated. That which is silted within Joyce's work marks a redundancy that gains signification *because* it has been discarded, to dismiss these redundancies as 'meaningless' or an 'intractable excess' would be to dismiss how meaning is formed through the presence of an intrinsic obsolescence. The erroneous correspondence drawn between semantic excess and difficulty presupposes a *loss* or *absence* of meaning, a false equation that fails to appreciate how meaning is constructed through the subtle accretion of textual waste. The value of *Ulysses* is produced through this duplicitous attitude to what is read, unread and misread. Through the commingling of functioning and non-functioning, present and absent textual elements, we confront a work that places textual waste and want upon an indeterminate footing. If we are to attend to the waste content of literature in this way we must abandon the negativity at-

¹⁵ See Derek Attridge, *Joyce Effects: On Language, Theory, and History* (Cambridge: CUP, 2000), 93–98.

tached to waste and confront the linguistic vigour utilised by writers like Joyce, an economy of meaning that makes linguistic corpses become active. In this sense, Joyce's language is a language of residues, a language that is formed according to the coagulation of active and obsolete constituents. These residues come to prominence through the activity of reading, a correspondence between the reader's designs and expectations and the grammatical, stylistic, and other compositional traces existent in the text. In 'Proteus' Joyce emphasises how his text is a product of and a participant in a language heavy with waste. The value of this 'silt' is intimately bound to the dynamic process that stores, secretes, and discloses the traces of the past. Since the word 'silt' derives from the Teutonic base 'sult-' or 'salt',¹⁶ we should be particularly mindful of the ways that Joyce insists on what is preserved in linguistic objects, open to the *salarium* that might be gained from a close attention to how his text has been and continues to be formed. What 'Proteus' demonstrates is the thingly status of texts, how the materiality of words formulates meaning in a way that invites us to consider and reconsider the formative importance of waste.

¹⁶ Walter W. Skeat, *An Etymological Dictionary of the English Language* (Oxford: Clarendon P, 1910).

Works Cited

- Attridge, Derek. *Joyce Effects: On Language, Theory, and History*. Cambridge: CUP, 2000.
- Borg, Ruben. *The Measureless Time of Joyce, Deleuze and Derrida*. London: Continuum, 2007.
- Eliot, T. S. "T. S. Eliot on *Ulysses* and Myth." In *James Joyce: The Critical Heritage*, Vol. 1, 1902 – 1927, edited by Robert H. Deming, 268–271. London: Routledge, 1970.
- Ellmann, Richard. *James Joyce: New and Revised Edition*. Oxford: OUP, 1982.
- Foucault, Michel. "What is an Author?" In *The Foucault Reader*, edited by Paul Rainbow, 101–120. New York: Pantheon, 1984.
- Gilbert, Stuart. *James Joyce's Ulysses. A Study*. Harmondsworth: Penguin, 1930; 1969.
- Groden, Michael. "Genetic Joyce: Textual Studies and the Reader." In *James Joyce Studies*, edited by Jean-Michel Rabaté, 227–250. Basingstoke: Palgrave Macmillan, 2004.
- Joyce, James. *The Joyce Papers 2002*. National Library of Ireland. MS 36,639.
- *A Portrait of the Artist as a Young Man*. London: Penguin, 1992.
- *Ulysses: The Corrected Text*. Edited by Hans Walter Gabler, Wolfhard Steppe and Claus Melchior. London: Bodley Head, 1986.
- *Finnegans Wake*. London: Penguin, 1992.
- Lewis, Wyndham. "Wyndham Lewis on Time in Joyce." In *James Joyce: The Critical Heritage*, Vol. 1, 1902 – 1927, edited by Robert H. Deming, 359–365. London: Routledge, 1970.
- Rabaté, Jean-Michel. *James Joyce and the Politics of Egoism*. Cambridge: CUP, 2001.
- Roberts, Hugh. *Shelley and the Chaos of History: A New Politics of Poetry*. Philadelphia: U of Pennsylvania P, 2004.
- Skeat, Walter W. *An Etymological Dictionary of the English Language*. Oxford: Clarendon P, 1910.
- Slatkin, Laura M. "Composition by Theme and the *Métis* of the Odyssey." In *Reading the Odyssey: Selected Interpretive Essays*, edited by Seth L. Schein, 223–237. Princeton: Princeton UP, 1996.
- Slote, Sam. "'Epiphanic 'Proteus'". *Genetic Joyce Studies* 5. Web. 2005.
- Spoo, Robert. *James Joyce and the Language of History: Dedalaus's Nightmare*. Oxford: OUP, 1994.
- Thwaites, Tony. *Joycean Temporalities: Debts, Promises, and Countersignatures*. Gainesville: U P of Florida, 2001.
- Todorov, Tzvetan. *The Poetics of Prose*. Ithaca: Cornell UP, 1977.

Finito di stampare
da Grafiche VD
Città di Castello (PG)