Joyce Studies in Italy is a peer-reviewed journal aimed at collecting materials that throw light on Joyce's work and world. It is open to essays from scholars both from Italy and abroad, and its broad intertextual approach is intended to develop a greater understanding of James Joyce, the man and the artist. The project was initiated in the early 1980s by a research team at the University of Rome, 'La Sapienza' led by Giorgio Melchiori. It subsequently passed to the Università Roma Tre. Originally no house style was imposed regarding the individual essays in the collection, but in recent issues a standardized style sheet has been adopted which can be found at the end of each volume.
Under the patronage of honorary members Umberto Eco and Giorgio Melchiori, the James Joyce Italian Foundation was founded in 2006 (http://host.uniroma3.it/ Associazioni/jjif). The work of the Foundation, and the issues of the Piccola Biblioteca Joyciana series, are intended to promote and further the work undertaken by "Joyce Studies in Italy" (website: http://joycestudiesinitaly.netsons.org/index.php/).

LANGUAGE
AND LANGUAGES
IN JOYCE'S FICTION

Edited by
Serenella Zanotti

Volume pubblicato con il contributo di The James Joyce Italian Foundation

CONTENTS

1. LANGUAGE AND LANGUAGES IN JOYCE'S FICTION

2. BOOK REVIEWS edited by Fabio Luppi

1.

LANGUAGE AND LANGUAGES
IN JOYCE'S FICTION

SERENELLA ZANOTTI

LANGUAGE AND LANGUAGES IN JOYCE'S FICTION: AN INTRODUCTION

The theme for this volume takes its cue from Giorgio Melchiori's illuminating and groundbreaking essay "The Languages of Joyce" (1992), in which he put forward the argument that "the whole of Joyce's work, from *Epiphanies* to *Finnegans Wake*, is a great feast of languages of which we are asked to partake" (14). In what follows, I offer a brief overview of studies on the topic of Joyce and language, engaging with Melchiori's work as a way of paying tribute to his scholarship. My attempt is to explore the pervasiveness of the language theme throughout Joyce's oeuvre.

In his approach to Joyce, Giorgio Melchiori was always alert to the question of language and to the inherently political dimension of Joyce's relationship to language (Melchiori 1995). The revolutionary nature of Joyce's linguistic experimentation was emphasized by early critical assessments of *Finnegans Wake*, starting with Eugene Jolas's article "The Revolution of Language and James Joyce" (1928) or Samuel Beckett's 1929 essay "Dante... Bruno. Vico… Joyce", in which he identified the uniqueness of Joyce's method in terms of his approach to language: "His writing is not about something; it is that something itself" (Beckett 1961: 14). As Colin MacCabe pointed out in his *James Joyce and the Revolution of the Word* (1978), from the earliest stages of his career, Joyce was extremely concerned with language, the relation between word and world, and "the material effects of language" (2). Following Beckett's line of thought, MacCabe argued that "Joyce's texts do not attempt to produce a meaning but to investigate the process of production of meaning" (1978: 1).

According to Melchiori (1992, 1980), Joyce's relationship with the English language cannot be separated from his politics, as also suggested by MacCabe (1978) and, more recently, by Kiberd (1992) and Milesi

(2003), who have highlighted the political implications of Joyce's linguistic poetics. Language as a site of symbolic power and domination is indeed a major theme in *A Portrait of the Artist as a Young Man* (Kiberd 1992: 4), as we see Stephen becoming increasingly aware of his "un-English English" (Kenner 1971: 98):

> The language in which we are speaking is his before it is mine. How different are the words *home, Christ, ale, master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (*P* 205)

The convergence of language and politics in Joyce was addressed by Melchiori in several essays dedicated to "Joyce's politics of language" (1980 and 1992). In Melchiori's own words, "Being an artist in the field of language, Joyce's politics are the politics of language" (1995: 113). As an Irish writer, he viewed English as "a power among other powers in a continual struggle to affirm its right of aesthetic communication" (1995: 113). In *Ulysses*, the language used is English but, as Melchiori argues, it is "English with a difference" (1992: 12). This view of the English language culminates and finds its full expression in *Finnegans Wakes*, a book whose language is, once again, English, though stretched to its utmost limits, for Joyce's last work is "at the same time a questioning in depth and a rediscovery of the very principles of language and speech, in order to give a new statute to that language itself" (Melchiori 1992: 12).

Language is an object of investigation and concern for Joyce's characters. A triad of strange words (*paralysis, gnomon, symony*) troubles the young boy in "The Sisters" (Senn 1998), while the protagonist of *Stephen Hero* picks up words "in the shops, on the advertisements, in the mouths of the plodding public", and keeps repeating them, in the "house of silence", until they lose "all instantaneous meaning" and become "wonderful vocables" (*SH* 29). As Melchiori insightfully suggested, this eucharistic process prefigures the method at work in *Finnegans Wake*:

> The language of *Finnegans Wake* is a constant epiphanisation of the current, familiar, obvious everyday language, by a process of translation that

intensifies to the utmost its semantic values, so that the banal becomes memorable, the common word becomes a wonderful vocable. *Finnegans Wake* is a single, gigantic epiphany: the epiphany of the human language. Rather, the epiphany of languages. (1992: 4)[1]

Although Joyce's relationship to and use of language has been a prominent theme in Joyce scholarship, detailed and systematic studies are still lacking (Conley 2009). An early attempt to grasp the complexity of Joyce's language in *Ulysses* is Anthony Burgess's *Joysprick: An Introduction to the Language of James Joyce* (1973), an insightful work that, as MacCabe (2003: 30) noted, was "produced outside any academic framework". Two decades later, Katie Wales offered a comprehensive treatment of language and stylistic variation in all of Joyce's works in her monograph *The Language of James Joyce* (1992), where she also addressed the question of Irish English in Joyce's work (see also Dolan 1990, 1991).[2] The Irish dimension of Joyce's language, which remained relatively inderexplored for many years, has been emphasized by Seamus Deane, who argues that

> Like the other Irish writers of the turn of the century, Joyce learned the advantages of incorporating into his writing the various dialects or versions of English spoken in Ireland. This was not simply a matter of enlivening a pallid literary language with colloquialisms. He went much further than that. He incorporated into his writing several modes of language and, in doing so, exploited the complex linguistic situation in Ireland to serve his goal (Deane 1990: 38).[3]

A significant contribution to our understanding of the workings of Joyce's language has been made by Fritz Senn, whose approach to Joyce insists on close reading. According to Senn (1965: 66), "even in his earliest published prose Joyce wrote in a most complex, heavily allusive style,

---

[1] See also Franca Ruggieri's *Introduzione a Joyce* (1990: 167).

[2] The number of publications on the language of Joyce is so vast that only a very small selection can be mentioned in the context of an introduction such as this. In addition to the studies detailed here, I must at least mention Knowels 2001, Rice 2008, Spurr 2011. On the polyglot atmosphere of Trieste see McCourt 2000.

[3] See Terrinoni 2012 for a discussion of the impact of the Irish context on Joyce's approach to language.

different from its later convoluted intricacies in *Ulysses* and *Finnegans Wake* in degree only". Senn discusses the problem of reading that Joyce poses throughout his work, most notably in terms of "reading as translation". As Senn points out in "Foreign Readings" (1984: 39-56), native and non-native English speakers' readings of Joyce's work share important similarities, as Joyce constantly evokes the experience of the foreign in his writing. According to Senn (1984: 39), "everything Joyce wrote has to do with translation, is transferential" and hence transforms "all of us into foreign readers" (54). A key term in Senn's analysis of Joyce's works is "dislocution", which, as he writes, is "a spatial metaphor for all manner of metamorphoses, switches, transfers, displacements, but also acknowledges the overall significance of speech and writing, and insinuates that the use of language can be less than orthodox" (1984: 202). In a more recent essay, Senn (2018: 137) introduced the term "lexile" to illustrate the function of the "foreign", the "alien", the "unexpected" in the linguistic fabric of *Ulysses*. As Senn argues, in "concentrating on the lexical aspect", the notion of "lexile" provides us with a useful tool to investigate "any kind of displacement or foreignness or salient oddity within a given context" (ibid.). In this essay, Senn further explores Joyce's technique of disappointing readers' expectations, by resorting to lexical "intruders, foreign by origin, and therefore disturbing, haunting" (141), "deviant terms" that cause unrest in characters and readers alike, independently of their being native or non-native speakers.

The issues of language continues to generate interest among Joyce scholars. Thanks to advances in the digital humanities and the development of computer-assisted stylistic analyses, studies such as those by Michael Stubbs (2001) and Kieran O'Halloran (2007) have shown the insights that can be derived from the application of corpus methods to Joyce's texts, particularly in reference to the construction of implicit meaning in "Eveline". In her *Modernist Fiction and Vagueness: Philosophy, Form, and Language* (2015), Megan Quigley explores the functions of vagueness in Joyce's works. She notes that, if Bloom's inability to use language in "culturally established social situations" often causes misunderstandings and puts him at risk (128), "the reader of *Ulysses* needs to surmount seemingly overwhelming obstacles to play the language games at work in the novel". Other scholars have concentrated on the material

aspects of language, including typography (Donovan 2003, Van Hulle 2016) and punctuation (Bonapfel and Conley eds. 2014), while others have investigated the representation of other varieties of English (e.g. cockney, as in Boland 2016) in Joyce's works.

Joyce's handling of the "wonderful vocables" of the English language has also been explored from a lexicographic angle. According to Hugh Kenner, "Joyce belonged to the first generation of young authors who could study their own language as historic process" (1971: 99-100) by reading such works as Skeat's *Etymological Dictionary*, as does Stephen. Indeed, in his early writings, Joyce attributed a significant role to etymology, as discussed by Sylvain Belluc (2018), who investigates the cognitive value of etymology in Joyce's fiction, "as a prism through which the reader's sensibility gets refracted, illuminating the text with a myriad hues and shades" (100). Interesting perspectives have recently been opened up by studies focusing on Joyce and lexicography (Crowley 2010), and on Joyce and the *OED* in particular, both in terms of the way he used lexicographic sources as part of his working method and the way the *OED* has handled Joyce's language over the course of its three editions (Chenier 2014, Simpson 2016). As Patrick Hanks (2013) points out, *Finnegans Wake* poses a challenge to lexicography: "what is a lexicographer to make of a work of literature consisting of 608 pages of close-packed text with dozens of nonce words on every page?" (275). How are "words never used before and specially invented for the occasion" (e.g. *riverrun*) to be handled in a dictionary such as the *OED*?

Often dubbed as "the problem of language" in Joyce's work (Sicari 2001), Joyce's relationship to language has been extensively investigated by Joyce scholars (see Kenner 1971, Heath 1982, Manganiello 1987, Marengo Vaglio 1987, Attridge 2000, 2004, Pierce 2006, Conley 2009 among others), alongside his interest in contemporary linguistic theories (Kenner 1974, Van Hulle ed. 2002, Tadié 2003, Milesi 2004). In *Ulysses*, as Declan Kiberd notes, the focus of Joyce's concern gradually shifts from characters to style, "with even major figures like Stephen and Bloom appearing increasingly as pretexts for a series of meditations on the notions of *language* and *style*" (1992: 4). The centrality of the language theme has been emphasized by Laurent Milesi (2003: 1), who maintains that "Joyce's oeuvre is best seen as constantly trying to inform

an evolutive linguistic poetics" – as also pointed out by Lucia Boldrini (2001), who investigates in detail Joyce's indebtedness to Dante's linguistic poetics as elaborated in his *De Vulgari Eloquentia*, showing how *Finnegans Wake* "situates itself at the intersection between a radically modern narrative technique and a mediaeval poet's linguistic theory" (99).

While he was composing the *Wake*, Joyce famously stated: "I cannot express myself in English without enclosing myself in a tradition" (*JJII* 397). As Rosa Maria Bollettieri Bosinelli (2001) notes, the experience of being a "stranger in language" deeply informed Joyce's writing method and is a condition that many of his characters (and readers) face as "Joyce texts slip across the borders of the English language" (404). The experience of the exile that Joyce voluntarily embraced had made him aware of the limits of monolingualism and the aesthetic possibilities of multilingualism (Taylor-Batty 2013, Kager 2016a and 2016b), as shown by recent work on Joyce's translingual experience (Zanotti 2013) and the functions of non-translation in his writing (Baron 2019, Nash 2019). A distinct, though related dimension is explored in the volume *Joyce's Silences* (Wawrzycka and Zanotti eds. 2018), which investigates and problematizes language as a vehicle of silence.

In this volume, the question of language in Joyce's opus is explored from various viewpoints – in terms of linguistic interconnections and intertextual relations (Brown), or translational refractions (Senn et al.). The pioneering work of Fritz Senn on writing as translation (1984) and on translation as a lens for textual analysis (1972, 1995) remains a *locus classicus* for studies on Joyce and/in translation, an area of investigation that is amply illustrated in the present volume by a range of papers dealing with anarchist translation (Binelli), the translation of musicality (Autieri), and intersemiotic translation (Torresi). Other studies offer detailed analyses of Joyce's language drawing on different approaches, from sociolinguistics (Culligan) to corpus stylistics (Sciarrino), to cognitive theories (Tondello). Laura Pelaschiar's contribution investigates the language of lies in *Dubliners*, while Ilaria Natali scrutinises Joyce's early notes on Dante. The interaction of writing with other semiotic codes in *Ulysses* and *Finnegans Wake* is explored in the contributions by Alan Shockley and Ennio Ravasio. Both offer new critical perspectives on

Joyce and music. The interplay beween fictional and non-fictional language is the focus of Annalisa Federici's investigation, while the use of carnivalesque language in *Ulysses* is analyzed by Fedya Daas.

As noted above, recent critical work on Joyce seems to be underpinned by an enduring interest in the issue of language. The studies presented in this edited collection would seem to confirm this, providing insightful and diverse perspectives on Joyce and language(s). As Rosa Maria Bollettieri Bosinelli (2001) notes, the experience of being a "stranger in language" deeply informed Joyce's writing method, which resulted in her definition of Joyce as "a writer who slips across the borders of the English language" (395). That "nothing linguistic was foreign to Joyce"[4] is a widely shared notion and, as I hope to have demonstrated, it remains a central preoccupation among Joyce scholars.

Works cited

Ames, Keri Elizabeth (2005). "Joyce's Aesthetic of the Double Negative and His Encounters with Homer's *Odyssey*". In *Beckett, Joyce and the Art of the Negative*, edited by C. Jaurretche, 15-48. *European Joyce Studies* 16. New York: Rodopi.

Attridge, Derek (2000). *Joyce Effects: On Language, Theory, and History.* Cambridge: Cambridge University Press.

Attridge, Derek (2004). *Peculiar Language: Literature as Difference from the Renaissance to James Joyce.* London: Routledge.

Baron, Scarlett (2019). "'Bloom, nodding, said he perfectly understood': James Joyce and the Meanings of Translation". In *Modernism and Non-Translation*, edited by Jason Harding and John Nash, 117-136. Oxford: Oxford University Press.

Beckett, Samuel (1961). "Dante... Bruno. Vico.. Joyce". In *Our Exagmination Round His Factification for Incamination of Work in Progress*, 3-22. London: Faber and Faber.

Belluc, Sylvain (2018). "Characters' Lapses and Language's Past: Etymology as Cognitive Tool in Joyce's Fiction". In *Cognitive Joyce. Cognitive Studies in*

---

[4] Fritz Senn, "The Eighteen International James Joyce Symposium", University of Trieste, 16-22 June 2002 (qtd. in Ames 2005: 47). A similar formulation is found in Harry Levin's "Joyce's Sentimental Journey through France and Italy": "Nothing linguistic was completely alien to him" (1957: 133).

Literature and Performance, edited by Sylvain Belluc and Valérie Bénéjam, 83-102. Palgrave Macmillan.

Boland, Stephanie (2016). "Joyce among the Cockneys: The East End as Alternative London". In *A Long the Krommerun: Selected Papers from the Utrecht James Joyce Symposium*, edited by Onno Kosters, Tim Conley, Peter de Voogd, 76-89. *European Joyce Studies*, 24. Leiden: Brill Rodopi.

Boldrini, Lucia (2001). *Joyce, Dante, and the Poetics of Literary Relations: Language and Meaning in* Finnegans Wake. Cambridge: Cambridge UP.

Bollettieri Bosinelli, Rosa Maria (2001). "Joyce Slipping Across the Borders of English: The Stranger in Language". *James Joyce Quarterly*, Vol. 38, No. 3-4: 395-409.

Bonapfel, Elizabeth and Tim Conley (eds) (2014). *Doubtful Points: Joyce and Punctuation*. Amsterdam: Rodopi.

Burgess, Anthony (1973). *Joysprick: An Introduction to the Language of James Joyce*. New York: Harcourt Brace.

Chenier, Natasha Rose (2014). *Dictionary Joyce: A Lexicographical Study of James Joyce and the Oxford English Dictionary*. Unpublished Thesis. The University of British Columbia. Online at https://open.library.ubc.ca/cIRcle/collections/ubctheses/24/items/1.0166088

Conley, Tim (2009). "Language and Languages". In *James Joyce in Context*, edited by John McCourt, 309–19. Cambridge: Cambridge UP.

Crowley, Tony. 2010. "James Joyce and lexicography: 'I must look that word up. Upon my word I must'". *Dictionaries: The Journal of the Dictionary Society of North America*, Vol. 31, No. 1: 87-96.

Deane, Seamus (1990). "Joyce the Irishman". In *The Cambridge Companion to James Joyce*, edited by Derek Attridge, 31-53. Cambridge: Cambridge University Press.

Dolan, Terence Patrick (1990). "The Language of Dubliners". In *James Joyce The Artist and The Labyrinth*, edited by Augustine Martin, 25-40. London: Ryan Publishing.

—— (1991). "Language in *Ulysses*". In *Studies on Joyce's Ulysses*, edited by Jacqueline Genet and Wynne Hellegouarc'h, 131-142. Caen: Presses universitaires de Caen.

Donovan, Stephen (2003). "'Short but to the Point': Newspaper Typography in "Aeolus"". *James Joyce Quarterly* Vol. 40, No. 3: 519-541.

Hanks, Patrick (2013). *Lexical Analysis: Norms and Exploitations*. Cambridge, MA: MIT Press.

Heath, Stephen (1982). "Joyce in Language". In *James Joyce: New Perspectives*, edited by Colin MacCabe, 129-148. Bloomington: Indiana University Press.

Jolas, Eugene (1928). "The Revolution of Language and James Joyce". *transition* 11: 109-116.

Kager, Maria (2016a). "Wonderful Vocables: Joyce and the Neurolinguistics of Language Talent". In *A Long the Krommerun*: *Selected Papers from the Utrecht James Joyce Symposium*, edited by Onno Kosters, Tim Conley, Peter de Voogd, 105-117. Leiden: Brill Rodopi.

—— (2016b). "Bilingual Obscenities: James Joyce, *Ulysses*, and the Linguistics of Taboo Words". *Studies in the Novel*, Vol 48, No. 4: 407-426.

Kenner, Hugh. (1971). *The Pound Era*. Berkeley and Los Angeles: University of California Press.

Kenner, Hugh (1974). "Joyce and the 19th Century Linguistics Explosion". In *Atti del Third International James Joyce Symposium*, 45-60. Trieste: Università degli Studi, Facoltà di Magistero.

Kiberd, Declan (1992). "Introduction". In James Joyce, *Ulysses*, ix-lxxx. London: Penguin Books.

Knowles, Sebastian (2001). *The Dublin Helix: The Life of Language in Joyce's Ulysses*. Gainesville: University Press of Florida.

Levin, Harry (1957). "Joyce's Sentimental Journey through France and Italy". *Contexts of "Criticism*. Cambridge, Mass.: Harvard University Press.

MacCabe, Colin (1978). *James Joyce and the Revolution of the Word*. London: Macmillan.

—— (2003). "James Joyce and the Revolution of the Word (1978)". In *The Language, Discourse, Society Reader*, edited by Stephen Heath, Colin MacCabe and Denise Riley, 13-31. Basingstoke: Palgrave Macmillan.

Manganiello, Dominic (1987). "Vico's Ideal History and Joyce's Language". In *Vico and Joyce*, edited by Donald Verene, 196–206. Albany: State of New York University Press.

Marengo Vaglio, Carla (1987). "The 'Predicable' and the 'Practical': Language and History in Vico and Joyce". In *Vico and Joyce*, edited by Donald Phillip Verene, 207-217. Albany: SUNY Press.

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

Melchiori, Giorgio (1981). "The Language of Politics and the Politics of Language". *James Joyce Broadsheet* 4: 1.

—— (1992). "The Languages of Joyce". In *The Languages of Joyce*, edited by Rosa Maria Bollettieri Bosinelli, Carla Marengo Vaglio, Christine Van Boheemen, 1-18. Philadelphia and Amsterdam: John Benjamins.

—— (1995). *Joyce's Feast of Languages. Seven Essays and Ten Notes*, edited by Franca Ruggieri. Rome: Bulzoni.

Milesi, Laurent (2004). "Joyce, Language and Languages". In *Palgrave Advances in James Joyce Studies*, edited by Jean-Michel Rabaté. Basingstoke: Palgrave Macmillan.

Milesi, Laurent ed. (2003). *James Joyce and the Difference of Language*. Cambridge: Cambridge University Press.

Nash, John. (2019). "'There being more languages to start with than were absolutely necessary': James Joyce's *Ulysses* and English as a World Language". In *Modernism and Non-Translation*, edited by Jason Harding and John Nash, 171-191. Oxford: Oxford University Press.

O'Halloran, Kieran (2007b). "The Subconscious in James Joyce's 'Eveline': A corpus stylistic analysis which chews on the 'Fish hook'". *Language and Literature*, Vol. 16 No. 3: 227–244.

Quigley, Megan (2015). *Modernist Fiction and Vagueness: Philosophy, Form, and Language*. New York: Cambridge UP.

Pierce, David (2006). "Joyce and Language". In *Joyce and Company*, 101-134. London: Bloomsbury.

Rice, Thomas Jackson (2008). *Cannibal Joyce*. Gainesville, FL: University Press of Florida.

Ruggieri, Franca (1990). *Introduzione a Joyce.* Bologna: Laterza.

Senn, Fritz (1965). "'He Was Too Scrupulous Always': Joyce's 'The Sisters'". *James Joyce Quarterly*, Vol 2, No. 2: 66–72.

—— (1972). "Book of Many Turns". *James Joyce Quarterly*, Vol. 10, No. 1: 29-46.

—— (1984) *Dislocutions: Essays on Reading as Translation*, edited by John Paul Riquelme. Baltimore – London: The Johns Hopkins University Press.

—— (1995). *Inductive Scrutinies. Focus on Joyce*, edited by Christine O'Neill. Dublin: Lilliput Press.

—— (1998). "Gnomon Inverted". In *ReJoycing: New Readings of Dubliners*, edited by Rosa Maria Bolletieri Bosinelli and Harold F. Mosher Jr., 249–257. Lexington: University Press of Kentucky.

—— (2018). "Joyce in Terms of Lexile". In *James Joyce: The Joys of Exile*, edited by Franca Ruggieri. *Joyce Studies in Italy* 20: 137-152.

Sicari, Stephen (2001). *Joyce's Modernist Allegory: Ulysses and the History of the Novel.* Columbia: University of South Carolina Press.

Simpson, John (2016). "'And Words. They Are Not in My Dictionary': James Joyce and the OED". In *New Quotatoes: Joycean Exogenesis in the Digital Age*, ed. Ronan Crowley and Dirk Van Hulle, 45-65. *European Joyce Studies* 25. Leiden: Brill.

Spurr, David (2011). "Stuttering Joyce". In *Errears and Erroriboose: Joyce and Error*, edited by Matthew Creasy, 120–133. *European Joyce Studies* 20. Amsterdam: Rodopi.

Stubbs, Michael (2001). *Words and Phrases: Corpus Studies of Lexical Semantics*. Oxford: Blackwell.

Tadié, Benoit (2003). "'Cypherjugglers Going the Highroads': Joyce and contemporary linguistic theories". In *James Joyce and the Difference of Language*, edited by Laurent Milesi, 43-57. Cambridge: Cambridge University Press.

Taylor-Batty, Juliette (2013). *Multilingualism in Modernist Fiction*. New York: Palgrave Macmillan.

Terrinoni, Enrico (2012). "Introduzione". In James Joyce, *Ulisse*, trans. Enrico Terrinoni, 7-20. Roma: Newton Compton.

Van Hulle, Dirk (2016). *James Joyce's 'Work in Progress': Pre-Book Publications of Finnegans Wake Fragments*. London: Routledge.

Van Hulle, Dirk (ed.) (2002). *James Joyce: The Study of Languages*. Brussels: Peter Lang.

Wales, Katie (1992). *The Language of James Joyce*. London: Macmillan.

Wawrzycka, Jolanta and Serenella Zanotti (eds) (2018). *James Joyce's Silences*. London: Bloomsbury.

Zanotti, Serenella (2013). *Italian Joyce*: *A Journey Through Language and Translation*. Bononia: Bononia University Press.

FRITZ SENN, JOLANTA WAWRZYCKA, ENRICO TERRINONI
AND ERIKA MIHÁLYCSA

JOYCEAN TRANSLATITUDES

With the conference slogan "Feast of Languages," it is not amiss to in-clude translation topics, all the less so because every feast is frequently followed by a hangover and misgivings, which is one of many reasons why translations cannot possibly achieve the intricacy of their originals.[1] There is generally one and only one original, which naturally may change with the progress of textual studies — say from the 1922 *Ulysses* to the one edited by H. W. Gabler, which then becomes a new starting point — yet the number of conceivable translations is unlimited: *Dubliners* alone is available in at least ten Italian variants. To display the multiplicity of viewpoints and the complexity of choices, some Italian, French, German, Polish and Hungarian versions will be examined in minute, perhaps ex-cessive, close-ups. In this (exemplary) case they are taken from *Dubliners* and the opening of the "Cyclops" episode in *Ulysses.* While the examples may seem random, they share a complex language register, full of nuanc-es that test translators' craft. Faced with choices at every turn, translators are inevitably engrossed in minutiae: which word, what sentence con-struction, which tone, which register, and which correspondences can be sustained within an elaborate network? There is no limit to potential as-pects, some of which are here displayed for comparison. The procedure of the Rome panel was that two short passages which could be treated in isolation were matched against a handful of translations, so as to demon-strate perpetual, inherent dilemmas.

---

[1] The following remarks are not identical with what was said in the panel at the Rome Conference of 31 January and 1 February 2019, a panel that was open and partly impromptu, as it focused on the texts and selected translations.

"Wise Innocence": "The Boarding House"

The passage is a moment when Mrs Mooney, the landlady and "Madame" of the house, silently contemplates the involvement of one of her lodgers, Bob Doran, with her daughter Polly minutes before she summons him peremptorily in order to pass judgment upon him.

> When the table was cleared, the broken bread collected, the sugar and butter safe under lock and key, she began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected: she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived, and Polly had been made awkward not merely because allusions of that kind always made her awkward, but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance. (*D* 64)

This short passage is compared with the following translations:

Italian

Cancogni
… e quando la tavola fu sparecchiata, i resti del pane raccolti e lo zucchero e il burro chiusi a chiave nella credenza, prese a ricapitolare fra sé il colloquio avuto con Polly la sera prima. Le cose stavano proprio come aveva sospettato. Era stata franca nelle domande e Polly altrettanto nelle riposte. Entrambe naturalmente si sentivano un po' imbarazzate: la madre perché non voleva aver l'aria di ricevere la notizia con troppa disinvoltura, dando l'impressione d'essere stata complice; e la figlia non solo perché allusioni di tal genere la mettevano sempre a disagio, ma anche perché non voleva far credere che nella sua oculata innocenza aveva indovinato quali fossero, dietro tanta tolleranza, le intenzioni materne. (65)

Brilli
Sgombrata che fu la tavola, radunati i pezzi di pane e posto sotto chiave il burro e lo zucchero, si dette a ricostruire fra sé il colloquio

che aveva avuto la sera prima con Polly. Le cose stavano come aveva sospettato: lei era stata esplicita nel porre le domande e Polly non era stata da meno nelle riposte. Non che non si sentissero imbarazzate tutte e due, lei perché non voleva dar l'impressione di ricevere con troppa disinvoltura la notizia, o di essere stata complice, e Polly non solo perché allusioni del genere la mettevano sempre a disagio, ma anche perché non voleva far credere che lei si fosse comportata da ingenua pur intuendo benissimo le intenzioni implicite nella tolleranza della madre. (55-56)

Minoja

… e quando la tavola fu sparecchiata, i pezzetti di pane raccolti, lo zucchero e il burro in salvo sotto chiave e lucchetto, riandò mentalmente al colloquio che aveva avuto la sera prima con Polly. Le cose stavano come aveva sospettato: lei era stata franca nelle domande e Polly lo era stata nelle riposte. Naturalmente si erano sentite un po' imbarazzate tutt'e due: lei nel non voler assumere un atteggiamento troppo indifferente di fronte alla notizia o dar l'impressione di aver lasciato fare, e Polly, non soltanto perché allusioni di quel tipo le davano sempre un senso di disagio, ma anche perché non desiderava che si penasse che, nella sua accorta innocenza, aveva indovinato le intenzioni che si nascondevano nella tolleranza della madre. (88)

<div align="center">French</div>

Fernandez

Une foie la table desservie, les croûtons ramassés, le sucre et le beurre mis sous clef, elle se remémora l'entretien qu'elle avait eu la veille en soir avec Polly. Les choses étaient comme elle le soupçonnait d'être; elle avait été franche dans ses questions et Polly non moins franche dans ses réponses. Naturellement les deux s'étaient senties un peu gênées. La mère parce qu'elle ne voulait pas avoir l'air de recevoir la nouvelle de façon trop dégagé ni sembler trop complaisante. Polly parce que non seulement des allusions de ce genre l'embarrassaient toujours, mais aussi parce qu'elle ne voulait pas qu'on la crût capable, dans son innocence avertie, d'avoir pressenti les intentions de sa mère sous son apparente tolérance. (142)

Aubert

Quand la table fut nette, le pain ramassé, le sucre et le beurre sous clé, elle se mit à reconstruire l'entretien qu'elle avait eu avec Polly la veille en soir. C'était bien ce qu'elle avait soupçonné : si ses questions avaient été franches, les réponses de Polly ne l'avaient pas été moins. Bien sûr, l'une et l'autre s'étaient senties un peu gênées : elle, parce qu'elle n'avait pas voulu accueillir la nouvelle de façon trop cavalière, ni donner l'impression d'une connivence, et Polly non seulement parce que des allusions de ce genre la gênaient toujours, mais aussi parce qu'elle ne voulait pas donner à penser que dans son innocence pleine de sagesse elle avait pressenti l'intention cachée derrière la tolérance de sa mère. (9)

Tadié

Une foie la table desservie, les morceaux de pain rassemblés et le sucre et le beurre mis sous clé, elle se mit à reconstituer l'entrevue qu'elle avait eue la veille au soir avec Polly. Tout c'était déroulé selon son attente : elle l'avait questionnée avec franchise et Polly avait répondu du même. Toutes deux s'étaient senties un peu gênées, bien sûr. Elle, parce qu'elle ne voulait pas sembler prendre la nouvelle trop à la légère ou avoir agi de connivence et Polly non seulement parce que ce genre d'allusions la mettait toujours mal à l'aise mais parce qu'elle ne voulait pas laisser croire que dans son innocence sage elle avait deviné l'intention cachée derrière la tolérance de sa mère. (98)

German

Goyert

Als der Tisch abgeräumt war, das Brot eingesammelt, Butter und Zucker hinter Schloß und Riegel waren, durchdachte sie noch einmal die Unterredung, die sie am Abend vorher mit Polly gehabt hatte. Die Sache war so, wie sie vermutet hatte: sie hatte frei gefragt, und Polly hatte ebenso frei geantwortet. Beide waren natürlich etwas verlegen gewesen. Sie war verlegen gewesen, weil sie das, was sie nun erfuhr, nicht zu sorglos aufnehmen oder gar den Anschein des geheimen Einverständnisses erwecken wollte, und Polly war verlegen gewesen, nicht nur weil solche Anspielungen sie immer verlegen machten,

sondern weil man auch nicht glauben sollte, sie hätte in ihrer klugen Unschuld hinter der Toleranz ihrer Mutter die Absicht erraten. (66)

Zimmer
Als der Tisch abgeräumt, die Brotbrocken eingesammelt, der Zucker und die Butter sicher hinter Schloß und Riegel waren, begann sie das Gespräch zu rekonstruieren, das sie am Abend vorher mit Polly geführt hatte. Die Dinge standen so, wie sie vermutet hatte: ihre Fragen waren offen gewesen und Pollys Antworten gleichfalls. Beide waren sie natürlich etwas verlegen gewesen. Sie war verlegen gewesen, weil sie die Nachricht nicht allzu nonchalant aufnehmen oder den Eindruck erwecken wollte, daß sie dieser Entwicklung Vorschub geleistet hätte, und Polly war verlegen gewesen nicht nur, weil Anspielungen dieser Art sie immer verlegen machten, sondern auch, weil sie nicht den Gedanken aufkommen lassen wollte, daß sie in ihrer weisen Unschuld die Absicht hinter der Duldsamkeit ihrer Mutter erraten hatte. (64-65)

Beck
Als die Tafel abgeräumt war, die Brotstückchen eingesammelt, der Zucker und die Butter hinter Schloss und Riegel, begann sie das Gespräch, das sie letzte Nacht mit Polly geführt hatte, zu rekonstruieren. Es stand so, wie sie vermutet hatte: Sie hatte offen gefragt, und Polly hatte ebenso offen geantwortet. Natürlich waren sie beide etwas verlegen gewesen. Sie war verlegen geworden, weil sie die Neuigkeit nicht zu beiläufig hinnehmen oder den Eindruck erwecken wollte, sie hätte es stillschweigend geduldet, und Polly war nicht nur verlegen gewesen, weil sie Anspielungen dieser Art immer verlegen machten, sondern auch weil sie nicht wollte, dass jemand auf den Gedanken käme, sie hätte in ihrer weisen Unschuld die Absicht hinter der Duldsamkeit ihrer Mutter erraten. (66)

Raykowski
Als der Tisch abgeräumt, die Brotreste eingesammelt und Zucker und Butter sicher weggeschlossen waren, ging sie noch einmal das Gespräch durch, das sie am Abend zuvor mit Polly geführt hatte. Es war, wie sie es vermutet hatte: Sie hatte geradeheraus gefragt, und Polly hatte geradeheraus geantwortet. Beide waren natürlich ein

bisschen verlegen gewesen. Sie war verlegen gewesen, weil sie nicht den Eindruck erwecken wollte, als nähme sie die Nachricht seelenruhig hin oder als hätte sie ein Auge zugedrückt; und Polly war nicht nur verlegen gewesen, weil Andeutungen dieser Art sie immer verlegen machten, sondern auch weil sie außerdem nicht wollte, dass man annahm, in ihrer klugen Unschuld hätte sie die Absicht hinter dem duldsamen Verhalten ihrer Mutter erraten. (76)

Strümpel
Als der Tisch aufgeräumt, die Brotreste eingesammelt, der Zucker und die Butter sorgsam weggeschlossen waren, begann sie das Gespräch nachzuzeichnen, das sie am Abend zuvor mit Polly geführt hatte. Die Dinge lagen, wie von ihr vermutet: Sie hatte klare Fragen gestellt, und Polly hatte klare Antworten gegeben. Natürlich hatten sich beide auch schwergetan. Sie hatte sich schwergetan, weil sie die Nachricht nicht allzu unbekümmert aufnehmen oder als heimliche Mitwisserin gelten wollte, und Polly hatte sich schwergetan, nicht nur weil ihr Auskünfte dieser Art stets schwerfielen, sondern auch, weil nicht der Eindruck entstehen sollte, sie habe in ihrer klugen Unschuld die Absicht hinter der Duldung der Mutter erkannt. (69)

Polish

Wojciechowska
Kiedy stół został już uprzątnięty, kawałki chleba skrzętnie pozbierane, a cukier i masło bezpiecznie schowane pod klucz, pani Mooney zaczęła w myśli odtwarzać rozmowę, jaką miała z Polly poprzedniego wieczora. A wiec sprawy wyglądały tak, jak podejrzewała: jej otwarte pytania spotkały się z równie szczerymi odpowiedziami córki. Obie były cokolwiek skrępowane, oczywiście. Pani Mooney nie miała ochoty usłyszeć wiadomości wyrażonej w zbyt beztroskiej formie ani też być posądzoną o zbytnią pobłażliwość, Polly zaś zawsze peszyły tego rodzaju aluzje, a ponadto nie chciała, aby przypuszczano że w swojej sprytnej naiwności poza tolerancją matczyną dostrzega jakieś intencje. (55)

Batko

Kiedy stół został uprzątnięty, chleb pozbierany, a cukier i masło bezpiecznie schowane pod klucz, pani Mooney zaczęła odtwarzać w pamięci rozmowę, jaką przeprowadziła z Polly poprzedniego wieczoru. Sprawy miały się tak, jak przypuszczała, pytała więc otwarcie, a Polly szczerze jej odpowiadała. Obie były oczywiście nieco skrępowane. Pani Mooney czuła się niezręcznie dlatego, że wolałaby nie słyszeć odpowiedzi zbyt swobodnych ani sprawiać wrażenia zbyt tolerancyjnej, Polly zaś po pierwsze aluzje tego rodzaju zawsze wprawiały w zakłopotanie, a po drugie nie chciała, aby powstało wrażenie że w swojej niby to naiwności domyśla się jakichś ukrytych za zasłoną matczynej tolerancji zamiarów. (55)

Hungarian

Papp

Mary eltakarította az asztalról a tányérokat, összeszedte a legkisebb kenyérdarabkákat is, Mrs. Mooney pedig hét lakat alá tette a vajat és cukrot, aztán nekilátott összegezni a Pollyval folytatott előző esti beszélgetés tanulságait. A dolgok úgy álltak, ahogy eleve gyanította: egyenes kérdéseire Polly egyenes válaszokat adott. Persze, azért egy kicsit mindketten feszélyezettek voltak. Mrs. Mooneyt határozottan feszélyezte az erőlködés, hogy a hírt se túl könnyedén ne fogadja, se azt a látszatot ne keltse, mintha titokban egyetértene azzal, ami történt. Polly nemcsak azért érezte magát feszélyezve, mert a hasonló célzások mindig feszélyezték, hanem azért is, mert nem akarta, hogy úgy látsszon, mintha bölcs ártatlanságában megsejtette volna az anyja engedékenysége mögött rejlő szándékot.

The aim of the examination of several (among at least 60 existing) translations is to show what priorities the various translators may have had; their individual solutions are not, and have no reasons to be, identical with what emerges from our highly subjective slants.

"When the **table** was **cleared** ..."[2]

The simple sentence combines few striking difficulties on its surface, nevertheless I wonder whether a potential overtone of "***tabula rasa***" has been attempted, in which Latin phrase the "*tabula*" is a slate (to be cleaned), and not a table. To put things in order, far beyond merely getting the remnants of a breakfast out of the way, is Mrs Mooney's immediate aim; she who deals "with moral problems as a cleaver deals with meat" (D63). Joyce's meaning often transcends an immediate realistic import.

        Whether automatically or by design, the forceful overtone of "safe under lock and key" is caught in phrases like "sotto chiave / sotto chiave e lucchetto," "sous clef/clé," "schowane pod klucz" ("placed under lock and key"), "hét lakat alá tesz" (place under seven locks), or "hinter Schloss und Riegel" in the translations adduced, but less so in "sparecchiata / sgombrata," "eltakarít(otta)," "La table desservie," "fut nette" and "abgeräumt/ aufgeräumt," where the stress is mainly on objects being removed.

"reconstruct the **interview**"

As applied to an open talk within members of a family, the term "interview" strikes a formal and constrained note. What is the appropriate, right equivalent for the carefully calibrated slightly odd word? Translators resort to something more homely: "colloquio," "entretien," "entrevue;" "Gespräch" (a mere talk) or "Unterredung," "rozmowa" or "beszélgetés" (conversation), all superficially more suitable and therefore less out of place. The "interview," moreover, was — not just remembered or thought through — but "reconstructed," which intimates more conscious control than is contained in "durchdachte" (thought through) or "nachzeichnen" (mentally copied[3]), "odtwarzać" (reconstruct); "összegez" (summarize, sum up), on the other hand, highlights Mrs Mooney's penchant for calculation. In "reconstruct," which most translations retain, there is a suspi-

---
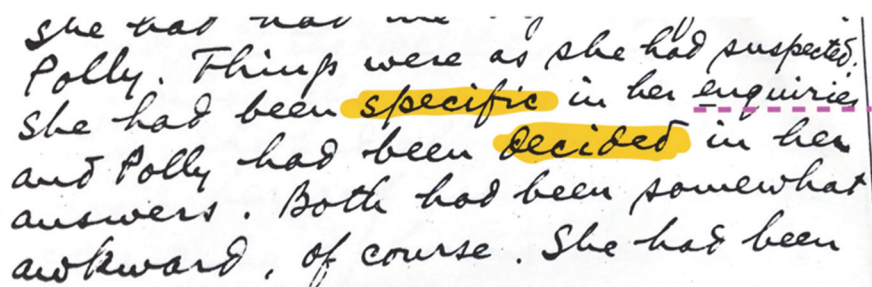
        [2] For the sake of demonstration, **boldface** is used to highlight the issues under discussion.

cion that the interview the evening before had been constructed in the first place.

"She had been **frank** in her questions …"

The repetition of "frank" underlines the honesty of the face-to-face talk. Joyce in fact changed an earlier wording — "she had been **specific** in her **enquiries** and Polly had been **decided** in her answers" — to a streamlined and outspoken "**frank** in her **questions** and **frank** in her answers.[4]

5

The parallel repetition is followed by some translations:

> Sie hatte **klare Fragen** gestellt, und Polly hatte **klare Antworten** gegeben
>
> Sie hatte **geradeheraus** gefragt, und Polly hatte **geradeheraus** geantwortet
> ...**egyenes** kérdéseire Polly **egyenes** válaszokat adott

---

[3] The fact that there is no satisfactory way to render the exact nuances of all the choices, all of them adequate by ordinary standards, already indicates the issues at hand.

[4] An additional aspect is that the vigorous stress on "frank" will call up, in some readers' minds, the name of the sailor Frank (without a family name) who engages to abduct Eveline in another story with a similar boy-meets-girl-plot, but with a wholly different outcome. Naturally such potential, but very Joycean, intricacies are beyond translators' reach.

[5] *JJA* 4:23. Translators would be aware of this change.

[to her **straightforward** questions Polly had given **straightforward** answers]

Others use adverbial reinforcement:

elle avait été **franche** dans ses questions et Polly **non moins** franche dans ses réponses.

sie hatte **frei** gefragt, und Polly hatte **ebenso** frei geantwortet.

Sie hatte offen gefragt, und Polly hatte **ebenso** offen geantwortet.

Most versions under inspection, however, avoid the repetition and opt for narrative variants, rephrasing the second part of the sentence, adding "equally, similarly, no less," etc., possibly to evade dead pan monotony:

Era stata franca nelle domande e Polly **altrettanto** nelle riposte.

lei era stata franca nelle domande e Polly **lo** era stata nelle riposte.

lei era stata esplicita nel porre le domande e Polly non era stata **da meno** nelle riposte.

elle l'avait questionnée avec franchise et Polly avait répondu **du même.**

ihre Fragen waren offen gewesen und Pollys Antworten **gleichfalls**.

Repetition is also eschewed in Polish where, in Batko's version, the *act* of questioning and answering is qualified adverbially as **open** and **honest** respectively:

[Mrs Mooney] pytała więc **otwarcie**, a Polly **szczerze** jej odpowiadała

[Mrs Mooney] was asking **openly**, and Polly was **honestly** answering [her].

and in Wojciechowska, **open** and **honest** become adjectives to qualify "questions" and "answers:"

> **otwarte** pytania spotkały się z równie **szczerymi** odpowiedziami
> [**open** questions were met with equally **honest** answers]

Even a different construction can be introduced:

> **si** ses questions avaient été franches, les réponses de Polly **ne l'avaient pas été moins.**

"frank" against "awkward"

It is hardly a coincidence that the doubled frankness is stridently contradicted by a fourfold "awkward." The exaggerated frankness is revealed as maladroit pretence. It would have been easy, or perhaps all too convenient, for translators to import the conspicuous repetitions, so some must have felt good narrative reasons for their departures. The word "awkward" in itself is already what it describes, expressing in sound and shape (the sequence "-wkw-" being fairly unique in English) its cumbersome nature. No similar unwieldy word may be at hand in other languages. Most versions inspected here render it psychologically as "embarrassed" ("imbarazzata," "gêneé," "mal à l'aise," "verlegen," "feszélyezett" [awkward, tense]) and so preserve one dominant meaning for a story in which no-one, not even the machinating mother counting her trumps, is really at ease.[6] But the salient adjective also signals something laborious and trickily incommodious, clumsy to handle and not simple to negotiate and full of detours, which would certainly characterise the "interview," which takes place outside the readers' presence. Typically, the most important actions in the story — Mr Doran's specific transgression, the interview of the previous evening, Mrs Mooney's discussion with the culprit — are not directly reported, which does not deter a majority of readers from knowing *exactly* what happened between Bob Doran and Polly Mooney.

---

[6] Note, by the way, that Joyce's reluctant publisher, Grant Richards, must have felt somewhat awkward about the collection of unusual stories that were submitted to him.

Our translations concentrate on psychological embarrassment, and few of them repeat the respective words four times. Minoja shortens the sentence and gets by with a single "imbarazzate" followed by "un senso di disagio;" Cancogni is at pains to reiterate "imbarazzate/imbarazzata," but also deviates to "a disagio." In French, Fernandez avoids repetitions but varies the sentence: a first "un peu gênées" is not echoed in a single subsequent "embarassaient." Aubert describes the two women as "gênées," and turns the single echo into an active verb: "la gênaient," whereas Tadié opts for "gênées" followed by "mal à l'aise." The Polish translations are also stylistically varied: Polish is unwelcoming to repetition and, in both versions, "awkward" is rendered through nouns, ("zakłopotanie"), adjectives ("skrępowane"), verbs ("peszyły") and an adverb ("niezręcznie"), all connoting embarrassment and discomfort.

The German translations lean towards a simple repetition of "verlegen" (Goyert, Zimmer, Beck, Raykowski); while Strümpel opts for "hatte(n) sich schwergetan" ("having trouble with something," more literally "finding it hard, or heavy, to handle," which covers the other meaning of "awkward"). That the Romance languages quoted here decide in favour of more stylistic variation, whereas the five German ones steadfastly repeat the same term, may owe something to narrative conventions.

Awkwardness is put into practice in the longest, most entangled and meandering, convoluted syntactical sentence in the whole collection, a sentence, in other words, that *acts out* what it recounts. The sprawling arrangement is worth a scrupulous display, split up into extended ramifications:

> Both had been somewhat **awkward**, of course. She had been made **awkward** by her not wishing to receive the news in too cavalier a fashion or to seem to have connived, and Polly had been made **awkward** not merely because allusions of that kind always made her **awkward**, but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance.

A short statement is expanded into a period of 73 words, with a quadruplicate "awkward," in near parallel but expansive structure. Compulsive evasion, or, to put it differently, connivance, is metamorphosed

into grammar. Mother and daughter share a wish of not admitting their tacit understanding and what unites them is their "not wishing" to give a particular impression. The sentence is studded, moreover, with words that are beyond Mrs Mooney's, and certainly Polly's, normal register: "allusions," "wise innocence," "tolerance;" even more the choice verb "divined," which is more dignified than a mere everyday guessing; above all, "connive" is an auctorial term, imposed on the story from above; it aptly and sophisticatedly conceals a tacit understanding: precisely what the mother is trying not to face. The vocabulary anticipates the language of "Ithaca" with its Latinate diction. A particularly ironic touch is "too cavalier a fashion" — in a setup where a courtly code is unlikely to prevail.

In French, the word can simply be taken over, as done by Aubert and Tadié, while Fernandez offers a more direct and more colloquial version ("sembler trop complaisante"). In German, with no Latinate corresponding word, the guarded wording of the original brings the motives to the surface: "Anschein des geheimen Einverständnisses" ("the appearance of a secret understanding), "stillschweigend geduldet" ("tacitly tolerated"), "heimliche Mitwisserin" ("someone secretly in the know"), or more metaphorically "ein Auge zugedrückt" ("closing one eye" = turning a blind eye to[7]); Hungarian, similarly, lets the cat out of the bag with the homely wording of "titokban egyetért[ene]" (secretly agree, be secretly of the same mind) and "engedékenysége mögött rejlő szándék[ot]" (the intention hidden behind [her mother's] permissiveness, indulgence – from *enged*[ni]: to permit, allow, yield). Polish has imported "tolerance" as "tolerancja," present in Batko's translation, though Wojciechowska opted for "pobłażliwość" ("indulgence").

There is no need of course to emphasize that faithful repetition of the author's vocabulary is not considered an axiomatic rule. The aim is to show the diverging priorities that translators have chosen, sometimes inadvertently, but mostly for inherent subjective reasons.

---

[7] The origin of "connive" is "to "wink at" or "close the eyes" and thereby ignore or tolerate something. When Bloom in *Ulysses* entered the bedroom, he "halfclosed his eyes" to adapt to the changing light (*U* 4.247). No reader can possibly know at this stage that he is also, all through his long day, conniving at the activity of his wife, a latent anticipatory overtone.

Each language determines the order of words in a sentence in its own way. Joyce ends the paragraph inspected with "her mother's tolerance," putting "tolerance" last. With the exception of the French version by Fernandez ("son apparente tolérance"), and Polish by Batko ("sprawiać wrażenia zbyt tolerancyjnej," seeming too tolerant), no other translation ends on the same word, Italian and French because of the inevitable order of the genitive form, and German because a subordinate phrase has to end with a finite verb; the Hungarian sentence ends gravitationally on the hidden *intention* (szándék-ot). This may be a wholly marginal issue, but the story also turns around what tolerance might mean. Tolerance is a passive state, with a touch of endurance, it is the pose to adopt for Mrs Mooney ("she was an outraged mother") while in fact she is actively and lurkingly manipulating the affair. In this light, "tolerance" can be seen as a keyword, in fact "A Mother's Tolerance" could qualify as an alternative title of the story. It deserves a prominent terminal position in a sentence. In Joyce, certain (potential) key words have a way of wobbling out of their semantic confines. Similarly, "The Boarding House" also hinges around the term "awkward," which originally meant to go "awk" – that is, in the wrong direction.

Some translations tend to distinctly emphasize what is much more implicit in the original, when for example Polly's "divining" what is "behind" her mother's tolerance becomes an outright concealment: in "che si nascondevano" (Minoja); "cachée" (Aubert, Tadié), "rejlő" (hidden /hiding: Papp), the secretiveness is stated more than just intimated.

One peripheral issue is punctuation whose local rules of course are specific in all languages, so they will not automatically be imported; moreover it is not solely at the translators' discretion, copy editors and publishers' house style often prevail. The colon is a characteristic Joycean device that often links two items in intriguing ways. "Things were as she had suspected**:** she had been frank in her questions …"[8] Most translations follow suit, but a few start with a new sentence (Cancogni),

---

[8] The minor, or not so minor, issue can be illustrated by considering what would be changed in tone or implication if the **colon** in the early description of Mrs Mooney,— "She was a woman who was quite able to keep things to herself**:** a determined woman" (*D* 61) — were to be replaced by a comma.

while Fernandez inserts a semicolon. A German rule is that after a colon a new sentence with a capital letter must begin, so that an original unity is split up.

Translations are not to be evaluated on the base of punctilious examination of words or syntactical constructions, they are to be judged, also and mainly, on their own merit, as autonmous recreations (the "spirit," not the "letters," as the cliché has it).

The Weight of a Tongue in "Cyclops"

The opening paragraph in the "Cyclops" episode is well suited to demonstrate specific translation issues. Within the novel, it introduces the narrative technique of an oral report by a participant in the events, interrupted by parallactic extensions (posing separate translation problems). The opening sentences can be studied in isolation, they are a new beginning that sets the tone for the realistic part of the episode, a tone of rude, hyperbolic and often malicious outspokenness, with a strong Dublin slant.

> I was just passing the time of day with old Troy of the D. M. P. at the corner of Arbour hill there and be damned but a bloody sweep came along and he near drove his gear into my eye. I turned around to let him have the weight of my tongue when who should I see dodging along Stony Batter only Joe Hynes.
> —Lo, Joe, says I. How are you blowing? Did you see that bloody chimneysweep near shove my eye out with his brush?
> —Soot's luck, says Joe. Who's the old ballocks you were talking to? (*U* 12.1)

The translations adduced and examined:

> **De Angelis**
> Stavo facendo quattro chiacchiere col vecchio Troy della Polizia Metropolitana all'angolo di Arbour Hill, e mi venga un accidente se non mi arriva un fottuto spazzacamino e per poco non mi cacciava il suo arnese in un occhio. Mi volto di botto per fargli vedere se mi puzzava il fiato o no quando chi ti vedo a bighellonare dalle parti di Stony Batter? Hynes, Joe Hynes in persona.

— Toh, Joe, gli fo. Cosa si fa di bello? Che l'hai visto quello spazzacamino fottuto che per poco non mi cavava un occhio con la sua granata?

— La fuliggine porta bene, fa Joe. Chi era quel vecchio coglione che parlava con te? (285)

Terrinoni

Ero lì ad ammazzare il tempo col vecchio agente Troy della D.M.P. all'angolo di Arbour hill, e al diavolo, quello spazzacamino mi viene incontro e per poco non mi infila i suoi attrezzi in un occhio. Mi giro per cantargliele di santa ragione e chi ti vedo a ciondolare per Stony Batter? Joe Hynes.

— Ma guarda! Joe, dico io. Come te la passi? L'hai visto quel cavolo di spazzacamino che per poco non mi cacciava via un occhio con la sua scopa?

— Porta fortuna la fuliggine, dice Joe. Chi è quel vecchio coglione con cui parlavi? (297)

Celati

Ero a sfrombo col vecchio Troy della Dublin Metropolitan Police, sull'angolo di Arbour Hill, e là che mi venga un colpo, ti arriva un canchero di spazzacamino che quasi mi cava un occhio col suo coso. Io mi giro per dire al mecco se gli puzza la vita, e là chi ti vedo? Vedo Joe Hynes che arriva bel bello da Stony Batter.

— Ehilà, faccio a Joe. Come ti butta? L'hai visto quel canchero d'uno spazzafumo che quasi mi cavava un faro con la sua scopa?

— Fuliggine porta bene, fa lui. Chi era quel vecchio coglione che ci parlavi? (402)

Morel

J'étais en train de jaspiner avec le vieux Troy de la D. M. P. au coin d'Arbour Hill quand voilà-t-il pas qu'un sacré con de ramoneur arrive et qu'il me fout presque son pinceau dans l'œil. Je me détourne pour lui faire voir de quel bois je me chauffe et qui c'est que j'aperçois bayant aux corneilles du côté de Stony Batter, si c'est pas Joe Hynes en personne.

— Hé, Joe, que j'dis. Comment que ça biche? Avez-vous vu ce nom de dieu de ramoneur qui m'a presque décroché l'œil avec son sacré balai?

— La suie, ça porte bonheur, que dit Joe. Qui c'était le vieux couillon avec qui vous parliez? (285)

Samoyault

J'étais là, peinard, en train de tuer le temps avec le vieux Troy de la Police Métropolitaine de Dublin au coin d'Arbour Hill quand voilà-t'y pas qu'un connard de ramoneur est arrivé et qu'il m'a pratiquement foutu son attirail dans l'œil. J'ai fait un demi tour pour lui montrer de quel bois je me chauffe quand qui c'est que je vois qui traînasse le long de Stony Batter, Joe Hynes himself.

— Ho, Joe, je dis. La forme ? T'as vu ce connard de ramoneur qui a failli m'éborgner avec sa foutue brosse.

— La suie, ça porte bonheur, fait Joe. Et c'est qui ce vieux couillon avec qui tu parlais ? (421)

Goyert

Ich schwatzte eben mit dem alten Troy vom D.M.P. da drüben an der Ecke von Arbour Hill, und da kam verdammt so'n verfluchter Schornsteinfeger daher und rannte mir fast seinen Feger ins Auge. Ich drehte mich um, wollte ihn grade gewaltig ankotzen, als ich auf einmal, nun, wen wohl, über die Stony Batter drömeln sehe — niemand anders als Joe Hynes.

"Sieh da, Joe," sagt ich. "Was machste? Hast du gesehen, wie mir der verfluchte Schornsteinfeger mit seinem Besen fast das Auge ausgestossen hätte?"

"Russ bedeutet Glück," sagt Joe, "Wer war der alte Sackträger, mit dem du da sprachst?" (328)

Wollschläger

Ich war just so amgange und vertrieb mir die Zeit bei dem ollen Troy von der D. M. P. an der Ecke Arbour Hill da, und verdammt noch eins, da kommt doch so ein Dreckskerl von Schornsteinfeger lang und rammt mir ums Haar seinen Apparat ins Auge. Ich dreh mich um und will ihm die Leviten lesen, aber da, wen seh ich da die Stony Batter langszockeln? Keinen andern als wie Joe Hynes.

—Schau mal an, der Joe, sag ich. Wie stehn denn die Aktien? Hast du diesen verdammten Kaminputzer gesehn, wie der mir fast das Auge rausgeshauen hat mit seinem Besen?

— Ruß bringt Glück, sagt da Joe. Wer war denn der alte Eiersack, mit dem du da eben gekwatert hast? (404)

Revision by Beck

Ich hab grad ein paar Worte gewechselt mit dem ollen Troy von der D. M. P. dort an der Ecke Arbour Hill und verdammt noch eins kommt

doch glatt so ein Dreckskerl von Schornsteinfeger vorbei und der rammte mir ums Haar sein Gerät ins Aug. Ich dreh mich um und will ihm grad eine Standpauke halten, aber wen seh ich da die Stony Batter langschleichen, ausgerechnet Joe Hynes.

—Hallo, der Joe, sag ich. Wie stehn denn die Aktien? Hast du gesehn, wie mir der verdammte Kaminkehrer fast das Auge rausgestoßen hat mit seinem Besen?

— Ruß bringt Glück, sagt Joe. Wer war denn der alte Sack, mit dem du dich unterhalten hast? (340)[9]

Słomczyński

Byłem właśnie o tej porze ze starym Troyem, posterunkowym, D.M. na rogu Arbour Hill, kiedy nagle, a niech to, jakiś przeklęty kominiarz o mało nie wsadził mi szczotki w oko. Odwróciłem się, żeby mu przygadać jak należy, i kogóż to widzę wlokącego się wzdłuż Stony Batter jak nie Joe Hynesa.

— Cześć, Joe, powiadam. Jak ci leci? Widziałeś tego przeklętego kominiarza? O mało nie wyjął mi oka tą miotłą.

— Sadza to szczęście, powiada Joe. Kto to, ten stary buc, z którym gadałeś? (227)

[I was just at that moment with the old constable, D. M. at the cornet of Arbout Hill, when suddenly, darn it, some cursed chimney sweep almost stuck [his] brush in my eye. I turned to snipe at him properly and who do I see schlepping along Stony Batter if not Joe Hynes.

— Hey, Joe, I say. How are you doing? Did you see that cursed chimney sweep? He almout took out my eye with that sweeper.

— Soot means luck, says Joe. Who is that old jerk you were yakking with?]

Gáspár

Éppen ott diskuráltunk az Arbour Hill sarkán, én meg az öreg Troy a D.M.P.-től, hát nem arra jön egy istenverte kéményseprő és kevés híja volt, hogy a szemembe bök a kotrójával. Megfordultam, hogy alaposan megmondjam neki a véleményem, mikor egyszerre látom, ott ballag a Stony Batteren lefele Joe Hynes, személyesen.

---

[9] This translation exists only in 200 copies distributed to special libraries and is not commercially available as its publication was interdicted by the Wollschläger Estate for copyright reasons — that "a work of art" has been defaced.

—Na, Joe – mondom neki -, hogy ityeg a fityeg! Láttad, hogy ez a nyavalyás kéményseprő majdnem kiszúrta a szemem a keféjével?

—Korom szerencsét hoz – mondja Joe. – Ki volt az a vén salabakter, akivel beszéltél? (I/235)

[We were just (iron.) discoursing on Arbour Hill corner, me and old Troy from the D.M.P., and doesn't a god-damned chimneysweep come by and it was a near miss that he poked his rake into my eye. I turned to heartily tell him my opinion, when at once I see sauntering down Stony Batter Joe Hynes, in person.

—Lo, Joe – I say to him – how's it going? Have you seen that that poxy chimneysweep near gouged out my eye with his brush?

—Soot brings luck – Joe says. – Who was that (sarc.) old fogey you were talking with?]

Szentkuthy

Ott vertük agyon az időt az öreg Troyjal a rendőrségtől, tudod, az Arbour Hill sarkánál, és a fene ott ette volna meg, arra jön egy rohadt kéményseprő, és épp, hogy a szememet nem szúrja ki azzal a vacak szerkentyűjével. Utánafordultam, hogy szakramentumos szentintelmeimben részesítsem, mikor kit látok ott kocogni Stony Batter felől, mint a mi Joe Hynesunkat és nem mást.

—Nahát, Joe – mondok. – Megvagyunk, megvagyunk? Láttad azt a rohadt kéményseprőt, a söprűjével, majd kiszúrta a szemem?

—Szerencsét hoz – azt mondja Joe. – Ki az a vén fonos, akivel beszéltél? (362)

[There we were striking time dead with old Troy from the police, you know, on the corner of Arbour Hill, and may the pox have him but a rotten chimneysweep comes by and almost gouged my eye out with his lousy gadget. I turned to make him partake of my sacramental holy admonitions when whom do I see trotting from the direction of Stony Batter but our own Joe Hynes and no other.

—Blimey, Joe – I says. – Keeping well, keeping well? Have you seen that rotten chimneysweep with his sweep, almost gouged out my eye?

—Brings luck – so says Joe. – Who's that old *fonos*: *fon*-os, arch. cunt-y, + *fos*, diarrhoea/fizzle, you were talking with?]

Revised – Gula, Kappanyos, Kiss, Szolláth

Épp csak múlattuk az időt a jó öreg Troyjal a rendőrségtől az Arbour Hill sarkánál, oszt a fene ott ette volna meg, arra jön egy rohadt kéménysperő,

oszt majd kiszúrja a szememet a szerkentyűjével. Utánafordultam, hogy alaposan megmondjam neki a magamét, mikor kit látok ott ódalogni Stony Batter felől, Joe Hynest személyesen,

—Nolám, Joe – mondok. – Mi szél hozott? Láttad azt a rohadt kéményseprőt a söprűjével, majd kiütötte a szemem?

—Szerencsét hoz – mondja Joe. – Ki az a vén szivar, akivel beszéltél? (283)

[We were just passing the time with good old Troy from the police on the corner of Arbour Hill, and the pox get him, but a rotten chimneysweep walks by and near drives my eye out with his gadget. I turned to heartily give him my own / my version, when whom do I see dodging from the direction of Stony Batter but Joe Hynes in person.

—Well, Joe – says I. – What wind brings you here? Have you seen that rotten chimneysweep with his sweep, he near knocked out my eye?

—Brings luck – says Joe. – Who's that old cigar you were talking with?]

Certain issues will be singled out and treated in sequence.

D.M.P.

One seemingly minor problem concerns the abbreviations of local institutions like "D. M. P.," short for the Dublin Metropolitan Police. Translators can blandly take over the initials or else spell out the full official designation; and, if it is given in full, should it be in the original English ("Police") or locally adapted ("Polizia")? The colloquial short form hides the institution from the foreign readers' grasp and may necessitate a footnote. On the other hand, in spoken dialogue practically no one would ever use a full title, except perhaps with ironic intentions.

Just Passing the Time of Day

A number of translators render this as variants of "*killing* time:" "ad ammazzare il tempo" or "en train de tuer le temps," "vertük agyon az időt" [beating/striking time dead]. Similar formulations in other languages are not treated here. The conversation with Troy is probably

nothing more than an exchange of words, but the phrase aptly covers the episode's action. The regulars in Barney Kiernan's licensed premises are not out to "kill" time, that is to get it over quickly, but they enjoy leisurely drinking and gossiping along with airing their prejudices and they are making the most of it. Even Bloom allows himself to be distracted from facing his situation at home. In fact, it seems (at least to me) there is a comical ring about such a common occupation, stereotypically Irish. If *Ulysses* did not have its classical title, "Passing the Time of Day" would be a conceivable alternative.[10] The whole "Wandering Rocks" chapter presents an apparently random survey of how men (mostly) are passing one hour when, for all we know, the pubs might be closed. The dilatory reading finds expression in Wollschläger's fittingly elaborate "Ich war just so amgange und vertrieb mir die Zeit," or in Samoyault's interjected "en peinard" ("in a leisurely fashion"). At the other side of the spectrum Goyert settles for a simple "chatting a bit" ("Ich schwatzte eben"); Beck similarly uses "ein paar Worte gewechselt" ("exchanged a few words"), which chimes in with "Stavo scambiando due parole." Polish departs from these patterns; the narrator states: "Byłem" ("I was") in the company of Troy "o tej porze" ("just at that moment"). It is standard language though the Polish phrase is suggestive of the original's "spending time" in the sense of "being" with someone. The three Hungarian versions show all three strategies, from the slightly pejorative colloquial "éppen ott diskuráltunk" (were discoursing/conferencing, that is, chatting there: Gáspár) through Szentkuthy's "vertük agyon az időt" [beating/striking time dead], to the "Revised" version's (transitive) "passing the time:" "múlattuk az időt."

Translators are not of course obliged stay close to the original wording. Most of them are pictoresquely inventive: "Stavo facendo quattro chiacchiere;" "Ero a sfrombo;" "en train des jaspiner."

---

[10] When "Constable 57 C, on his beat, stood to pass the time", he probably did not more than pass on some information ("I seen that particular party last evening, the constable said with bated breath" (*U* 10.217, 225).

Orchestration

I am not sure that translators experienced the opening sentence as a calibrated orchestration of three different speeds and tones, first a casual, neutral pace

"I was just passing the time of day with old Troy …"

followed by a somewhat indignant disruption with an increase in speed

"…and be damned but a bloody sweep came along"

and closing with emphatic ponderous echoing monosyllables, the "weight of a tongue," in other words:

"and he **near drove** his **gear** into **my eye**"

Whether such a change of voice and tempo, if pertinent at all, is attempted is a matter for each reader to determine — and it shows the fundamentally subjective nature of gauging nuances. It seems that translators have been successful in imitating the subtleties of tone, unconsciously in all likelihood and due to the sensitivity of the profession.

"Bloody"

The episode is characterized by a generous sprinkling of the once unprintable expletive "bloody." Joyce fought for its inclusion in some of the *Dubliners* stories but had to give in at least partially. He then took his revenge in *Ulysses*, which was set up in France where fewer verbal taboos obtained, so that the incriminated word occurs no less than 71 times in the chapter, sometimes in concise clusters.[11]

---

[11] Imagine how one run — "Jesus, there's always some bloody clown or other kicking up a bloody murder about bloody nothing" — would lose its punch without the threefold expletive (*U* 12.1793).

The Art of Swearing differs from culture to culture, and in other languages there is hardly an equivalent to the English expletive, whose main impact is to signal resentment or anger. De Angelis in Italian gets by with "fottuto" of sexual orientation, which is applied consistently and introduces another note (there is at least the threat of bloodshed in the episode, but no flavour of copulation); Terrinoni uses an interpolated "al diavolo," while Celati has recourse to a noun "un canchero di," as do Morel and Samayoult in French ("un sacré con de," "Ce nom die dieu de," "ce conard de"). The German language has a narrow range of maledictory terms and is limited to "verflucht" or "verdammt," "cursed" or "damned," so that blasphemy replaces general vulgarity (Joyce uses "bloody" as well as "damned"). In Polish, "bloody" also becomes "cursed" ("przeklęty") though other words, mostly vulgarities, are used later in the chapter, whose register in Polish is somewhat lower that in the original. In Hungarian, Gáspár's 1947 version starts on a "god-damned" ("istenverte"), leaning towards blasphemy, whereas the second *bloody* is rendered through a mild expletive derived from an archaic word for pox, disease ("nyavalyá-s"); Szentkuthy and the "Revised" version make use of "rohadt" ("rotten"), the former also adding an extra expletive for good measure, to adorn the chimneysweep's gear ("vacak:" lousy, shoddy) – none of the sanguine denomination.

The same Szentkuthy, (in)famous for studding his translation of *Ulysses* with extra obscenities, slips in a portmanteau of sorts to lower the register: the low colloquial "old bollocks" gets a simultaneous sexual and scatological colouring, as the (low colloquial) *vén fos* (old fizzle, that is, old fogey) is playfully superinscribed with an archaic word for the (female) pudenda, *fon*. The "Revised" version opts for the colloquial "vén szivar" ("old cigar") instead, itself a euphemism for "vén szar" ("old crap").

On occasion, "bloody" can revert to its original meaning, at least as an overtone. In "You were and a bloody sight better" (*U* 12.886) and "There's a bloody sight more pox than pax about that boyo" (*U* 12.1400), the adjective is used the same way, but it so happens that the Homeric

Kyklops episode contains sights that are indeed full of blood, as when Polyphemos is blinded (*Od.* 9:297)[12].

To complicate issues, there is another angle to "bloody" in that it was erroneously thought to be derived from "by our Lady," a wide-spread belief which Joyce, without necessarily subscribing to it, mentions it in a letter to Stanislaus: "… if [Grant Richards, the publisher] follows the only derivation I have heard for it ["bloody"]) it is strange that he should object more strongly to a profane use of the Virgin than to a profane use of the name of God" (*LII*, 134). This etymological bypath links "Cyclops" to "Nausicaa," where the Virgin Mary serves as a foil to Gerty MacDowell (who in turn is generously blushing and beginning to menstruate).

For better or worse, most, perhaps all, translations lose something of their sanguinary punch.

Tenses

Joyce's paragraph already switches from the preponderant past tense (I was … came … drove …turned) to the (immediate) present: "who should I see…;" and continues with "says I" … "says Joe." The practice, possibly almost unnoticed, is employed all throughout the chapter and effortlessly taken over: "Stavo … chi ti vedo," etc in Italian, as well as in French: "J'étais … j'aperçois," je vois," etc. "Ich schwatzte … sehe … sagt." The usage is not found in all languages.

Homophonetics

Fortuitously for Joyce, in English — and only in English — the first personal pronoun coincides with the organ of vision, as well as with the affirmative "aye." In the episode, half of which is told in the first person,

---

12 "Cyclops" features blood in various ways: its "circulation" (*U* 12.952), a "deed of blood" (*U* 12.448), as a result of decapitation (*U* 12.624), or a necessity for erection (*U* 12.475), further in a boxing match (*U* 12.980) as well as figuratively: "we gave our best blood to France and Spain" (*U* 12.1381).

"eye," often in the singular, occurs frequently (25 times, out of 116). "Cyclops" hinges around "I" and "eye," the pair significantly brackets the introductory sentence, an ideal prerequisite for the episode since the Homeric Kyklopes had only one eye so that Polyphemos could be deprived of his sight in one quick stroke.

Given the lexical conditions, translations cannot achieve the same effect of an eye-narrator serving as I-witness with all the overlapping. In the original, both opening sentences begin with "I." Some languages like Italian or Polish do not use a first-person pronoun as it is contained in the verb form ("Stavo …," "Ero …" "Byłem…"), and it would sound extremely forced to set off with a ponderous "Io" or "Ja." No homophony can therefore be achieved, and so it hardly matters that Celati does not end his sentence on "occhio" (as the others emphatically do), but with "col suo coso." French is only slightly better off since the pronoun in a merely apostrophised "J'étais" is hardly noticed and certainly never echoed by "œil." Most translations inspected are at pains to start off with the first person singular, even if it cannot possibly be matched by a phonetic equivalent.

Objectively, the sound "ai" links beginning and end of the first sentence, it moves from "I" to "eye" in phonetic circularity. If this descriptive fact is translated into Greek (though why should it be?), we arrive at a circle (*kyklos*) combined with *ops* = eye, adding up to *Kykl-ops* — this in an episode in which names are thematically hidden, disguised or distorted.[13]

One way out of such dilemmas is to relegate them to textual notes where anything outside of the reach of translations can be accommodated, with naturally an entirely different impact. Explanations can signal hidden meanings or jokes, but they may also ruin them. Once annotation is accepted,[14] almost everything a reader may have to know can be con-

---

[13] Or hidden in other words, like the mock-English pronunciation of "*italiano*" as "signior Brini […] the eytallyano" (*U* 12.1067), which insinuates a tall single eye into a xenophobic word.

[14] A Spanish translation offers ample footnotes at the bottom of each page and, for example, comments on the first sentence — which moves from "Yo" to "ojo"— as "a reference to Odysseus putting an olive stake into the eye of Polyphemos" (Costa Picazo, 763). It is footnote 2889, out of 6379 — just to give a rough idea of what a reader may be told.

veyed. Translations then become a different game. The decision to include annotation is often made by publishers rather than translators. There is good reason, even a need, for ample annotation; in practice, in effect it turns *Ulysses* from something to be enjoyed into an intellectual task.

A first Finnish translation begins with "Mä" ("I") and ends the sentence with "silmääni", where the word for eye, "silmä," happens to contain "mä," whether this will be noticed or not (Saarikoski, 287). A later one goes out of its way by setting off with "Silmä" ("eye") and ending with the identical "silmä," so the circularity becomes even more visible than in the homophonic original. A footnote explains that what has to be left out in most cases suddenly turns into the most salient effect, the point is thrust into the reader's eye. The example indicates that the significance of the Cyclopean theme justifies an unusual mark.[15]

Idiomatic Side Benefits

An overall question is whether translations should follow the original when a phrase seems to transcend its immediate context and takes on a thematic significance (as is claimed here), with the obvious answer that, yes, ideally, they should, but without potential confusion or intrusive emphasis. The "weight of my tongue" is a case in point; it is suitably characteristic but also announces a prevailing tone of the dialogues to follow ("The curse of a goodfornothing God light sideways on the bloody thicklugged sons of whores' gets," *U* 12.1198). The idiomatic "weight" may have weight. "Cyclops" is saturated with legalese, court procedures are imitated, Justice is weighing the scales, when for example judges "… weighed well and pondered the claim of the first chargeant …" (*U* 12.1116). Seen from another angle, such serious uses of language contrast pointedly with the prevalent facetious practice throughout – language high and serious as against low and irreverently flippant.

Translators find forceful equivalents for "I let him have the weight of my tongue." In Italian, "per fargli vedere se mi puzzava il fiato o no" ("his own breath doesn't smell," De Angelis), "per dire al mecco se gli

---

[15] Lehto, 7. I owe the information about the Finish translations to Rahel Huwyler.

puzza la vita" ("[his own] life is perhaps smelly to himself" Celati) may not be clear to readers. Terrinoni offers "per cantargliele di santa ragione;" somewhat similarly, Szentkuthy has a (flamboyant) holy lesson, complete with the sacraments (in Hungarian, connoting swearwords), recited to the chimneysweep: "szakramentumos szentintelmeimben részesít(s)em" (to make him partake of my sacramental holy admonitions / holy lesson). Both Morel and Samoyault substitute… "pour lui faire voir de quel bois je me chauffe;" German idioms are "gewaltig ankotzen" ("firmly vomit on him"), "die Leviten lesen" ("a good scolding," based on the Old Testament Levites, Wollschläger), "eine Standpauke halten" (Beck, "a dressing down," originally by means of a big drum [Pauke]); Polish "żeby mu przygadać jak należy" ("to snipe at him") — they all look vivaciously adequate and impeccably in tune.[16]

The "weight of my tongue" characterizes the speaker, whose tongue is forceful, often maliciously so. It so happens that the first interpolation, only a few lines away from our passage, imitates a contract in which the weight of the goods in dispute is pedantically listed in monotonous legalese: "… videlicet, five pounds avoirdupois of first choice tea at three shillings and no pence per pound avoirdupois and three stone avoirdupois of sugar, crushed crystal, at threepence per pound avoirdupois …" (*U* 12.37); the precision forms a contrast to "any God's quantity" in the preceding dialogue (*U* 12.15). It also so happens that the non-decimal English weight system has two standards, one "avoirdupois," as just quoted, the other "Troy measure," which Leopold Bloom remembers in the cemetery: "Pennyweight of powder in a skull. Twelve grammes one pennyweight. Troy measure" (*U* 6.681). "Troy" in this context bears no relation to the siege of Troy in the *Iliad*, but derives from the city of Troye in France), nor of course is "old Troy of the D.M.P." a classical reference, but there seem to be potential marginal wheels within wheels, centred around the name "Troy" which tends to call up the ancient mythical city in a book (mis)named "Ulysses". This spin-off just serves to show potential interconnections. And, no, no obligation is forced on translators to recreate latent peripheral intricacies of a reverberating orig-

---

[16] To convey the exact meaning and particular nuances is a translation issue of its own.

inal. But, for better (readers) or worse (translators), Joyce's works distinguish themselves by gratuitous ramifications.

Take "dodging" as another trivial example. Joe Hynes is "dodging around," a kind of walk with the usual derogative tinge typical of the overriding tone in "Cyclops." The narrator does not appreciate some forms of walking: "sloping around Greek street;" "trotting like a poodle;" "So Bloom slopes in;" "Bob Doran comes lurching around" (*U* 12.780), etc. Translators rise to the occasion with vivid equivalents, "bighellonare," "ciondolare," "arriva bel bello," "bayant aux corneilles," "qui traînasse," "langszockeln," "langschleichen," "wlokący się" ("shlepping"), or "ódalog-ni" (phonetic spelling of "oldalog-ni," to dodge, walk sideways or furtively) with creative license.

Joyce, however, goes beyond a mere slightly humorous gait; to "dodge" is also (though not in this context) to evade or avoid something, it is one of Odysseus' trademarks to escape possible danger. In "Eumaeus," Bloom will be "dodging about in the vicinity of the cobblestones" (*U* 16.211); Boylan is described as "Dirty Dan the dodger's son," his father avoided payment by not listening (*U* 12.998–1001). A dodge can be a ruse, a strategy, "the dodge … getting dicky meat off the train (*U* 6.397). As it happens, Joe Hynes later on will be dodging to pay back what he owes to Bloom. Come to think of it, "dodge" is an appropriate term for translators: they have to invent dodges, tricks, and at times there is nothing else to do than to dodge some dilemmas.

Translators,[17] as has been shown, dodge some issues that might occupy them out of all proportion. No one would ever fault them for not accommodating essential or merely marginal features. What tends to evaporate in the transit, inevitably, through no-one's fault, are Joycean extras, trivial or minuscule perhaps, that are discreetly reverberating, all those Joycean side effects.

---

[17] Not to forget that earlier translators had to rely entirely on their textual memory. It was only in 1951 that a *Word Index to James Joyce's Ulysses* by Miles L. Hanley became available (Madison: University of Madison Press); it does not list words that occur more than 25 times. In 1985 Wolfhard Steppe and Hans Walter Gabler offered a *Handlist to James Joyce's* Ulysses, so that finally every occurrence could be traced. Digital availability of the whole text is a recent benefit that immensely facilitates a translator's task — and possibly renders it even more complex.

Works cited

Aubert = James Joyce, *Gens de Dublin*, trans. Jacques Aubert. Paris: Galllimard, 1974.

Batko = James Joyce, *Dublińczycy*, trans. Zbigniew Batko. Znak: Kraków, 2005.

Beck (*Dubliners*) = James Joyce, *Dubliner*, trans. Harald Beck. Stuttgart: Philipp Reclam jun., 2012.

Beck (*Ulysses*) = James Joyce, *Ulysses*. Übersetzung von Hans Wollschläger/Revision der Übersetzung Harald Beck mit Ruth Frehner und Ursula Zeller. Frankfurt: Suhrkamp, 2018.

Brilli = James Joyce, *Gente di Dublino*, trans. Attilio Brilli, Milano: Mondadori, 1987.

Cancogni = James Joyce, *Gente di Dublino*, trans. Franca Cancogni. Torino: Enaudi, 1964.

Celati = James Joyce, *Ulisse*, trans. Gianni Celati. Torino: Einaudi, 2013.

Costa Picazo = James Joyce, *Ulises*, trans. Rolando Costa Picazo, Barcelona: Edhasa, 2017.

de Angelis = James Joyce, *Ulisse*, trans. Giulio de Angelis. Milano: Mondadori, Gli Oscar Classici, 1973.

Fernandez = James Joyce, *Gens de Dublin*. Traduit de l'anglais par Iva Fernandez, Hélène du Pasquier, Jacques-Paul Reynaud, Paris: Plon, n.d.

Gáspár = James Joyce, *Ulysses*, trans. Endre Gáspár. Budapest: Franklin Társulat, 1947.

Goyert (*Dubliners*) = James Joyce, *Dublin: Novellen*, trans. Georg Goyert. Zürich: Rhein Verlag, 1966.

Goyert (*Ulysses*) = James Joyce, *Ulysses*, trans. Georg Goyert. Zürich: Rhein Verlag, 1975.

Lehto = James Joyce, *Ulysses*, trans. Leevi Lehto. Gaudeamus Helsinki University Press, 2012.

Kappanyos et al. = James Joyce, *Ulysses*, trans. András Kappanyos, Marianna Gula, Gábor Zoltán Kiss, Dávid Szolláth, based on trans. by M. Szentkuthy. Budapest: Európa, 2012.

Minoja = James Joyce. *Gente di Dublino*, trans. Margherita Ghirardi Minoja. Milano: Biblioteca Ideale Tascabile, 1995.

Morel = James Joyce, *Ulysse*, traduction intégrale par Auguste Morel, assisté de Stuart Gilbert, entièrement revue par Valery Larbaud et l'auteur. Paris: Gallimard, 1929, 1948.

Papp = James Joyce, *Dublini emberek*, trans. Zoltán Papp with Ágnes Gergely. Budapest: Európa, 1959. http://mek.oszk.hu/00400/00415/html/dublini1.htm#d6081

Raykowski = James Joyce, *Dubliner*. Neu übersetzt von Harald Raykowski, München: Deutscher Taschenbuch Verlag, 2012.

Saarikoski = James Joyce, *Odysseus*, trans. Pentti Saarikoski. Helsinki: Kustannusakeyhtiö, 1964.

Samoyault = James Joyce, *Ulysse*, nouvelle traduction sous la direction de Jacques Aubert. Paris: Gallimard, 2005. "Cyclops" was translated by Tiphaine Samoyault.

Słomczyński = James Joyce, *Ulisses*, trans. Maciej Słomczyński. Bydgoszcz: Pomorze, 1969.

Strümpel = James Joyce, *Dubliner*. Aus dem Englischen neu übersetzt von Jan Strümpel, Köln: Anaconda Verlag, 2015.

Szentkuthy = James Joyce, *Ulysses*, trans. Miklós Szentkuthy. Budapest: Európa, 1974.

Tadié = James Joyce, *Gens de Dublin*, trans. Benoît Tadié, Paris: Flammarion, 1994.

Terrinoni = James Joyce, *Ulisse*, trans. Enrico Terrinoni with Carlo Bigazzi. Roma: Newton Compton Editori, 2012.

Wojciechowska = James Joyce, *Dublińczycy*, trans. Kalina Wojciechowska. Oskar: Warszawa 1957/1991.

Wollschläger = James Joyce, *Ulysses*, trans. Hans Wollschläger. Frankfurt: Suhrkamp, 1975.

Zimmer = James Joyce, *Dubliner*, Deutsch von Dieter E. Zimmer. Frankfurt: Suhrkamp Verlag, 1979.

RICHARD BROWN

THE "WHEREABOUTS" OF THE INTERTEXTUAL-GENETICAL IN JOYCE AND STERNE

Three Senses of Genesis in Joyce and Sterne

One of the writers whose work is most frequently invoked when the critic wants to provide some kind of precedent or even genesis for the "feast" of literary expansiveness and variety that we find in Joyce is, of course, Laurence Sterne and I return to the rich Joyce-Sterne connection for my contribution to this "feast" of languages which harks back to the 1995 tribute to *Giorgio Melchiori: Feast of Languages*, and before it to Melchiori's own *Joyce in Rome: The Genesis of 'Ulysses'* (1984) giving rise to a wealth of volumes on *Romantic Joyce, Classic Joyce*, *Joyce's Victorians*, *Joyce and the Recirculation of Realism*, *Joyce, Yeats and the Revival* and *Shakespearean Joyce, Joycean Shakespeare* just to list some of the distinctive ones that have charted out Joyce's place in various literary traditions that have appeared since then. We all know that no single author can be credited as the original of everything in such an encyclopaedically allusive writer as Joyce but Sterne makes a recurrent and satisfying point of reference precisely because his writing too is allusive and encyclopaedic and both writers seem driven by a common comic logic which makes the search for specific origins and single locations doomed from the start if not ultimately absurd.

It would take longer than I have here just to list all the critics who have connected Joyce and Sterne. Consequently I propose instead to invoke three different senses of the word genetic (with and beyond the sense used by the school of Joycean notebook and textual scholars who have told us so much, especially about *Finnegans Wake* in recent decades) in approaching this well-known textual relationship once again

here. Another important strain of contemporary Joyce theory, represented by Jean-Michel Rabaté, offers us a quite different sense of the word which undoubtedly encourages a wider approach. Rabaté's deconstructive *Joyce Upon the Void: The Genesis of Doubt* (a book which responds to the critique of continental theory in Geert Lernout's *The French Joyce*) offered an argument which set genetic discovery of the empirical kind against a Foucauldian concept of the genealogical as at least in some sense produced by the enquiring mind and a Derridean idea of the original as always lost. His argument in that book is full of revealing genetical connections for Joyce (including those to the Biblical book of *Genesis*) whilst at the same time it draws on a version of the psychoanalytic according to which the search for an original speaks to unconscious needs as much as it may do to a chronology of cause and effect.

My examples of aspects of Joyce's relation to Sterne, then, acknowledge this variety by distinguishing three distinct aspects of the "genetical" relationship between the two allowing me to visit both empirical textual genetics and psychoanalytic-deconstructive theory, before arriving at one especially intriguing and I hope especially exemplary location or "whereabouts" of the intertextual-genetical relation.

Searching for the gap between the words

The first of these aspects can be seen in Joyce's well-known use of Sterne's 1768 comic travelogue *A Sentimental Journey* in the passage of the "Oxen of the Sun" episode of *Ulysses* where Bannon recounts his sentimental meeting with Milly Bloom, encouraged by the ribald Buck Mulligan and then Lynch recalls his girlfriend Kitty and her controversial views on contraception. This is an example whose interest is clearly based on certain kinds of evidence that link the two and on a certain type of argument about the connection. Joyce, in composing the *avant-garde* fictional exercise of the chronological sequence of English prose parodies or pastiches for "Oxen of the Sun", explained his authorial intentions in the letter to Frank Budgen of March 1920 which is often the first port of call for anyone reading the episode and among the strongest kinds of evidence for the textual scholar. That letter outlines the stylistic premise of

the prose parodies or pastiches and provides a list of the authors parodied specifically naming "Defoe-Swift and Steele-Addison-Sterne" (*SL* 252). The critic knows where to look and, if we need further evidence of what original Joyce was parodying and aspects of the method by which he did it, we can trace back through several extant compositional stages of proof, typescript, manuscript and the 20 densely-packed "Oxen" Notesheets in the British Library, transcribed by David Hayman, and available in facsimile since the 1970s in the Garland Joyce Archive which records Joyce's notetaking from *A Sentimental Journey* for this passage. The research of Robert Janusko (1983) and others on the sources of the episode show how much more we can glean from studying what Joyce read of his sources in their originals behind what he claimed to be doing and the notes he made.

Our curiosity about Joyce's use of Sterne here may include such questions as whether, for example, his reading was based on a full independent text of *Sentimental Journey* in one edition or other or on one of the many anthologies of English prose writing (notably William Peacock's single volume anthology *English Prose from Mandeville to Ruskin*, 1903) and histories of English literature with quoted extracts for stylistic analysis (notably Saintsbury's *History of English Prose Rhythm*), the two best known source texts which we know he used both for his teaching and for the composition of the episode.

The reader (perhaps even one still struggling with the difficulty of reading the episode itself) may quickly learn that the comedy of this passage can be much funnier and more interesting when we realise that it is a parody of an extremely funny original. Though we can no longer assume that all readers of Joyce will have already read Sterne, some will take the trouble to become familiar with that original to help them read. Once connected the two passages may well throw up a range of broader critical questions beyond the scholarly tracking of a source. These might include the nature of the comedy of both writers, the diachronic characteristics of literary style or of the represented world of the scenes depicted in Sterne and Joyce. The sexual politics of this parodic performance of retrosexuality, the history and controversies surrounding the contraceptive practices and devices referred to seems likely to interest the reader since the dis-

cussion is taking place in the board room of a maternity hospital whilst Mina Purefoy is giving birth on the ward.

Words and phrases noted as being harvested from *A Sentimental Journey* itself on Notesheet 14 (in Herring's numeration), among a range of other sources for period vocabulary, include "quit the field", and "hand her to her coach" (the first and last of which turn up in the final text at *U* 14.761, 795) and "*tres volontiers*" (suggestive of Bannon and Lynch's cod sentimental French though not actually one of the phrases used). We can see Joyce seeking to parody a period style in his notetaking as much as a single author or text or scene here. On the other hand there are certainly useful examples of the kind of scene or incident that is being parodied here in the three brief passages in Peacock which derive, respectively, from the comic incident from Volume VII of Sterne's *Tristram Shandy* where Tristram has his meeting with the ass (Sterne 2009: 420-1), the passage from Volume VIII where Uncle Toby peers into the Widow Wadman's eye at her would-be seductive invitation, "as venereal a pair of eyes as ever stood in a head" as Sterne puts it (Sterne 2009: 465) and Yorick's thoughts on tipping or "almsgiving" from the opening of *Sentimental Journey* (Sterne 2005: 5-10). Saintsbury, incidentally, who Joyce uses for earlier mediaeval parts of "Oxen" and who analyses substantial passages of Addison and Steele, explicitly excluded Sterne from his history on the grounds of his "deliberate and constant use of mechanical means to enforce such emphasis ass he drives at" which "puts him practically out of court with us" (Saintsbury 1912: 260).

The most immediately recognisable Sternicisms in the "Oxen" passage include the use of French words mentioned above and perhaps above all the aposeopoesis or obtrusively material dash denoting an absent or deleted word which the reader is, for the joke to work, only too able and eager to complete themselves. No doubt this appealed to Joyce's fascination with the minutiae of textual diacritics and to the absurd logic of literary censorship which purports to conceal that which is already known to the reader. For an analogy to the style of the comic scene depicted we could draw on any of the three above extracts from Peacock though the closest scene in Sterne in action is the incident with the "fair *fille de chambre*" from the chapter entitled "The Temptation. Paris" in *Sentimental Journey.* It includes the stylistic features and the narrative shape

of a scene of comic sexual intimacy which resonates with that in Joyce and ends with a dash marking an ellipsis when, attempting to help buckle her shoe, Yorick "unavoidably threw the fair *fille de chambre* off her centre – and then –" (Sterne 2005: 88-90).

The genetically inclined reader can trace the microhistory of where Joyce's ellipsis enters the composition, back through the proof and typescript stages of the episode (where it is marked by three and eight dots respectively) first to the draft manuscript where it appears as a dash "the first is a bath –" *(JJA* 14 VI.A 17 -13), and then to the earlier draft where the sentence is composed in jigsaw fragments and it is already spelled out much as it appears in the final text referring to the "deux choses for which nudity is the first and indeed the only garment, a bath and the second – But at this point a bell in the hall" (*JJA* 14 IV.A 12-25). There is meanwhile something paradoxically appropriate to my present arguments about the discoverability or undiscoverability of points of ultimate origin in what seems to be the case here if we carry on the search. For the first source of this textual gap is itself a gap in the record in the sense that it is apparently missing at the "Oxen" notesheet stage which might exclusively link it to a moment of Joyce's reading and notetaking. So the dash might originate from this or of the many other such comically suggestive aposiopoeses in Sterne or even elsewhere.

Birth as a metaphor for the origins of discourse

This discovery of a thing that is (in a sense) not there, helps introduce my second example pointing to another way of approaching intertextual-genetical relations which is familiar enough in the discussion of the relationship between Joyce and Sterne whether in "Oxen" or elsewhere, and whether or not supported by the archival or genetic record at this level of the specific detail. Fortuitously prominent among the fascinations which link the two authors is a fascination to the point of obsession with birth and the origins both of babies and of literary discourse. In both authors these reflect on each other in metaphorical ways and on metafictional levels, delighting the reader of *Tristram Shandy* (even more than *A Sentimental Journey*) and the reader of Joyce's *A Portrait* as well as the "Ox-

en of the Sun" episode, establishing many other points of connection between the two authors throughout *Ulysses* and *Finnegans Wake*. Whilst as I have shown, we do (mostly) have the detailed intentional and genetic evidence for the use of *Sentimental Journey* for the parody passage in "Oxen", we have nothing quite like that in the empirical sense to support these arguably much more important conceptual links between *Tristram Shandy* and *Ulysses*.

Tristram Shandy begins with and proceeds characteristically, to digress from, the autobiographical information with which Tristram as narrator wants to begin the story of his life: the facts of his conception and his birth. Since his own conception is inevitably unknowable from his personal experience, the distracted narrative proceeds through the other kinds of evidence that might be gathered to bear witness to the scene: the story of his father winding or forgetting to wind the clock, and the whole assemblage of abstruse legalistic knowledge and argument in which he is embroiled; his mother's desire for a midwife to attend the birth, leading to the discussion of the midwife and of male and female midwifery as a whole; Susannah the chambermaid and the incident of the window sash; the Parson Yorick who may or may not be identified with the narrator of *Sentimental Journey* and/or Sterne himself; the curate who mishears the parents' chosen name "Trismegistus", causing the baby to be misnamed Tristram; and thence to Tristram's Uncle Toby, the wound he has received at the Seige of Namur and his carnivalesque relationship with the Widow Wadman which takes over the narrative for the later sections of the book.

"I wish either my father or my mother […] had minded what they were about when they begot me" declares Tristram at the start of his narrative, contrasting the "consideration" that might have produced him as a "rational being" with the "animal spirits" that "once set a-going", "go cluttering like hey-go-mad" and have, he supposes, created the being "in which the reader is likely to see me", linking the comic all-too-human being of the character and the digressive textual being of the novel in a stroke of metafictional genius.

In addition to this metafictional brilliance *Tristram Shandy*, like *Ulysses*, is a narrative which proceeds by frequent interruptions to the narrative of non-narrative discourse. It is, from the title on, a book of the

life and opinions of the titular hero. Those "opinions", if we understand them to refer to all the distracting digressive material that might be said to populate Sterne's novel beyond sequential narrative action in the progressive, retrogressive or even digressive sense, are not just those of Tristram himself but digress in detail into the opinions, interests and "hobby horses" of the other major characters as well. Genetics in the biological sense, or to give it its proper medical title obstetrics and gynaecology, is highly prominent among those non-fictional discourses which Sterne, like Joyce, reflects and includes in its own discursive right. The books share a reference to that extraordinary work of popular obstetrics that circulated widely in England from the later seventeen to the early twentieth century, *Aristotle's Masterpiece.* Sterne's reference to it in Volume II Chapter IV cites the book's curious interest in relation between the thoughts and their material manifestations in the flesh – a key topic from that opening page and its account of the material influence of the "animal spirts" or "homunculus" at the time of conception on the subsequent character of the infant conceived. For the *Masterpiece* (as for Sterne's narrative), a key concern is with healthy or well-formed as opposed to monstrous birthing and some editions of the book include illustrations of a range of monstrous births. The book is discussed in "Oxen" and in the "Penelope" episode of *Ulysses* it is precisely those illustrations from the book that Molly recalls in the final episode (*U* 18.1240-1). For readers of both Joyce and Sterne (and their interconnections and similarities as strange, formally experimental fictions which deliberately deform the expectations and conventions of narrative discourse for comic, satiric or avant-garde effect) the supposedly "monstrous" in the formal sense is the metafictional point here. The teratology of the Homeric mythic and fantastic monsters who populate *The Odyssey* is transformed through Sternean narrative trickery into Joyce's "*Homerische ungeheuer*" (Homeric monster novel), as he once called it, which proceeds by successive monstrosities of style through the 18 episodes of which the "Oxen of the Sun" becomes in this sense another microcosm or paradigm.

Joyce's analogy between obstetrics and fiction is not spelled out in exactly the same way as Sterne's but it is clearly present in the development of the English language and of English prose style from the Romans in Britain to the present day in "Oxen" and in the juxtaposition of that

with the development of Stephen Dedalus as a would-be writer character. It is there too on the metafictional level with James Joyce as the author of *Ulysses*, absorbing, digesting, rejecting or overcoming with comic absurdity a host of influences which are the currency of the English language literary medium and the historical determinants of its discursive forms. "[T]he elements are exactly what every novelist might use: man and woman, birth, childhood [...]" as Joyce is reported to have said to Eugene Jolas, "Did you ever read Laurence Sterne?" (Jolas 1948: 11-12).

Joyce's rhetorical question to Jolas might have been asked in relation to "Oxen of the Sun" but it was here a pointer to *Finnegans Wake*. This leads us on to the increasing relevance of this aspect of the Sternean for that book whilst revealing a further dimension of the ways in which the details of evidence might relate to truth in this kind of intertextual argument in relation to that book. In the first (complete) sentence of *Finnegans Wake* another significant and well-known aspect of Joyce's intertextual-genetic relation to Sterne can be found. When they begin to decipher "Sir Tristram violer d'amores, had passencore rearrived from this side the scraggy isthmus of North Armorica" (*FW* 003.4-5), many new readers of the book, whether or not aware of Joyce's pointer to Jolas, will see a reference to *Tristram Shandy*. However, the more experienced reader of the *Wake* will know that this is somewhat misleading, since the primary reference here (and certainly the one for which we have authorial evidence) is to "Sir Amory Tristram 1st earl of Howth" who "changed his name to St Lawrence, b[orn] in Brittany (North Armorica)". Joyce clearly indicated this to Harriet Shaw Weaver in his letter from Paris of 15 November 1926, adding, interestingly a sketch map to Dublin Bay and the location of Howth which he then glossed as "an island for old geographers" (*SL* 316-7).

Joyce needed to establish a location for the book at the start that links its diachronic account of the locality of Dublin with a synchronic extrapolation of global analogies that (when added to their own diachronic dimensions) take the reader by chains of association to every "hill" and "rill" all over the world, to both ends of the rainbow and beyond. Whilst it would probably be a mistake of emphasis to point to Sterne at this place in the text, it is much less easy to prove that the general pointer to Sterne made to Jolas isn't relevant at all here or that we don't see here an-

nounced for the first time in the text the broader literary connection between the two writers that constitutes the kind of generic as much as genetic affiliation between them that the critic Douglas Jefferson long ago defined as the "Tradition of Learned Wit" (Hawley 2009: 28). The intertextual critic needs to establish some or other textual location for the Joyce-Sterne connection and it is probably only in the case of a text like *Finnegans Wake* that we could claim that one such location might be here, in a place where the point of the connection, it could reasonably be argued, is not actually there at all.

The critic looking to explore different connections and different kinds of connection between Joyce and Sterne then has a wealth of evidence but also of different kinds of evidence and different kinds of critical obligation to navigate and may typically emerge with a range of textual and metatextual connections drawing on things as diverse as the comic tendency of Joyce's Dublin "gallants" to couch their amorous adventures in a style that is a parody of the sentimental travelogue of the late Eighteenth-Century, on the one hand, to, on the other hand, the play with the material substance of the printed book which connects Sterne's blank, marbled or inked-out pages and diagrammatic representations of his distracted and digressive narrative sequence in *Tristram Shandy* to Joyce's capitalised headlines in "Aeolus", the theatrical dialogue of "Circe", the question and answer layout of text in "Ithaca" or the (near) complete removal of punctuation marks in "Penelope".

"Whereabouts"

There may be no single location, no "whereabouts" which can exclusively encapsulate all the connections between Sterne and Joyce, and the above examples may make us as alert to the significance of what is not there as to what is. For my third and final example, however, I have selected a plot connection between two of the best known incidents in the two respective texts, which is indeed embodied in a verbal connection (though not one in a notebook entry) occurring in the very word "whereabouts".

Readers of *Tristram Shandy*, well before the end of Book One, have become distracted from the story of Tristram's conception and birth and he himself somewhat exasperated with the "machinery" of its "digressive" and "progressive" "contrary movements", despite claiming that such "[d]igressions, incontestably, are the sunshine; they are the life, the soul of reading". This is to use the language of Volume I Chapter XXII of *Tristram Shandy* which Joyce apparently parodies in the postcard he wrote to Shaw Weaver on 16 April 1927 describing himself as "one of the greatest engineers" who is "making an engine with only one wheel" that is "a wheel, I tell the world. *And* it's all square" (*SL* 321). At the close of Book One we are told that Uncle Toby has a hobby horse which concerns the wound he has received at the siege of Namur (making him another Odysseus returning from the wars, as unlikely an Odysseus as Bloom if not more so). From that point on Uncle Toby is as central a focus of the narrative as Tristram himself, obsessing over the battlefield history of the Siege of Namur and developing his farcical relationship with the Widow Wadman. "I have begun a new book," Tristram begins Book Two,

> on purpose that I might have room enough to explain the nature of the perplexities in which my uncle Toby was involved, from the many discourses and interrogations about the siege of Namur, where he received his wound. (Sterne 2009: 67)

Uncle Toby puzzles over the precise strategic mapping of the Namur siege battlefield, the St Nicholas Gate, confluence of the rivers, trenches and bastion being particular features of the scene, reconstructing where it might have been that he received his wound. By Volume VIII and IX of the novel, however, it is no longer the geography of Uncle's Toby's Siege of Namur that is the driving "animal spirit" of the narrative but rather the siege of Uncle Toby himself by the Widow Wadman who (as we have seen already in the mote in the eye incident) is keen to see him as a possible husband and therefore especially concerned to know more about his wound. Her focus is not so much on "whereabouts" on the battlefield he sustained his wound as "whereabouts" in the groin area of his person he sustained it with the obvious implications which this might have for her potential future marital happiness. In Volume IX Chapter XXIV, unable

to extract the required information from Dr Slop, she asks: "Was it without remission?"; "Was it more tolerable in bed?"; "Could he lie on both sides alike with it?"; "Was he able to mount a horse?"; "Was motion bad for it?" until eventually she comes out with the key question:

> – And whereabouts, dear sir, quoth Mrs Wadman, a little categorically, did you receive this sad blow?

The narrative continues with mock gravity:

> – In asking this question, Mrs Wadman gave a slight glance towards the waistband of my Uncle Toby's red plush breeches, expecting naturally as the shortest reply to it that my Uncle Toby would lay his fore-finger upon the place – It fell out otherwise – for my Uncle Toby having got his wound before the gate of St Nicholas, in one of the traverses of the trench, opposite to the salient angle of the demi-bastion of St. Roch; he could at any time stick a pin upon the identical spot of ground where he was standing when the stone struck him […]
>
> My Uncle Toby measured off thirty toises, with Mrs Wadman's scissors, from the returning angle before the gate of St. Nicholas; and with such virgin modesty laid her finger upon the place, that the goddess of Decency, if then in being – if not, 'twas her shade – shook her head, and with a finger wavering across her eyes-forbid her to explain the mistake. (Sterne 2009: 529)

Even as abbreviated here this may be one of the longest joke punchlines in the history of jokes and unique to Sterne but, the Joycean reader may ask, "whereabouts" have we heard it before? The answer, of course, is in "Penelope" where we have this displaced but instantly recognisable version of the comic misunderstanding when Molly recalls her dislike of the confessional:

> when I used to go to Father Corrigan he touched me father and what harm if he did where and I said on the canal bank like a fool but whereabouts on your person my child on the leg behind high up was it yes rather high up was it where you sit down yes O Lord couldnt he say bottom right out and have done with it (*U* 18.109)

We may not know whether Stephen or Bloom are supposed to have read *Tristram Shandy* or even when exactly Joyce himself first read it, but we may well surmise on the strength of this passage that Joyce intended Molly to have done, perhaps put in the way of it by Hester Stanhope with the clutch of Victorian sensation novels she lists later in the episode that make up further detailed evidence of her as a reader of prose fiction (*U* 18.650-9) and certainly quite appropriately for her characterisation recalling a scene associated with the Widow Wadman, even if she takes the modest Uncle Toby part in the scene. For all the differences of context and significance between the two characters and scenes the evidence is there in the identical play on the ambiguity of words describing locations whether in geography or upon the body and the ways in which that ambiguity reveals what a Freudian analysis might call repressed unconscious material emerging from the libido. The precise "whereabouts" of the connection seems further clinched by the presence in both of the word "whereabouts" itself forming an immaculate conceptional link between the two passages.

What is, then, at stake in this account of the variety of intertextual-genetical relations we can find operating between Joyce and Sterne and in this intriguing final example which seems so convincing in its connection? No experienced reader of Joyce would be foolish enough to claim that, among all the intertextual connections and kinds of connection that the texts throw up, any one connection somehow explains or trumps all the others. Most would agree though that these examples go some way towards revealing the variety of ways in which the Joycean allusion might operate, drawing upon the worlds of genetic scholarship and of cultural theory alike though not fully bound by the prescriptions of either. In Joyce we have examples of connections provable by meticulous textual scholarship but also ones that exist in apparent contradiction to the surface evidence. In this shared moment between "Penelope" and *Tristram Shandy* linking the Widow Wadman (or even Uncle Toby) and Molly Bloom we have a fortuitous final example which highlights many of the methodological problems of precisely locating the crux of the genetic and the intertextual relationship – its "whereabouts" – whilst highlighting the comic subtexts of genesis in several of its senses at once.

Works cited

Groden, Michael et al. eds. (1977-9). *The James Joyce Archive JJA 14: "Ulysses": "Oxen of the Sun" and "Circe" Drafts and Typescripts.* New York and London: Garland Publishing.

Groden, Michael et al. eds. (1977-9). *The James Joyce Archive JJA 19 ("Sirens" through "Oxen of the Sun" Placards).* New York and London: Garland Publishing.

Groden, Michael et al. eds. (1977-9). *The James Joyce Archive JJA 25 "Ulysses": "Cyclops" through "Oxen of the Sun" Page Proofs.* New York and London: Garland Publishing.

Hawley, Judith (2009). "Tristram Shandy, Learned Wit, and Enlightenment Knowledge". In *The Cambridge Companion to Laurence Sterne*, edited by Thomas Keymer, 28-48. Cambridge: Cambridge University Press.

Hayman, David (1972). *Joyce's "Ulysses" Notesheets in the British Museum.* Charlottesville: University of Virginia.

Janusko, Robert. (1983). *The Sources and Structure of James Joyce's "Oxen".* Ann Arbor: Michigan.

Jolas, Eugene (1948). "My Friend James Joyce". In *James Joyce: Two Decades of Criticism*, edited by Sean Givens, 3-18. New York: Vanguard.

Lernout, Geert. (1990). *The French Joyce.* Ann Arbor: University of Michigan Press.

McCourt, John ed. (2015). *Joyce, Yeats and the Revival.* Roma: Edizioni Q.

McCourt, John ed. (2016). *Shakespearean Joyce, Joycean Shakespeare.* Roma: Bulzoni.

Melchiori, Giorgio ed. (1984). *Joyce in Rome: The Genesis of Ulysses*. Rome: Bulzoni.

Melchiori, Giorgio (1995). *Joyce's Feast of Languages. Seven Essays and Ten Notes*, edited by Franca Ruggieri. Rome: Bulzoni.

Peacock, William (1903). *English Prose from Mandeville to Ruskin*. Oxford: OUP.

Rabaté, Jean-Michel. (1991). *Joyce Upon the Void: The Genesis of Doubt.* London: Palgrave Macmillan.

Ruggieri, Franca ed. (2003). *Romantic Joyce.* Roma: Bulzoni.

Ruggieri, Franca ed. (1999). *Classic Joyce.* Roma: Bulzoni.

Ruggieri, Franca ed. (2006). *Joyce's Victorians*. Roma: Bulzoni.

Ruggieri, Franca ed. (2014). *Joyce and the Recirculation of Realism.* Roma: Bulzoni.

Saintsbury, George (1912). *A History of English Prose Rhythm.* London: Macmillan.

Sterne, Laurence (2005). *A Sentimental Journey*, edited by Paul Goring. London: Penguin.

Sterne, Laurence (2009). *Tristram Shandy*, edited by Ian Campbell Ross. Oxford: OUP.

ILARIA NATALI

DEFINING HIS POETICS: JOYCE'S EARLY NOTES ON THE *DIVINE COMEDY*

In the "Eumaeus" episode of *Ulysses*, Bloom proves that he is not only unfamiliar with Italian, but also rather fallible and prone to error: easily prey to superficial and stereotypical views, he praises the melodious beauty of a string of vulgar expressions heard from a group of Italian ice cream sellers (*U* 16.309-347). Unable to understand the meaning of their conversation, Bloom focuses on the phonetic qualities of speech and prosody; yet, as Stephen emphasizes, the relationships between sound and meaning can be treacherous (*U* 16.362). As various scholars have already noted, while praising Italian, Bloom also misuses it, since his invocation "*Bella Poetria!*" should be "bella poesia", and when he attempts to say, "I want a beautiful woman", he ends up mentioning a poisonous plant, deadly nightshade (*U* 16.346-347).

"Eumaeus" suggests that the Italian language can be deceptive, but Fritz Senn notes that whenever language cannot be trusted in *Ulysses*, it simultaneously justifies unusual trust because "even its trickiness has a communicative value" (1972: 44); errors are particularly productive, as Bloom shows with his awkward comment. Because of his linguistic inadequacy, Bloom's approach to Italian is naïve, uninformed, unaware of any ideological deformations. While he may be candid, language in Joyce is never innocent or ideologically neutral, and the exclamation "*Bella Poetria!*" immediately attracts our attention, if nothing else, for the unexpected capitalization of the noun. As both Corinna Del Greco Lobner and Juliette Taylor-Batty have emphasized, "*Poetria*" can be read as a portmanteau word blending "poesia" and "patria", the Italian fatherland; therefore, Bloom's error could have political implications and bear an allusion to the predicaments of Hasburg-ruled Trieste, as well as, by exten-

65

sion, of Joyce's native Dublin (Del Greco Lobner 1989: 8; Taylor-Batty 2013: 48).

While the 'political' implications of Bloom's words have received wide critical coverage, other overtones of the hybrid phrase "*Bella Poetria*" need further attention: "*Poetria*" is also a trilingual contamination of Latin, Italian and English. Furthermore, in Medieval Latin, the term *poetria* indicates the art of poetry, poetics. Its first uses are attested around the ninth century, and starting with the tenth century it was increasingly used in glosses of Horace's works or, more specifically, with reference to his *Ars Poetica* (see *OED*). Incidentally, Horace's poetry might have been in Joyce's mind when writing *Ulysses*, as suggested by an unexpected association of ideas in one of his letters: "I thought of beginning my story Ulysses: but I have too many cares at present. Ferrero devotes a chapter in his history of Rome to the Odes of Horace" (*Letters* II: 190).

Joyce could have also been aware that *poetria* was famously used in the early thirteenth century by the rhetorician Geoffrey of Vinsauf, whose rhymed treatise *Poetria Nova* reclaimed novelty for the literature of his time by re-reading Horace's 'old' poetics – Vinsauf influenced other rhetoricians, as well as scholastic thinkers, historians, and poets (including Chaucer). Indeed, some parts of the night-town scene of *Ulysses* (e.g. *U* 15.2096-2109) seem to bear resemblance to the parodic and humorous examples of *ethopoeia* in *Poetria Nova* (III.508-515)*. In addition, Vinsauf repeatedly warns his readers not to trust the "face of a word" (IV.743), or phonetically pleasant sounds, which may conceal "the deformity" of speech (IV.746). He notes that musicality can be "a false thing" (IV.744), which "charms one who stands at a distance, but displeases the viewer who stands at close range" (IV.747-749). This certainly reminds us of Bloom and Stephen's encounter with the ice cream sellers' peculiarly ornate speech.

Even more interestingly, Dante Alighieri's *De vulgari eloquentia* is both a theoretical treatise on language and "a rhetoric, or *poetria,* of the *canzone*" (Boldrini 2001: 58). Dante himself consistently used the word "poetria" in both his Latin and vernacular writings[1] with reference to

---

[1] See, for instance, *Convivio* II.13.10, *Epistole* XIII.30 and XIII.32, *Vita Nuova* XXV.9.

Horace, and when explaining that the rhetoric of the ancients should be a model for the new poets who write in the 'illustrious' vulgar tongue (*De vulg.* II.IV.3). In light of Joyce's proven familiarity with *De vulgari eloquentia,* "Bella Poetria" could contain an allusion to Dante; if this is the case, in *Ulysses* his conception of 'vulgar tongue' is taken literally, in the current sense of crude or coarse speech. Seen in this perspective, Bloom's mistake "*Poetria*" ridicules the Medieval Italian tradition of 'good speech' and 'good writing', reducing it to a volley of oaths. Alternatively, Bloom could be posing as a 'Dantean' figure – after all, the general theme of "Eumaeus" is imposture – conferring nobility and authoritativeness on the 'vulgar'.

In either case, it seems particularly appropriate that references to Medieval Italian culture and Dante should surface in an episode dominated by ideas such as fatherhood and genealogy, exile and homecoming. Joyce's connection with Dante was deep-rooted and multifaceted; the following pages propose to deal with some of these many facets.

Joyce's notes in MS 36,639/1 at NLI

As is well known, Joyce's tendency towards language renovation developed at an early age, and Giorgio Melchiori discusses this precocious linguistic consciousness in "The Languages of Joyce", where he states: "Joyce's awareness of the feast [of languages] goes back to his adolescence" (1992: 2). After having mentioned "The Study of Languages", the essay Joyce wrote during his matriculation year at University College, Melchiori quotes a passage from *Stephen Hero* to demonstrate how some linguistic procedures found in later writings, especially in *Finnegans Wake*, were at work starting with Joyce's earliest approaches to literature.

Today, Melchiori's views find further support: ten years after "The Languages of Joyce" was published, the National Library of Ireland acquired a large collection of manuscripts known as the *Joyce Papers 2002*. This collection includes what could be some of the earliest documents written by Joyce, in particular his annotations on Dante's *The Divine Comedy*, which, according to Dirk Van Hulle, should be dated shortly before Joyce's matriculation exam in 1899. These notesheets offer precious

insights not only into Joyce's relationship with Dante, but also into the development of some predominant stylistic hallmarks of Joyce's works.

Available manuscript evidence of Joyce's early reading of *The Divine Comedy* consists of twenty-eight notesheets containing transcriptions from and annotations to Dante's *Inferno* from Canto I to XXV.[2] Significantly, the first sheet is partially covered by the name "Dante" written in blue (MS 36,639/1/1r);[3] throughout his writing career, Joyce often used coloured crayons whenever he revised his drafts in order to mark annotations that he included or planned to include elsewhere. Indeed, the different writing instruments used in the Dante notes (e.g. MS 18r) suggest that Joyce returned to the annotations to add words and phrases, or re-read his glosses at different stages. Mary Reynolds (1981) and Lucia Boldrini (2001), among others, have effectively demonstrated that Joyce's interest in Dante developed over a long span of time and never lapsed; thus, we may suppose that Joyce continued to study the *Comedy* and modify his annotations for some time.

Joyce's notes on the first six Cantos appear orderly and filled with lengthy glosses, most of which, as Dirk Van Hulle puts forward (2004: 4), could be taken from Eugenio Salomone Camerini's edition of the *Comedy*, first published in 1868. Doubtless, there are significant relationships between Camerini's commentary and Joyce's annotations; however, some caution is needed in establishing a direct connection between these texts. For one thing, Camerini's *Comedy* draws almost exclusively on previous exegetical findings, quoting verbatim from other commentators.[4] This edition has long been known as a broad and perspicuous collection of the 'best' critical tradition on Dante, with very marginal personal contributions from the editor. Given that also previous commentators tended to rely extensively on one another, often without signalling the parts of quoted text, identifying a single source for Joyce's Dante notes in such a

---

[2] Digital reproductions of the manuscripts can be accessed online through the Catalogue in the NLI website: http://catalogue.nli.ie/Collection/vtls000194606.

[3] All subsequent references to the notesheets in MS 36,639/1 will contain only sheet numbers.

[4] It might be useful to mention that the full title of Camerini's edition is *La Divina Commedia di Dante Alighieri, con note tratte dai migliori commenti per cura di Eugenio Camerini*, "Dante Alighieri's *Divine Comedy*, with Eugenio Camerini's edition of notes drawn from the best commentaries".

re-circulation of commentaries seems hardly possible. In addition, Joyce's glosses often include information that is not provided by Camerini, as is the case with MS 3r. In the notes for Canto II, line 102, Joyce associates Lucia with "carità attiva" ("active charity") and Beatrice with "la Filosofia Divina" ("Divine Philosophy"), aspects that are not mentioned by Camerini but are attentively discussed, for instance, by one of Camerini's sources, Giambattista Giuliani (Alighieri 1861: 224; 263; 270).

Starting roughly with Canto VII, Joyce's glosses to the *Inferno* become progressively hastier and more concise, until they are limited to lists of words and phrases. Apparently, there is a shift in focus from explanatory or exegetical accounts of the lines to the language Dante used in his text, a new interest which suggests that the *Comedy* could have been used as an instrument of language acquisition.

Joyce's level of proficiency in Italian when drafting the Dante notes has been the object of some critical debate. For instance, Van Hulle remarks that "[some pages] give the impression that Joyce was in full command of the language", but also that "[…] Joyce's command of the Italian language was still limited" (2004: 2, 3). There is no contradiction in Van Hulle's line of reasoning: he merely acknowledges that the documentation contains puzzling discrepancies that lead to opposing interpretations. On the one hand, the manuscripts indicate that Joyce's linguistic competence was not so basic: in most cases, he glosses quotations from the *Comedy* finding synonyms in Italian, and working with intralingual equivalents presupposes being able to cope with a rather extensive lexicon. On the other hand, the papers also include annotations regarding basic Italian vocabulary and elementary grammar rules (MS 28r), of which the following are some examples:[5]

<div style="padding-left:2em;">

non parlare (tu)   non parlate (voi)
" parli (Lei, lui)   " parlino (Loro)

tavolo – table
tavola – plank

</div>

---

[5] Throughout this essay, the following conventions have been used in the transcriptions of Joyce's notes: square brackets enclose added text; crossed out text is rendered as strikethroughs; the original underlining is maintained.

Lei è molto buona(o)
Voi/plurale

Perhaps, then, Joyce's competence in this language was not as developed as other parts of the documentation seem to suggest. The latter view is supported by James Robinson, who believes that the Dante notes "record the reading of a schoolboy still grappling with the fundamentals of both the Italian language and Dantean exegesis" (2016: 11).

In order to emphasize Joyce's lack of familiarity with Italian and with Dante, Robinson provides some examples of incorrect glosses (2016: 11); among them, he mentions a note to Canto XXIII, line 48:

48 pale – wings

In this Canto, Dante uses an analogy involving a water mill and its parts (lines 46-49):

Non corse mai sì tosto acqua per doccia	Never did water, as it nears the paddles,
A volger ruota di mulin terragno,	rush down along the sluices
Quand'ella più verso le pale approccia,	cut through earth to turn a millwheel
Come il maestro mio per quel vivagno […]	more swiftly than my master down that bank, […][6]

Joyce wrote the English term "wings" next to the Italian "pale", instead of choosing among semantic equivalents that are more suitable to the context, such as "blades" or "paddles". His translation may be adventurous, but it is acceptable in this context. Indeed, Joyce could have derived "wings" from secondary literature in Italian on the *Comedy*: the commentator Giosafatte Biagioli wrote that "pale, sono quelle ali conficcate nella ruota [del mulino]", that is, "*pale* are those wings fixed to the wheel [of the mill]" (Alighieri 1818: 463).

---

[6] All quotations from the original Italian text are from the fifth edition of Camerini's *Commedia* (Alighieri 1873), while English translations are by Jean Hollander and Robert Hollander (Alighieri 2000).

70

Various glosses may appear ambiguous, questionable, or incorrect, until we start reading them from a different angle. I believe that in these manuscripts Joyce is not only annotating interpretations of the *Comedy*, or expanding his Italian vocabulary: he is also experimenting with the language. In particular, he often explores minimal pairs, or phonologically similar words. This is the case with the notes for Canto VIII (MS 9r); next to the verb "fregi", taken from line 47, Joyce drafts the infinitives "fregiare : fregare", "to decorate : to rub", words that appear in the *Comedy* as both verbs and nouns, and had probably intrigued him.[7]

Through a similar juxtaposition of words, Joyce modifies the original text of Canto XXII, line 4, where his annotations read as follows (MS 22r):

carradore = carter
4 – corridor[e] = runner

In the *Comedy*, "corridor" is a plural noun meaning "soldiers riding horses". After writing down "corridor" in his notes, Joyce adds a final "e" to the noun, transforming it into "corridore", "runner"; he also writes above it another word that sounds strikingly similar, but does not appear in the *Comedy*, "carradore", an ancient term for "carter" or "cartwright". The source of the latter term is unclear, but it is worth noting that in *Finnegans Wake* both "corridore" and "carradore" are brought together again in "corricatore" (*FW* 602.23), a word surrounded by references to horses and riding.

In these and other instances, Joyce shows that he was already attracted by the sensuality of sound and inclined to feats of linguistic gymnastics, which seem preparatory for the well-known euphonic wordplay that characterizes all his writings. The Dante notes, therefore, should not be read merely as a student's annotations, but rather as a language workshop that has evolved over time. This perspective makes it possible to explain seeming inconsistencies in Joyce's language skills, as well as the

---

[7] Though Joyce seems to be intrigued by the juxtaposition, his notes do not acknowledge further occurrences of its constituents in *Inferno*, such as the noun "fregi" ("decorations") in Canto XIV, line 72 and the verb "freghi" ("to rub [feet on the floor]", i.e. "to walk") in Canto XVI, line 33.

presence of a number of words and phrases that Joyce did not transcribe from the *Comedy*. Changing our perspective on the documentation shifts the significance of the Dante notes in Joycean studies to the foreground: by transcribing and glossing a selection of lines and words from the *Comedy*, Joyce provided useful hints concerning what parts of Dante's text were at the centre of his attention, opening the way to speculation about the reasons for such attention.

It should be emphasized that the extant documentation concerns only some Cantos of the *Inferno*, so, unfortunately, the complete picture remains obscure; the evidence that we have, however, is certainly enough to trace some main tendencies. If, as Melchiori states, "[r]hythms and sounds of words are the most powerful suggesters of dislocutions" (1992: 6), Joyce was undoubtedly discovering and appreciating their potential through Dante's *Comedy*. An example can be found in the notes for Canto XV: Joyce seems to pay much attention to rhyme and assonance, writing down the words "orbi", "forbi" "strame" "letame" "garra" "marra" "arra" "vedervi" "servi" (MS15r).[8]

A brief parenthesis should be opened on the last term listed above: "servi" ("servants") is only part of Joyce's original annotation, "il servo de' servi". This expression is used ironically by Dante in line 112 as a reference to the Pope, who is officially named *servus servorum Dei*, "the servant of servants of God", a formula that was probably devised from St. Augustine's *Confessions* (9.9.22). Joyce re-employed this locution in *Ulysses* ("A server of a servant", *U* 1.312) and in *Finnegans Wake* ("the server of servants", *FW* 233.17)[9], connecting it with Noah's curse on Canaan (*Gen* 9:25) rather than with *Confessions*.

Returning to questions of sound, Canto XV of *Inferno* is replete with harsh rhymes: Dante walks among the sinners punished for violence against nature and meets his former teacher Brunetto Latini, who uses a series of animal metaphors to warn him that the Florentines will try to devour him in a political sense. Accordingly, the rhotic sounds that per-

---

[8] These words are taken from lines 67-112 of Canto XV; according to their context, they could be translated in English as "blind", "purify", "forage", "dung-heap", "chide", "hoe", "prophecy", "see (you)", and "servants".

[9] Further allusions to *servus servorum Dei* can be found in *FW* 97.34, 364.19, 465.5, and 604.27.

vade this canto remind us of the growling of an angry (or hungry) beast. As John Ahern remarks, the human mouth, the narrator's, the character's or the reader's, is always the true locus of Dante's *Inferno* (1998: 416). The same thing can be said of Joyce's works, judging by the extent to which words are chewed, mouthed and gnashed in his writings; as concerns the "Calypso" episode of *Ulysses*, for instance, Maud Ellmann suggests that Joyce "invites the reader to munch the consonants" together with the protagonist Bloom (2009: 335). This sounds strikingly similar to Ahern's remarks on the *Inferno*, when he says that Dante reminds the reader "that the poem is, among other things, sound uttered by his mouth" (1998: 416).

The connections between Dante and Joyce, however, are not limited to harsh diction and jaw-breaking lines. As Mandelstam notes, "Dante made careful study of all speech defects, listening closely to stutterers and lispers, to nasal twangs and inarticulate pronunciations, and […] he learned much from them" (qtd. in Heaney 1985: 15); in turn, apparently, Joyce learnt much from Dante. Among the notes for Canto VII is the famous line of the *Comedy* "Pape satan, pape satan aleppe" (line 1, MS 8r), the five garbled words pronounced by the guardian of the fourth circle which admittedly inspired Joyce, and which he repeatedly re-worked and imitated in his writings.[10] The National Library notesheets not only show that Joyce's interest in Plutus' deformed utterance started very early, when he was still a young man, but they also suggest that he paid particular attention to other instances of perturbed language or altered speech fluency in the *Comedy*. Let me consider two significant examples in this sense.

In MS 10r, Joyce looked into an instance of broken speech in the *Comedy*, transcribing Virgil's interrupted and hesitant speech in line 8 of Canto IX, which has been defined as the canto of weakness, ambiguity and apprehension (Cerbo 2011: 402):

8 <u>Cominciò ei: se non… tal ne s'offerse</u>

---

[10] Reportedly, Joyce commented this line of the *Inferno* with Ettore Settanni as follows: "Padre Dante mi perdoni, ma io sono partito da questa tecnica della deformazione per raggiungere un'armonia che vince la nostra intelligenza, come la musica" ("May father Dante forgive me, but I started from this technique of deformation to achieve a harmony that defeats our intelligence, as music does"). See Boldrini 2001: 92.

At the opening of this canto, Dante and Virgil are outside of the gate to the infernal City of Dis, where they are threatened by devils and awaiting divine intervention. Virgil tries to reassure Dante, but his speech betrays a moment of doubt (lines 7-8):

"Pur a noi converrà vincer la punga"	"Yet we must win this fight," he began,
Cominciò ei: "se non... tal ne s'offerse. […]"	"or else… Such help was promised us […]"

Virgil's hypothesis ("se non…", "or else…") is left without a consequence, and a feeling of uncertainty underlies the whole speech. The technique of breaking off sentences before their appointed time is a typical figure of classical rhetoric, aposiopesis, which Dante exploits here in an innovative way to express subtle psychological characterization.

In MS 14r, Joyce transcribes (incorrectly) another instance in which Dante uses poetical and rhetorical devices in a creative way. His note from Canto XIII reads as follows:

25 Io credo ch'io credetti ch'io credesse

In this case, the episode of dysfluency in the *Comedy* concerns the narrator, who repeats the same verb in different moods (line 25):

Io credo ch'ei credette ch'io credesse	I think he thought that I thought

This line has received much scholarly attention since the second half of the fourteenth century; various critics dismissed it as just a rhetorical quibbling typical of the Medieval period (see Alighieri 1817: 164, 1888: 332). The figure of speech employed here, in fact, is polyptoton, the repetition of words in different grammatical functions. Yet, Cesare Angelini notes that context is essential to appreciate the innovative use of polyptoton in this line (1967: 31); Dante the character is in the wood of the suicides, where those who committed self-murder are transformed into trees. As he enters this wood with Virgil, he can hear cries of pain but cannot see any tormented soul. Dante the traveller is baffled because he cannot

identify the source of the voices he hears, and Dante the narrator reproduces this feeling of bemusement in the text with a stammering verse.

Joyce must have been equally puzzled by this line, because he misquoted it as "Io credo ch'io credetti ch'io credesse", "I think I thought that I thought", thus managing to make the narrator's words more fractured and full of repetitions than the original. Even more significantly, Dante's text might have been a fruitful source of inspiration for the "Ithaca" episode of *Ulysses*:

> What, reduced to their simplest reciprocal form, were Bloom's thoughts about Stephen's thoughts about Bloom and about Stephen's thoughts about Bloom's thoughts about Stephen?
> He thought that he thought that he was a jew whereas he knew that he knew that he knew that he was not (*U* 17. 527-531).

In this passage, echoes of Dante's convoluted line seem to be combined with those of an instance of polyptoton in Persius' *Satires*: "scire tuum nihil est, nisi te scire hoc sciat alter", "it is nothing for you to know a thing unless another knows that you know it" (I.27).

Adopting Dante's techniques

Since, as shown in the examples above, Joyce's annotations on the *Comedy* shine light on interruptions in the flow of speech, or failed attempts at eloquence contained in the first XXV Cantos of the *Inferno*, it is very tempting to think that the lines from Canto IX and XIII inspired and influenced Joyce's writing methods. For what concerns truncated speech and polyptoton specifically, there is little need to stress how central these rhetorical stratagems became in Joyce's later writings. Marian Eide notes that Joyce's works sometimes overwhelm their readers with the rhetoric of aposiopesis, so that, "[u]nexpectedly denied closure, the reader experiences a sense of not knowing, of not being able to arrive at an epistemological destination [...]" (2002: 32). Joyce's aposiopesis, together with other forms of hesitancy, may reproduce familiar features of ordinary speech, such as Father Butler's "get at you work or…" in "An Encounter" (*D* 20), or combine with other techniques to represent the complex mech-

anisms of human thought: "All quiet on Howth now. The distant hills seem. Where we. The rhododendrons. I am a fool perhaps" (*U* 13.1097-98). Borrowing Bernard Dupirez's categorization (1991:58), we might assume that Joyce makes wide use of "natural" aposiopesis; in a conflation of writing and orality (which can border on inarticulate discourse), the utterance is left incomplete as a representation of how our speech or thoughts do not follow to the end of a predictable development. The 'naturalness' of aposiopesis does not imply that the gaps are easily filled, as is the case with the mysterious truncated sentence that Bloom writes on the sand in "Nausicaa" (*U* 13.1258-64). Indeed, interrupted sentences mostly convey a sense of doubt, suspension, disruption, or indeterminacy, as in "The Sisters", where repeated use of aposiopesis creates "an intentional and ad infinitum suspension of meaning" (Pelaschiar 2018: 35).

Peter Auger (2010: 235) remarks that the English language does not offer much opportunity for the use of polyptoton, a trope of repetition that is said to be more fruitfully employed in other European languages. Despite linguistic constraints, polyptoton has become a distinguishing feature of Joyce's prose, starting with his earliest writings; in *Stephen Hero*, for instance, the protagonist addresses his "entire joyful spiritual salutation" to "the very spirit of Ibsen himself" (*SH* 47). Here, the narrator lapses into a humorous patronising of Stephen's intellectual conceit, and polyptoton is exploited as a means of regulating the 'distance' between narrator and character. This rhetorical device can help establish both the ironic detachment between fictional entities seen in *Stephen Hero* and the symbiotic proximity found in *Ulysses*, where "Mr Best said youngly. I feel Hamlet quite young" (*U* 9.387). As Dante does in Canto XIII of *Inferno*, Joyce uses polyptoton not only to signal affected artfulness and formality (see also Gabriel's speech in "The Dead", *D* 202), but also to hint at an underlying irony. The playfulness with the sounds of words extends itself to meaning, often establishing a sense of ambiguity, paradox, or downright humour; in the latter case, polyptoton is found in forms that resemble epigrams ("The mocker is never taken seriously when he is most serious. They talked seriously of mocker's seriousness", *U* 9.542-43) and tautologies ("[…] every natural act of a nature expressed or understood executed in natured nature by natural creatures in accordance with his, her and their natured natures", *U* 17. 2178-80).

Aposiopesis and polyptoton, however, find their most peculiar articulations in *Finnegans Wake*, where they become methods of linguistic composition and word formation. Not only is polyptoton rather frequent, but it can also be contained immanently in individual words, with no need of repetition, since grammatical functions are often unstable. For instance, in the excerpt "all the nights have falled on to long my hair. Not a sound, falling" (*FW* 619.21-22) there is only one actual repetition ("falled" / "falling"), but readers may perceive two instances of polyptoton, unsure whether the word "long" functions as an adjective, a verb, or both simultaneously. In addition, the text of *Finnegans Wake* itself is a sort of self-referential macro-aposiopesis, as its last sentence remains incomplete, and finds its conclusion only when one returns to the beginning of the book.

This essay also needs to find its conclusion by going back to the beginning, to the *bella poetria*. In Medieval times, the *poetriae* were studied at school, by young pupils; they were chiefly designed "to instil habits of mind" (Murphy 2005, 60) and teach about the possibilities of speech, without concern about national or linguistic boundaries. At a young age, similarly, Joyce seems to have fashioned at least some principles of his literary composition by exploiting Dante's *Comedy*, which for him became a linguistic playground of textual possibilities, and therefore, his own '*poetria*'. Through this encounter with Dante, Joyce started defining his polysemous and babelized personal language, with increasing awareness of working simultaneously within and beyond the reach of tradition, of engaging in a constant dialogue with the past and the elsewhere. After all, Dante was not the only example Joyce followed. Apparently, he also applied quite too literally the advice offered by Geoffrey of Vinsauf in *Poetria Nova*:

> [...] if a word is old, be its physician and give to the old a new vigour. Do not let the word invariably reside on its native soil – such residence dishonours it. Let it avoid its natural location, travel about elsewhere, and take up a pleasant abode on the estate of another. There let it stay as a novel guest, and give pleasure by its very strangeness. (IV.758-763)

Works Cited

Ahern, John (1998). "Canto XXXII. Amphion and the Poetics of Retaliation". In *Lectura Dantis: Inferno*, edited by Allen Mandelbaum, Anthony Oldcorn, Charles Ross, 413-423. Berkeley: University of California Press.

Alighieri, Dante (1817). *La Divina Commedia di Dante Alighieri*, vol. I, edited by P. Pompeo Venturi. Livorno: Tommaso Masi.

Alighieri, Dante (1818). *La Divina Commedia di Dante Alighieri*, vol. I, edited by Giosafatte Biagioli. Paris: Dondey-Dupré.

Alighieri, Dante (1873). *La Divina Commedia di Dante Alighieri, con note tratte dai migliori commenti*, edited by Eugenio Camerini. Milano: Sonzogno.

Alighieri, Dante (1873). *La Divina Commedia di Dante Alighieri*, vol. I, edited by Giuseppe Campi. Torino: Utet.

Alighieri, Dante (1896). *De Vulgari Eloquentia*. Firenze: Le Monnier.

Alighieri, Dante (2000). *Inferno*, trans. Jean Hollander and Robert Hollander. New York: Doubleday.

Angelini, Cesare (1967). *Il commento dell'esule (noterelle dantesche)*. Milano: All'Insegna del Pesce d'Oro.

Auger, Peter (2010). *The Anthem Dictionary of Literary Terms and Theory*. London and New York: Anthem.

Augustine of Hippo (1998). *Confessions*, trans. Henry Chadwick. Oxford: Oxford UP.

Boldrini, Lucia (2001). *Joyce, Dante, and the Poetics of Literary Relations: Language and Meaning in* Finnegans Wake. Cambridge: Cambridge UP.

Cerbo, Anna (2011). "Il canto IX dell'*Inferno*". In *Lectura Dantis 2002-2009. Vol. II: 2004-2005*, edited by Anna Cerbo, Aleksandra Žabjek, Ciro Di Fiore, 397-414. Napoli: Università degli Studi di Napoli "L'Orientale".

Del Greco Lobner, Corinna (1989). *James Joyce's Italian Connection*. Iowa City: University of Iowa Press.

Dupriez, Bernard (1991). *A Dictionary of Literary Devices*, trans. Albert W. Halsall. Toronto: University of Toronto Press.

Eide, Marian (2002). *Ethical Joyce*. Cambridge: Cambridge UP.

Ellmann, Maud (2009). "James Joyce". In *The Cambridge Companion to English Novelists*, edited by Adrian Poole, 326-344. Cambridge: Cambridge UP.

Heaney, Seamus (1985). "Envies and Identifications: Dante and the Modern Poet". *Irish University Review,* Vol. 15, No. 1: 5-19.

Melchiori, Giorgio (1992). "The Languages of Joyce". In *The Languages of Joyce*, edited by Rosa Maria Bollettieri Bosinelli, Carla Marengo Vaglio, Christine Van Boheemen, 1-18. Philadelphia and Amsterdam: John Benjamins.

Murphy, J. J. (2005). "The Arts of Poetry and Prose". In *The Cambridge History of Literary Criticism: The Middle Ages*, vol. II, edited by Alastair Minnis, Ian Johnson, 42-67. Cambridge: Cambridge UP.

Pelaschiar, Laura (2018). "Joyce's Art of Silence in *Dubliners* and *A Portrait of the Artist as a Young Man*". In *James Joyce's Silences*, edited by Jolanta Wawrzycka, Serenella Zanotti, 33-50. London: Bloomsbury.

Persius, *The Satires*, ed. John Conington. Oxford: Claredon.

Reynolds, Mary (1981). *Joyce and Dante: The Shaping Imagination*. Princeton: Princeton UP.

Robinson, James (2016). *Joyce's Dante: Exile, Memory, and Community*. Cambridge: Cambridge UP.

Senn, Fritz (1972). "Book of Many Turns". *James Joyce Quarterly*, Vol. 10, No. 1: 29-46.

Taylor-Batty, Juliette (2013). *Multilingualism in Modernist Fiction*. New York: Palgrave Macmillan.

Van Hulle, Dirk (2004). *Joyce and Beckett, Discovering Dante*. Dublin: National Library of Ireland.

Vinsauf, Geoffrey of (1967). *Poetria Nova*, trans. Margaret F. Nims. Toronto: Pontifical Institute of Mediaeval Studies.

.

Laura Pelaschiar

JOYCE'S "PINOCCHIOISM":
THE LANGUAGE OF LIES IN JOYCE'S ART

In this age of fake news, misinformation, fake reality and post truth, lies, lying and deceit have grown so central as to have become in recent years the object of numberless inquiries, reflections and investigations for psychologists, philosophers, sociologists, scholars, scientists and even, very recently, the Pope.[1] Of course lying and deceit have always received a great deal of attention in western culture, from Plato and Aristotle onwards, but it is notable how the language of lies has become such a central cultural preoccupation in our time. In such a climate, the literary critic (and even more so the critic who investigates Joyce's texts) is inspired to turn a scrutinising eye to the literary cosmos, in search of lies, untruths, deceits, dissemblers, liars and fibbers in order to verify their presence, examine their function and explore their meaning in texts, plots, narrations, and even interpretations.

The task is indeed insidious. Like any enquiry wrestling with universal issues and behaviors such as lying – Jean Michel Rabaté tells us, in his *The Ethics of the Lie*, that we lie very often, "at least three times a day" (p. 1) – the first problem one inevitably faces is theoretical, a problem which in our case is intensified by the fact that the topic at stake is connected to concepts such as truth and reality, and to ethical and hermeneutical intricacies such as awareness, honesty, veracity and – conversely – dishonesty, falsity, untruthfulness. Indeed, what is a lie? When is it that, among the many types of deceit, negation of reality/truth, dissimulation, falsehood, fabrication, we can really talk of lying?

---

[1] http://press.vatican.va/content/salastampa/it/bollettino/pubblico/2018/01/24/0062/00120.html#en

To start with an observation, a basic yet generally neglected aspect of lying is that lies are a language, or rather a type of language. The very rich and articulate entry on "Lie" that one finds in Wikipedia defines them as a "linguistic universal",[2] a very appropriate definition indeed. Lies are signs and they are so deeply involved with issues of language, communication, and semiotics that Umberto Eco famously resorted to them when he gave his own, paradoxical definition of semiotics: "Thus *semiotics is in principle the discipline studying everything which can be used in order to lie.* If something cannot be used to tell a lie, conversely it cannot be used to tell the truth: it cannot in fact be used 'to tell' at all" (Eco 1976: 7, emphasis in the original). Alasdair MacIntyre, too, in his celebrated essay "Truthfulness, Lies and Moral Philosophers", unequivocally connects lying with language when he explains that the rule prescribing truth-telling is a rule "that we all learned to follow by learning to speak our native language, whatever it is. That rule governs speech-acts of assertion. To assert is always and inescapably to assert as true, and learning that truth is required from us in assertions is therefore inseparable from learning what it is to assert"; he then continues by quoting Johansen and Stenius, two philosophers of language, who suggested that "the utterance of a falsehood is really a breach of semantic rule" (MacIntyre 1994: 311-2).

Lying is a linguistic phenomenon because the vast majority of lies are utterances directed to a listener, which operate according to specific laws and which share a common logic. It is also a highly performative type of language because it has the power to conjure an alternative, false reality in substitution, or even in opposition to the true one.[3] Furthermore, lie-telling is connected to language also from the point of view of rhetoric: according to neuroscientists and psychologists, in spite of themselves, liars are forced, by the emotional toll that lying takes, to use certain peculiar linguistic patterns and narrative strategies which may even give them

---

[2] https://en.wikipedia.org/wiki/Lie
[3] Since lies are mostly made of words and with words, it is indicative that the verb that is often associated with the term "lie" is in many languages a linguistic verb: just as in English you tell a lie, you do not "do" a lie, or "make" a lie, so in French the term is "dire une mensogne", in Italian "dire una bugia, raccontar balle", in Spanish "cuentar bolas", and in German "Lügen erzählen".

away if spotted by observers, so much so that one of the approaches to studying and analysing lie-telling is linguistic text analysis[4].

The debate of moral philosophers on lies and lying is limitless and fascinating, and the sheer size of it emphasises how intricate and unpredictably complex the act of lying (and the type of lies within which humans can operate with) actually is. Disputes and positions within the moral tradition are so numerous, different from one another and so culturally denoted that even the boundaries between ethically 'acceptable' and 'unacceptable' lies – between acts of lying for permissible (or even just) reasons and condemnable forms of deceit – are unstable and controversial.

In my very compressed attempt to define the unsteady features of lie-telling, I will refer to two philosophical texts – Jacques Derrida's *Histoire du Mensogne* (2005) and Maria Bettettini's *Breve Storia della Bugia* (2001) – which, from a philosophical point of view, explore the notion of lying and outline its cultural history. The "classical and dominant" (Derrida 2005: 33) concept of the lie is first of all that of an intentional act: lying depends less than one might think on the truthfulness of what is being said than it does on the intention of the speaker. One lies only if she/he knows that she/he is lying. Here is Derrida's lucid definition:

> To lie would be to address oneself to another (for one lies only to the other; one cannot lie to oneself, unless it is to oneself as another), in order to direct his way a statement or more than one statement, a series of statements (constative or performative) that the liar knows, consciously, in explicit, thematic, current consciousness, form assertions that are totally or partially false. This knowledge, science, and consciousness [conscience] are indispensable to the act of lying, and the presence-to-itself of this knowledge must concern not only the content of what is said but the content of what is owed to the other, in such a way that the lying appears fully to the liar as a betrayal, a wrong, a falling short in a debt or a duty. The liar must know what he is doing and means to do by lying; otherwise he does not lie. […] These intentional acts are destined to the other, another or others, with the aim of de-

---

    [4] For some ideas on this, see Noah Zandan, *The Language of Lying* (https://singjupost.com/the-language-of-lying-noah-zandan-full-transcript/), Patrick Schultz, *The Language of Lying* (https://www.dwrl.utexas.edu/2016/10/27/the-language-of-lying/), and David Simpson, "Lying, Liars and Language" (1992).

ceiving them, harming them, misleading them, before any other consequence, by the simple fact of making them believe what the liar knows to be false. This dimension of making believe, of belief, credit, faith, is irreducible, even if it remains obscure. (34)

Maria Bettettini, too, claims that lying requires an act of the will of a free subject. A lie is the outcome of a decision which is characterized by *voluntas fallendi*, the determination to deceive. This also means that, in order to lie, the liar must be in the position to know the truth. Interestingly, Bettettini also specifies that to be *morally unacceptable* the lie must be connoted by *voluntas nocendi*, that is by the intention of harming or damaging the person, or persons, who are being lied to.

Another important and very useful distinction (especially when it comes to Joyce) drawn by scholars, philosophers and psychologists is between *simulatio* (or *fabrication by commission*), which works by addition and indicates the practice of presenting a state of things which *does not exist* in reality, and *dissimulatio* (or *fabrication by omission*)*, which works by subtraction and refers to a process whereby one hides a state of things which *does exist* in reality.

Every time we lie, even with the most insignificant of lies, we become implicated in this intricate linguistic, ontological and ethical labyrinth.

But what about lies and literature? How does that big lie which literature is – the world of fiction – deal with the practice of untruth and deceit? Even a very quick glance is enough to appreciate the omnipresence in literary texts of lies and deceit, of liars and dissimulators, which appear in all the forms, shapes and shades they have in the world of human life. Drawing up a list of literary liars would be an endless and, in the end, futile enterprise, but I would like to name a few of the most famous ones just to give an idea of how extensive their presence is, beginning – obviously – with Homer's Odysseus, to continue with Plautus's Miles Gloriosus, Dante's Falsifiers in Canto XXX of Inferno, Ser Cepparello in Boccaccio's *Decameron*, Chaucer's Wife of Bath, Moliere's Tartuffe, Corneille's *Le menteur (*1643), Carlo Goldoni's *Il bugiardo* (1750) – the latter two inspired by a Spanish text published in 1634 by Juan Ruiz Alarcón, *La Verdad Sospechosa*. Some of the most famous liars belong to so-

called children's literature, such as Baron Münchhausen and – most famously – Pinocchio. Shakespeare's plays are packed with lies, fibbers and dissemblers, and a close reading of his plots shows rather quickly that – surprising as it may sound, given that lies are morally unacceptable and are generally associated with wrongdoing – most of the happy endings of his comedies could not exist without some type of deceit or fraud to help them come into being. Of course, the quantity and quality as well as the importance and intensity of lying and liars vary from text to text, but canonical works such as *Sense and Sensibility* or *Pride and Prejudice*, *Jane Eyre* or *Great Expectations*, *The Great Gatsby* and *To Kill a Mockingbird*, and more recently *Atonement* (McEwan's ruthless investigation of the tragic consequences of one single, devastating lie told at the beginning of the novel by Briony, the narrator herself) would not have been possible without the lies that prop up their storylines. The ubiquitous nature of lie-telling in literature tells us in the first place that, from a structural and narrative point of view, the "utterance of falsehood" is indispensable for the construction of plots. In other words, without lie-telling and its manifold and mysterious guises and shapes, a considerable number of literary texts simply could not exist. Highly successful genres such as thrillers, detective stories, and crime fiction ontologically need the presence of some form of deception or lie simply in order to exist.

But what about Joyce and the language of lies? How does the composite universe of lying and untruths operate in the crowded Joycean universe of Dublin city and environs? Who lies, how, and why? Are untruths as common in his texts as they are in human life, and are they undetected, as lies tend and need to be? How are we, Joycean readers and critics, positioned by the author, or by the text, in the complex net of awareness, innocence and responsibility which lying always creates? When is it that the reader is informed, by text or narrator, that one or more characters are lying and when is it that instead readers suspect – even collectively – that a character is lying although there is no explicit evidence to that? And if this is the case, what textual trick is at work to produce such an effect on us?

Although lying and lies may seem thematically peripheral in Joyce's art, it is indeed surprising to realize how relevant they are and

what an important part they play in his texts. While a thorough investigation of this theme, to my knowledge so far little explored, might well be worth attempting,[5] this article, which does not aim to be all-inclusive, will focus on some of the short stories in *Dubliners* in an attempt to prove the "hidden" centrality of untruth.

Lies, both as *simulatio* and *dissimulatio*, are pivots of the narrative structure of many of the stories which make up the collection. A great number of characters lie or seem to be lying to other characters (and in some cases to the reader as well) for different reasons and purposes, some of which are clear, while others are more obscure.

The opening story – "The Sisters" – which is constructed on the rhetoric of omission and silence,[6] has as its only attested liar the narrator himself, or rather the nameless boy who at some point in his future (fictional) life, possibly as an adult, takes upon himself the role of narrator. If his silence has been analyzed by many critics,[7] the same may not be said for the only four words he utters in the story:

> He began to puff at his pipe without giving me his theory. My uncle saw me staring and said to me:
>   - Well, your old friend is gone, you'll be sorry to hear.
>   - Who? Said I.
>   - Father Flynn.
>   – Is he dead?
>   – Mr Cotter here has just told us. He was passing by the house— (*D* 10)

---

[5] At the 2011 Trieste Joyce School, I delivered a paper entitled *Joyce's Pinocchio-ism*, where I first tried to tackle the issue of lying in Joyce's works. The paper, in turn, inspired Fritz Senn, who decided that this would be the topic for the 2012 James Joyce Zurich Foundation workshop. "Putting truth and untruth together" was, indeed, the 2012 workshop title.

[6] For a thorough examination of silence in Joyce's art, see *James Joyce's Silences* (Wawrzycka and Zanotti eds. 2018).

[7] A classic example of this critical attitude is Joseph Chadwick's excellent "Silence in The Sisters" (1984), an essay which begins by quoting the four words spoken by the character and reflects on the prevailing silence of this, as of many of Joyce's early characters, but does not consider the nature of the words nor, more importantly, their purpose.

The boy's words are the very first case of dissimulation in the entire collection (and in Joyce's art) and they are pronounced in order to deceive the aunt, the uncle and Mr Cotter ("I knew I was under observation so I continued eating as if the news had not interested me", *D* 10) to lead them to believe that the narrator feels indifference for Father Flynn and his death. The phrasing points the reader in the right direction since the "as if" indicates that the boy is hiding something (*dissimulatio*); moreover, it is the text itself from its very beginning which makes it clear that not only is the boy interested, but he is actually haunted by the ghost of the priest, as well as disturbingly fascinated by the event of his death. Of course, the fact that his only words are said in order to dissemble turns him into a possibly untrustworthy narrator, adding to the uncertain, ambiguous and disturbing atmosphere of the text. On the other hand, the fact that *as narrator* he does reveal to the reader that *as a boy* he was lying to the adults may lead us to believe that he is indeed a reliable narrative function.[8] And yet, if it is so, why is it that the nature of the relationship between the priest and the boy remains so utterly ambiguous and that *as a narrator*, while willing to disclose his own duplicity as a boy, he remains so elusive and opaque as to the crucial details concerning the priest and himself? Thus the linguistic universal of the lie has already complicated the structure of the text at a hermeneutical level and made the story richer, denser and much more hauntingly complex.

"An Encounter" is, from this perspective, an even more interesting case study. The plot would simply have been impossible, from a narrative point of view, without the practice of lying and deceit. The nameless protagonist, who plans a day of "miching" (truancy) with his friends Leo Dillon and Mahony, comes across as the main organizer of the adventure and is therefore responsible for getting the other two boys involved in his deceit. Miching school is *per se* a pretty universal form of cheating, but what is interesting is that, while we are told that "Mahony's big sister was to write an excuse for him and Leo was to tell his brother to say he was sick" (*D* 21), by which we understand that the circle of young liars is

---

[8] Therese Fischer (1971: 87) has reflected on the reliability of the boy, but without distinguishing the narrating voice from the boy as protagonist of the story and this is, in my view, a limiting perspective.

widening, we are also carefully kept uninformed as to what sort of lie the protagonist himself will use in order to cover for his absence. Of course, while his school-mates seem to have the possibility of relying on family members for complicity, the nameless protagonist does not have brothers nor sisters to recruit; yet this does not exonerate him from the necessity of being excused from school by one lie or another.

Leo Dillon does not turn up in the end, so it is from the very beginning that the adventure promises to be a flop, and yet, though not in line with their expectations, an adventure will indeed take place and the boys will come face to face with a monster, "the monster they never anticipated" (Benstock 1994: 16). Benstock identifies the old josser as a far better "magician-storyteller" than the boy himself, and many commentators have remarked on the enchanting power of his voice, even though this seems to affect the speaker himself rather than the boys.[9]

And yet a careful reading of the conversation which takes place between the boys and the stranger reveals that this is almost entirely composed of lies, to the point of being almost a competition in untruthfulness, a sequence of false assertions which are made for no clear reason. It is not the adult who first to openly lies, but the narrator himself:

> He asked us whether we had read the poetry of Thomas Moore or the works of Sir Walter Scott and Lord Lytton. I pretended that I had read every book he mentioned so that in the end he said:
> – Ah I can see you are a bookworm like myself. […]
> He said he had all Sir Walter Scott's works and all Lord Lytton's works at home and never tired of reading them. Of course, he said, there were some of Lord Lytton's works which boys couldn't read. (*D* 25)

---

[9] "He gave the impression that he was repeating something he had leared by heart or that, magnetized by some words of his own speech, his mind was slowly circling round and round in the same orbit" (*D* 26); "He repeated his phrases over and over again, varying them and surrounding them with his monotonous voice" (ibid.); "His mind, as if magnetized by his speech, seemed to circle slowly round and round its new centre" (*D* 27).

The text does not specify why the narrator lies to the stranger about the books he has not read,[10] even though the most likely possibility is a desire to impress the listener, whose opinion for some reason seems to matter to him, at least at this point in the story. It is now the old josser's turn to lie, as indeed he does, mimicking the boy's *simulatio* ("He said he had all Sir Walter Scott's works and all Lord Lytton's works at home and never tired of reading them") and inflating his literary competence. So the correspondence between the boy and the old man is not based on book-ishness and bibliophilia, as it is has been claimed by critics,[11] but rather on lie-telling and on the fact that both characters decide to lie to each other on the same topic. Again, while the narrator is unequivocal about his own dishonesty, the text does not make explicit the untruthfulness of the old josser's assertions; the impression, however, is that they are incongruous not only with his shabby appearance, but also with the bulk of reading which he mentions, since both Lytton and Scott were extremely prolific writers and "all Sir Walter Scott's works and all Lord Lytton's work" would have amounted to hundreds of volumes.

It is then Mahony's turn to lie, this time about sweethearts.

> Then he asked us which of us had the most sweethearts. Mahony mentioned lightly that he had three totties. The man asked how many had I. I answered that I had none. He did not believe me and said he was sure I must have one. I was silent. (*D* 25)

It is with the emergence of the feminine sphere – and the adjacent territory of eros, desire, illicit sexual drives and fear – that the subject-matter of lie-telling explicitly emerges. Yet it is interesting to observe that it is when the boy is more likely to be telling the truth ("The man asked how many had I. I answered that I had none") that he is accused of lying, while Mahony's highly unbelievable assertion ("Mahony mentioned lightly that he had three totties") goes unnoticed and unremarked upon. It is also now that the "old man's pornographic discourse" (Norris

---

[10] Margot Norris, in her *Suspicious Readings of Joyce's Dubliners*, finds the boy's reaction "curious and troubling in his deviousness" (2003: 37) but fails to see in the practice of lying the first connecting element between the boy and the old josser.

[11] See John Wyse Jackson and Bernard McGinley in *James Joyce's Dubliners. An Annotated Edition* (1993: 20).

2003: 43) begins. Margot Norris's suspicious reading of the story pivots around her fascinating "speculative demonization of the narrator" (33), who is essentially seen as a double of the old josser himself in terms of illicit homosocial desire, also because the boy and the man follow very similar narrative strategies. Yet at this point all characters are compromised and united by the fact that they all lied: the unnamed narrator and Mahony lied in their playing truant, then the first (admittedly) about books and the second (presumably) about girls, while the old man may be lying about both books and sweethearts.

However, a closer examination of the protagonist's lying strategy and the man's "discourse" might instead alert us to the impossibility of identification between the two. After the josser's masturbation – which represents the story's ethical turning point – the boy decides to come up with yet another lie. The different nature of this lie, in comparison with the kind of deceit he has been practising so far, is important for our reading of the story.

> "I say! Look what he's doing!"
> As I neither answered nor raised my eyes Mahony exclaimed again:
> "I say... He's a queer old josser!"
> "In case he asks us for our names," I said, "let you be Murphy and I'll be Smith."

It is after intuiting the danger that the old man may represent that the lying strategy of the narrator changes from one of self-aggrandizement to one of self-preservation: perfectly in line with Odysseus's technique of name-changing, the protagonist devises a survival strategy based on mimicry. It is a clumsy defensive lie that he comes up with, given that he chooses the commonest Irish and English surnames to deceive the old josser, yet in this he gets as close as possible to Odysseus's own fake name for Polyphemus the Cyclops. The protagonist's lie-telling now takes on an utterly different tone, since it is meant in the first place not to deceive but to protect both the boy *and* his comrade.

This transformation in the language of lie-telling also shows how the text is carefully constructed around a crescendo of violence, a violence which is not physically performed by anybody but is powerfully evoked when the old man begins to repeatedly mention and perversely

insist on ideas of corporal punishment, whipping, pandy-batting and the pleasure he would get from that type of action. It is now that the issue of lying ominously re-emerges in the pervert's words: "And if a boy had a girl for a sweetheart and told lies about it then he would give him such a whipping as no boy ever got in this world" (*D* 27). This is exactly what the stranger had accused the narrator to be lying about earlier on, when instead the boy was very probably telling the truth. The ending of the story, with the intensification of suspense, is characterized once again by dissimulation, with the boy's attempt to pretend not to feel the fear which he is clearly experiencing:

> Lest I should betray my agitation I delayed a few moments pretending to fix my shoe properly and then, saying that I was obliged to go, I bade him good-day. I went up the slope calmly but my heart was beating quickly with fear that he would seize me by the ankles. When I reached the top of the slope I turned around and, without looking at him, called loudly across the field:
> – Murphy
> My voice had an accent of forced bravery in it and I was ashamed of my paltry stratagem. (*D* 27-28)

"Eveline" is another text which presents a story-line based on secrecy and lying. The eponymous protagonist must hide her relationship with Frank from her father ("One day he had quarreled with Frank and after that she had to meet her lover secretly", *D* 39) and therefore is forced to lie by omission in order to keep her lovestory going. The story opens with the heroine sitting at the window and looking out onto the street, with two letters lying on her lap, one for her brother Harry, the other for her father. Though the text does not show their content, it is reasonable to presume that they are farewell messages which inevitably will also reveal her decision to escape and consequently expose her (many?) lies. Knowing the truth about reality, or letting others know it, may turn out to be a very messy business with dire consequences (as Gabriel Conroy will experience later on in "the Dead"); in this light, if the reader imagines Eveline's fate if she got back home after her father's reading of her letter addressed to him, the scene would presumably be one of frightening cruelty, verbal abuse and, very likely, physical violence. In this

sense the passage concerning Eveline's fear of her father's savagery – "Even now, though over nineteen, she sometimes felt herself in danger of her father's violence" (*D* 37-38) – is deeply ominous.

If Eveline, like most female liars in Joyce's texts, lies by omission, even more crucial for an interpretation of the story is the issue of Frank's possible dishonesty and of his lie-telling by "commission", or *simulatio* (as most male liars in Joyce tend to do). Frank is a highly ambiguous character, so hard to see clearly that Joyceans have divided over the years into two schools of thought: on the one hand are the revisionists, beginning with Hugh Kenner's by now famous sentence against Frank in 1972, and continued by Brendan Kershner, Katy Mullin and Laura Barberan Reinares, who consider Frank as a liar and a seducer animated by bad intents; on the other the traditionalists, represented by Bernard Benstock, Feshbach and Margot Norris (and of course many others) insisting on Frank's honesty and seeing in him Eveline's only hope for a better future. Given Frank's Othello-like, Odysseus-like rhetoric of seduction constructed around "tales of distant places", and considering that the reputation that "Buenos Ayres" had achieved in Joyce's day was that of "the worst of all centres of immoral commerce in women", his courtship to Eveline may very well be that "of the villain in white slaves tracts" (Mullin 2003: 70). This is a threat Joyce alludes to by way of mentioning the plot of Balfe's popular opera, *The Bohemian Girl*, to which Eveline remembers being brought by Frank. Although *The Bohemian Girl* ends happily, the tale of a little girl who is taken away from her widowed father's house by a man who has travelled in foreign lands might partly trigger hidden fears in Eveline's mind, fears which will then materialize on the North Wall and which are, textually speaking, justified. It is of course up to each individual reader to decide whether Frank – whose name is not accidentally chosen by Joyce – is actually frank and honest, or a liar as disloyal to his name as he is to his Evvy; a decision which is complicated by the fact that the text registers Frank's tales through Eveline's memory and not directly through dialogue from him. Whatever our choice will be, it is undeniable that most of the artistic power of the text resides in the fact that, as some critics have suggested (Luft, and Wieczorek), the reader's dilemma concerning Frank's credibility remains unresolved and unresolvable.

In many of Joyce's narrative moments, the complex, disturbing and intricate universe of lie-telling – and the threats it poses to our interpretation of reality, and of literary texts – is not only an important function of the plots, but a crucial part of Joyce's hermeneutical density and complexity. One needs only think about *Ulysses* and its masterful representation of marital *simulationes* and *dissimulationes* in the Blooms' marriage (an issue which becomes particularly interesting in "Ithaca") or about the endless net of gossiping, false (or true?) accusations, slander, defamation, rumor and symmetrical neverending attempts at arriving at the "true truth" (96.27) in *Finnegans Wake* to understand it. As a structural and generative principle, narrative framework, hermeneutical teaser, ethical riddle and a lot more, Joyce's "Pinocchioism" is indeed a fascinating territory which still needs to be properly explored.

Works cited

Benstock, Bernard (1994). *Narrative Con/Texts in Dubliners*. London: Macmillan.

Bettettini, Maria (2001). *Breve Storia della bugia. Da Ulisse a Pinocchio*. Milano: Raffaello Cortina Editore.

Chadwick, John (1984). "Silence in *The Sisters*". *JJQ*, Vol. 21, No.3: 245-255.

Derrida, Jacques (2000). "History of the Lie: Prolegomena". In *Without Alibi*, 28-70. Stanford: Stanford University Press.

Eco, Umberto (1976). *A Theory of Semiotics.* Bloomington: Indiana University Press.

Feshbach, Sidney (1983). "'Fallen on His Feet in Buenos Ayres' (D39): Frank in 'Eveline'." *JJQ*, Vol. 20, No.2: 223–27.

Fischer, Therese (1971). "From Reliable to Unreliable Narrator: Rhetorical Changes in Joyce's 'The Sisters'". *JJQ* Vol. 9, No.1: 85-92.

Joyce, James (1993). *Dubliners: An Annotated Edition*, edited by John Wyse Jackson and Bernard McGinley. London: Sinclair-Stevenson.

Joyce, James (1996). *Dubliners*, edited by Robert Scholes and A. Walton Litz. London: Penguin.

Kenner, Hugh (1972). *"Molly's Masterstroke"*. *JJQ*, Vol. 10, No.1: 19-28.

Kreshner, R. Brandon (2009). "Newspapers and Popular Culture". In *James Joyce in Context*, edited by John McCourt, 299-309. Cambridge: Cambridge UP.

Luft, Joanna (2009). "Reader Awareness: Form and Ambiguity in James Joyce's 'Eveline'". *The Canadian Journal of Irish Studies*, Vol. 35, No.2: 48-51.

Macintyre Alasdair (1994). "Truthfulness, Lies, and Moral Philosophers: What Can We Learn from Mill and Kant?". The Tanner Lectures on Human Value. Delivered at Princeton University, April 6 and 7, 1994. https://tannerlectures.utah.edu/_documents/a-to-z/m/macintyre_1994.pdf

Mullin, Katherine (2003). *James Joyce, Sexuality and Social Purity*. Cambridge: Cambridge University Press.

Norris, Margot (2003). *Suspicious Readings of Joyce's Dubliners.* Philadelphia: University of Pennsylvania Press.

Rabaté, Jean Michel (2007). *The Ethics of the Lie*, trans. Suzanne Verderber. New York: Other Press.

Reinares, Barberàn Laura (2011). "'Like a 'Helpless Animal' (D 41)? Like a Cautious Woman: Joyce's 'Eveline', Immigration, and the Zwi Migdal in Argentina in the Early 1900s". *JJQ*, Vol. 48, No.3: 529-533.

Simpson, David (1992). "Lying, Liars and Language". *Philosophy and Phenomenological Research*, Vol. 52, No.3: 623-639.

Tóibín, Colm (2012). "Introduction". In James Joyce, *Dubliners*, vii–xvi. Edinburgh: Cannongate.

Wawrzycka, Jolanta and Serenella Zanotti eds. (2018). *James Joyce's Silences*. London: Bloomsbury.

Wieczorek, Chris (2017). "Searching Between the Lines: Ambiguity, Paralysis and Revisionist Readings of Joyce's 'Eveline'". *An Undergraduate Journal of Literary Criticism*, 2017: 66-79. (https://ojs.library.dal.ca/verso/article/view/7046/6100).

ARIANNA AUTIERI

TRANSLATING JOYCE'S "MUSICAL" LANGUAGE: "THE DEAD"

Introduction

In this article I am interested in discussing how some stylistic features of "The Dead", in their acoustic and rhythmic aspects, can be perceived as "musical", and how a stylistic approach to the text which relies on the comparison between language and music may help the translator in addressing some of the difficulties of its translation. The translation of Joyce's texts is particularly challenging, especially when, as Fritz Senn states, Joyce's language approximates the condition described by Samuel Beckett in that "his writing is not about something; *it is that something itself*", as in *Ulysses* and *Finnegans Wake* (Beckett 1972: 14; Senn 1984: 4). Although Joyce's earlier works are usually considered less problematic in this sense, among the stories in *Dubliners* "The Dead" may pose the translator some difficulties due to the poetic language which characterizes it. Scholars in fact have often considered "The Dead" particularly lyrical. Richard Ellmann, for instance, states that, "in its lyrical melancholic acceptance of all life and death offer, 'The Dead' is a lynchpin in Joyce's work" (*JJII* 252). Where the difficulty of translating this lyrical aspect of "The Dead" is concerned, Tim Parks affirms: "the intensification of the poetic register throughout the text naturally reaches its climax in the final paragraph where it now becomes all too easy to see how impossible it would be to achieve the same effect in any translation" (1998: 71). If, as Parks states, "comments on the evocative nature of Joyce's work are commonplace", but "little appears to have been said about the kind of difficulties this function of literature can present in translation" (Parks 1998: 75), this article attempts to partly contribute to this investigation by ad-

95

dressing the difficulties of translating the "evocative nature" of "The Dead" from a stylistic and "musical" perspective.

My translation approach to "The Dead" is initially based on Boase-Beier's theory of a "stylistically aware reading" for translation. According to Boase-Beier, "much of what goes beyond the immediate and obvious meaning of lexis and syntax of the source text is in its style" (Boase-Beier 2006: 112), and the translator must rely on style in order to convey the "literariness" of the ST. In her view, the translator, who is firstly a reader of the ST, has an important role in interpreting and conveying the style of the original in the TT for the target reader to experience it. In this article, relying on my position as a reader of both the target and the source texts, and a translator, I intend to present an account of my stylistic analysis of the last paragraph of "The Dead" – where "the intensification of the poetic register throughout the text naturally reaches its climax" (Parks 1998: 71) – and of the corresponding passages in two published Italian translations of the story, which will then be used as a starting point for my own translation of the text. In this analysis, I am particularly interested in showing how some stylistic choices may be described in musical terms.

Talking about music in a Joycean context is a particularly delicate task, mainly because of Joyce's own attempt to imitate music through language in "Sirens" – "a chapter that is generally taken to represent one of Joyce's most daring experiments with the musicalization of language" (Rabaté 1982: 82) – and because of the many references to real songs that are present in his works. If, as Jean-Michel Rabaté points out regarding "Sirens", "no one will agree on the term "musicalization"" (1982: 82), and Joyce's texts have been analysed from several musical perspectives (e.g. in their structural form or in their content), my attempt to make reference to music in order to address the difficulties of translation in Joyce's "The Dead" needs to be further delineated. With "musical" – e.g. in "musical language" – in this article I am referring to what in his seminal 1813 essay on translation Schleiermacher defines as a "musical element of language" – an element which "reveals itself in rhythm and alterations of tone" of the ST (Schleiermacher 2012: 52) – and which can be said to characterize Joyce's poetic language. The understanding of "musicality" as a quality of poetic language is not unusual in a Joycean con-

text. Although it is only in relation to "Sirens" that Joyce's intention to emulate music is explicitly declared by the author, several scholars have investigated how music is present in the form and content of other Joyce's works. Timothy Martin, for instance, states that music can be found in most of Joyce's texts, and "certainly, there is a musicality reflected in the tonal and rhythmic qualities of Joyce's language" (Martin 2009: 279). Regarding "The Dead", in particular, in *Music and Language in Joyce's "The Dead"* (1994) Mosley states that its final section "strives to be musical in both its form and content" (Mosley 1994: 195). Although the comparison of literary language with music is usually understood as metaphorical in nature (e.g. Prieto 2002), as we will see in the following paragraphs, some concrete similarities between the verbal and musical codes – like those pointed out by Sidney Lanier in *The Science of English Verse* (1880) – can be addressed when trying to describe and translate the "evocative nature" (Parks 1998: 75) of Joyce's ST.

The Science of Rhythm: the "musical" patterns of poetic language

In order to show how I perceive the "musicality" of the last paragraph of "The Dead", I draw on some findings of the *Science of Rhythm*, a 19th century non-academic science which also studied the rhythmic similarities of music and language. In particular, I focus on the theory presented by Sidney Lanier in *The Science of English Verse* (1880). The influence of the *Science of Rhythm* and of Lanier's theory in Joyce's aesthetics has firstly been considered by William Martin in *Joyce and the Science of Rhythm* (2012). While in his study Martin investigates "the impact of rhythmic science on Joyce's critical and creative writings", suggesting an analysis of the texts focused on "the study of (1) discourse, (2) influence, and (3) stylistics" (2012: 27), my purpose here is to apply Lanier's rhythmical theory to a stylistic reading of "The Dead", in order to define the characteristics of what I describe as Joyce's "musical language".

In his study, Lanier investigated how the perception of language is characterized by rhythmic principles that are similar to those perceived in music. Since words are sounds produced by a "reed-instrument which can alter the shape of its tube (the buccal cavity)" (Lanier 1880: 50), their

sonic material might be compared to the sonic material of music. The postulate of Lanier's theory is that acoustic perception also takes place during silent reading. Several later studies on *auditory imagery* have confirmed Lanier's hypothesis, explaining how the duration, pitch and timbre perceived when reading silently maintain the acoustic qualities they have in real perception, thanks to the activation of the auditory cortex in the decoding of verbal meanings (e.g. Hubbard 2010; Perrone-Bertolotti et al. 2012).

Relying on the concept of "compound rhythm" by Herbert Spencer, Lanier defines the rhythm of music, prose and poetry as the result of the superimposition of multiple rhythmical layers. In any form of acoustic perception, a "primary rhythm" (Lanier 1880) is perceived whenever a sequence of sounds and silences is present; in music, thus, primary rhythm is given by notes and silences, while in the English language it is given by words and silences, which are graphically represented by blank spaces. In order to understand a sequence of sounds, the mind needs to organize them in rhythmical patterns; the organization is carried out with reference to the four parameters of sound, duration, intensity, pitch and timbre. The result of this organization is a perceived "secondary rhythm" (Lanier 1880) of the same sonic material; in the compound rhythm of any sonic material, each parameter of sound contributes to a different layer of secondary rhythms. In poetry, in prose and in music, the authors can use several musical or poetical devices to pre-organize the secondary rhythms of their texts, relying on expedients that influence the parameters of duration, pitch or timbre.

Several of the "musical" patterns which Lanier states to be important for determining the "secondary rhythms" of the text may be considered significant also from a stylistic point of view. According to Boase-Beier, when reading the ST, the translator has to pay particular attention to foregrounded elements (Boase-Beier 2011: 119). The process of foregrounding is defined through Mukařovský's words as the "deautomatization" of some linguistic elements of the text, used to "place in foreground the act of expression…itself" (Mukařovský 1964: 19) and to attract the reader's attention. One of the modalities through which the linguistic devices of literary texts are often foregrounded is repetition (Boase-Beier 2011: 61). Among the linguistic elements that might be

foregrounded, I list below the ones which may be considered significant in creating secondary rhythms according to Lanier's theory. Because each phoneme has its peculiar timbre (Houtsma 1997: 110),[1] devices such as alliterations, rhymes, assonances and consonances, or a remarkable vowel and consonant texture create rhythmical patterns which have a bearing on the timbre of the text. Although it is not frequently named this way, the timbre of each phoneme depends physically on the instantaneous shape and length of the vocal tract and of the air flow pulse. Repeated words and sentences influence the rhythmical duration of the text. *Intonation units*[2] modify the pitch of the text; with *intonation units* I am referring to prosodic units with one or more picks of intonation which characterize spoken language, and which are signalled in written texts through punctuation. The intonation or pitch of the text is modified also through emphatic groups – such as unusual word order, or peculiar word plays which condition the mental articulation of the sentences.

A comment on the "musical" nature of the rhythmic devices mentioned above seems necessary at this point. With respect to "Sirens", in his seminal essay *The Silence of The Sirens* (1982), Jean-Michel Rabaté affirms that although "the sound effects and the rhythms are of course dominant" in the episode, they do not "absolutely require a musical vocabulary to be accounted for" (1982: 84), since the vocabulary of classical rhetoric is sufficient to describe them (1982: 82-83). Rabaté's statement on "Sirens" springs to mind when a comparison between music and language is made in the way it is in the above paragraphs, and the need to address music in this context therefore needs to be justified. Although in describing the "musico-stylistic"[3] devices that may contribute to the

---

[1] In *Pitch and Timbre: Definition, Meaning and Use* (1997), Houtsma writes: "The timbre, although not commonly named this way in speech literature, is different for each phoneme and depends physically on the shape of the glottal air flow pulse and the instantaneous shape and length of the vocal tract (throat, oral and nasal cavities)" (Houtsma 1997: 110).

[2] Spoken language is characterized by prosodic units called "intonation units", with one or more picks of intonation. Each of them is characterized by a peculiar melodic movement in its final part, and they are separated through pauses (Lanier 1880; Chafe 1988; Knowles 1987).

[3] With "musico-stylistic" devices, I am referring to those "foregrounded" stylistic expedients which can be said to be "musically" significant in a literary text according to Lanier's theory.

rhythm of a literary text I have myself employed terms like "alliteration", "assonance", or "consonance", I argue that a comparison between the acoustic signifier of music and language, like the one suggested by Lanier (1880) and aimed at identifying how the stylistic expedients used in the ST may be significant in creating different layers of rhythm, as happens in music, is particularly helpful in addressing the "evocative nature" (Parks 1998: 75) of Joyce's texts. This approach in fact provides the translator with the means not only to define the poetic language of the ST in a non-arbitrary way (e.g. relying on his/her ear) – as Rabaté's "simple rhetorical tropes" (1982: 82) would certainly do as well – but also to overcome what is defined as the "impossibility" (Parks 1998: 73) of translating all the stylistic expedients that seem to contribute to the lyric nature of "The Dead": if the translator is able to perceive the text as composed of different rhythmical layers – given by stylistic devices that influence the pitch, timbre, and duration of the text – and thus to determine a "hierarchy of values" (Jakobson 1997:6) among the expedients used, as we will see in the following paragraphs, it will be easier for him/her to make decisions on the elements to sacrifice or to privilege in translation in order to maintain the "evocative nature" (Parks 1998: 75) of the ST in the TT.

"Musical" analysis of the stylistic patterns of "The Dead" and its translations

In the last paragraph of "The Dead", which is copied in the table below, several expedients which are foregrounded through repetition are influent in creating secondary rhythms. In the sound texture, the consonants /f/ and /s/, which are the initial consonants of the key-words "fall" and "snow", are repeated respectively 22 and 30 times; their repetition is particularly significant since it may also be attributed an iconic value. In fact, the flow of air of the repeated fricatives creates the perception of a delicate and muffled recurring sound in the reader's mind, which may remind him/her of the softened sounds in a snowy place. These repeated consonants affect the timbre of the text. This acoustical perception is also emphasized through the recurrence of the non-turbulent airstream typical

of the approximant consonants in "snow" and "fall": [the labio-velar approximant] /w/ and [the lateral approximant] /l/. The iconic properties of these phonemes are particularly noticeable in the text, since they recur mainly in contexts related to the falling of the snow: in the description of the snowfall – "softly falling , the snow falling faintly" – in Gabriel's perception of the snowflakes – "He watched sleepily the flakes" – or in his psychological reaction to the snow – "His soul swooned slowly as he heard the snow falling faintly". These consonants sometimes create alliterations, as in "soul swooned slowly", "falling faintly". Even though alliterations are less present in the paragraph, they also affect the timbre of the text in a "musical" way. For space reasons, in this context I am mainly focusing on the consonants, which more easily find correspondents in the Italian language. However, it is worth saying that some vowels like /ɔ:/ of "fall" and the diphthong /əʊ/ in "snow" also play a significant role in the timbre of the ST, and they also might have a phono symbolic value, increasing the melancholic atmosphere of the scene.

Another significant stylistic expedient which influence the timbre of the paragraph is the recurrence of internal rhymes and assonances in the last sentence of the story: "slowLY/ faintLY/ falLIng", "discENT([dɪˈsɛnt])/ END([ɛnd])/ dEAD([dɛd])". These expedients also condition the intonation of the sentence, since the reader might perceive the end of an intonation unit in the correspondence of each rhyme or assonance, as is the case after punctuation signs.

Although the sound texture, alliterations and rhymes play a remarkable role in determining the "musicality" of the passage, other rhythmical patterns are created by the recurrence of words – e.g. "snow", "fall" – and by the repetition of phrases in chiastic form – "falling softly/softly falling," "falling faintly/faintly falling" (Fishelov 2013-2014: 265) – which both influence the parameter of duration, according to Lanier's scheme.

A **few l**ight tap**s** u**p**on the **p**ane made him turn to the **w**indo**w**. It had begun to <u>**snow**</u> again. He **w**atched **sl**eepi**l**y the **fl**ake**s**,/ **s**i**l**ver and <u>dark,</u>/ <u>**fall**</u>-ing ob**l**ique**l**y again**s**t the **l**amp**l**ight.The time had come **f**or him to **s**et out on hi**s** journey <u>westward</u>. Ye**s**,/ the ne**w**spaper**s w**ere right:/ <u>**snow was**</u>

---

general **all** over Ireland. It **was** <u>fall</u>ing on every <u>pARt</u> of the <u>dARk</u> centra**l** p**l**ain,/ on the tree**l**e**ss** hi**lls**,/ <u>**fall**</u>ing **s**of**t**ly upon the Bog o**f All**en and,/ far- ther <u>westward</u>,/ <u>**softLY falLI**ng</u> into the <u>dark</u> mutinou**s S**hannon **w**ave**s**. It **was** <u>**falli**ng</u>,/ too,/ upon every <u>pART</u> of the **l**one**l**y churchyARD on the hi**ll w**here Michae**l F**urey <u>lay</u> buried. It <u>lay</u> thick**l**y dri**f**ted on the **cr**ooked **cross**e**s** and head**s**tone**s**,/ on the **s**pear**s** of the **l**itt**l**e gate,/ on the barren thor**ns**. Hi**s s**ou**l sw**ooned <u>**slowLY/**</u> a**s** he heard the <u>**snow falLI**ng</u> <u>**f**aint- LY/</u> th**r**ough the universe (/) and <u>**faintLY falLI**ng/</u> **l**ike the descENT ([dɪˈsɛnt])/ of their **l**a**st** EN**D([ɛnd]),/** upon a**ll** the **l**iving and the dEAD ([dɛd]) (D 194)[4].

Table 1. The last paragraph of "The Dead"

Some of the "musico-stylistic" elements identified above have al- ready been discussed by Parks in his comparative analysis of the last par- agraph of "The Dead" with Papi and Tadini's translation[5] in *Translating Style* (1998). According to Parks these poetic effects are "impossible" to translate in Italian in totality:

> Any translation of such a text is bound to be a series of defeats and small consolatory victories. The differences are all too evident: the loss of alliteration (except in the brilliant 'ascoltava la neve che calava lieve su tutto l'universo' – he listened to the snow falling light on all the uni- verse), the impossibility of following the play of inversions with verb and adverb ('falling softly', 'softly falling' – 'falling faintly', 'faintly fall- ing'),[…] again the way the assonance of 'His soul swooned slowly' dis- appears in 'E l'anima gli si velava' (And his soul faded), and so on (Parks 1998: 72-73).

---

[4] I signalled the consonants which are significant for the timbre of the text in bold, underlined the repeated words, used slashes to signal the intonation units and capital let- ters to signal assonances and rhymes. I also highlighted in grey the repetitions of phrases in chiastic form. The same graphical expedients are used in the analysis of the Italian translations and in my own version.
[5] Joyce, James (1976). *Gente di Dublino*, trans. Marco Papi and Emilio Tadini, Milan: Garzanti.

While, following his analysis, Parks argues that the "differences" between the poetic effects of the ST and the Italian target text are "too evident" and a loss of "lyricism and poetic effect" (1998: 73) in the translation of "The Dead" in Italian is inevitable, in the following section of this article, questioning this assumption of "untranslatability",[6] I will consider other Italian translations of the paragraph which have not been analysed by Parks, in order to see whether the "musical" elements that I have identified in "The Dead" have been addressed differently by other translators – eventually suggesting a new translation of the paragraph where I try to reproduce the "evocative nature" of the text through a "musical" approach. As a result of what Patrick O'Neill has defined an "almost obsessive fascination of the Italian Joyce system with *Dubliners*" (2005: 66), "The Dead" has been translated many times into Italian, starting from the 1933 translation by Annie and Adriano Lami for *Corbaccio*, through to the mid-century translations for *Einaudi* (1949) and *Rizzoli* (1961), respectively by Franca Cancogni and Margherita Ghirardi

---

[6] Parks also mentions some other stylistic elements that contribute to the "evocative nature" of "The Dead" and that are not maintained in Papi and Tadini's version. Even though some of these elements may also be considered influential in the rhythm of the text according to the parameter of duration (e.g. "dark", "lay"), they have not all been taken into account for their musicality in this article due to space limitation. However, I would like to comment here on the translatability of a few of them. Parks, for instance, signals an "inability to repeat [in Italian] the eloquent way the symbols of snow and death are tied up with the supremely passive verb 'lay' ('where Michael Furey lay buried. It lay…' translated with 'era' – was – and 's'ammucchiava' – it settled/heaped up)" (Parks 1998: 72-73). As Franca Cavagnoli states in *La voce del Testo* (2012: 31), however, the Italian verb "giacere" [lay] can be used in the TT every time that "lay" is used in the ST, maintaining the original connotation of the passage – the effect can be seen in my version where I followed Cavagnoli's suggestion to repeat "giacere". Moreover, it is not impossible to translate into Italian passages where Joyce "insert[s] the adverb between the verb and its object ('He watched sleepily the flakes')" (Parks 1998: 72-73) – e.g. "Osservò assonnato i fiocchi" (Brilli 1988: 207), where "sleeply" is rendered with the adjective "assonnato" and inserted between verb and object – or to repeat some significant words – "Joyce repeats a number of words obsessively ('dark' three times, translated with a different word on each occasion)" (Parks 1998: 72-73) – as Benati does with "dark[scur*]" in his version (1994). In this context, we can probably assume that, in line with the contempory translation practice, Papi and Tadini may have attempted to create lyricism in the TT by relying on target oriented poetic devices rather than by imitating those of the ST: what Parks defines as "inability" or "impossibility" to translate certain stylistic devices may actually be the result of a conscious decision on the part of the translators.

Minoja, or Papi and Tadini's 1970 version for *Garzanti* – analysed by Parks –, to the more recent translations by Claudia Corti (2012) for *Marsilio Editori* and Maurizio Bartocci's version for *Bompiani* (2018), among others. A complete study on the "musicality" of the Italian translations of "The Dead" would imply considering all these versions. However, for the purposes of this article, in which the Italian translations are not compared in order to assess their quality – which is in any case recognized as particularly high – but to help me develop my argument and, subsequently, to reproduce my perception of the "musicality" of the ST in my own translation, and because of space restrictions, I will take into account just two of them: Attilio Brilli's translation for *Mondadori* (1988) and Daniele Benati's translation for *Feltrinelli* (1994). The two versions are copied below.

Un picchiettare *s*ommes*s*o *s*ui *v*etri *l*o *f*ece *v*oltare *v*erso *l*a *f*inestra:/ a*v*eva ricominciato a <u>ne*v*icare</u>. O*ss*ervò a*ss*onnato i *f*iocchi neri e argentei che <u>cad*e*vano</u> obliqui contro i*l l*ampione. Era giunto i*l* momento di metter*s*i in *v*iaggio *v*er*s*o occidente. Sì,/ i giorna*l*i dicevano i*l* *v*ero:/ c'era <u>ne*v*e</u> dappertutto in Ir*l*anda. <u>Cad*e*va</u> ovunque ne*ll*a buia pianura centra*l*e,/ *s*u*ll*e nude co*ll*ine;/ <u>cad*e*va</u> <u>*s*o*ff*ice</u> *s*u*ll*a pa*l*ude di A*ll*en e più a ovest *s*u*ll*e nere,/ tumu*l*tuo*s*e onde de*ll*o Shannon. <u>Cad*e*va</u> in ogni *ca*nto del cimitero deserto,/ *l*assù *s*u*ll*a collina dove era *s*epolto Michae*l* Fury. S'ammucchia*v*a alta *s*u*ll*e croci contorte,/ *s*u*ll*e pietre tomba*l*i,/ *s*u*ll*e punte de*l* cancello,/ *s*u*gl*i *s*pogli roveti. E la sua anima gli svanì adagio adagio nel sonno/ mentre ud<u>IVA</u> <u>*l*iEVE cadERE</u> la	Un leggero picchiettio ai *v*etri *l*o *f*ece girare *v*erso *l*a *f*inestra. A*v*eva ripre*s*o a <u>ne*v*icare</u>. Guardò in*s*onno*l*ito i *f*iocchi,/ <u>*s*curi</u> e argentei,/ che *s*cendevano obliquamente contro i*l l*ampione. Era *v*enuto per *l*ui i*l* momento di andare a <u>ove*s*t</u>. Sì, i giorna*l*i a*v*evano ragione:/ <u>ne*v*icava</u> *s*u tutta Irlanda./ <u>Cad*e*va</u> la <u>ne*v*e</u> in ogni parte de*ll*a *s*cura pianura centra*l*e,/ <u>cad*e*va *s*o*ff*ice</u> *s*u*ll*a torbiera di A*ll*en e <u>*s*o*ff*ice cad*e*va</u> più a <u>ove*s*t</u>,/ *s*u*ll*e *s*cure e tumu*l*tuo*s*e acque de*ll*o Shannon. E <u>cad*e*va</u> anche *s*u ogni punto de*l* *s*olitario cimitero *s*u*ll*a co*ll*ina in cui giace*v*a i*l* corpo di Michae*l* Furey. S'ammucchia*v*a *f*itta *s*u*ll*e croci piegate e *s*u*ll*e *l*apidi,/ *s*u*ll*e *l*ance de*l* cance*ll*etto e *s*ui roveti *s*pogli. E pian piano l'anima gli svanì lenta/ mentre udiva la <u>nEVE cadERE</u> stancaMENTE *s*u tutto l'universo e <u>*s*tancaMENTE cadERE</u>/,

n<u>EVE</u>/ sull'universo,/ e <u>cadERE</u> <u>liEVE/</u> come la discE**S**A della loro estr**EMA** fine sui vivi e sui morti. (Brilli 1988: 207-208)	come la discesa della loro fine ultima,/ su tutTI i vivi e tutTI i morTI. (Benati 1994: 209)

Table 2. Two Italian translations of the last paragraph of "The Dead"

Both translators seem to have tried to convey the overall sound texture of the last paragraph of the story, despite the difficulties inherent in the usage of a different phonetic system. However, depending on the translator's choices of semantic equivalents for the keywords "fall" and "snow", the timbrical texture of the versions is modified in a more or less "musical" way. While "snow" can only be translated with "neve" and "nevicare", since no other word expresses the same meaning in Italian, the verb "fall" can be rendered in different ways. In the translations considered, two lexical alternatives are "scendere" and "cadere". Different past forms for these verbs have also been used: the infinitive terminating in "-ere" or the imperfect past terminating in "-eva/evano".

Brilli always uses the verb "cadere", but alternates the infinitive form "cadere" with the imperfect past "cadeva". While "cadere" does not have timbrically significant consonants, even though it half-rhymes with "neve", the imperfect past "cadeva" may be considered a better "musical" choice. In fact, "cadeva" contains the fricative /v/, which is a valide alternative to /f/, a phoneme with the same place and manner of articulation of the /f/ in "fall". Moreover, as Franca Cavagnoli states in *La Voce del Testo* (Cavagnoli 2012: 30), by using "cadeva" the translator could have created an assonance and consonance with "neve", which Brilli does not. The assonance in "cadeva" and "neve" also reflects the similarity of the vowel /ɔː/ of "fall" and the diphthong /əʊ/ in "snow". Benati occasionally takes this opportunity: e.g. "Cadeva la neve in ogni parte della scura pianura centrale".

In order to translate "fall", Benati uses the verb "cadere", alternating the infinitive "cadere" or the imperfect past "cadeva", as we have seen, but he also uses the verb "scendere", in the imperfect past plural form "scendevano". Although the choice of using different semantic equivalents somehow reduces the "musicality" of the TT because it fails to reproduce some word patterns of the ST, we might be able to identify

some reasons for his decision. In fact, "scendevano" has significant timbrical qualities, since it reproduces "ev", as "cadeva", and begins with the palate-alveolar sibilant /ʃ/, which maintains the voiceless and fricative quality of /f/. Thus, it might add an interesting "musical" effect to the text. However, although /ʃ/ seems a valid alternative to /f/, this sound would be too noisy if repeated every time that "fall" is used in the ST, because it adds sibilant sounds which are sufficiently rendered through the use of /s/ in other words.

A second element that is worth considering here, is the translators' rendering of the chiastic phrases "falling softly/softly falling" and "falling faintly/faintly falling". "Softly" and "faintly", like "fall" and "snow", have a significant timbrical value in the ST, because of the repeated sounds /s/, /f/ and /l/. Brilli's semantic equivalents for these terms are equally significant for the timbre of the TT: "soffice" for "softly" maintains most of the sound texture of the original word, and "lieve" for "faintly" contains both /v/ as a substitute for /f/, and /l/. It also contains the pattern "ev", which creates an assonance with "neve" and "cadeva". While Benati also uses "soffice", he prefers the long and heavy adverb "stancamente" for "faintly". "Stancamente" does not have a significant timbrical texture *per se*, nor in relation to the other words used. Moreover, as we will see, it is not the best choice for reproducing the rhymes of the last sentence.

The chiastic phrases have an additional "musical" significance, since they create a secondary rhythm perceived according to the parameter of duration. In this sense, it might be important to maintain their inverted repetition. While Brilli chooses a significant timbrical texture, he does not repeat "softly falling". Interestingly, he maintains the second chiastic repetition. Benati, instead, maintains the repetition of both chiastic phrases.

Finally, I will consider the last sentence of the paragraph, where the presence or absence of rhymes, and their position in the text may affect the "musicality" perceived in the TT. In Brilli's version, the assonances and rhymes "udiva", "lieve" and "neve" are significantly positioned; hence, the Italian reader can perceive part of the original rhythm in "mentre udIVA liEVE cadERE la nEVE/ sull'universo/, e cadERE liEVE", which, in my analysis, is comparable to "as he heard the snow

falLING faintLY/ through the universe/ and faintLY faLLing". However, some "musical" differences between the ST and TT can be found in the very beginning and in the last part of the sentence: "e la sua anima gli svanì adagio adagio nel sonno" is much longer than "His soul swooned slowly" and, while "slowLY/" rhymes with "faintLY", "sonno", which also does not have a corresponding element in English, is not connected with any other word in the text. Moreover, despite Brilli's "musical" choice of the assonance "discESA/estrEMA" in the last part of the sentence, the position of these words and the absence of the original comma in the TT make the target reader perceive a unique intonation unit – "come la discESA della loro estrEMA fine sui vivi e sui morti" – instead of the two harmonious phrases perceived in the original – "like the descENT of their last END/, upon all the living and the dEAD".

Benati's version of the last sentence is also characterized by rhyhmes and assonances, which are sometimes "musically" significant. In particular, the ryhmes "tutTI/morTI" somehow compensate for the loss of the assonances and rhymes "descENT", "END" and "dEAD". Moreover, maintaining the comma after "ultima", Benati maintains the original pause in the last part of the sentence, which was lost in Brilli's version. However, in the first part of the sentence the assonances between "neve", "cadere" and "stancamente" are less effective then the ones chosen by Brilli, due to the heaviness of the adverb "stancamente": "mentre udiva la nEVE cadERE stancamENTE/ su tutto l'universo/ e stancamENTE cadERE" .

Conclusion: A re-translation of the last paragraph of "The Dead" through a "musico-stylistic" approach

As a conclusion, in order to show how a "musical" approach may be viewed as helpful in addressing "The Dead"'s "evocative nature" (Parks 1998: 75), following my "musical" reading of the style of the ST and relying on what I considered the most significant "musical" choices by Benati and Brilli, I would like to propose a translation of the last paragraph of the story.

Dei leggeri tocchi sul vetro lo fecero voltare verso la finestra. Aveva ripreso a nevicare. Osservò assonnato i fiocchi,/ scuri e argentei,/ che cadevano obliqui sotto la luce del lampione. Era venuto il tempo di mettersi in viaggio verso occidente. Sì,/ i giornali dicevano il vero:/ la neve copriva l'intera Irlanda. Cadeva per ogni dove nella scura pianura centrale,/ sui colli spogli,/ cadeva soffice sopra il Bog of Allen e,/ più a occidente,/ soffice cadeva dentro le scure onde tumultuose dello Shannon. Cadeva,/ pure,/ per ogni dove nel cimitero solitario sul colle dove Michael Furey giaceva sepolto. Giaceva ammucchiata sulle croci curve e le lapidi,/ sulle lame del piccolo cancello,/ sui roveti sterili. La sua anima lenta svanIVA/, mentre udIVA la nEVE che cadEVA liEVE/ sull'universo/ e che liEVE cadEVA/ come la discESA della loro fine estrEMA,/ su tutTI i vivi e i morTI.

Table 3. My translation of the last paragraph of "The Dead"

In order to translate "fall", I used the imperfect past "cadeva/no", instead of the infinitive "cadere" or the imperfect past "scendeva/evano", because I preferred to convey a timbre similar to the /f/ of "fall" through /v/ rather than through the palate-alveolar sibilant /ʃ/, which could be too noisy if repeated, or relying only on the half-rhyme "cadere/neve" for timbrical effects. I also chose to always repeat the same semantic equivalent when a word was repeated in the ST, for both "fall" and other words in the paragraph – e.g. "scuri/a" for "dark" and "giaceva" for "lay" – in order to better convey the duration patterns of the ST. Regarding the timbre of the phrases which are repeated in chiastic form in the ST, I used "soffice" for "softly" as Benati does, and "lieve" for "faintly" as Brilli. As with the repeated words, I maintained the chiastic repetition of these phrases. Considering the last sentence, I chose "udiva" for "heard", and I used the imperfect past "svaniva" instead of the remote past "svanì". These choices allow me to maintain more rhymes and assonances in the Italian version – and hence to retain the same *intonation units* of the ST – and to compensate for the loss of the rhyme "slowly/faintly". Moreover, I relied on the assonance "cadEva", "discESA" and "estrEMA" to reproduce the rhythm of the last part of the sentence. As Benati does, I also used the rhyme "tutTI/morTI", but I chose not to repeat "tutti" twice,

since in the ST "all" is not repeated. I also changed the word order so that significant assonances and rhymes might have the same position that they have in the ST.

Although a "musicality" is pursued here by focusing on style and sometimes a more musical equivalent has been given preference over a more semantically-accurate one (e.g. "estrema" for "last", instead of "ultima), the overall meaning of the passage and of the single words has not been neglected. In this context, because of space limits, I was not able to comment on some other "musico-stylistic" elements of the last paragraph of "The Dead" and on my consequent translation choices; however, in my version graphical devices (cf. Scott 2012a; 2012b) are used to emphasize musical patterns. This is also meant to make some of my decisions evident to the reader who may be interested in them. While the stylistic choices that I made may not be considered musical by other readers or translators, they are in line with my analysis of the ST and represent my musical interpretation of the selected passage. Moreover, while my strategy in translating this passage has been to consider the "musical language" of the ST as one of the main "dominants" (Jakobson 1987: 5) and to reproduce it through a *source oriented* translation, other strategies may be considered equally accurate or even more valid for translating the text, and other "dominants" may be given more attention, especially when the whole text is considered, and not only the last paragraph of the story.

As a final comment, I would like to point out that, in order to achieve what I define as "musicality" in my translation of the last paragraph of "The Dead", I have chosen to rely on several elements of Brilli's and Benati's translations. While Brilli and Benati might have had different goals in translating the story, their decisions have sometimes been particularly helpful in guiding my own choices. In this sense, in line with some recent thoughts in Translation Studies (e.g. Massardier-Kenney 2015) that reflect on Berman's idea of "retranslation" (2018; 1990), I do not consider "retranslation" as an ameliorative process which aims to replace previous versions of the same text in the TC, but as a reiteration of the ST in another culture and from a different perspective – a process which does not necessarily deny previous translations' achievements.

In this sense, dismissing the ideas of "linear progress of translation" and "lack" in "first translations" that have usually been associated with Berman's theory (Massardier-Kenney 2015), and following Brisset's statement that "l'*inachèvement* caractérise la (re)traduction parce qui'il est le propre de toute construction, de toute representation au sense que ce terme a pris dans notre modernité, celui d'une *totalisation* (2004: 44)", I consider my own version as one of the many possible and necessarily incomplete retranslations of the closing paragraph of "The Dead" – one in the "multiplicity, and plurality" (Massardier-Kenney 2015: 81) that a new understanding of "re-translation" seems to imply. In my particular reiteration of the ST from a different perspective, I have tried to render the "evocative nature" (Parks 1998: 75) of the paragraph through a combined stylistic and "musical" approach – in line with some "Science of Rhythm" principles – in order to show how a comparison with music may be considered helpful in addressing some of the difficulties of the translation of the text's poetic language. In this sense, my version does not aim to be "total", but rather is to be considered as necessarily characterized by some forms of "*inachèvement*" (Brisset) – which may also precisely depend on the decision to adopt a "musical" focus in the translation of the text.

Works cited

Beckett, Samuel (1961). "Dante... Bruno. Vico. Joyce". In *Our Exagmination Round His Factification for Incamination of Work in Progress*, 1-22. London: Faber and Faber.

Benati = Joyce, James, *Gente di Dublino*, trans. Daniele Benati. Milano: Feltrinelli, 1994.

Berman, Antoine (1990). "La Retraduction Comme Espace de La Traduction". *Palimpsestes* Vol. 4: 1-7.

Berman, Antoine (2018). *The Age of Translation: A Commentary on Walter Benjamin's "The Task of the Translator*, translated by Chantal Wright. New York: Routledge.

Boase-Beier, Jean (2006). *Stylistic Approaches to Translation*. Manchester: St. Jerome.

Boase-Beier, Jean (2011). *A Critical Introduction to Translation Studies*. London: Continuum International Publishing Group.

Brilli = Joyce, James, *Gente di Dublino*, trans. Attilio Brilli. Milano: Mondadori, 1988.

Cavagnoli, Franca (2012). *La voce del testo*. Milano: Feltrinelli.

Brisset, Annie (2004). "Retraduire ou le corps changeant de la connaissance Sur l'historicité de la traduction". *Palimpsestes*, Vol. 15: 39-67.

Chafe, Wallace (1988). "Punctuation and the Prosody of Written Language". *Written Communication*, Vol. 5 No.4: 395-426.

Fishelov, David (2013-2014). "Poetry and Poeticity in Joyce's "The Dead," Baudelaire's *Le Spleen de Paris*, and Yehuda Amichai". C*onnotations*, Vol. 23, No. 2: 261-282.

Goethe, Johann Wolfgang von. (2010). *The West-East Divan: Poems, with "Notes and Essays".* Binghamton, N.Y.: Global Academic Pub.

Houtsma, A.J.M. (1997). "Pitch and Timbre: Definition, Meaning and Use". *Journal of New Music Research*, Vol.26 No.2: 104-115.

Hubbard, Timothy L. (2010). "Auditory Imagery: Empirical Findings". *Psychological Bulletin*, Vol.136 No.2: 302-329.

Jakobson, Roman (1997). "The Dominant". In *Twentieth-Century Literary Theory: A Reader*, edited by K. M. Newton, 6-10. London: Macmillan Education.

Koskinen, Kaisa, and Outi Paloposki (2010). "Retranslation". In *Handbook of Translation Studies: Volume 1*, edited by Yves Gambier and Luc van Doorslaer, 294-298. Amsterdam: John Benjamin Publishing Company.

Knowles, Gerald (1987). *Patterns of Spoken English. An Introduction to English Phonetics*. London: Longman.

Lanier, Sidney (1880). *The Science of English Verse*. New York: Charles Scribner's Sons.

Martin, Timothy (2009). "Music". In *James Joyce in Context*, edited by John McCourt, 275-284. Cambridge: Cambridge University Press.

Martin, William (2012). *Joyce and the Science of Rhythm*. New York: Palgrave Macmillan.

Massardier-Kenney, Françoise (2015). "Toward a Rethinking of Retranslation". *Translation Review*, Vol. 92 No.1: 73-85.

Mosley, David L. (1994). "Music and Language in Joyce's "The Dead"". In *Allegory Revisited: Ideals of Mankind,* edited by Anna-Teresa Tymieniecka. *Analecta Husserliana*, Vol. 16: 191-199.

Mukařovský, Jan (1964). "Standard Language and Poetic Language". In *A Prague School Reader on Aesthetics*, *Literary Structure and Style*, edited by P. L. Garvin, 17–30. Washington: Georgetown University Press.

O'Neill, Patrick (2005). *Polyglot Joyce: Fictions of Translation*. Toronto: University of Toronto Press.

Parks, Tim (2007). *Translating Style: A Literary Approach to Translation, a Translation Approach to Literature*. Kinderhook, NY: St. Jerome Pub.

Perrone-Bertolotti; Marcela, Kujala, J. et al. (2012). "How Silent Is Silent Reading? Intracerebral Evidence for Top-Down Activation of Temporal Voice Areas during Reading". *The Journal of Neuroscience*, No. 5:17554-17562.

Prieto, Eric (2002). *Listening In: Music, Mind, and the Modernist Narrative*. Lincoln and London: University of Nebraska Press.

Rabaté, Jean-Michael (1986). "The Silence of the Sirens". In *The Centennial Symposium*, edited by Morris Beja et al., 82–88 Urbana: University of Illinois Press.

Schleiermacher, Friedrich (2012). "On the Different Methods of Translating". In *The Translation Studies Reader*, edited by Lawrence Venuti, 43-63. New York: Routledge.

Scott, Clive (2012a). *Literary Translation and the Rediscovery of Reading*. Cambridge: Cambridge University Press.

Scott, Clive (2012). *Translating the Perception of Text: Literary Translation and Phenomenology*. London: Legenda.

Senn, Fritz (1984). *Joyce's Dislocutions: Essays on Reading and Translation*. Baltimore: Johns Hopkins University Press.

Spencer, Herbert (2009). *First Principles* [1862]. Cambridge: Cambridge University Press.

NIALL Ó CUILEAGÁIN

"*IS HE AS INNOCENT AS HIS SPEECH?*": RURAL HIBERNO-ENGLISH IN *STEPHEN HERO* AND *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

Though James Joyce is primarily associated with Dublin and the city, a number of important rural characters are prevalent from some of his earliest writing onwards. As well as the presence of rural migrants in Dublin, Joyce's protagonists, notably Stephen D(a)edalus, make several important journeys into the countryside where they encounter rural characters and a markedly different way of life. One of the most intriguing ways this dichotomy between the rural and urban is represented in Joyce is through language, and most especially accent. This paper will trace the development of Joyce's representation of the rural accent within the Hiberno-English dialect from *Stephen Hero* to *A Portrait of the Artist as a Young Man*. It will argue that the way Joyce's rural characters give voice to themselves tells us much about how his views on national identity developed between these two works. Writing about Joyce's use of Hiberno-English in *A Portrait*, M. Angeles Conde-Parrilla states that Joyce's "dialectal dimension […] reveals a clear cultural and political stance" (Conde-Parrilla 2013: 39). Similarly, I will argue that Joyce's depiction of the rural accent is both influenced by and eventually a reaction against received colonial stereotypes.

The fascination with rural Ireland shown by Joyce's contemporaries within the Irish Literary Revival is often explained by the idea that Dublin in the late-nineteenth century was "overrun by unplanned migrations of rural folk, who had no sooner settled than they were consumed by a fake nostalgia for a pastoral Ireland they had 'lost'" (Kiberd 1996: 492). However, the statistics do not bear this out. Between 1851 and

1911, Ireland underwent unprecedented levels of depopulation following the Famine, with roughly four million people leaving the country, the majority from rural Ireland (Guinnane 1997: 101). While Belfast saw an almost fourfold increase in its population, from 98,000 in 1851 to 387,000 in 1911, Dublin's population only increased from 247,000 to 305,000 (Guinnane 1997: 121). No other Irish city grew during this time, meaning that those leaving rural Ireland were mostly becoming urbanized in cities across Britain and the United States rather than Dublin (Guinnane 1997: 88, 124). Nevertheless, it is this perception of Dublin being overrun by rural migrants that works its way into Joyce's novels. The best example of a rural migrant to Dublin is the student Davin in *A Portrait*, or Madden, as he is named in *Stephen Hero*, both based on Joyce's university friend George Clancy (*JJII* 61). Another student migrant is Temple, while Stephen's father Simon has originally migrated from Cork. In addition to the presence of rural characters in the city, at key points in *Stephen Hero* and *A Portrait*, Joyce takes us on a journey out to the countryside, beyond the Pale, where contact with a wilder, primitive – and, most importantly, Gaelic – population is promised. Interest in the purportedly exotic west of Ireland increased thanks to the Revival, with travelogue accounts, such as John Millington Synge's *The Aran Islands* (1907), becoming popular. In taking his characters out of the city, Joyce achieves a similar effect, and in 1912 Joyce himself described a trip to the Aran Islands for *Il Piccolo della Sera* (*OCPW* 342).

However, whether the rural characters have journeyed into the city, or we are journeying out to their regions, almost invariably the first characteristic mentioned is the manner in which these characters speak the English language. Attitudes to the dialect of English spoken in Ireland[1]

---

[1] Numerous terms have been used to refer to this dialect. P.W. Joyce uses "Anglo-Irish" (Joyce 1979: v), while Raymond Hickey favours "Irish English" (Hickey 2007: 5). Gisela Zingg opts for "Hiberno-English" on the basis that it does not hold any "social or political implications whatsoever" (unlike "Anglo-Irish"), while also noting that "Hiberno-English" avoids the suggestion that the dialect is based solely on the influence of the Irish language, a possibility that "Irish English" might imply (Zingg 2013: 33). Given its now generally widespread use, I will refer to the dialect here as Hiberno-English, while dealing most especially with its rural form. It should be noted that some references use the terms "accent" and "dialect" somewhat interchangeably, though I am treating Hiberno-English as a dialect with variations and accents within it. I will use the word "accent" to

and most especially that of the varying accents present in the country are revealing of an urban-rural divide at this time. A.J. Bliss, setting aside the Scottish dialects of Ulster, distinguishes between three forms of Hiberno-English, these being rural, urban, and educated Hiberno-English (qtd. in Filppula 1991: 51). Markku Filppula notes that of these, the rural variety is said to correspond closest to the grammatical features of the *substratum*, Irish, while "the educated variety is closest to standard English. Urban speech is characterised as being somewhere in between" (Filppula 1991: 51). Katie Wales notes that rural Hiberno-English "has always tended to be socially stigmatised by town- and city-dwellers", being seen as representative of the negative aspects of Irish society, namely "its poverty, ignorance and backwardness" (Wales 1992: 8). This seems, to a large degree, the result of Irish people's own insecurities regarding their speech, due primarily to the co-opting of English attitudes to the perceived deviancy of Hiberno-English, with the rural variety simply the dialect in its most undiluted form. Rahul Chakraborty notes that by "reject[ing] an accent", one also simultaneously rejects the "speakers' identity through his or her race, ethnic heritage, national origin, regional affiliation, or economic class" (Chakraborty 2017: 59), while Peter Trudgill points out that apparently aesthetic judgements of accents such as "pleasant," "harsh" etc., are in fact social judgements, noting that "[w]e like and dislike accents because of what they stand for, not for what they are" (qtd. in Masterson et al. 1983: 216). We are afforded a window into the Irish person's insecurity regarding their accent in *Ulysses*, when we are told that Gerty MacDowell has been reading John Walker's *Critical Pronouncing Dictionary*, first published in 1791 (*U* 13.342-43). This dictionary provided advice to anyone who happened to have a Scottish, Welsh, Cockney, regional English, or Irish accent. B.H. Smart's 1836 pronouncing dictionary is a conscious update to Walker's work, being entitled *Walker Remodelled*. This version also provides the Irish reader with some "HINTS FOR SOFTENING AN HIBERNIAN BROGUE" so that "our western friend" may "avoid hurling out his words with a superfluous quantity of breath" (Smart 1836: xli). The section provides some examples of typical phonetical mistakes made by Irish people, before suggest-

---

refer to the dialect's phonology. Joyce mostly uses "accent" as a catch-all term when writing of rural characters' speech patterns.

ing that the reader "may find an abundance of similar hints, combined with infinite humour, in many a tale written by countrymen and countrywomen" (Smart 1836: xli). The insinuation is that these rural individuals are less likely to be fully literate or used to standard English spelling and will therefore probably spell out words the way they themselves pronounce them – and, indeed, the way the Irish reader of this dictionary might be pronouncing them, unbeknown to him/herself. By drawing attention to the tales written by country people, this dictionary does implicitly acknowledge the existence of a variety of accents within Hiberno-English; and while English attitudes to Hiberno-English in general were condescending, when it came to the rural accent specifically, they ranged from bafflement to outright intolerance. An extreme example occurred during the Parnell Commission in London in 1888, when a witness for a Galway landlord spoke in court about agrarian violence. According to *The Irish Times*' account of the case, the Galway man's accent was so incomprehensible to the courtroom that it was "suggested that it might be as well to get an interpreter" ("Parnell Commission"). Finally, the bench grew so impatient that they instead had the witness hand up the sheet of paper from which he was reading rather than listen any further to his dulcet tones.

It is therefore in a linguistic context dominated by condescension and shame that we find ourselves when Stephen makes the acquaintance of Madden in *Stephen Hero* and Davin in *A Portrait*. Our introduction to Madden notes that he speaks in a "brogue accenting the first syllable of Matriculation" (*SH* 25), while in *A Portrait* Davin speaks in a "simple accent" (*P* 182). The brogue, a term used to refer to the rural Irish accent, is of disputed origin, coming either from the Irish word for a shoe worn by rural people (*bróg*) or possibly *barróg*, meaning a hold on the tongue (Hickey 2007: 7). The brogue was especially dominant as a characteristic of the stage Irishman, and thus acted as a symbol of inadequacy and humiliation to the Irish person. Martin J. Croghan writes that the brogue was "an instrument of political culture [used] to portray the Irish as deviant" (Croghan 1986: 259). By immediately drawing attention to Madden's brogue, Joyce sets up his character as a stage Irishman figure. Indeed, Madden is conscious of Stephen's proclivity for viewing rural Irishmen in this way, admonishing him when he mimics "the old peasant

down the country" by saying, "I suppose you heard that sentence in some 'stage-Irishman' play" (*SH* 64). Hickey notes that "[i]n linguistic terms there are no established features which are diagnostic of Stage Irish. Rather the salient features of (largely rural) Irish English are emphasised" (Hickey 2007: 8). Madden is therefore more than aware that the mockery inherent in stage Irishism is specifically mockery of the rural Irish, and that by mimicking the "old peasant", Stephen is drawing on colonial stereotypes. But while Madden might be able to at least hold his own, the other rural student in *Stephen Hero* does not fare so well. Temple is from the west of Ireland and is introduced to us as "a raw Gipsy-looking youth with a shambling gait and a shambling manner of speaking" (*SH* 107). Temple's speeches invariably fade into what Joyce describes as "indistinct mutterings" (*SH* 107) while at times his "shapeless mouth […] was flecked with a thin foam as it strove to enunciate a difficult word" (*SH* 223). Temple, therefore, goes well beyond Madden's brogue and is a picture of an Irishman for whom the English language exists on a plane far above their capacity to master.

Stephen's attitude to these rural characters' accents is one of condescension borne out of "shame for what he perceives as the plebeian and ignoble variety of the poor and backward Irish" (Conde-Parrilla 2013: 40). I would argue, however, that in addition to this shame is a sense of insecurity that, in the eyes of the colonial master, he too might possess some of the characteristics of rural Hiberno-English. Stephen is said to have "traces of a Cork accent in his speech", showing that he has imbibed aspects of his father's accent (*P* 94). This insecurity manifests itself in his tendency to mock "Davin's dialectalisms" such as when he responds to one of his stories by saying "that's not the strange thing that happened you?", leaving out the preposition *to* required by the verb *happen*, as is common in rural Ireland (Conde-Parilla 2013: 40).[2] And yet, Stephen is aware that behind Davin's "simple accent" is an acute intelligence, one which is happy to use the apparent simplicity of its delivery to masquerade its perspicacity. He reminds Davin of the first day they met when the

---

[2] Interestingly, however, just a few lines previously, Davin has in fact uttered this phrase using the preposition *to* ("A thing happened to myself" [*P* 181]). While Davin's use of *myself* rather than *me* is non-standard, Stephen's specific choice of imitation is, on this occasion at least, misplaced.

rural student put "a very strong stress on the first syllable" of the word *matriculation*, as Madden had also done. For Stephen, this was a givea-way regarding Davin's rural roots and assumed naivety. However, Ste-phen is no longer so sure. He now asks himself, "*Is he as innocent as his speech?*" (*P* 202). This is an important turning-point in the attitude to both language and rural characters in *A Portrait* as well as in Joyce's work in general. The scene takes place shortly after Stephen's much commented-upon conversation with the English Dean of Studies, in which the differences between the English the Dean speaks, so-called standard English, and Stephen's variety is driven home. The Dean's lan-guage, like the rural accents Stephen has been mocking up to this point, is at once "so familiar and so foreign" (*P* 189). T.P. Dolan characterizes this moment as one of "painful recognition" for Stephen (Dolan 1991: 131), in which he realizes that English will always be an "acquired speech" for him (*P* 189). This scene also marks a sudden moment of identification with the rural characters, as it dawns on Stephen that, to the Dean's ears, there is little to differentiate between his accent and Davin's – the sim-plicity is shared.

The Gaelic League and Irish Literary Revival brought with them a renewed interest in the Irish language, and though attempts to spread its learning never truly got beyond some token phrases for much of the An-glophone population, the rural accents of the west of Ireland provided an opportunity to hear the underlying structures and influence of the Irish language. One of best examples of this newfound interest in Hiberno-English came from a namesake of Joyce, the academic P.W. Joyce's *Eng-lish as We Speak It in Ireland* (1910). This book is a collection of Hiber-no-English quirks assembled by P.W. Joyce over many years. Through-out, he attempts to explain the peculiarities of English in Ireland by way of the underlying *substratum*, Irish, as well as through the influence of Elizabethan English. P.W. Joyce notes early on that though Hiberno-English is "most marked among our peasantry […] in fact none of us are free from it, no matter how well educated" (Joyce 1979: 7). This was a warning to the educated Dubliner like Stephen, who may have thought himself above the rustic speech of his fellow countrymen. One of the most memorable tales in *English as We Speak It in Ireland* is of a journey to Killarney that P.W. Joyce takes with a young gentleman whom he de-

scribes as a "'a superior person', as anyone could gather from his *dandified* speech" (Joyce 1979: 91). They meet with an old countryman who welcomes them by offering a "nice refreshing cup of *tay*". The dandy accepts, adding "I shall be very glad to have a cup of *tee* – laying a particular stress on *tee*". P.W. Joyce admits to feeling "a shrinking of shame for our humanity. Now which of these two was the vulgarian?" (Joyce 1979: 92). This passage is revealing for the change in attitude that has taken place in relation to the rural accent – no longer a comic feature of the stage Irishman, it is now viewed as a legitimate form of English. Unlike Stephen, the shame P.W. Joyce feels is not directed at the "quaint turn of old English speech" (*P* 180), but rather at his fellow traveller who presumes superiority through accent. We are not told if the dandy is Irish, but the fact that P.W. Joyce feels shame rather than indignation, suggests that he most likely is.

Joyce was familiar with his namesake – in fact, a number of the colloquial expressions found throughout his work are mentioned in *English as We Speak It in Ireland* (Dolan 1991: 137), including the riddle Stephen poses to his students in "Nestor" (Kaczvinsky 1988: 266). It appears that he also took note of P.W. Joyce's warnings regarding condescension towards rural Hiberno-English. To demonstrate this, I will compare a scene, not all unlike the one from P.W. Joyce above, that features in *Stephen Hero*, and that is drastically rewritten in *A Portrait*. The scene takes place towards the end of both works and involves a recounted tale of a journey out of Dublin and a meeting with an old peasant man. In *Stephen Hero* we are on the Killucan Road, near Mullingar, which is located about eighty kilometres west of Dublin – though hardly considered the wilderness, this is still outside the Pale and would therefore have appeared quite rural to Stephen's urban eyes – while in the scene from *A Portrait*, we are deep in the west of Ireland. The scene from *Stephen Hero* is recounted as follows:

> The officer and a friend found themselves one evening surprised by a heavy shower far out on the Killucan road and forced to take refuge in a peasant's cabin. […] The officer's friend who was a learned young lady observed a figure scrawled in chalk over the fireplace and asked what it was. The peasant said:

—Me grandson Johnny done that the time the circus was in the town. He seen the pictures on the walls and began pesterin' his mother for fourpence to see th' elephants. But sure when he got in an' all divil elephant was in it. But it was him drew that there.

The young lady laughed and the old man blinked his red eyes at the fire and went on smoking evenly and talking to himself:

—I've heerd tell them elephants is most natural things, that they has the notions of a Christian ... I wanse seen meself a picture of niggers riding on wan of 'em – aye and beating blazes out of 'im with a stick. Begorra ye'd have more trouble with the childre³ is in it now that [*sic*] with one of thim big fellows.

The young lady who was much amused began to tell the peasant about the animals of prehistoric times. The old man heard her out in silence and then said slowly:

—Aw, there must be terrible quare craythurs at the latther ind of the world. (*SH* 241-2)

As we can immediately see, this extract is a rare and extreme example of phonetic spelling in Joyce's work – at least before *Finnegans Wake*. Visually, the extract immediately draws attention to the assault being carried out on standard English spelling, at points ceasing to appear as English at all. By doing this Joyce is co-opting many of the stereotypical portrayals of peasant Irishmen by English writers. In an influential piece on dialect writing, Sumner Ives remarks that "[b]y the very fact that he has represented the speech in unconventional spellings, the author has *passed judgement*" (Ives 1971: 165; my emphasis). By denying the Irish peasant full possession of the primary hallmark of English civilization – that is, the English language – one also denies the peasant the claim to being civilized at all. Martin J. Croghan calls this form of writing "brogue-write" and highlights how publishers of the time "tolerated and encouraged brogue-write, but often resisted Hiberno-English unless it were misspelled, as if correct spelling could only be the perfect reflection of some received, but undefined British English" (Croghan 1986: 262). Here we have a perfect example of what B.H. Smart must have imagined

---

³ Slocum and Cahoon gloss this word with the suggestion that Joyce intended to write "children" here (*SH* 242). However, "childer" has often traditionally been used in Hiberno-English instead of "children" (Dolan 2012: 53), and it is possible that this is what Joyce is attempting to write out phonetically here.

the "tale written by countrymen and countrywomen" would look like. A large number of brogue stereotypes are present here, including: use of the personal pronoun as a possessive pronoun (*Me* grandson Johnny, *me*self); use of the past participle instead of the preterite (Johnny *done* that, He *seen* the pictures); elision of letters (*pesterin'*, *th'*, *an'*, *'em*, *childre*); mispronunciation of vowels (*divil*, *heerd*, *wanse*, *wan*, *thim*, *quare*, *craythurs*, *ind*); aspiration (latt*h*er); colloquial expressions (*all divil elephant was in it*,[4] *beating blazes*, *Begorra*, *latther ind of the world*); use of *ye* to denote second person plural; incorrect conjugation (elephants *is*, they *has*, childre *is*); initial unstressed element (But *sure* when he got in); cleft sentences, using *it* to foreground the expression, followed by the omission of the relative pronoun *who* (But *it* was him drew that there); use of *and* as a "loose connective" (Dolan 1984: 48) in the same manner as the Irish word *agus* (when he got in *an'* all divil elephant was in it); religious expressions (notions of a *Christian*); use of intensifying adjectives (*terrible* quare craythurs).

However, by the time Joyce comes to write *A Portrait*, the scene with the old peasant has changed dramatically. The old man is no longer a comic figure, slurring over his words, but rather a quiet, brooding individual.

> John Alphonsus Mulrennan has just returned from the west of Ireland. (European and Asiatic papers please copy.) He told us he met an old man there in a mountain cabin. Old man had red eyes and short pipe. Old man spoke Irish. Mulrennan spoke Irish. Then old man and Mulrennan spoke English. Mulrennan spoke to him about universe and stars. Old man sat, listened, smoked, spat. Then said:
> —Ah, there must be terrible queer creatures at the latter end of the world.

---

[4] In a letter to his brother Stanislaus, Joyce explains this phrase: "Again, no old toothless Irishman would say 'Divil an elephant': he would say 'divil elephant' Nora says 'Divil up I'll till you come back'" [*sic*] (*JJII* 191). As well as providing a striking image of Joyce's conception of the "toothless" Irish peasant, this extract also reveals the influence that Nora had on Joyce's portrayal of the western peasantry. It should also be noted that the phrase *in it* is a direct translation of the Irish *ann* meaning *there* (Dolan 1991: 138). The peasant woman that Davin meets in *A Portrait* also uses this turn of phrase when she tries to coax him into the house by saying "*There's no one in it but ourselves*" (*P* 182).

> I fear him. I fear his redrimmed horny eyes. It is with him I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till … Till what? Till he yield to me? No. I mean him no harm. (*P* 251-2)

Here, the peasant's speech is reduced to the line "Ah, there must be terrible queer creatures at the latter end of the world". All the words are spelled as they would be in standard written English, even the "Aw" from *Stephen Hero* is turned into the more conventional "Ah". The emphasis is instead on the subtler elements of Hiberno-English: the use of "terrible" as an intensifying adjective, the colloquial expression "the latter end of the world". Rural Hiberno-English is here insinuated by the way common words are used in uncommon ways, leading to a much greater degree of subtlety than the previous scene in *Stephen Hero*. While Joyce is no longer crudely drawing attention to the supposed hurling out of words with a superfluous quantity of breath, the unique voice of the peasant remains here. However, rather than a stage Irish type, we now are presented with an individual. Though situated in a mountain cabin, the peasant refuses to play up to either the colonial or Revivalist stereotype: he might engage Mulrennan in a few words of Irish, but inevitably he switches to English out of convenience "as the contents of Mulrennan's phrase-book [are] exhausted" (Kiberd 1979: 15). Rather than the garrulous Paddy of the London stage, this figure is content to mostly sit in silence and listen. When he eventually does speak, it is with an authority over the English language that the distortion of "brogue-write" simply did not allow. The final paragraph confirms the peasant's position in a changing Ireland – no longer a figure of ridicule as in *Stephen Hero*, he has now become someone for Stephen to fear. His instinct is to view him as an adversary, the opposite of everything the internationally-minded Stephen should stand for, and yet the desire to have him "yield", like the dandy putting the old man in his place, is no longer there. Instead, he has realized that they have more in common than he had previously accounted for – in short, Stephen "mean[s] him no harm" (*P* 252).

As mentioned, in 1912, Joyce journeyed west to the Aran Islands and wrote an account of his trip called "The Mirage of the Fisherman of Aran". On the main island he meets a man, whom he describes as follows:

An islander, who speaks an English all of his own, bids us good day, adding that it has been a horrible summer, thanks be to God. The phrase which at first seems to be one of the usual Irish blunders comes, rather, from the inmost heart of human resignation. […] Under his apparent simplicity there is something sceptical, humorous, spectral. He looks away when he has spoken and lets the enthusiastic scholar note down in his pocket-book the amazing fact that it was from yonder whitethorn bush that Joseph of Arimathea cut his walking stick. (*OCPW* 204)

While Joyce emphasizes the unique characteristics of the islander's speech, he is still quick to point out that it is a form of English nonetheless, and not to be confused with the stereotypical Irish bulls and brogues propagated by English writers. Like the peasant in *A Portrait*, the islander's speech is laconic, yet seemingly deep with meaning. As with Davin, the simplicity is only apparent, and he engages in a kind of playacting that has arisen thanks to the burgeoning tourist industry. Despite writing for an Italian audience, Joyce refuses to opt for an easy stereotype drawn along colonial lines. This would appear to be a rebuke of Synge's islanders who at times are described as speaking in a "primitive babble" (Synge 1995: 42). It is probable that encounters such as this inspired the editing that took place between *Stephen Hero* and *A Portrait*, reflecting a change in attitude at both a national and a personal level towards the rural peasant and his speech. In light of what Croghan has said about publishers being unwilling to print Hiberno-English unless it were misspelled, Joyce's rewriting takes on a much greater political significance than it may first appear to have. By choosing to write out the peasant's speech in standard English spelling, though crucially without removing the unique manner of phrasing, Joyce is making the case that rural Hiberno-English is not an incoherent mess of sounds, but rather is as legitimate a variant of English as any other. The shame of the previous generation, exemplified by Stephen's father, who has been trying – and failing – to lose his Cork accent for thirty years, appears to be gradually fading away (*P* 93). Joyce would go on to further emphasize his characters' Hiberno-English in *Ulysses*, with Dolan noting that "Stephen in the *Portrait* was unwillingly subversive in his speech; most of the characters in *Ulysses* are exuberantly subversive in theirs" (Dolan 1991: 140). Sub-

versive, indeed – but not substandard. From *Stephen Hero* to *A Portrait*, we see that the standardization of spelling need not entail the standardization of speech. Above all, what we are witnessing here is the start of a determined refusal to soften – or stereotype – one's Hibernian brogue.

Works Cited

Chakraborty, Rahul (2017). "A Short Note on Accent-Bias, Social Identity and Ethnocentrism". *Advances in Language and Literary Studies*, Vol. 8, No. 4: 57–64.

Conde-Parrilla, M. Angeles (2013). "Hiberno-English and Identity in Joyce's *A Portrait*". *Language and Literature: Journal of the Poetics and Linguistics Association*, Vol. 22, No. 1: 32–44.

Croghan, Martin (1986). "The Brogue: Language as Political Culture". In *Perspectives on the English language in Ireland: Proceedings of the First Symposium on Hiberno-English*, edited by John Harris, David Little, David Singleton, 259-270. Dublin: Trinity College.

Dolan, Terence Patrick. (2012). *A Dictionary of Hiberno-English: The Irish Use of English.* 3rd ed. Dublin: Gill & Macmillan.

— (1991). "Language in *Ulysses*". In *Studies on Joyce's Ulysses*, edited by Jacqueline Genet and Wynne Hellegouarc'h, 131-142*.* Caen: Presses universitaires de Caen.

— (1984). "Samuel Beckett's Dramatic Use of Hiberno-English". *Irish University Review*, Vol. 14, No. 1: 46-56.

Ellmann, Richard (1982). *James Joyce.* New York: Oxford University Press.

Filppula, Markku (1991). "Urban and Rural Varieties of Hiberno-English". In *English around the World – Sociolinguistic Perspectives*, edited by Jenny Cheshire, 51-60. Cambridge: Cambridge University Press.

Guinnane, Timothy (1997). *The Vanishing Irish: Households, Migration, and the Rural Economy in Ireland, 1850-1914*. Princeton: Princeton University Press.

Hickey, Raymond (2007). *Irish English: History and Present-day Forms*. Cambridge: Cambridge University Press.

Ives, Sumner (1971). "A Theory of Literary Dialect". In *A Various Language: Perspectives on American Dialects*, edited by Juanita V. Williamson and Virginia M. Burke, 145-177. New York and London: Holt, Rinehart and Winston, Inc.

Joyce, James (1964). *A Portrait of the Artist as a Young Man*. The definitive text corrected from the Dublin Holograph by Chester G. Anderson and edited by Richard Ellmann. New York: Viking Press.

— (2000). *Occasional, Critical, and Political Writing*, ed. Kevin Barry. Oxford: Oxford University Press.

— (1955). *Stephen Hero*, edited by John J. Slocum and Herbert Cahoon. New York: New Directions.

— (1986). *Ulysses*, edited by Hans Walter Gabler, et al. New York and London: Garland Publishing.

Joyce, P.W. (1979). *English as We Speak It in Ireland*. Portmarnock: Wolfhound.

Kaczvinsky, Donald P (1988). "'The Cock Crew': An Answer to the Riddle". *James Joyce Quarterly*, Vol. 25, No. 2: 265–268.

Kiberd, Declan (1996). *Inventing Ireland: The Literature of the Modern Nation*. London: Vintage.

— (1979). *Synge and the Irish Language*. London: Macmillan.

Masterson, James, Mullins, Effie and Mulvihill, Adams. (1983). "Components of Evaluative Reactions to Varieties of Irish Accents". *Language and Speech*, Vol. 26, No. 3: 215–231.

"Parnell Commission". *The Irish Times*, 7 Nov. 1888, p. 5. *The British Newspaper Archive*. https://www.britishnewspaperarchive.co.uk/viewer/BL/0001683/18881107/106/0005

Synge, John Millington (1995). *The Aran Islands*. Oxford: Oxford University Press.

Smart, B.H. (1836). *Walker Remodelled. A new critical pronouncing dictionary of the English language, adapted to the present state of literature and science*. London. http://access.bl.uk/item/viewer/ark:/81055/vdc_100063376108.0x000001

Wales, Katie (1992). *The Language of James Joyce*. London: Macmillan.

Zingg, Gisela (2013). *Is There Hiberno-English on Them?: Hiberno-English in Modern Irish Literature: The Use of Dialect in Joyce, O'Brien, Shaw and Friel*. Bern and New York: Peter Lang.

ALBERTO TONDELLO

MATERIAL LANGUAGE AND SITUATED COGNITION IN JAMES JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

In January 1904, Joyce composed in just a couple of weeks a short essay titled "A Portrait of the Artist", which he submitted to the Dublin review *Dana, A Magazine for Independent Thought*. While the essay was praised by Joyce's brother Stanislaus as a "spontaneous overflow of genius" (Gabler 2018: 14), the editors of *Dana* rejected it on the grounds of its incomprehensibility. If it is true that the essay is riddled with enigmatic sentences and obscure ideas, it provides an important blueprint for *A Portrait of the Artist as a Young Man* and marks, as Hans Walter Gabler has convincingly shown, a crucial moment in the passage from the unfinished and unpublished *Stephen Hero* to the final form of Joyce's semi-biographical novel. As Gabler asserts, the essay was "an effort to break the pattern set up by the seven first chapters as read out in the summer of 1903, an attempt to work out an alternative way of writing the novel Joyce wanted to write" (Gabler 2018: 15). In 1904, Joyce gradually abandons the original plan of writing 63 chapters "numerologically related to the periods of life of a man" (Gabler 2018: 13), in favour of five chapters giving a much more distilled account of the same life. One of the keys to understanding this radical revision might be traced to the author's conception of artistic subjectivity, and is to be found precisely in "A Portrait of the Artist". At the beginning of the essay, Joyce presents his conception of a growing subject, alongside the description of the kind of portrait that he wishes to present:

> the past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only. Our world,

again, recognises its acquaintance chiefly by the characters of beard and inches and is, for the most part, estranged from those of its members who seek through some art, by some process of the mind as yet untabulated, to liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts. But for such as these a portrait is not an identificative paper but the curve of an emotion. (*CP* 211)

According to this quite cryptic description, literary portraiture is not meant to render the subject through facts of physical and physiological growth ("characters of beard and inches"), as initially is the case in *Stephen Hero*, but through a mode of artistic scrutiny which recognises and emphasises the rhythms at the heart of the subject's psychological development. To bring these rhythms to the fore and delineate the portrait of Stephen Dedalus, main character of Joyce's first published novel, Joyce focuses on the workings of the mind, scrutinising different stages of apprehension and perception which frame the subject's development. As the division between external and internal realities is tested and challenged, what emerges from Joyce's novel is a subject whose cognitive processes are inextricable from the realities which could be defined as external to the character, but that become much more than an inert environment surrounding him.

Inward turn and extended mind

The attention which Joyce and other modernist writers give to the inner life of their characters might be seen as a turning away from the external realities in which the subject is placed. The phrase "inward turn", first coined in the 1970s by German critic Erich Kahler and often used to characterise modernist writing, undoubtedly contributes to this impression. However, the modernists' psychological inspection does not seem to lead to a dismissal of external realities, but rather to a renewed interaction with them. In Kahler's view, the "inward turn" involves a "progressive internalisation of events, an increasing displacement of outer space", as "the world is integrated into the ego, the illuminated self" (Kahler 1973: 5-6). According to David Herman, the idea of an "inward turn" as con-

128

ceived by Kahler develops on the premises of a Cartesian mind seen as an internal space which is entirely separated from the external world. As he challenges this model of the mind, Herman claims that modernist narratives by James, Joyce, and Woolf "allow the mind to be imagined as a kind of distributional flow, interwoven with rather than separated from situations, events, and processes in the world" (Herman 2011: 255). If we follow this idea, the mind of the subject does not integrate external realities into a self-enclosed and independent entity, but is in continuous contact with them, as the separation between outer and inner space ceases to be so clear-cut.

In order to develop his argument, Herman draws on a relatively new trend in cognitive science which considers the mind as situated in and distributed among its surroundings. Questioning the Cartesian split of mind, body, and external world, research on so-called situated and distributed cognition creates a "picture of mental activity as dependent on the situation or context in which it occurs" (Aydede and Robbins 2008: 3). According to Murat Aydede and Philip Robbins, editors of *The Cambridge Handbook of Situated Cognition* (2008), three main models of mind can be gathered under the umbrella of situated cognition. First, the embodied mind, which claims that "without the cooperation of the body, there can be no sensory input from the environment and no motor output from the agent". Thus, "perception, thought, and action are […] constitutively interdependent" (Aydede and Robbins 2008: 4). The second model is the embedded mind, which sees cognition as a partial result of "causal processes that span the boundary separating the individual organism from the natural, social, and cultural environment" (Aydede and Robbins 2008: 6). Lastly, the more radical vision is the one of the extended mind, which claims that the mind is not simply embedded in the world but "leaks out into [it]" as "cognitive activity is distributed across individuals and situations" (Aydede and Robbins 2008: 8). Embodied, embedded, and extended mind are all built on what philosopher Andy Clark called the "porous" model of mind, which develops on the idea that "thinking, cognising, and feeling may all (at times) depend directly and non-instrumentally upon the ongoing work of the body and/or the extra organismic environment" (Clark 2012: 276). As a consequence, "the actual local operations that make cognising possible and that give content and character to our mental

life include inextricable tangles of feedback, feedforward, and feedaround loops that promiscuously criss-cross the boundaries of brain, body, and world" (Clark 2012: 277).

As these models of the human mind gain traction, literary critics are beginning to detect a certain similarity between them and Joyce's attempts to render the working of the human mind in his writing. Dirk Van Hulle asserts that "Joyce intuited much of what in the last few decades has come to be known as 'distributed cognition'" (Van Hulle 2016: 3). According to Van Hulle, "the extended mind theory not only applies to Joyce's own daily practice as a writer. It also applies to many of his characters" (Van Hulle 2016: 35). If, as Clark claims, "sustained attention to embodiment and action renders the bounds of skins and skull increasingly transparent, revealing processes running through body and world as integral parts of the machinery of mind and cognition" (Clark 2012: 288), Joyce's "inward turning" shows how the subject interacts with the material environment and is shaped by it. As the personal thoughts of the artist are put into words and reflected upon, a particular type of thinking begins to emerge, one which reveals a subject who is emotionally and cognitively affected by the material world he inhabits. Blurring any clear-cut boundary between internal and external realities, language becomes one of the key elements which helps to situate the character's cognition in his material environment.

The material language of *A Portrait*

In *A Portrait*, language goes from a system of representation to a position in which words are not simple denotative entities, but become themselves a source for physical, mental, and emotional response in the subject. Critics and readers noticed the unusual intensity and physicality of the novel's language from its publication in 1914. Several early reviewers commented on its direct, unsettling effect, observing how "coarse, unfamiliar words are scattered about the book unpleasantly", remarking that "certain phrases would be intensely repugnant to some readers", and that "even his most casual descriptions haunt the mind by their vividness" (Demin 1970: 85-89). Throughout the novel, Stephen glances at words, explores

the variety of literal and symbolic meanings that they bear, ponders on their texture and consistency as he wonders about their colours and marvels at their beauty. As they occupy the mind of the character, their meaning gradually changes and develops, as it does so modifying the subject's perceptions of events. Language is both refashioned by the subject and part of that material reality the subject observes, an object amongst objects, placed in a hybrid space where interior and exterior realities meet. Thus, language becomes a way to situate cognition in the physical body and the material environment. As Clark claims

> coming to grips with our own special cognitive nature demands that we take very seriously the material reality of language: its existence as an additional […] structure in our internal and external environment. From sounds in the air to inscriptions on the printed page, the material structures of language both reflect, and systematically transform, our thinking and reasoning about the world. As a result, our cognitive relation to our own words and language defies any simple logic of inner versus outer. (Clark 2008: 59)

In *A Portrait*, Stephen enters more or less consciously in continuous contact with similar sounds and inscriptions, developing a particular relationship with language which will in turn determine his way of thinking and acting in the world. Stephen never stops at one single meaning or abstract definition but approaches words as things to interpret and gradually discover, entities pertaining to, and encompassing, mind, body, and external realities. An instance of Stephen's college life, characterised by the scrutiny of the word "suck", might help to clarify this idea.

> We all know why you speak. You are McGlade's suck. Suck was a queer word. The fellow called Simon Moonan that name because Simon Moonan used to tie the prefect's false sleeves behind his back and the prefect used to let on to be angry. But *the sound was ugly*. Once he had washed his hand in the lavatory of the Wicklow hotel and his father pulled the stopper up by the chain after and the dirty water went down through the hole in the basin. And when it had all gone down slowly the hole in *the basin had made a sound like that: suck*. Only louder. To *remember that and the white look of the lavatory made him feel cold and then hot*. There were two cocks that you turned and water

came out: cold and hot. He felt cold and then a little hot: and he could see the names printed on the cocks. That was a very queer thing. (*P* 8-9, my emphasis)

Stephen starts by associating the word with a tangible lived experience in order to understand its meaning. Soon, however, the event that could explain the meaning of the word "suck" as denoting "a school boy who curries favour with a teacher" as the OED would have it, is interrupted by a shift from meaning to sound. Seizing on a material aspect which goes beyond mere denotative function, Stephen focuses on the qualitative character the word has for him, as he remarks that "the sound was ugly". Leaving signification aside, the word is linked to the not-so-pleasant experience of seeing dirty water going down the drain. In turn, the memory of the white lavatory brings back the feelings of hotness and coldness, which Stephen relates to the action of turning the "hot" and "cold" taps of the basin so that water streams out of them. Similarly to the ugly sound of "suck", the labels "hot" and "cold" printed on the taps seem to have a direct role in the sensations produced by the water, as the being "hot and then a little cold" is linked with the visual experience of "the names printed on the cocks". Words become connotational rather than denotational. To borrow the words of cognitive scientist and linguist Didier Bottineau, language seems to be "reconsidered in terms of sensorimotor interactions with an environment", as words are "reconstructed from a phenomenological point of view" (Bottineau 2010: 267, 281). The communion between signifying potential and personal experience produces bodily reactions in Stephen. As he is "strongly affected by the word's physical, acoustic properties" (Attridge 2003: 133), Stephen constantly re-evaluates the meaning of the word against the events of his life, considering the effects that language in its phonetic materiality, and not as a simple collection of abstract symbols, might have on him.

A similar process is put into place as Stephen reflects on the expression "Tower of Ivory", part of the "litany of the Blessed Virgin". While he acknowledges the religious context from which the idiom originates, Stephen links the epithet to a much more personal experience, attempting to understand the meaning of the words through the bodily sensations and qualities they suggest.

> Eileen was a protestant and when she was young she knew children that used to play with protestants and the protestants used to make fun of the litany of the Blessed Virgin. Tower of Ivory, they used to say, House of Gold! How could a woman be a tower of ivory and a house of gold? Who was right then? […] Eileen had long white hands. One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of *Tower of Ivory*. (*P* 29)

Linking the word "ivory" with the colour white and the sensations produced by Eileen's hands, Stephen develops a definition for the expression "Tower of Ivory" based on bodily perceptions rather than on the mystical signification of the epithet. A similar reasoning is reiterated a couple of pages later, as Stephen reflects once more on Eileen's hands in relation to the word "ivory".

> Eileen had long thin cool hands too because she was a girl. They were like ivory: only soft. That was the meaning of *Tower of Ivory* but protestants could not understand it and made fun of it. One day he had stood beside her looking into the hotel grounds […] She had put her hand into his pocket where his hand was and he had felt how cool and thin and soft her hand was. She had said how pockets were funny things to have: and then all of a sudden she had broken away and had run laughing down the sloping curve of the path. Her fair hair had streamed out behind her like gold in the sun. *Tower of Ivory. House of Gold*. By thinking of things you could understand them. (*P* 35-36)

In the passage, the actual meaning of "Tower of Ivory" is once more "explained" through a lived experience and through recollected impressions. As Stephen fails to give a definition or to explain the symbolic meaning of the epithet, his remark that "by thinking of things you could understand them" appears rather comedic. Yet, while Stephen has not advanced in his conceptual or mystical understanding of the words, he has managed to ground them in the recollection of a lived experience. Finding the meaning of expressions, "thinking about things" in order to understand them, is for Stephen a cognitive experience which is far from abstract, dependent as it is on lived moments and the sensations generating from them. The expressions "Tower of Ivory" and "House of Gold" become

synonymous with Eileen's "long thin cool hands" and "fair hair stream[ing] out behind her like gold in the sun". According to cognitivist scientists Raymond W. Gibbs Jr and Ana Cristina Pelosi Silva de Macedo, "concepts arise in context from a tight coupling of cognitive and motor processes that are most relevant in that situation" (Gibbs and Pelosi 2010). Stephen does not approach symbolic expressions such as "Tower of Ivory" and "House of Gold" as "amodal symbols" which are "context-independent and disembodied" (Gibbs and Pelosi 2010). Rather, he folds them into his personal lived experience, showing once more how language can generate bodily sensations which in turn suggest the ascription of meaning to words, in a process of speculative trial-and-error which mobilises mental and bodily experiences at once.

Words Inscribed

The effects that words have on Stephen, and the role they play in his cognitive processes, become even more apparent as they are impressed on actual material surfaces. The moment they are inscribed, words become even more explicitly a part of the material world surrounding the subject. It is during a trip to Cork with his father that Stephen first experiences the force of inscriptions. The material world assaults him in the form of a single word engraved in the anatomy theatre of Cork university, sculpting his thinking process while it redefines the relation with his surroundings.

> On the desk before him he read the word *Foetus* cut several times in the dark stained wood. The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of their life, which his father's words had been powerless to evoke, sprang up before him out of the word cut in the desk. (*P* 75)

Defining the engraving as a "textual object", Gregory Castle considers its effect as "a potent lyrical outcry from the world of objects" as "this carved fragment alters narrative direction and utterly changes Stephen's perceptions" (Castle 2017: 275). More effective than his father's spoken words, the word carved on the desk shakes Stephen's senses as it feeds his imagination, summoning memories which he has not lived in first

person. Stephen sees "a broadshouldered student with a moustache […] cutting in the letters with his jackknife" while "other students stood or stay near him laughing at his handiwork" (*P* 75). Not only does the written inscription stimulate Stephen's imagination and create very vivid mental images, but it seems to have a much deeper relation with his thinking process, and a more direct effect on his body. The word cut in the wood "stared upon him, mocking his bodily weakness and futile enthusiasms and making him loathe himself for his own mad and filthy orgies" (*P* 76), producing the same guilt which Stephen starts to feel as a consequence of his desire for E.C. and the disgust he will experience after his encounter with the prostitute. Bodily and mental states find resonance in one another, as "the spittle in his throat grew bitter and foul to swallow and the faint sickness climbed to his brain so that for a moment he closed his eyes and walked on in darkness" (*P* 76). In his analysis of the passage, Hunter Dukes asserts that the letters carved on the desk "mediate the way in which Stephen views himself—making him loath his past actions. They even cause an involuntary response, affecting Stephen's glands, taste buds, and optical perception" (Dukes 2017: 1).

Stephen's Composition to E.C.

Shifting from observation to active production, the last section of the article looks at Stephen's own written experiments in the novel, to consider to what extent these writings can be seen as a way for Stephen to concentrate on an inner and spiritual dimension detached from his body and the material world. The main example of Stephen's own writing in the novel is the villanelle he composes in the middle of the last chapter. On the morning of the composition, the moment of inspiration is described in a highly abstract and disembodied way. Soon, however, the abstraction is gradually integrated in Stephen's physical body. "The verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of a villanelle pass through them" (*P* 183). From a state of pure ecstasy, portrayed in lyrical prose, the simple rhymes of the villanelle start to call Stephen's body into play, as his murmuring lips attempt to catch their movement, going "on stumbling through half verses, stam-

mering and baffled" (*P* 183). According to David Spurr, this hesitation, quite common in Joyce, attests to "a language that calls attention to its own materiality, as well as to its source in the body as the physical origin of the spoken utterance" (Spurr 2011: 122). As Stephen's body cannot quite keep up with the rhythm of the villanelle, the verbal creation finds itself stuck in a moment of corporeal hesitation, until the rhythm "died out at once". In order to prevent the full interruption of the verses' rhythmic movement, Stephen writes them down.

> Fearing to lose all, he raised himself suddenly on his elbow to look for paper and pencil. There was neither on the table; only the soup plate he had eaten the rice from for supper and the candlestick with its tendrils of tallow and its paper socket, singed by the last flame. He stretched his arms wearily towards the foot of the bed, groping with his hand in the pockets of the coat that hang there. His fingers found a pencil and then a cigarette packet. He lay back and, tearing open the packet, placed the last cigarette on the windowledge and began to write out the stanzas of the villanelle in small neat letters on the rough cardboard surface. (*P* 184)

The process is described in meticulous detail, and while it helps preserve the "instant of inspiration", it also grounds Stephen's thinking in concrete actions. The objects which occupy Stephen's everyday life, from the soup plate to the candlestick and the cigarette packet reinsert Stephen's disembodied moment of ecstatic inspiration in the quotidian realities of the room. As "the mind was awakening slowly to a tremulous morning knowledge", Stephen's body executes its first movements as he "stretched his arms wearily", his hands groping and his fingers finding "a pencil and then a cigarette packet". What appeared as an inward movement of the mind and the soul is connected with the material surroundings, in the same way as the "small neat letters" which compose the verses of the villanelle encounter the "rough cardboard surface" of the cigarette packet.

It is at this point, as the first verses are written down, that they seem to drive Stephen's thinking to the remembrance of past experiences. "Having written them out he lay back on the lumpy pillow, murmuring them again" (*P* 184). As he softly recites the verses he has just written, going over them once more without stuttering, "the lumps of knotted

flock under his head reminded him of the lumps of knotted horsehair in the sofa of her parlour on which he used to sit" (*P* 184). Stephen's memories are prompted by his words and stirred by a physical sensation produced by a material object. In turn, the act of remembering awakens in Stephen "rude brutal anger" (*P* 185), eventually producing "bitter and despairing thoughts" (*P* 186) as he ruminates on his past encounters with E.C. The fourth and fifth verses of the villanelle are thus produced, and while the first verses "passed from his mind to his lips", these new verses follow the opposite direction: "He spoke the verses aloud from the first line till the music and rhythm suffused his mind, turning it to quiet indulgence; then copied them painfully to feel them the better by seeing them; then lay back on his bolster" (*P* 186). Starting from the movement of his lips, Stephen feels the rhythm of the verses taking shape in his mind, while he gives them material substance, in a process which crosses body, mind, and material environment. In "Modernism and the Wiring Hand", Steven Connor states that "the linking of hand, eye, and letter in the act of writing by hand intimates the translation from mind to eye and hence from the inward and invisible and spiritual to the outward and visible and physical" (Connor 1999). While following this structure, the process of composition of the villanelle does not appear to move in one single direction, from an abstract to a concrete state. Rather, it involves loops which encompass internal and external dimensions, mental and physical at once, creating an interconnection in which the mind translates itself in the written verses while the written verses influence the mind and the body from which they originate. Moreover, the act of writing seems to have direct consequences on Stephen's thinking process. According to Robert Scholes, the villanelle "leads Stephen to 'new understanding and pity' for innocent E.C. whom he has previously misjudged" (Scholes 1964: 480). After having written his verses, Stephen "began to feel that he had wronged her. A sense of her innocence moved him almost to pity her" (*P* 187). The villanelle seems not simply to mirror Stephen's emotional states, but to contribute to their development. In "Extending the Extended Mind: The Case for Extended Affectivity", Giovanna Colombetti and Tom Roberts build the case for the possibility of extending emotional states and processes to the surrounding environment. In the article, they point out how

occurrent moods and emotional episodes, unfolding over time, can be realised and structured through acts of musical or written expression, for example, in such a way that it does not make sense to single out the neural constituents as the privileged locus of the episode in question. The agent's capacities for emotional feeling are enhanced in such an encounter; emotional experiences of hitherto-unattainable forms, depths, and clarity are made possible by an individual's world-engaging performances. (Colombetti and Roberts 2015)

In a similar way, Stephen's villanelle is able to generate "self-stimulating loops" which expand Stephen's cognitive processes from an affective point of view, helping him to reconsider previous emotional states.

The diary entries

The last example of Stephen's own composition is the series of twenty-one diary entries at the end of the novel. Appearing out of nowhere and drastically changing the narrative focus from third to first person narration, these writings differ from the written words and personal creations which the reader has encountered so far. However, this final form of writing is illuminating in understanding the kind of portraiture which the novel offers, and the subject which emerges from it. Susan Sniader Lasner claims that "now we have Stephen's words and thoughts in a language which itself seems to embody the search of self-definition that is the focus of *A Portrait* as a whole" (Sniader Lasner 1979: 420).

If throughout the novel Stephen is, as Zack R. Bowen claims, "shaping previously encountered words and experiences […] into new perceptions of his status in the world" (Bowen 1979: 486), in the diary entries he continues to re-evaluate past moments, using writing to try and understand their relevance and meaning. In several passages of the entries Stephen tries to assess personal behaviours or emotions ("Am I alarmed? about what?", "This mentality […] is indeed bred out of your mud by the operation of your sun. And mine? is it not too?", "A troubled night of dreams. Want to get them off my chest", "Read what I wrote last night. Vague words for a vague emotion. Would she like it? I think so", "Yes I liked her today. A little or much? Don't know" (*P* 209-211)). According

to Weldon Thornton, Stephen "is using the diary as a means of reviewing, replaying, coming to terms with, early experiences" (Thornton 1994: 135), such as the conversation with Cranly, or the argument with the dean of studies, or an encounter with E.C. As critics have noticed, however, the personal recollection which Stephen offers often contradicts the account previously given in the novel, bringing about a clash that can undermine the veracity of the entries and point to a manipulation of events from Stephen's part. In so doing, the entries can easily change the reader's perspective of Stephen and his experiences, casting an ironic light on his efforts to become an artist, and on the several moments of revelation he has experienced in the novel. The entries offer an idea of an evolving subject who has to constantly readjust his focus, a subject that cannot simply be defined for what it is but has to be taken into account in a process of development and interaction with his surroundings and experiences. According to Michael Levenson, "the reader does not need to 'take' Stephen — to wrench him from the dense web that surrounds him, to appropriate him to a single mode, to assimilate him to a controlling myth — but to *place* him, to situate him within a set of concurrent possibilities and to embed him in several modes" (Levenson 1985: 1033). As suggested in the 1904 essay, the author is trying *"to liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts"* (*CP* 211). What is asked of the reader as the exploration of the character's mind unfolds, is to recognise the rhythm linking different parts to each other, to recognise the relation between Stephen and a language which is embodied into physical sensations and lived experiences. As he savours its material consistency, Stephen's encounters with language, being it a simple sound, an inscription, or a series of written verses on a cigarette packet, testify to a mind which opens itself up to the world surrounding it in a perpetual and unavoidable interchange.

Works Cited

Attridge, Derek (2003). "Language, Sexuality and the Remainder in *A Portrait of the Artist as a Young Man*". In *Joyce and the Difference of Language*, edited by Laurent Milesi, 128-142. Cambridge: Cambridge University Press.

Aydede, Murat and Robbins, Philips (eds.) (2008) *The Cambridge Handbook of Situated Cognition.* Cambridge: Cambridge University Press.

Bottineau, Didier (2010). "Language and Enaction". In *Enaction: Toward a New Paradigm for Cognitive Science*, edited by John Steward, Olivier Gapenne, Ezequiel A. Di Paolo, 267-307. Cambridge, MA: MIT Press.

Bowen, Zack R. (1979). "Epiphanies, Stephen's Diaries, and the Narrative Perspective of *A Portrait of the Artist as a Young Man*". *James Joyce Quarterly* Vol.16. No.4: 485-488.

Castle, Gregory (2017). "The Consolation of Objects in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*". *Twentieth-Century Literature* Vol.63. No.3: 267-298.

Clark, Andy (2008). *Supersizing the Mind: Embodiment, Action, and Cognitive Extension*. Oxford: Oxford University Press.

Clark, Andy (2012). "Embodied, Embedded, and Extended Cognition". In *The Cambridge Handbook of Cognitive Science*, edited by Keith Frankish and William Ramsey, 275-291. Cambridge: Cambridge University Press.

Colombetti, Giovanna and Roberts, Tom (2015). "Extending the Extended Mind: The Case of Extended Affectivity". *Philosophical Studies* Vol.172, Issue 5: 1243–1263.

Connor, Steven. "Modernism and the Writing Hand". Available online: http://www.stevenconnor.com/modhand.htm. (Accessed on 9 November 2018).

Demin, Robert H. (ed.) (1970). *James Joyce: The Critical Heritage Vol. I,* London: Routledge & K. Paul.

Dukes, Hunter (2017). "*Ulysses* and the Signatures of Things". *Humanities* 6.52.

Gabler, Hans Walter (2018). "The Rocky Road to *Ulysses*". In *Text Genetics in Literary Modernism and Other Essays,* 11-47. Cambridge: Open Book Publishers.

Gibbs, Raymond and Pelosi Silva de Macedo, Ana Cristina (2010). "Metaphor and Embodied Cognition". *Delta* Vol. 26, Sao Paolo. Available online: http://www.scielo.br/scielo.phpscript=sci_arttext&pid=S0102-44502010000300014 (Accessed on 9th November 2018).

Herman, David (ed.) (2011). *The Emergence of Mind*. Nebraska: University of Nebraska Press.

Joyce, James (1957). *Collected Poems*. New York: Viking Press.

Joyce, James (2000). *A Portrait of the Artist as a Young Man*. Oxford: Oxford World's Classics.

Kahler, Erich (1973). *The Inward Turn in Narrative*. Princeton: Princeton University Press.

Levenson, Michael (1985). "Stephen's Diary in Joyce's Portrait: The Shape of Life". *ELH*, Vol.52, No.4: 1017-1035.

Scholes, Robert (1964). "Stephen Daedalus Poet of Esthete?". *PMLA* 89: 484-489.

Sniader Lasner, Susan (1979). "Stephen's Diary: The Hero Unveiled". *James Joyce Quarterly*, Vol.16, No.4: 417-423.

Spurr, David (2011). "Stuttering Joyce". *European Joyce Studies* No.20.

Thornton, Weldon (1994). *The Antimodernism of Joyce's* A Portrait of the Artist as a Young Man. New York: Syracuse University Press.

Van Hulle, Dirk (2016). *James Joyce's 'Work in Progress': Pre-Book Publications of Finnegans Wake Fragments.* London: Routledge.

CHIARA SCIARRINO

CORPUS STYLISTICS AND *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*: (DE-)CONSTRUCTING THE SPIRIT OF THE SOUL

> Pensa alle parole, ti supplico. Il canto non è che un linguaggio alato.
>
> That kind of Christianity called Catholicism seemed to him to stand in his way and forthwith he removed it. (*ST* 152)

What is it that engenders meaning and what is it that dissolves it? What is the semantics of a simple and pure desire for a reworking/manipulation of language? What role does the Word play within the text? Joyce was very much interested in words: "Pensa alle parole, ti supplico. Il canto non è che un linguaggio alato", he writes to his son, beginning a singing career (qtd. in Schlossman 1985: xxii).

Having refused the call of the Word, having refused ordination, Stephen Dedalus' interest in religious discourse is displaced toward language itself, "the rhythmic rise and fall of words […] the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose" (Joyce 2007: 146).

Analyzing the language of literature through the help of a software allows new insights into a classic which seems to be already thoroughly explored.

Stylistics is the linguistic analysis of literary texts. The combination of Stylistics and Corpus Linguistics contributes to the creation of electronically stored literary texts whose meanings can be more generally but also

more systematically analyzed. Large quantities of language data can be stored to investigate on the meanings of specific lexical and grammatical patterns.

There are many ways to define a corpus, but there is an increasing consensus that a 'corpus' is a collection of 'machine-readable, authentic texts, sampled to be representative of a particular language or language variety' (McEnery et al. 2006).

Corpus Stylistics is an emerging field in the discipline of Linguistics which has become increasingly popular during the last decades: applying corpus methods and techniques to the stylistic analysis of literary texts seems to be a successful way of making linguistic evidence, style ornamentations, aesthetic choices, manners of expressions or deviations from language norms, more visible to the eyes of the traditional literary critic or, simply, the reader. Conclusions about the meanings of the gathered data can be based on the assumption that form and meaning are correlated and that new, original interpretations can easily follow after. Yet, such a correlation is neither obvious nor stable and what appears to be an objective feature/actual occurrence can be differently interpreted and can surprisingly lead to interesting and unexpected insights. This is what, after all, Dan McIntyre and Brian Walker insist on in their latest book, *Corpus Stylistics: Theory and Practice* (2019).

Reading *A Portrait of the Artist as a young Man* becomes challenging again if we find new lexical, grammatical patterns and structural features that serve as evidence for our critical hypotheses. Easily and rapidly processed computerized corpora provide useful tools that allow to identify textual patterns that would not be easily and immediately noticeable by a 'traditional' reader.

Given the advantages of using corpora and computers for language study, stylisticians have become more aware of the possibilities offered by corpus resources and techniques, and, consequently, Corpus Stylistics has become a major field of literary linguistic investigation. The term now includes a range of critical approaches, from the plain use of digitized literary texts to the deployment of statistical analyses of literary works to the creation of contrastive and comparative corpora.

Mahlberg (2007) views Corpus Stylistics as a way of bringing the study of language and literature closer together, making use of innovative

descriptive tools that not only fit into linguistic frameworks but also leave room to account for individual qualities of texts and thereby link with literary interpretation. The obvious strength of Corpus Stylistics lies in its ability to show stylistic features recurring or developing over the whole text or text collections in quantitative terms. Nonetheless, the strength itself is the target of criticism. There are still trends of resistance to the most scientific, mathematical, empirical studies of literature as the computational procedures and the quantitative approach seem to destroy the true literariness of texts under study and convey a non-humanist, rather mechanicist/mechanical approach to literature.

Besides, van Peer (1989) and Wynne (2006) remind stylisticians of the danger of literary research becoming preoccupied with computational procedures which lead to a regrettable lack of attention to textuality and the meaning of literary works. They argue that once stylistic features have been transformed into numerical form, in the act of turning textual qualities into data, their dynamic process of meaning formation in a literary work gets irretrievably lost. Quantification runs the risk of reducing a literary text to a non-literary entity by eliminating all relevant contextual factors and neglecting the value of meaning and textuality. Writing literature is a creative process, yet, the abstract mind of the author can be dissected, filtered, governed by the grammatical rules of the language.

It should then be recognized that Corpus Stylistics is not and must not be considered a purely quantitative study of literature and that the researcher can only offer one among many interpretations: it is, or better, must be seen as a qualitative stylistic approach to the study of the language of creativity, combined with and supported by the help of technology. Thanks to the use of *Antconc*, a free concordance program, developed by Lawrence Anthony, an attempt will therefore be made to analyze the electronic version of *A Portrait* to single out some of its stylistic peculiarities, as well as connections and correlations between different patterns of written language and shifts in literary style, also in comparison with the 383 pages long manuscript of *Stephen Hero*.

In particular, the software allows to produce a simple word list which can be useful for different linguistic purposes and activities:
- to study the type of vocabulary used;
- to identify common word clusters;

- to compare the frequency of a word in different text files (*Stephen Hero* and *A Portrait*, for instance) or across genres (Joyce's novels vs Joyce's play or poems);
- to compare the frequencies of cognate words;
- to get a concordance of one or more words in a list.

The concordance program typically highlights and centers the examples found, with one example appearing per line. Concordance softwares can usually extract and present other types of information, for example, identifying the words that most commonly appear near a target word. Concordances are used to compare different usages of the same word; to analyze keywords, to find and examine phrases and idioms, to create indexes and wordlists.

An initial comparative glance at the first and the last chapter of *A Portrait* finds noticeable style shifts. In Chapter I, for instance, a simpler style is used in order to recreate the less refined, more naïve point of view of the young protagonist, opposed to the more complex style of the fifth chapter. This translates into longer sentences, a much higher quantity of commas per number of words and the richer lexical variety of Chapter V, which has twice the number of word types compared to Chapter I: 4592 vs 2345.
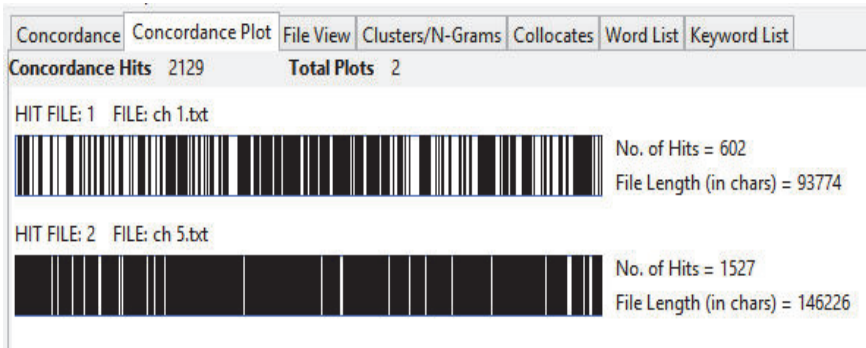

Figure 1. Concordance Plot showing the number of words used in and the length of Chapter 1 and Chapter 5 of *A Portrait*

As previously suggested, a comparison between two corpora, *A Portrait* and *Stephen Hero*, is necessary in order to confirm (but also to dismantle) already established opinions about the differences between the younger and

much longer draft of the definite text: containing 67,617 word tokens, as opposed to the already mentioned 88,865 of *A Portrait*, not only is *Stephen Hero*'s reduced lexical density quite surprising, but also indicative of an economy of content which can been here considered as verbose redundancy or, simply, an abstract illumination of aspects of Joyce's later works.

Observations and hypotheses can be then made on the gradual, drastic and complete changes that some of the motifs exploited in a book undergo in the other. *Stephen Hero*'s limited scope seems to undermine Stephen's catholicism, re-written, amplified and modified in *A Portrait*, while being posited in a theological context that imbricates sin. Stephen will eventually attempt to free him from all kind of authority and establish his own sense of identity outside Catholicism: thus he is mainly portrayed in opposition to the Church.

The sacred is at the centre of Joyce's experience as a writer, extremely influenced by an ambivalent attitude towards religion and the Church, epitomized on one hand by his mother's fervent Catholicism and on the other by his father's unmistakingly and overtly scornful attitude, represented through the character of Stephen's father.

This is reflected on the semantic area of religion – represented by both concrete and abstract words – so that, as readers, we have the feeling that something is missing: in *Stephen Hero*, confrontation with theology is hinted at, but, never fully experienced nor depicted; it never takes place, even though, the Church and the Word are there to finally leave room for art: religion is made human with Jesus described ('hairy Jesus', Joyce 1969: 118; 'sooty Jesus', Joyce 1969: 143) and criticized.

Antconc certainly helps to identify and single out all the words pertaining to the semantic area of religion. The list only shows some of the most frequent words occurring in *A Portrait* in order of frequency:

God (217) Soul (169)	saint (38)	heaven (27)
Dark (95)	death (35)	mass (27)
Priest (74)	holy (35)	died (26)
Light (74)	pain (35)	Jesus (26)
Hell (63)	church (34)	knelt (26)
Fire (62)	fear (33)	sins (26)
Father (55)	faint (31)	bent (25)
Silence (50)	souls (31)	eternity (25)

Chapel (47)	altar (29)	fall (25)
Fell (44)	dead (29)	shame (23)
Water (39)	book (29)	terrible (23)

The spiritual inner world of the protagonist is here characterised by a richer number of words, but, among them, two stand out: 'God' and 'soul'.
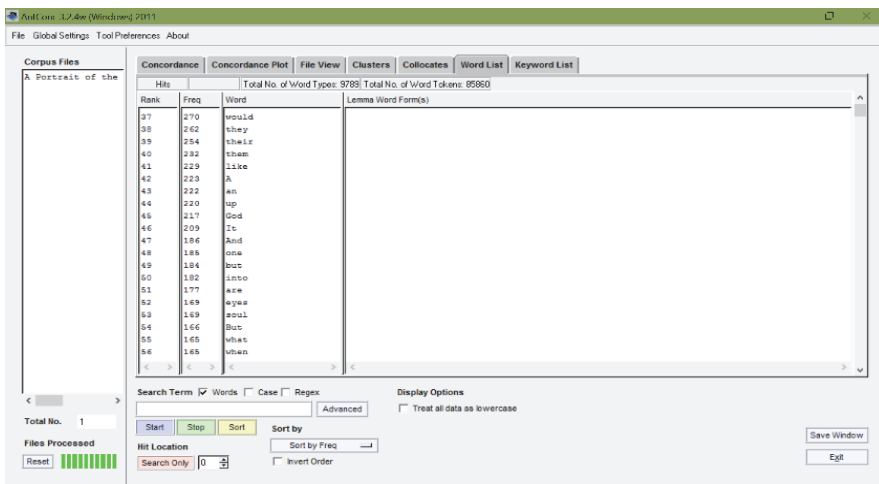
Figure 2. Wordlist of *A Portrait*, showing some of the most often found words, among them 'God', occurring 217 times, and 'soul', occurring 169 times.

As *Antconc* shows, the wordlist of the book immediately gives an idea of the most frequent words of the book, which contains 88,865 word tokens and 10,198 word types, apart from grammar items (prepositions, adjectives, articles and conjunctions), pronouns (mostly, *he* and *you*) and verbs (mostly in the past).

What looks interesting is the number of the occurrences of the word 'God', i.e. 217 times. The concordance plot shows where, approximately and accurately, the word occurs: the blackish part displays a heavy usage of the word in the central part of the book, whereas its almost complete absence, not astonishingly, distinguishes the last chapter, unlike what happens in *Stephen Hero*, where the term seems to be generally used until the very end of the story.
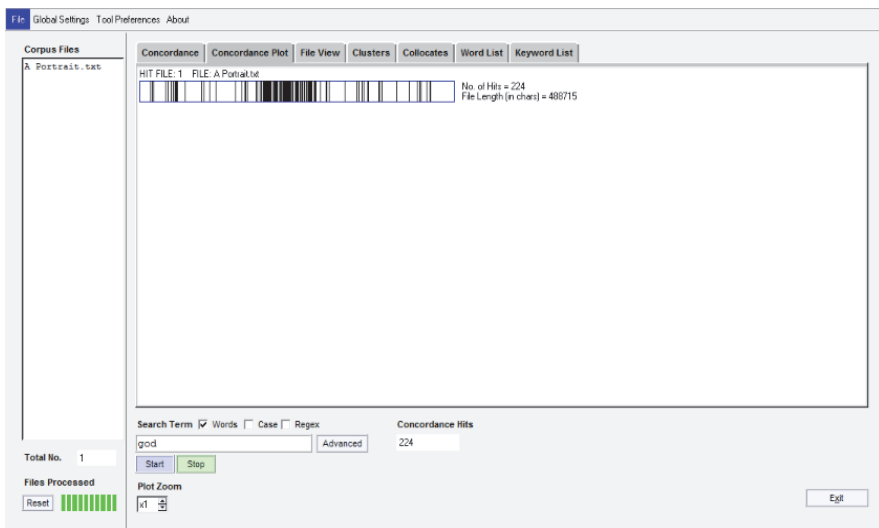
Figure 3. Concordance plot showing where the term 'God' occurs within *A Portrait*.
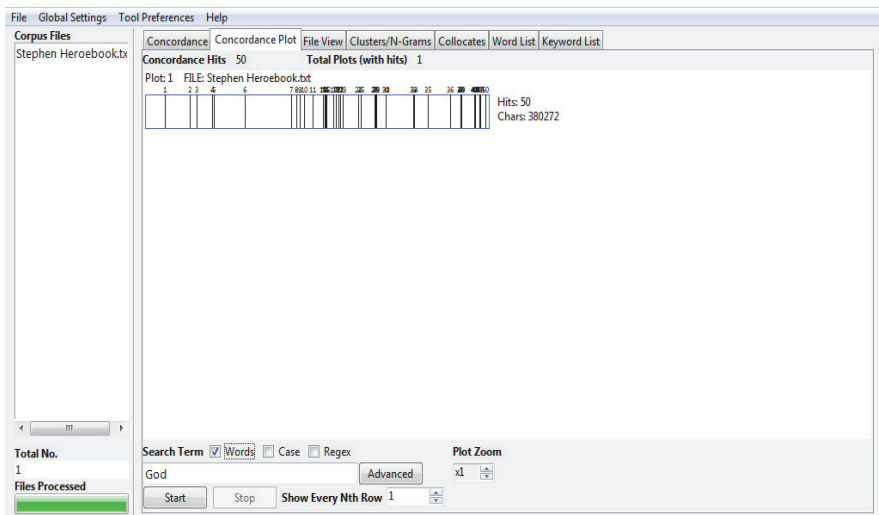
Figure 4. Concordance plot showing where the term 'God' occurs within *Stephen Hero*.

If we then look more closely at its usage within each single chapter, evidence of what has been highlighted will be further provided. Chapter III distinguishes itself for being extremely rich with religious meaning, burdened by a constant imagery which will be seemingly neglected during the following chapter, to appear again, with different connotations, in the final one.
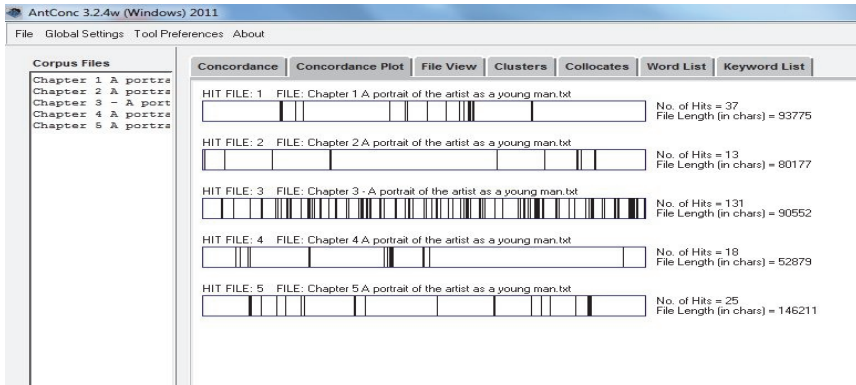
Figure 5. Concordance plot tool showing where the term 'God' occurs in each single chapter of *A Portrait*

Occurring 169 times (rank 54), 'soul' signals the protagonist's growth while following Stephen's life through childhood, adolescence to manhood. Apart from its plural form ('souls', occurring 31 times), it is the fifth most frequent lexical item in the text after the words 'Stephen', 'God', 'father' and 'eyes' and, as the figure below shows, it is present mainly from Chapter III onwards to the final part of the book:
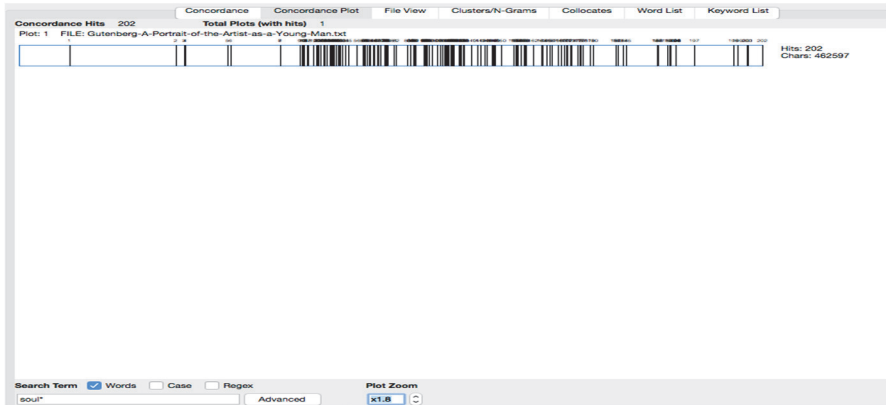
Figure 6. Concordance plot of the word 'soul' in *A Portrait*

There is only one occurrence of 'soul' in Chapter I, which features in a child song Stephen has been taught:

Dingdong! The castle bell!
Farewell, my mother!
Bury me in the old churchyard
Beside my eldest brother.
My coffin shall be black,
Six angels at my back,
Two to sing and two to pray
*And two to carry **my soul** away.*

In Chapter II there are seven occurrences of the word "soul". As the next figure shows, the noun is often preceded by the possessive adjective, except for one example. The emotionally emphatic stylistic function has the aim of showing Stephen's first adolescent yearnings as a way of meditation upon his own feelings: the idea of movement conveyed by the verb 'to stir' and 'disquieted' almost anticipates the later turmoil and refusal of religion. In the empty space of Stephen's interior life, the driving force that is compelling him to change is "a cold and cruel and loveless lust":

> Nothing stirred within **his soul** but a cold and cruel and loveless lust.
> His childhood was dead or lost and with it **his soul** capable of simple

joys and he was drifting amid life like the barren shell of the moon. (Joyce 2007: 84)

It was towards the close of his first term in the college when he was in number six. His sensitive nature was still smarting under the lashes of an undivined and squalid way of life. **His soul** was still disquieted and cast down by the dull phenomenon of Dublin. (Joyce 2007: 68-69)
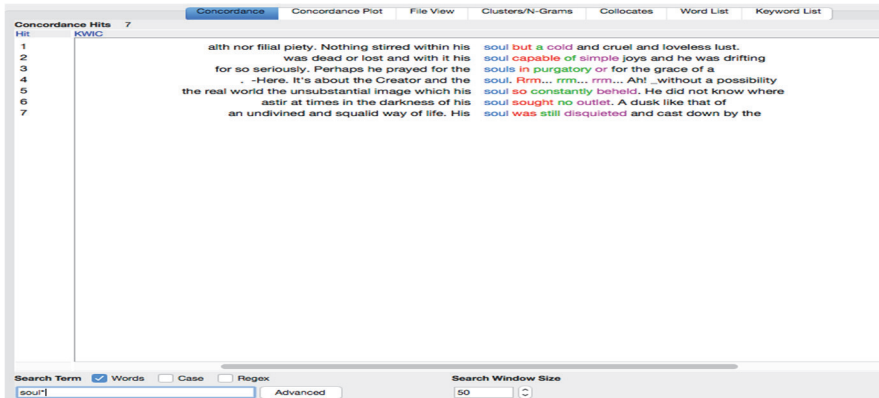
Figure 7. Concordance of the word 'soul' in Chapter II

28	1	1	loving soul
29	1	1	lower soul
30	1	1	more souls
31	1	1	of souls
32	1	1	one soul
33	1	1	or soul
34	1	1	other souls
35	1	1	sinful soul
36	1	1	single soul
37	1	1	thousand souls
38	1	1	tiny soul
39	1	1	your soul
40	1	1	your souls

Figure 8. Clusters of "soul"; cluster size = 2; search term position on the right

As figure no. 8 shows, the collocations of the word in question reflect and describe a state of mind, which is not necessarily religious, nor exclusively material. It is meant to be the reflection of the body, capable of breathing, experiencing, of living; where the spiritual meets the bodily, finally taking over. Different faculties of Stephen's become separate voices, leading to a sort of dialogue between the soul and the body, meeting and exchanging variations. In anticipation of Stephen's breakfast at the beginning of Chapter V, for instance, the soul is given a physical substantiality, whereas the body has acquired a full vitality.

Figure 9. Concordances of 'soul was' in *A Portrait*

As example no. 3 in figure 9 shows, Stephen's 'soul' is not strictly assigned a religious meaning. Presented in its full length, the instance confirms the author's predilection for making the spiritual physical and mortal, thus finding his own, this time explicit, way of opposing institutionalised religion:

> His soul was fattening and congealing into a gross grease, plunging ever deeper in its dull fear into a sombre threatening dusk while the body that was his stood, listless and dishonoured, gazing out of darkened eyes, helpless, perturbed, and human for a bovine god to stare upon. (Joyce 2007: 98)

What Joyce then refers to is the protagonist's inner self, his spirit and identity, inevitably influenced, or better, devoured by national traditions and beliefs. Identified with the mere faculty of thinking and feeling, Stephen seems to be troubled by its power, from which he finally declares to be freed.

A careful reader could perhaps wonder why Joyce uses the term 'soul' only 29 times in *Stephen Hero*, substituting it with the word 'spirit', which occurs 26 times.
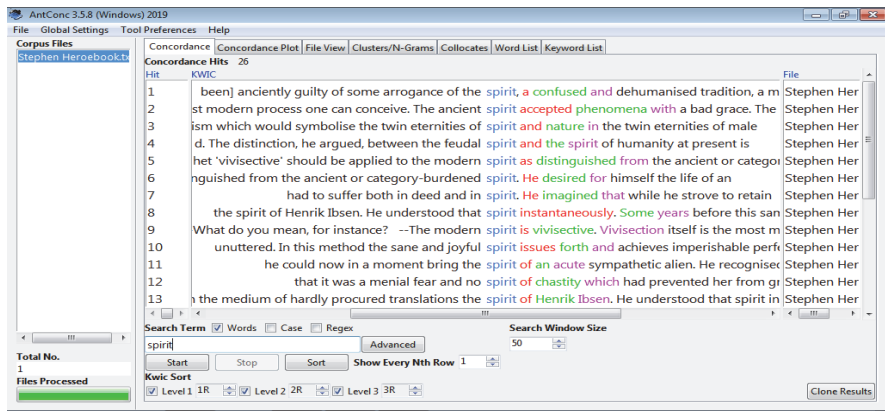
Figure 10. Concordances of 'spirit' within *Stephen Hero*, 1-13.
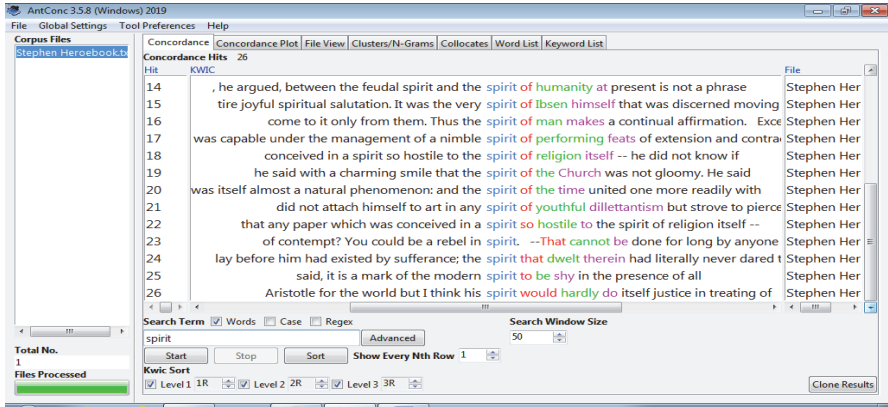
Figure 11. Concordances of 'spirit' within *Stephen Hero*, 13-26.

As figure no. 10 and figure no. 11 show, different meanings are assigned to the term, making it again not necessarily endowed with religious or spiritual connotations: 'spirit' – very much like 'soul' equals essence, being, mood, nature etc. already in *Stephen Hero*, thus making the reader conclude that an anti/religious message is already there even though less evident than in a *A Portrait*.

Was Joyce then completely free from its religious meaning? Did Joyce read the Book of Matthew and the Book of Mark, where Jesus urges his disciples to let go of their soul, abandoning it to God's care (Mt. 16:25, Mk. 8:35)? Did he equally believe that 'soul' is a release from earthly matters, an almost blind acceptance and awareness of immortal life?

Was Stephen's deprivation or better, liberation a complete and definite refusal of religion so that he could now fulfil his dream of becoming an artist? Perhaps, not; we would expect, on the contrary, some drastic Icarus-like failure, as the associations with the Greek hero would naturally imply.

Catholic theology then seems to be a perfect opportunity for Joyce to create his artistic and more organic labyrinth, rich with philosophical and aesthetic concerns (which will dominate Chapter V of *A Portrait*) in *Stephen Hero* on one hand, and with the history of young Catholic boy who suffers as a man meditating upon religion and upon life in *A Por-*

trait, on the other. Yet, before reaching this finale, we learn about the Roman Catholic religion and matters of doctrine, while being asked to assist to the long sermon. We are provided with examples of masses being celebrated and presented as pure drama by a young boy who, repeating the preacher's quotation from Jeremiah during the retreat, adopts Lucifer's motto as his own and borrows terms – like 'epiphany' – from theology to describe moments of transfiguration in his own story.

It is no wonder then, if in *A Portrait*, the narrator's language, which gradually becomes more articulate – and the corpus findings show this – becomes more analytic as Stephen's intellect and capacities for abstraction develop: his Catholicism is a literary excuse, well grounded on meanings, concepts, rituals which are not merely religious but are also intrinsically existential. Joyce re-imagines himself, or better, his literary alter ego in relation to himself and to society, while constructing a subject of belief, or better, of disbelief that questioned important notions of Irish life. No wonder if the respect for the Catholic Church was purely a literary one, a system, as Joyce would write to the sculptor August Suter, to arrange things in a logical and coherent way (Noon 1963). His unbelief is then, not specifically in relation to God, but in relation to the Catholic Church, reflected, represented in the reality of Ireland's capital city: it is offered as an important alternative to art, abandoned in his later works, in the hands of a misbeliever, who understands and uses the faith, appropriating and transforming it for his own ends.

If Stephen is finally soul free – as he writes in his diary – he becomes, religiously and literally, deprived of what matters most (Matthew, 16:26), hence he is doomed to fail.

Joyce's message is clear, simple, intelligible. Religion and the language which expresses it, is founded upon the concept of probability: what is probable is also what can be hardly described, grasped and entirely be accepted. Religious experience refuses all idea of complete devotion and total commitment and poses the big question of how we can, as thinkers, as would-be believers, as readers, verify the spiritual deductions and represent human experience.

Words then must, as a consequence, comply with the strange nature of the object in question: describing and referring to God apart from

expressing apocalyptic and prophetic concepts are certainly tasks of religious language and not of literary language.

Joyce's fictional programme of narrating the nation as a non-nation is stylistically, lexically exemplified by the final *non serviam*, a refusal of the parochial patriotism; a post religion/ous refusal of the past and of the uniqueness of one word, one language, now distant predecessor of the more complex babel of sounds and voices present in *Finnegans Wake*; a sort of *ante litteram* pluridialectal, translinguistic and transcultural microcosm of alienating exile, in which the Word comes forth as an erotic venture, leading to the success, or most likely, to the fall of the artist.

Works Cited

Joyce, James (2007). *A Portrait of the Artist as a Young Man,* New York: W. W. Norton & Company.

Joyce, James (1969). *Stephen Hero*, London: Jonathan Cape.

Leech, Geoffrey and Short, Michael (1981). *Style in Fiction. A Linguistic Introduction to English Fictional Prose*. London, New York: Longman.

Mahlberg, Michaela (2007). "Corpus Stylistics: Bridging the gap between linguistic and literary studies". In *Text, Discourse and Corpora*, edited by M. Hoey, M. Mahlberg, M. Stubbs and W. Teubert, 219-246. London: Continuum.

McEnery, Tony and Andrew Hardle (2006). *Corpus Linguistics: Methods, Theory and Practice*. Cambridge: Cambridge University Press.

McEnery, Tony, Richard Xiao, Yukio Tono (2006). *Corpus-Based Language Studies*. New York: Routledge.

McIntyre, Dan and Brian Walker (2019). *Corpus Stylistics: Theory and Practice*. Edinburgh: Edinburgh University Press.

Noon, William S. J. (1963), *Joyce and Aquinas*, New Haven: Yale University Press.

Schlossman, Beryl (1985), *Joyce's Catholic Use of Language*, Wisconsin: University of Wisconsin Press.

van Peer, Willie (1989). "Quantitative Studies of Literature. A Critique and an Outlook". *Computers and the Humanities*, Vol. 23, No. 4: 301-307.

Walker, Brian and Daniel McIntyre (2019). *Corpus Stylistics: Theory and Practice*. Edinburgh: Edinburgh University Press.

Wynne, Martin (2006). "Stylistics and Language Corpora". *Encyclopedia of Language and Linguistics*, 2nd edition, edited by Keith Brown, 223-226. Oxford: Elsevier.

IRA TORRESI

A TALE OF TWO HOMERS (AND ONE JAMES): ULYSSEAN LOOPS FROM LITERATURE TO POPULAR CULTURE, AND BACK

1. Consuming *Ulysses*: polysystem theory and intersemiotic translation

In this paper, I aim to explore the survival, recirculation and revitalization of James Joyce's *Ulysses* in today's global popular culture and Italian literary polysystem, through two apparently very different case studies – references to Joyce and Bloomsday in the animated series *The Simpsons* (§2), and in the Italian novel *Un'Odissea minuta* (Di Schüler 2016, §3), respectively. My scope is not to compare the texts themselves with the original *Ulysses*. Rather, I will try to point out the relevance of such revitalizations in terms of intersemiotic translation (§1.1), within the conceptual framework of polysystem theory (§1.2). As we will see in §4, this perspective might be useful to point out the survival and recirculation of another very Ulyssean (and modernist at large) trait, the cross-fertilization of popular culture and 'high' culture in a potentially infinite loop of reciprocal reference. Before going into any detail, however, it is worthwhile to point out from the start that the adjectives 'high' and 'low', used as qualifiers of literature and culture, should be intended here as commonplace descriptors of collective attitudes towards certain literary and cultural forms, not as quality judgements on my part.

1.1. Ulysses *across semiotic systems*

After the peak in retranslations that followed copyright expiration, *Ulysses* made a triumphant comeback in bookstores across the world. No doubt this surge of revitalization provides food for thought aplenty, both

for the translation and the Joycean scholar engaged in issues such as, just to name a few, paradigm survival through adaptation vs philological 'loyalty' to the original, or the inevitable canonization of an originally subversive work, additionally to more language-specific concerns. While such fascinating considerations have been explored elsewhere (to name just a couple, Mihálycsa and Wawrzycka 2012; Bollettieri Bosinelli and Torresi 2012), here I choose to focus on the close connection of *Ulysses* with what Roman Jakobson termed *intersemiotic* translation.

Although Jakobson glossed intersemiotic translation as "an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson 1959: 233), the reverse must also necessarily apply, since there is no such thing as a receiving-only sign system (i.e. a code that can only be translated into). As much research has convincingly argued, *Ulysses* – like other Joycean and Modernist works – is heavily reliant on code-mixing and intersemiosis, for instance translating music, sound, or even silence, to the printed page.[1] The weaving of visual media such as print ads, typography, photography and the cinema into the narrative is another Ulyssean distinctive trait that can be interpreted as intersemiotic translation from the nonverbal into the verbal (see for instance Trotter 2007, ch. 3; McCourt 2010; Camerani 2008; Hayward 2017). The favour has been returned by music (Mangialavori 2010, and sources therein), cinema (Feldner 2015 and sources therein), and art,[2] not only in terms of explicit transpositions that foreground the novel, but also in terms of direct or indirect citations (even 'unconscious' ones, as Cheung 1996 termed them) that leave *Ulysses* in the background and often belong to the realm of so-called 'low' or 'popular' culture, like the ones analysed in §2 below (see also Tempera 2011: 367-371).

There is hardly any need to remind that in semiotic terms, the wall between literature as a form of art – a champion of the so called 'high' culture – and forms of mass or 'low' culture has fallen down in the 1960s

---

[1] To mention but a few of the many sources on this matter, see for instance Wawrzycka and Zanotti 2018; specifically on the musicality of the "Sirens" episode, Wolf 2018: 226-237, and sources therein. Wolf's account of "Sirens" (originally published 1992) was intended as an answer to Rabaté 1986.

[2] Rohini Aggarwal, "How James Joyce's 'Ulysses' Influenced Art", updated July 12, 2017, https://theculturetrip.com/europe/ireland/articles/7-ways-ulysses-influenced-art/.

(Eco 1964; Kershner 1996). Long before academia, however, Modernist literature and art had already reclaimed 'low' culture as part and parcel of their own domains – Joyce being a notable specimen of the trend (Leonard 2004). From a semiotic angle, then, one might argue that Joyce's *Ulysses* (pick any edition, or all) *has the same status* (in terms of the 'high/low' divide) of any cultural product that reproduces it, or one of its emanations, into another language or mode of expression.

To complicate things even further, from a translational point of view, it has been argued that an 'original' product (e.g. a novel) and its intersemiotic 'translations' (e.g., a movie, or a theatrical play, a videogame taken from or inspired by that novel; or even a monument or costumed event celebrating one of its characters or scenes) can be conceptualized as *different versions of the same text*, all of them connected by a relation that is translational in nature, and equally (re)generated by the process of translation. The play, the movie, the videogame, etc., all translate the 'original' novel into a different semiotic mode (and possibly, another language), and therefore *exist thanks to* the novel; but the original also *continues to exist thanks to* those 'derived' works, is perpetuated by them, which makes the original-derivative relationship a circular, rather than linear, one (Bollettieri Bosinelli and Torresi 2016). The novel's 'derivatives', of course, may be translated in their own turn, into different languages or yet other modes of expression, thus adding new loops to the circular lineage.

This does not mean that translating *Ulysses* into Korean *is the same as* bringing Bloomsday to Korea, or that Enrico Terrinoni's and Gianni Celati's respective endeavours of retranslating *Ulysses* into Italian are tantamount to selling cookies bearing a sketch of Joyce's face as souvenirs from Trieste.[3] It does mean, by contrast, that both kinds of operations can be regarded as acts of translation, and that their respective products all partake of a circular "generation or filiation process that gives life to texts[4] that are then left free to roam the world of reception, thus giving new life to the 'original' in its own turn" (Bollettieri Bosinelli and Torresi

---

[3] John McCourt through Trieste Joyce School, Facebook post, November 13, 2018, https://www.facebook.com/johntjs2/.
[4] The term should be intended in the semiotic sense, as illustrated in Semenenko 2012: 75-110.

2016: n.p.). They can also be equally productive in terms of the consumption of *Ulysses* – the term 'consumption', however literally fitting for biscuits and Bloomsday convivialities, being used here in the more technical sense that will be illustrated in the following section.

1.2. *Paradigmatic journeys: introduction to Polysystem Theory*

One theoretical framework that can be used to embrace all versions of a given text in an overarching conceptualization of paradigm (re)circulation is Polysystem Theory (henceforthwith PT), as set out by Itamar Even-Zohar in 1990 in the special issue of the journal, *Poetics Today*, entitled *Polysystem Studies*. PT postulates that any semiotic polysystem – e.g. a nation's literature, but also its language, society, science, technology and their superordinate container, culture – is an "open structure", "a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent" (Even-Zohar 1990: 11). In the light of PT, value judgements about what is or is not a 'masterpiece', a classic or canonized work, or a product of 'high' vs 'low' culture, are replaced by the more neutral notion of multiple centres and peripheries of the system. This allows for diachronic differences in the collective reception of any given product, as well as for the synchronically different perceptions of diverse people and groups, hypothetically down to the level of the single individual. What dominates the literary polysystem as a whole is a function of what group dominates the culture of that society at a given time, thus moving the products that are central for them towards the centre of the polysystem.

Partly due to its slightly consumeristic terminology, which tends to highlight market-driven factors of polysystem creation and change, PT seems to get on well with the critical discursive concepts of power, hegemony and voice, on the one hand, and more recent reflections on the impact of social mobility and the publishing market on literary fortune, on the other hand. With a view to finding terms that could be used not only in the field of literature but also with reference to history, science, society, technology, and ultimately culture, Even-Zohar uses *products* instead of 'works', *producers* for 'authors', and most importantly for the

purposes of this papers, *consumers* in lieu of 'readers'.[5] This, however, is not solely a terminological issue, but presupposes that we shift our perspective from the addressees of the text, which is usually the case in reception studies, to a 'naturalistic' observation of what happens in the polysystem at large.

Usually readers *purposefully* set out to read a book, and usually do so from beginning to end and unabridged. Since literature makes up such an important part of society and culture, however, literary fragments and references may also *inadvertently* reach the members of a given group or society. They do so through other media, that may be as unexpected as a line dropped casually in daily discourse, or a commonplace allusion without mention of the original source. From a PT angle, this indirect exposure to the text, however 'unconscious' for those who receive it (to borrow Cheung's word again), still counts as *consumption* and contributes to the circulation of the text itself within the polysystem, if we make the effort of abstracting it from the reader's subjective agency.

Ulysses and James Joyce's figure at large provide striking examples of indirect consumption that ensure the survival and recirculation of the Joycean repertoire even within groups of consumers that would probably never take the initiative to read Joyce's works. While elsewhere (Torresi 2013) I have already examined a few such examples and their implications in terms of centrality/marginality and canonization within the Irish and the Italian polysystems, I now would like to take the discussion to a more international level, analysing a global media product (§2), before going back to the Italian literary polysystem with an update that was not available at the time when I first approached the subject (§3).

2. A Bloomsday in yellow: Joyce in *The Simpsons*

In the episode *In the Name of the Grandfather* (S20E14), the family of the world-famous animated series, *The Simpsons*, fly to Dublin, grandfather Abe's home city. On the taxi ride from the airport, Marge and the children see a series of 'typical' Dublin scenes, among which six people

---

[5] The other components of any polysystem are institution, market, and repertoire (Even-Zohar 1990: 31 and following).

in Edwardian costume standing beneath a tree with copies of *Ulysses* in their hands.[6]

While the series authors' visual research – which seems particularly painstaking since the whole scene is only 16 seconds long – shows clearly not only from the details of Edwardian costumes but also because the book covers reproduce those of five different English-language editions of the novel, the verbal commentary of the scene connotes Bloomsday celebrations as dull and boring. Only Lisa guesses what is going on, but her enthusiasm is immediately quenched by her brother:

> LISA: It must be Bloomsday! Every June 16, lovers of James Joyce follow the route traveled by Leopold Bloom in the novel *Ulysses*.
> [...]
> BART: What you're saying is, we've run out of fun things to do.
> LISA: Pretty much, yeah. (*The Simpsons* S20E14, 17'30"–17'46")

The first episode to be aired in Europe before the US, *In the name of the grandfather* was broadcast by Sky1 at 7.30pm on St Patrick's Day, 2009. With over a half million viewers, the premiere totalled a 33% audience share in Ireland, much higher for children – 60.5% – and young people aged 15-24 (40%).[7] Given the expectation around it, it is little wonder that the airing was covered by several Irish newspapers. *The Irish Times*, in particular, emphasized the irreverent treatment of Bloomsday commenting, "When the family visited Dublin and discovered that it was Bloomsday, they groaned and decided that this meant they had run out of fun things to do. *It was perhaps the episode's smartest gag*".[8] The very possibility of its very being perceived a gag – at least in Ireland – is a confirmation of the canonical status of Bloomsday, and metonymically

---

[6] A screenshot, taken at around 17'30" of the episode, can be seen at https://simpsonswiki.com/wiki/Bloomsday (last visited February 7, 2019).

[7] "Over 500,000 tune in to Irish Simpsons episode", *The Irish Times*, March 19, 2009, online edition. https://www.irishtimes.com/news/over-500-000-tune-in-to-irish-simpsons-episode-1.837784 (last visited February 7, 2019).

[8] Shane Hegarty, "Simpsons goes heavy on the stereotypes", *The Irish Times*, March 17, 2009, online edition. https://www.irishtimes.com/news/simpsons-goes-heavy-on-the-stereotypes-1.837659 (last visited February 7, 2019). My emphasis.

also of *Ulysses*. Meant for fun as it is, however, the Simpsons' treatment of Bloomsday also invites other reflections.

In postcolonial terms, the episode may be interpreted as a case of the US-centric gaze recolonizing the very cultural Other that it represents through a glass, darkly (or funnily), thus potentially influencing the Other's own self-perception (Bollettieri Bosinelli, Di Giovanni and Torresi 2005: 409). One wonders how that 60.5% of Irish children who saw the episode in 2009, and the many more who might have seen it in later re-runs, have reframed the Bloomsday celebrations that they see every year and maybe used to *be* fun in their eyes (or at least had a chance to be subject to their own non-mediated judgement). Additionally, *The Simpsons* are translated and broadcast throughout the world, therefore the same negatively connoted framing applies all the more to those non-Irish viewers who have never seen a Bloomsday celebration in their lives, but will forever retain the idea that it is *not* a fun thing to do or see. They might even doubt its being real, since the same episode also features yuppie Leprechauns walking the streets of Dublin. In this light, the Joycean community's sustained effort of keeping Bloomsday alive and bringing it to ever new locations appears particularly relevant as a form of resistant counter-discourse.

Leaving all legitimate critical and postcolonial considerations aside for a moment, however, one should bear in mind that in the frame of PT that is the focus here, *The Simpsons* seem to be a rather central media product that reaches vast portions of people, especially among younger age groups, and in all the nations speaking the languages it is translated into. If one visualizes national cultural polysystems as territories, then one may visualize the episode as *carrying* the notion of Bloomsday (very fleetingly, but at any re-run) towards the centre of its multiple audiences' polysystems. It is true that many viewers might not memorize what Bloomsday is about, but in case one needs a reminder after viewing the episode, one may consult the Wikisimpsons open-source paratext. The anonymous compiler wrote (verbatim): "Bloomsday is an annual event held on June 16 where lovers of James Joyce follow the root traveled by Leopold Bloom"; the history behind the entry being that "Bart, Lisa, Maggie, and Marge traveled to Dublin and seen people reading *Ulysses*"[9].

---

[9] https://simpsonswiki.com/wiki/Bloomsday (last visited February 7, 2019).

The wiki is for any registered user to amend it – as is the "Bloomsday" Wikipedia page linked to the Wikisimpsons entry.

S20E14 is not the only *Simpsons* episode that contains a Joycean reference. In 1996, a James Joyce lookalike had been briefly shown in S8E18, as one of the characters of the 'Drunken Irish novelists of Spring-field' float at the St Patrick's parade, although no explicit reference to him or his works had been offered, and he appeared only for a handful of seconds.[10] During this cameo, the Joyce impersonator waves his hand from the float until the crowd pelt it with beer bottles. At this, all the 'novelists' obligingly jump down from the float and start a brawl with the crowd. Once again, the very connection between Joyce and recognizably stereotypical traits of the Irish national character bears witness to the author's canonization as one of the 'fathers' of Irish culture.

The Simpsons' allusions to Joyce and Bloomsday make good examples of indirect consumption of literary products – or in the case of Bloomsday, *by*-products, one might say – that would never reach such a broad public. The uninformed among the audience may never be compelled to find out who that bespectacled 'drunken Irish novelist' with a moustache is, but still, Joyce's face (although in yellow) is part of the material world out there, meeting the gaze of more curious consumers as well. It is a kind of contact that is very far from a reader's or Bloomsday participant's intentional, direct experience of Joyce and Joyceana. It carries inevitable biases that fit the re-encoders' purposes – in *The Simpsons'* case, irreverent humour – and run the risk of being accepted uncritically by viewers that lack the time, interest, or resources to delve deeper into that very one cultural reference among the myriad that reach them through the media (Bollettieri Bosinelli, Di Giovanni and Torresi 2005). Still, the Joyce readers, the Bloomsday-goers, the Irish, will recognise the cultural reference in full, and laugh all the more at it. And even those who do not fall into those categories might experience a subliminal feeling of *déjà vu* when they next see a copy of *Ulysses* on a bookshelf, although the author's face, back-translated from yellow animation to black-and-white photographic image, might look slightly odd to them.

---

[10] At the time of writing, the scene can be seen at 2'01"-2'07" of https://www.youtube.com/watch?v=aJsDWaW4fak (last visited February 2, 2019).

In postcolonial and critical terms, then, this kind of representation may be read as a commodification of the Joycean universe for the masses, some sort of slightly blasphemous McDonaldization (Ritzer 1996) of what originally used to be an outcast repertoire (Torresi 2013). In terms of social semiotics and polysystem theory, however, this mainstreaming counts as revitalization, and does not have a much different status than reviving the Ulyssean repertoire in the high-end literary product that is described in the following section.

3. *Odissea minuta*: when Fantozzi met Bloom

In 2016, a prestigious Italian publishing house, Milan-based Baldini and Castoldi, published Daniel Di Schueler's first novel, *Un'Odissea minuta* ("A diminutive Odyssey"). Several of the paratexts, including the title, the back cover and book description on the publisher's website,[11] explicitly mention Joyce's *Ulysses* as an inspiration of the novel. In the text itself, however, the references are more implicit: the date on which the (in)action takes place is June 16, 2004, but this is never openly denounced as the 100th anniversary of the original Bloomsday. The structure of the novel may seem to draw loosely on the "Ithaca" episode of Joyce's *Ulysses*, as it consists of 637 pages of glosses to virtually every single word of an eight-page diary. At the same time, the diary that is being glossed is entirely devoted to the awakening sequence of the fictional author of the diary itself, Alberto Cappagalli, in a reminiscence of "Calypso" or more generally to the awakening sequences of so much Modernist prose. The glossing style, too, appears to mimic stream of consciousness: Cappagalli's prose triggers, in the mind of the gloss compiler (who is his brother-in-law), apparently loose memories and connections with Italian popular culture or Cappagalli's personal history. No explicit mention of *Ulysses*, Joyce, or any other literary reference – not even Homeric poems – can be found within the text of the novel. This is important for the novel's intention of achieving a subtly humoristic effect that is triggered by multiple contrasts.

---

[11] http://www.baldinicastoldi.it/libri/unodissea-minuta/ (last visited February 7, 2019).

The most blatant and humoristic contrast may be said to be the dichotomy between Cappagalli's proud mistrust of any cultural or literary activity, and the very fact that his elementary descriptions have been turned into a bulky work fraught with high-sounding literary allusions – a book that can only hope to be approached by people with very different views about reading. Then, of course, there is the sharp contrast between Cappagalli's figure and his intellectually frustrated brother-in-law's egotistic urge to accomplish a writing career, which might be a key to read his not so original replication of turning an ordinary man's ordinary day into an epic(-sounding) novel. Additionally, as is all too clear to an Italian reader, a more immediate reference for the character of Cappagalli – in his apparently self-celebratory diary that reveals his intellectual dearth – is not Bloom, but rather the famous tragicomic character Ugo Fantozzi, the epitome of the underdog, a staple of Italian popular comedy and a champion of the uneducated, uncultured low bourgeoisie of the economic boom of the 1960s.[12]

In terms of intersemiotic translation and Polysystem Theory, then, *Un'Odissea Minuta* seems to revitalize a Modernist literary paradigm by grafting it with the tradition of Italian popular comedy cinema, thus collapsing the centres of the 'high' and 'low' Italian cultural polysystems. This operation, the novel's humoristic intent and irreverent approach to *Ulysses* (might Cappagalli's big-headed brother in law's figure be intended as a caricature of Joyce?), all outline a close resemblance with the two episodes of *The Simpsons* analysed above. The differences between the novel and the animated series vis-à-vis Joycean allusions appear to relate chiefly with the mode of their consumption. Whereas the staggering page count of *Un'Odissea minuta* can only be consumed through a long, concentrated reading that potentially allows the reader to perceive all the subtlety of the implicit references unravelling throughout the text, the format of the animated series is designed for instant witticism and more explicit

---

[12] Francesco Permunian, "Il meticoloso risveglio di un Fantozzi di provincia", *L'Indice* XXXIII, no. 7-8 (June/July 2016), online edition, https://www.lindiceonline.com/letture/premio-calvino/daniel-di-schuler-unodissea-minuta/ (last visited February 7, 2019).

references that look rather disconnected from the context.[13] Both, however, become carriers of Joycean repertoires (or fragments thereof) through the means of indirect consumption.

4. Conclusion: many happy returns!

The case studies illustrated above are only two of the more recent reincarnations of *Ulysses* that keep it alive across very different, and diverse, polysystems. *The Simpsons* is an animated TV series made in the USA, aimed at all age groups from teenagers up. Although occasional episodes (such as the Bloomsday one) may be targeted primarily at specific audiences outside the United States, they are circulated and localized in large portions of the planet along with the rest of the series. *The Simpsons* is a globalized media product that has the power of generating or reinforcing stereotypes, (re)introducing them in the very cultures they portray (Bollettieri Bosinelli, Di Giovanni and Torresi 2005). By contrast, *Un'Odissea minuta* is a novel produced by a prestigious publishing house, a local 'high-end' literary product in which influences from *Ulysses* mingle with the echoes of Italian popular comedies of the 1960s and 1970s as well as innumerable allusions to contemporary material and consumerist culture – all of such sources enjoying equal status. Both products, however, perpetuate to some extent the Ulyssean repertoire through very different modes of consumption that accommodate diverse categories of consumers of culture, some of whom would normally not voluntarily approach Joyce's *Ulysses*. From the point of view of polysystem theory, this is not too far from what Joyce did in *Ulysses* itself, mixing and blending repertoires ranging from classical epic literature to early 20th century press and advertising, revealing their collective role in weaving the fabric of the Modernist everyman's everyday, exposing the quintessentially popular nature of 'high' culture, and vice versa (Latham 2001: 777).

Notoriously, with *Ulysses* Joyce revitalized epic paradigms thereto forgotten – not only Homeric poems, but also the Ulster cycle (Tymoczko 1994) – and threw them back into the literary polysystem of his own

---

[13] One should bear in mind, however, that 'short text genres' are more complex than longer ones, since they have to rely more heavily on the receiver's encyclopaedia (Eco 2002).

world and time. Such paradigms may now be regarded as canonical, 'high' literature, but were originally intended for public entertainment: they used to be part of the oral repertoires of travelling poet/singers, *aoidoi* or *filid*, transcribed in later years by those who had heard them performed. Early English translations of Irish sagas carefully hid away the mundane, comic, and scatological paradigms that, by contrast, have a prominent role in Joyce's narrative (Tymoczko 1999: 90-121). Who better than Bloom, the everyday everyman, could incarnate the ironical side of Cú Chulainn, the hero who defeated the 'great army' that queen Medb sent to steal a bull in the night-time?

The publication history of *Ulysses* further confirms the intrinsic connection between popular culture and mass media – by the 1920s no longer the domain of travelling singer-poets but mostly of the press. The novel was famously denounced as a licentious book by the American press as soon as it was published in Paris in 1922, which is reported to have contributed to its international early fame (Latham 2007: 27). Its subsequent pirated American editions, which infringed both the ban on the book and copyright law, were marketed in popular, 'low-culture' series specializing in 'scandalous' material. Samuel Roth's *Two Worlds Quarterly* started serializing it in July 1926 (Gertzman 2009). An undated 'adults-only' edition by Collectors Publications, complete with 43 pages of erotica ads, could be mail ordered in the 1960s, well after the lift of the obscenity ban in 1933 (Spoo 2013). Apparently, there was still a fringe market for the titillation that accompanied the ban and Roth's first publications. Thus, *Ulysses* was intentionally repackaged as the pornographic work it had been accused to be back in the 1920s, even after the accusations had been proved unfair and the 1934 official American Random House edition had made it a fully respectable work.

The relationship between Joyce's *Ulysses* and popular culture across the centuries, then, appears a circular *nostos* (coming back), or rather a loop of multiple *nostoi*. Which of the two is the point of departure, and which the arrival, may be difficult to tell for sure. It is well beyond the scope and aim of this paper to establish linear causalities between the two; sometimes, one must content herself with describing the journey itself, from one Homer to another, through one James. As with the original *Nostoi*, it may be just as worthwhile.

170

Works Cited

Bollettieri Bosinelli, Rosa Maria, Elena Di Giovanni and Ira Torresi (2005). *"Visual and Verbal Aspects of Otherness: From Disney to Coppola"*. In *Identity, Community, Discourse: English in Intercultural Settings*, edited by Giuseppina Cortese and Anna Duszak, 405-427. Bern: Peter Lang.

Bollettieri Bosinelli, Rosa Maria and Ira Torresi (2012). *"Italian Scrabble with Joyce"*. Review of *Ulisse, translated by Enrico Terrinoni with Carlo Bigazzi, James Joyce Broadsheet*, Vol. 93: 1.

Bollettieri Bosinelli, Rosa Maria and Ira Torresi (2016). "Message(s) in a Bottle: Translating Memory, the Memory of Translation". *inTRAlinea*, Vol. 18: n.p.

Camerani, Marco (2008). *Joyce e il cinema delle origini: Circe*. Florence: Cadmo.

Cheung, Vincent J. (1996). "The Joycean Unconscious, or Getting Respect in the Real World". In *Joyce and Popular Culture*, edited by R.B. Kershner, 180-192. Gainesville: University Press of Florida.

Di Schüler, Daniel (2016). *Un'Odissea minuta*. Milan: Baldini&Castoldi.

Eco, Umberto (1964). *Apocalittici e integrati: comunicazioni di massa e teorie della cultura di massa*. Milan: Bompiani.

Eco, Umberto (2002). "Forme semplici e forme brevi". *L'Espresso*, Vol. LXVIII. No. 14: 242.

Even-Zohar, Itamar (1990). *Polysystem Theory*. Special issue of *Poetics Today*, Vol. 11. No. 1.

Feldner, Maximilian (2015). "Bringing Bloom to the Screen: Challenges and Possibilities of Adapting James Joyce's *Ulysses*". *AAA – Arbeiten aus Anglistik und Amerikanistik*, Vol. 40. No. 1-2: 197-217.

Gertzman, Jay A. (2009). "Not Quite Honest: Samuel Roth's 'Unauthorized' *Ulysses* and the 1927 International Protest". *Joyce Studies Annual*, Vol. 2009: 34-66.

Hayward, Matthew (2017). "Plumtree's Potted Meat: The Productive Error of the Commodity in *Ulysses*". *Texas Studies in Literature and Language*, Vol. 59. No.1: 57-75.

Jakobson, Roman (1959). "On Linguistic Aspects of Translation". In *On Translation*, edited by Reuben Arthur Brower, 232-239. Cambridge: Harvard University Press.

Kershner, R.B. (1996). "Introduction". In *Joyce and Popular Culture*, edited by R.B. Kershner, 1-26. Gainesville: University Press of Florida.

Latham, Sean (2001). "A Portrait of the Snob: James Joyce and the Anxieties of Cultural Capital". *Modern Fiction Studies*, Vol. 47. No. 4: 774-799.

Latham, Sean (2007). "The 'nameless shamelessness' of *Ulysses*: Libel and the Law of Literature". In *Scandalous Fictions: The Twentieth-Century Novel in the Public Sphere*, edited by Jago Morrison and Susan Watkins, 27-47. Basingstoke and New York: Palgrave MacMillan.

Leonard, Garry (2004). "James Joyce and Popular Culture". In *Palgrave Advances in James Joyce Studies*, edited by Jean-Michel Rabaté, 39-51. New York: Palgrave Macmillan.

Mangialavori, Maria Domenica (2010). "Translating Literature into Music: From *Sirens* to *Thema*". In *James Joyce: Metamorphosis and Rewriting*, edited by Franca Ruggieri, 139-152. Rome: Bulzoni.

McCourt, John, ed. (2010). *Roll Away the Reel World: James Joyce and Cinema*. Cork: Cork University Press.

Mihálycsa, Erika and Jolanta Wawrzycka, eds. (2012). *James Joyce & Tradução II*. Special issue of *Scientia Traductionis*, Vol. 12.

Rabaté, Jean-Michel (1986). "The Silence of the Sirens". In *James Joyce: The Centennial Symposium*, edited by Morris Beja, Maurice Harmon, Phillip Herring, and David Norris, 82-88. Urbana and Chicago: University of Illinois Press.

Ritzer, George (1996). *The McDonaldization of Society: An Investigation into the Changing Character of Contemporary Social Life*. Thousand Oaks: Pine Forge.

Semenenko, Aleksei (2012). *The Texture of Culture: An Introduction to Yuri Lotman's Semiotic Theory*. New York: Palgrave Macmillan.

Spoo, Robert (2013). *Without Copyrights: Piracy, Publishing, and the Public Domain*. Oxford: Oxford University Press.

Tempera, Mariangela (2011). "References to James Joyce in film and television: A catalogue in progress". In *a joyceful of talkatalka: from friendshapes for Rosa Maria Bollettieri Bosinelli*, edited by Raffaella Baccolini, Delia Chiaro, Chris Rundle and Sam Whitsitt, 363-372. Bologna: BUP.

Torresi, Ira (2013). "The Polysystem and the Postcolonial: The Wondrous Adventures of James Joyce and His *Ulysses* across Book Markets". *Translation Studies*, Vol. 6. No. 2: 217-231.

Trotter, David (2007). *Cinema and Modernism*. Oxford: Wiley.

Tymoczko, Maria (1994). *The Irish* Ulysses. Berkeley: University of California Press.

Tymoczko, Maria (1999). *Translation in a Postcolonial Context: Early Irish Literature in English Translation*. Manchester: St Jerome.

Wawrzycka, Jolanta and Serenella Zanotti, eds. (2018) *James Joyce's Silences*. London and New York: Bloomsbury.

Wolf, Werner (2018). "Can Stories Be Read as Music? Possibilities and Limitations of Applying Musical Metaphors to Fiction". In *Selected Essays on Intermediality by Werner Wolf (1992–2014)*, edited by Walter Bernhart, 213-237. Leiden and Boston: Brill Rodopi.

Ennio Ravasio

"WHY MINOR SAD?": MUSICAL THEORY IN *ULYSSES*

When Joyce started planning his career as a writer in his youth, he felt the need to channel his overwhelming creative potential and found the most suitable instrument for this in what Dedalus, in *A Portrait*, defines as "one or two ideas by Aristotle and Aquinas" (*P* 187). This working instrument must be considered simply as a device that is independent from Joyce's religious beliefs or unbeliefs: if the Catholic Dante chose the pagan Virgil as a guide in his descent into hell, Joyce organized the structure of *Ulysses* on the basis of Aquinas' Trinitarian treatise in the *Summa Theologiae* (*ST*I, qq. 27-43). There are two concomitant elements which make the presence of a trinity necessary to the structure of *Ulysses*: first of all, the novel aims to *make the word flesh*, a concept which is closely connected with a Trinitarian dimension. Two meanings combine in the term "word": the word of the Artist who, as an eighteen-year-old Joyce stated, has the power to turn "the bread of everyday life into something that has a permanent artistic life of its own" (Stanislaus Joyce 1958: 116), and the Word, the Son of God, the Second Person of the Holy Trinity who "was made flesh, and dwelt among us" (John: 1.14).

The second reason justifying the presence of a trinity in *Ulysses* is that Dedalus, in the last two chapters of *A Portrait* and in the *Telemachy*, is depicted as pursuing the Act of Creation but, according to Thomas Aquinas, "to create is not proper to any one Person, but is common to the whole Trinity" (*ST*I, q.45 a.6). Dedalus' creative act takes place on Sandymount when, seemingly, he is only creating a fleeting quatrain: "His lips lipped and mouthed fleshless lips of air: mouth to her moomb. Oomb, allwombing tomb. His mouth moulded issuing breath, unspeeched: ooeeehah: roar of cataractic planets, globed, blazing, roaring wayawayawayawayaway. Paper. The banknotes, blast them" (*U* 3.401-

04). In all religions and myths, the act of Creation implies a passage from chaos to cosmos, here represented by blazing cataractic planets roaring in Dedalus' mind. This happens in an episode which is known as "Proteus", whereas the etymological meaning of *Proteus* is "divine first principle". The third episode of *Ulysses* is about Creation, the Creation of a novel starting with the words: "Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls" (*U* 4.1-2).

While creating the *primal matter* of *Ulysses*, Dedalus, the God-like Artist-Creator, simultaneously turns into God-the-Father by generating Bloom, the Son, the Second Person of the novel's trinity. At first "His lips lipped and mouthed fleshless lips of air", then "His mouth moulded issuing breath": likewise, in *A Portrait*, on the occasion of his creation of the *Villanelle of the Temptress*, Stephen's verses "passed from his mind to his lips" (*P* 217). In both cases, we are faced with an allusion to several passages from the *Summa Theologiae* in which Aquinas compares the generation of the Son by the Father to an "interior concept of the mind*"* which, as soon as it is conceived by the human mind, becomes word (*ST* I, q.34 a.1). Aquinas uses this metaphor from the very outset of his Trinitarian treatise (*ST* I, q.27 a.1) in order to confute the opposing heresies of Arius and, especially, Sabellius: Stephen's continuous references to the Sabellian heresy, according to which "the Father was Himself His Own Son" (*U* 9.863), hint at Dedalus as the Creator of the "*livre de lui-même*" (*U* 9.114). The entire library episode, based on the relationship between the Artist-Creator and his created characters, reveals that Dedalus is both the Creator of *Ulysses* and a created character who, at the same time, "acts and is acted on" (*U* 9.1021-22).

In the light of the above, one of the functions of the Homeric parallelisms in *Ulysses* is to prevent the reader from grasping the actual structure of the novel: the young Dedalus-Telemachus turns out to be the Father of the older Bloom-Ulysses, but this is not in contradiction with Aquinas' statement that "the divine Persons are distinguished from each other according to the relations of origin" (*ST* I, q.27 a.1). If we assume that a trinity based on the Holy Trinity takes action in *Ulysses*, we also have to accept that age or emotive inclinations have no relevance in the role that Dedalus and Bloom play within it.

The specific languages of many disciplines contribute to implement and, at the same time, to reveal the inner structure of *Ulysses*: theological, philosophical, theosophical and many more languages besides. Before analyzing how Joyce uses the topic of musical theory for his own purposes, I would like to highlight Joyce's skill in using the technique of puzzles and riddles. A good example is provided by "Oxen of the Sun", which is fully understandable if we consider it to be a huge riddle: the parallelism between the development of English literature and the birth of a child in flesh and blood reveals that in *Ulysses*, as in the Holy Trinity, "the Word was made flesh". Moreover, the episode opens with a very complicated puzzle consisting of three sentences repeated three times: "Deshil Holles Eamus"; "Send us bright one, light one, Horhorn, quickening and wombfruit"; "Hoopsa boyaboy hoopsa!" (*U* 14.01-06). This triple invocation is to be considered a three-part mosaic which, once assembled, shows an image evoking the roots of Catholicism. Cross-referencing the various interpretations given over time but starting from a different geographical location, the first invocation means: "Let us get out of the hospital and let us go right, where Holles Street and Denzille Street cross". On hurrying out of the hospital, the fellowship shouts the name "Burke's!", the exclamation that the text openly identifies with "the Word" (*U* 14.1390-91), with a capital "W" in all the editions of *Ulysses* from 1922 onwards, except Gabler's. The second sentence orbits around the verb "to send", in latin *mittere*, whence the noun *missio* derives. It is closely related to a passage from the *Summa Theologiae* in which Thomas Aquinas, on explaining the mission of the Divine Persons in the Holy Trinity, reaffirms that the Son was sent into the world by the Father: "The notion of mission includes two things: the habitude of the one sent to the sender; and that of the one sent to the end whereto he is sent. Anyone being sent implies a certain kind of procession of the one sent to the sender [...]" (*ST* I, q.43, a.1). In the invocation that opens "Oxen of the Sun", "the sender", instead of a pagan deity, is God the Father and the Creator dispensing life, while "the one sent" is the Son, featuring both a divine and a human nature.

The expression "quickening and wombfruit" embraces the physicality of a baby kicking in his mother's belly and the sacredness of the scene of the Annunciation, the same described in *A Portrait* when, on

creating the *Villanelle of the Temptress*, Dedalus states that "In the virgin womb of the imagination the word was made flesh" (*P* 217). As the third invocation portrays a baby's actual birth, the assembling of the mosaic reveals an unequivocal statement:

> The Word,
> Proceeding from the Father, quickening fruit of the virgin womb of the imagination,
> Was made flesh.

The most helpful clue for the resolution of this puzzle is given by its structure, a three-fold sentence repeated three times evoking the *Angelus* bell which, with a triple stroke repeated three times, invites the faithful to say the *Angelus* prayer:

> The Angel of the Lord declared unto Mary:
>   and she conceived of the Holy Spirit.
> Behold the handmaid of the Lord:
>   be it done unto me according to Thy word.
> And the word was made flesh:
>   and dwelt among us.

This prayer is often mentioned or subliminally evoked both in *A Portrait* and in *Ulysses*, especially in crucial passages dealing with the idea of Artistic Creation, and it represents the core of Dedalus' aesthetic theory which, in turn, provides the structure of *Ulysses* and establishes the relationship between Stephen and Bloom. The topic of musical theory lies at the heart of Dedalus' aesthetic theory: hence the parallelism between Stephen's dialogue with Lynch's cap in "Circe", which contains a number of musical references, and the scene in *A Portrait* in which Dedalus reveals his aesthetic theory to Lynch himself (*P* 204-16). This is confirmed by the way Joyce used the nine entries he gathered in 1907 under the title "Esthetic" in his *Trieste Notebook* or *Alphabetical Notebook* (*WD* 96-97), as four of them were incorporated in chapter five of *A Portrait* and two in "Circe": "The rite is the poet's rest" (*U* 15.2088) and "Art has the gift of tongues" (*U* 15.106).

Lynch's "long pointed cap", accurately highlighted in *A Portrait* (*P* 205), in "Circe" becomes a character in flesh and blood, entrusted with the task of saying the famous statement "Jewgreek is greekjew":

STEPHEN: As a matter of fact it is of no importance whether Benedetto Marcello found it or made it. The rite is the poet's rest. It may be an old hymn to Demeter or also illustrate *Coela enarrant gloriam Domini.* It is susceptible of nodes or modes as far apart as hyper-phrygian and mixolydian [...].

THE CAP: [...] Ba! It is because it is. Woman's reason. Jewgreek is greekjew. Extremes meet. Death is the highest form of life. Ba! [...]

STEPHEN: Here's another for you. (*he frowns*) The reason is because the fundamental and the dominant are separated by the greatest possible interval which ...

THE CAP: Which? Finish. You can't.

STEPHEN: (*With an effort*) Interval which. Is the greatest possible ellipse. Consistent with. The ultimate return. The octave. Which.

THE CAP: Which?

(*U* 15.2086-2114)

The expression "Jewgreek is Greekjew" hints at what Thomas Aquinas, in describing the relationship between Father and Son in the Holy Trinity, defines both in terms of "likeness" (*ST*I, q. 35 a.2), namely, consubstantiality, and "opposite relation". According to Aquinas, in God subsists a Trinity, but God is one and, as such, the Three Persons of the Holy Trinity share the same substance. The only difference between the First and the Second Person is that, in their capacities as Father and Son, they show an *opposite relation*: "The Father and the Son are in every-thing one, wherever there is no distinction between them of opposite rela-tion" (*ST*I, q. 36 a.4). Two more sentences uttered by Lynch's cap allude to the concepts of consubstantiality and *opposite relation*, and their sym-bolic function is enhanced by their being borrowed from Bloom's interior monologue in "Hades": "From one extreme to the other" (*U* 6.382) and "In the midst of death we are in life. Both ends meet" (*U* 6.759-60).

Likewise, all the references to musical theory in *Ulysses* allude both to the consubstantiality and to the *opposite relation* between Dedalus and Bloom: minor opposite to major, mixolydian opposite to hy-

perphrygian, dominant opposite to tonic. Many of these references appear both in Bloom's interior monologue in "Sirens" and in the dialogue between Stephen and Lynch's cap: a telepathic correspondence on the common ground of musical theory takes place between Father and Son. Such an exchange starts in "Proteus", when Dedalus thinks: "I am lonely here. […] I am quite here alone. Sad too" (*U* 3.434-36). In turn Bloom, while writing to Martha Clifford, thinks: "I feel so sad today. […] So lonely" (*U* 11.894). Moments before, with reference to the music he was listening to, Bloom thinks: "Trails off there sad in minor. Why minor sad?" (*U* 11.893). In answer to Bloom's question, major and minor chords are formed by the first, the third and the fifth degrees of the relevant scales: minor mode sounds sad because the third degree of its scale is one semitone lower than the equivalent degree in the major mode.

A melodic fragment based on the same degrees of the key of D minor often appears in Bloom's mind: the opening of Mozart's *Don Giovanni a cenar teco*. The melody is anticipated by an introduction performed by the orchestra, which culminates in a chord based on the dominant, the fifth degree of the tonic: if we try to reproduce this chord with our voice, we would naturally sing the fifth degree, which corresponds to the note A. Therefore, the first notes of *Don Giovanni a cenar teco*, including this A, turn out to be: AAAD which, in neo-Latin languages, correspond to "La la la ree" (*U* 11.894), the first notes that Bloom hums while writing to Martha Clifford: the double *e* of "ree" reproduces the length of the note that the *Commendatore* sings at that point.

If Joyce's subliminal allusion to *Don Giovanni a cenar teco* seems to be unquestionable, it may be assumed that, in Bloom's mind, Mozart's fragment blends with another one: the opening of the sixth of Mercadante's *Seven Last Words of Christ on the Cross*. It is written in D major, but is startlingly similar to *Don Giovanni a cenar teco*, both melodically and rhythmically, and it presents a brief introduction culminating with a chord based on the dominant. Throughout *Ulysses*, Bloom systematically confuses Mercadante with Mozart, Rossini and Meyerbeer: it is quite conceivable that in this case, as well, Bloom overlaps Mercadante's music with Mozart's, especially taking into account that the two fragments share the same musical substance but, at the same time, show an opposite minor-major relation.

In "Circe", the adjective "sad" is once again connected with musical theory, and with the mysterious relationship between Dedalus and Bloom, when the latter succeeds in finding the former by means of the music that Stephen is playing on the piano: Bloom defines it "Sad music. Church music" (*U* 15.1278), a stage direction calls it "Oriental music" (*U* 15.1318) but a further stage direction will clarify that Dedalus is playing "the series of empty fifths" (*U* 15.2073). More than church or oriental music, empty fifths evoke ancient music, insofar as the third degree of the scale, which determines the major or minor mode in a modern tonal system, is missing: in fact, parallel fifths performed by long trumpets are overused in the soundtrack of movies set in ancient Rome or in the Middle Ages.

On performing a parallel fifth, two notes rise in the air, a less visible variant of the same symbology appearing at the end of "Scylla and Charybdis" when "two plumes of smoke ascended, pluming" in the sky (*U* 9.1219): the empty fifths played by Dedalus evoke the intrinsic union between him and Bloom, and the same happens when Dedalus mentions the minor, the mixolydian and the hyperphrygian modes. Dedalus' series of empty fifths flows into the tonal system when he ambiguously cites the parable of the Prodigal Son and warns: "Minor chord comes now" (*U* 15.2500). Three hundred and fifty lines of text above, a stage direction reads: "Stephen turns and sees Bloom" (*U* 15.2142). In "Circe", the hallucinatory scenes expand the actual temporal dimension, therefore the reader hardly realizes that Dedalus recalls the parable of the Prodigal Son and says: "Minor chord comes now" exactly when Bloom enters the piano room. Stephen seems to identify Bloom with the minor mode which in Western musical tradition, until a few decades ago, was invariably described as having a passive character, in contrast with the major mode's active quality. In Robert Schumann's words: "The difference between major and minor must be allowed beforehand. The former is the active, virile principle; the latter, the passive, the feminine" (Schumann 1946: 60).

Active and passive: these words derive from the Aristotelian concepts of *act* and *potency* and it is worth recalling that Dedalus defines himself as "entelechy, form of forms" (*U* 9.208), namely, as act and soul. On the contrary Bloom, since appearing in the novel, is constantly con-

nected with basic matter, with mutton kidneys releasing a "fine tang of faintly scented urine" (*U* 4.04-05). And matter, in Aristotelian lexicon, is a synonym of *potency* in opposition to *act*.

The relationship between major and minor modes finds its equivalent in the two Greek musical modes that Dedalus mentions but, before analysing their allegorical function, we should verify whether Joyce had any notion of ancient Greek music. He certainly had a first-hand knowledge of the passages on music in Aristotle's *Republic* and *Politics* and in the *Problemata*, attributed to Aristotle. For instance, Dedalus' search for "the greatest possible interval" or "the greatest possible ellipse" between the tonic and the dominant (*U* 15.2005-12), derives from a question appearing twice in the *Problemata*: "Why is *mese*" ('the middle note') so called, though there is no middle of eight notes? Is it because in the old days scales had seven notes, and seven has a middle?" (*Problemata* XIX, 919^b, 20-23). It should be noted that the expression "is it because", appearing dozens of times in the *Problemata*, recalls the statement made by Lynch's cap: "It is because it is". Incidentally, I would like to suggest that the *Problemata* supplies the model for the catechistic style on which "Ithaca" is based.

Besides his acquaintance with Aristotle's works, Joyce's intention to investigate Greek music is testified to by the *Early Commonplace Book*, the most important document revealing Joyce's preparatory work for the elaboration of Dedalus' aesthetic theory, as it includes what have been known for many years as the *Paris Notebook* (*CW* 143-46; *WD* 52-55) and the *Pola Notebook* (*CW* 146-48; *WD* 80-83). Here, in 1903-04, Joyce transcribed the sentences by Thomas Aquinas that Dedalus sets at the centre of his aesthetic theory starting from *Stephen Hero*, such as: "*Ad pulcritudinem tria requiruntur: integritas, consonantia, claritas*" (Crispi 2009: 9; *SH* 89; *P* 212). He also transcribed fifty-five passages from Aristotle's works that he translated from French, including some crucial sentences haunting Stephen in *Ulysses*, such as "The intellectual soul is the form of forms" (O'Rourke 2004: 24; *U* 2.75) or "Movement is the actuality of the possible as possible" (O'Rourke 2004: 40; *U* 2.67). In about 1913, Joyce transcribed on the *Early Commonplace Book* itself the bibliographical references of some books in a list which "proves that Joyce returned to the manuscript at least 9 years after he first started using it.

This is the only known example of Joyce returning to a manuscript for further use after such a long hiatus" (Crispi 2009: 9). Shortly before starting the actual writing of *Ulysses*, Joyce felt the need to return to his notes on Aquinas and Aristotle and, presumably, he also returned to one of the books he listed in 1904: *The Modes of Ancient Greek Music* by David Monro.

Several clues suggest that Monro's handbook represents Joyce's main source of inspiration for the dialogue between Dedalus and Lynch's cap: if the latter observes that "Extremes meet", Monro highlights "The profound Hellenic principle of choosing the mean between opposite extremes" (Monro 1894: 8); if Dedalus speculates on the greatest possible interval, Monro reports a passage in which Plato mocks those musicians who "put down their ears to listen for the smallest possible interval" (Monro 1894: 53). Monro dedicates many pages to the thorny question of the Greek musical octaves, which is closely connected with the concept of *modes*: in ancient Greece, each musical mode was associated with a specific scale and a specific pitch but, among ancient and modern scholars, there is no agreement on this point. According to the scheme proposed by Monro, the scale based on the hyperphrygian mode starts from the modern note F, while the one based on the mixolydian starts from E flat (Monro 1894: 128): the distance between them is one tone, which implies that, in the modern tonal system, there is a reciprocal harmonic incompatibility between them, as the respective triads have no notes in common. This may be one of the reasons why Dedalus defines these two modes as reciprocally "far apart" (*U* 15.2090) but, more likely, Dedalus' statement derives from two passages by Aristotle: in the *Politics* he states that some modes "make men sad and grave, like the so-called Mixolydian", while "the Phrygian inspires enthusiasm" (*Politics* VIII, 5, 1342[b]). Likewise, a passage from the *Problemata* reports that, on listening to a piece of music based on the mixolydian mode, "we adopt a passive attitude", while "When we use the Hypodorian and Hypophrygian modes, on the other hand, we are active" (*Problemata*, XIX, 919[b], 20-23): as can be seen, such a duality reproduces the *opposite relation* between the minor and the major modes.

In actual fact, Dedalus mentions the hyperphrygian mode, instead of the phrygian or the hypophrygian. This way, consciously or not, Joyce

adds grist to his mill as, according to Monro's scheme, though the scales on which the hyperphrygian and the mixolydian modes are based start from different pitches, they both consist of one tone, one semitone, two tones, one semitone and two tones (Monro 1894: 128): in spite of their being reciprocally "far apart", the hyperphrygian and the mixolydian modes prove to be consubstantial. Consequently, Dedalus' statements about the two Greek modes hides a reference to the concepts of likeness and opposite relation, an allusion which can be fully understood if we assume that Bloom is identified with the passive minor and mixolydian modes while Dedalus, the "active intellect" in Aristotelian terms, corresponds to the major and the hyperphrygian modes.

While arguing with Lynch's cap, Dedalus also deals with another topic mentioned in *The Modes of Ancient Greek Music* but referring to Western musical theory (Monro 1894: 19): Stephen tries to define the harmonic relationship between tonic and dominant, the first and the fifth degrees of a diatonic scale. The chord built on the dominant establishes a harmonic region that is somehow an alternative to the tonic and creates a tension requiring a resolution: in fact, as occurs in the typical final cadenza of a Western composition, the chord based on the dominant is ineluctably preconditioned to resolve to the tonic, and so too is the scale based on the tonic, when it reaches its seventh degree. Dedalus only mentions the first and the fifth degrees of a scale but, implicitly, he also meditates on the seventh degree which accomplishes the "ultimate return" to the octave (*U* 15.2112): the circumstance is to be added to the long list of telepathic exchanges taking place between Stephen and Bloom throughout *Ulysses*. In fact, the first, the fifth and the seventh are the same degrees on which Bloom's humming in "Sirens" is based: "La la la ree […] La ree […] Dee" (*U* 11.894). In its entirety, this is a coherent melodic fragment which insists on the dominant ("La la la"), reaches the tonic with a longer note ("Ree"), bounces between dominant and tonic ("La ree") and ends on the seventh degree, as "Dee" corresponds to C sharp, in Italian *Do diesis*.

Bloom's melodic fragment is interrupted on the seventh degree and the missing ultimate return to the octave creates a sense of suspension recalling the one evoked by another of Bloom's musical reflections: "One plus two plus six is seven" (*U* 11.831). That is: if upon one note (D) we

build an interval of the second (D-E) and another of the sixth (E-C sharp), we achieve an interval of the seventh (D-C sharp). And if Bloom's calculation and melodic fragment stop on the penultimate degree, Dedalus' quotation of the parable of the Prodigal Son reproduces the same effect of suspension, as it stops on the penultimate word: "I will arise and go to my" (*U* 15.2496). Anyhow, it is not surprising that Dedalus does not finish his sentence as, otherwise, he would be compelled to say: "I will arise and go to my Son".

Finally, in "Circe" Dedalus splits into the double role of Philip Sober and Philip Drunk. The latter mumbles: "If I could only find out about octaves. Reduplication of personality" (*U* 15.2522-23). In this passage, Dedalus is subject to a phenomenon of *duplication* of personality, but Philip Drunk is alluding to another phenomenon, the *reduplication* of personality which, in the Holy Trinity, corresponds to the generation of the Son by the Father: two D's, separated by the octave interval, in harmonic terms are consubstantial but, as single notes belonging to the same scale, they show an *opposite relation*, as a scale starting on a given D ends on the following D, somehow reduplicating itself. The metaphor implies that Dedalus is the one who duplicates himself, is God the Father, while Bloom is the other who has been duplicated, a seventh interval orbiting around a tonic and, after traversing itself, returns to the tonic that originated it. Accordingly, Bloom fades out of the novel in a fetal position (*U* 17.2314-18): ineluctably preconditioned to perform his ultimate return, "the manchild in the womb" comes back to where he was generated, the virgin womb of Dedalus' imagination. This is the hidden meaning of all those self-rounding sentences, typical of *Ulysses*, in which an undefined himself returns to himself. In particular, the dialogue with Lynch's cap culminates in a self-rounding sentence in which God, Shakespeare and an ineluctably preconditioned return to himself are connected with our favourite commercial traveller: "What went forth to the ends of the world to traverse not itself. God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self. Wait a moment. Wait a second. Damn that fellow's noise in the street. Self which it itself was ineluctably preconditioned to become. *Ecco!*" (*U* 15.2117- 21).

Shakespeare, the Artist by definition, is equated with God and with the sun, giver of life. But Dedalus, also the Artist by definition, in "Scylla and Charybdis" obscurely equates himself with Shakespeare. That is, Dedalus, who generated Bloom and created *Ulysses*, equates himself with God. In the scene from "Proteus" describing roaring cataractic planets, it is unclear whether Dedalus creates the primal matter of *Ulysses* from nothing, like God the Creator according to Thomas Aquinas (*ST* I, q.44 a.1), or if he moulds an Aristotelian pre-existing primal matter (*Physics* I, 7, 192ᵃ): the answer lies in Dedalus' reference to Benedetto Marcello, another Artist-Creator by definition, and is connected with the Aristotelian concepts of *matter* and *form*. In some of the fifty psalms he composed, Marcello used pre-existing Greek and Jewish melodies as a *cantus firmus*, as a bass-line: at the beginning of his dialogue with Lynch's cap, Dedalus remarks that it is of "no importance whether Benedetto Marcello found or made" such a primal matter (*U* 15.2087-88), as the listener only perceives the form that the Artist assigns to the matter he moulded.

Once again, music partakes in "Joyce's feast of languages" to reveal the structure of *Ulysses*, which is based on Dedalus' aesthetic theory. This, in turn, is based on "one or two ideas by Aristotle and Aquinas". Or, should we say, three ideas: act and potency, Trinity, Creation.

Works cited

Aquinas, Saint Thomas (1947). *Summa Theologica*. Translated by The Fathers of the English Dominican Province with Commentary. New York: Benziger.
Aristotle (1936). *Physics*. Translated by W. D. Ross. Oxford: Clarendon Press.
___ (1885). *Politics*. Translated by Benjamin Jowett. Oxford: Clarendon Press.
___ (1927). *Problemata*. Translated by E. S. Forster. Oxford: Clarendon Press.
Crispi, Luca (2009). "A Commentary on James Joyce's National Library of Ireland "Early Commonplace Book": 1903-1912 (MS 36, 639/02/A)". *Genetic Joyce Studies*, 9.
 http://antwerpjamesjoycecenter.com/GJS9/GJS9_LCrispi.htm
Joyce, James (1959). *Critical Writings*, edited by Ellsworth Mason and Richard Ellmann. New York: Viking.
___ (1963). *Stephen Hero*, edited by Theodore Spencer. Additional pages eds. John Slocum and Herbert Cahoon. New York: New Directions.

___ (1986). *Ulysses: The Corrected Text*, edited by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. New York: Random House.

___ (1965). *The Workshop of Daedalus: James Joyce and the Raw Materials for "A Portrait of the Artist as a Young Man"*, edited by Robert Scholes and Richard M. Kain. Evanston (Illinois): Northwestern University Press.

Joyce, Stanislaus (1982). *My Brother's Keeper: James Joyce's Early Years*, edited by Richard Ellmann. London: Faber & Faber.

Monro, David (1894). *The Modes of Ancient Greek Music*. Oxford: Oxford University Press.

O'Rourke, Fran (2005). *Allwisest Stagyrite.* Dublin: National Library of Ireland.

Schumann, Robert (1946). *On Music and Musicians*, edited by Konrad Wolff. New York: Norton.

FEDYA DAAS

"MASKED LICENCE": PARODY, HEROISM AND THE YEATSIAN THEORY OF THE MASK

In "Circe", Joyce chooses to enact the unconscious of his protagonist in a fantasized dramatic form. Bloom takes the role of the reformer and expands his imagined futuristic Bloomusalem in the following announcement:

> 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 licence, bonuses for all, Esperanto the universal brotherhood. No more patriotism of barspongers and dropsical impostors. Free money, free love and free lay church in a free lay state. (*U* 15.433)

Bloom's imagined community embodies the Bakhtinian carnivalesque, with, of course, some changes of structure and emphasis. The word "carnival" is itself employed in Bloom's speech and backed up by items like "union", "the public ", "universal" (used twice), "mixed" deployed twice as well and "all" repeated five times, almost as though to match Bakhtin's definition of carnival, which is

> not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people ... It has a universal spirit: it is special condition of the entire world, of the world's revival and renewal, in which all take place. Such is the essence of carnival, vividly felt by all its participants. (1984: 7)

Indeed, the issue of Joyce and the carnivalesque has received much critical attention. Cixous, for example, reads "Circe" as "the feast day of the repressed" (1975: 388-9). Booker sees "Bakhtin's emphasis on the carnival as an image of the intermingling of the discourses of different social classes, an image of obvious relevance to the polyphonic writing of Joyce" (1995: 36). Kim also favours a Bakhtinian reading of "Circe" episode, "where heterolossic voices of the repressed others are reverberating without any censorship" (2017: 33). The above-mentioned critics, as well as many others' analyses of Joyce's writings in general and "Circe" in particular, have brought about valuable insights concerning the polyphony of *Ulysses*, its problematization of the epic and the novelistic genre as well as the liberation and celebration of repressed voices. My objective, however, is to emphasize the ways these repressed voices speak loud mainly through the ritual of the mask, parodic styles and the use of defense mechanisms and how these methods match the Yeatsian theory of the mask as well as his conceptualization of heroism. Hence my analysis becomes three dimensional, exploring Joyce's peculiar deployment of the image/ stratagem of the mask whose affinity with the Bakhtinian carnivalesque is undeniable but whose intersection with Yeats's theorizing of the theatrical mask is unpredictable yet possible.

The carnival's "peculiar logic of the "inside out", of the "turn about", of a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings" (Bakhtin 1984: 11) permeates the episode. And Karen Lawrence confirms the "general carnival atmosphere" in "Circe" with "puns, wisecracks, and burlesque" that "represents the dramatic eruption of the unconscious of the characters and of rhetorical energies in the language" (1981: 151). Strikingly, this eruption of the unconscious of the characters in the carnival takes place "with masked licence". The destabilizing effect of the carnivalesque, the reversal and subversions of all authorities and hierarchies be they psychological, political and linguistic are permitted through a mask. The "free money", "free rent", "free love" and "a free lay church in a free lay state" celebrate, just like in the carnival, "liberation from the prevailing truth and from the established order" (Bakhtin 1984: 10).

Since cultural, social and national codes in Ireland are established by and within British and Catholic institutions and their discourses, their dislodgement could neither be a straight forward matter nor an explicit endeavor. The expression of a free self, the shaking of power systems and the flying by the nets of stringent ideologies would have been made possible only through a "masked license". Exteriorizing repressed, revolutionary and unknown facades of the self, the mask, as Yeats in *Per Amica Silentia Lunae* explains, "permit[s] the expression of all the man most lacks" (Yeats 1918: 38). That the mask is evoked verbatim in the drama of "Circe" calls to mind the theatrical mask used and theorized by W. B Yeats. Yeats's late drama insists on the use of the mask on stage following the conventions of the Japanese Noh theatre. In fact, the mask is significant for him for many reasons, two of which are of particular importance to our purposes. The first is that the mask creates a stable and confident expression. Gordon Craig writes in the first issue of his magazine, *The Mask*, that "human facial expression is for the most part valueless […] Masks carry conviction […] The face of the actor carries no such conviction; it is over-full of fleeting expression — frail, restless, disturbed, and disturbing" (qtd. in Keane 2016). And Keane asserts that "Yeats also knew Craig's "A Note on Masks", published the same year Yeats wrote his poem "The Mask"" (ibid.). The second is that the principle of the mask matches Yeats's theorizing of the self as containing its double or its opposite. This doubleness of character is essentially Japanese yet it proves appealing to the Yeatsian notion of the self and anti-self.

Besides the dramatic space that Joyce carves in his novel to allow his protagonist to stage his multiple selves in a Yeatsian fashion, Joyce's carnivalesque atmosphere and the hectic and hazy wearing of masks within his realistic novel compels the creation of a phantasmagorical milieu that at once shatters the myth of a unified self and disrupts any view of an untroubled and homogenous reality. In the same vein, Yeats finds his other self or anti-self in visions and surreal circumstances. He writes:

> I sometimes fence for half-an-hour at the day's end, and when I close my eyes upon the pillow I see a foil always playing before me, the button to my face. We meet always in the deep of the mind whatever our work, wherever our reverie carries us, the other Will. (1918: 40)

"In the deep of the mind", in "reverie", or what on other occasions Yeats describes as "between sleeping and waking", the hero discovers his foil or his anti-self. The anti-self is everything the self is not and it can be visualized in dreams and acquire countenance by wearing a mask.

Bloom wears different masks on multiple occasions in nighttown hallucinations. In "Circe", Bloom has been welcomed in his own fantasy as "the famous Bloom […], the world's greatest reformer", "God save Leopold the First!" (*U* 15. 427) and even John Howard Parnell hails him as "Illustrious Bloom! Successor to my famous brother" (*U* 15. 428). Bloom is the successor of the uncrowned king of Ireland "Parnell", "a man like Ireland wants" (*U* 15.429). Yeats's hero "found hanging upon some oak of Dodona an ancient mask […] that he changed it to his fancy, […] that when at last he looked out of its eyes he knew another's breath came and went within his breath upon the carven lips, and that his eyes were upon the instant fixed upon a visionary world" (Yeats 1918: 36-7).

Mingling his own breath with that of a reformer (a comically crowned persona matching the spirit of carnival), Bloom identifies with the circumstances Parnell experienced and the text parodies the national Irish discourse unveiling its critique of the mass ingratitude poured upon this political figure:

> ALEXANDER J DOWIE
> (*Violently.*) Fellowchristians and antiBloomites, the man called Bloom is from the roots of hell, a disgrace to christian men. A fiendish libertine from his earliest years this stinking goat of Mendes gave precocious signs of infantile debauchery, recalling the cities of the plain, with a dissolute granddam. This vile hypocrite, bronzed with infamy, is the white bull mentioned in the Apocalypse. A worshipper of the Scarlet Woman, intrigue is the very breath of his nostrils. The stake faggots and the caldron of boiling oil are for him. Caliban!
> THE MOB
> Lynch him! Roast him! He's as bad as Parnell was. Mr Fox!
> (*Mother Grogan throws her boot at Bloom. Several shopkeepers from upper and lower Dorset street throw objects of little or no commercial value, hambones, condensed milk tins, unsaleable cabbage, stale bread, sheeps' tails, odd pieces of fat.*) (U 15.435)

Through this enacted scene in the drama of "Circe", Joyce unmasks his commentary upon political events taking place in Ireland while seemingly keeping his authorial reticence. His weaving of a dense parodic religious register, ranging from "fellowchristians" to "Apocalypse", "debauchery", "infamy", "fiendich" and "disgrace" that ends with ethics of punishment and retribution in a debased form of language like "The stake faggots and the caldron of boiling oil are for him", "Lynch him! Roast him", voices not only a mistrust and a deep-seated aversion towards religion itself and its doctrines but also his hate of servile and blind followers of Catholicism. The depicted scene is polyphonic in that it introduces multi-layered significations promoting the role of an active reader who also produces meaning. The multiplicity of discourses within the single utterance discloses the dialogic relationships that permeate speeches and words in *Ulysses*.

Just like the self in the carnival, which is transgressed through donning a mask, the language in the above-mentioned passage is at its minimum double-voiced, delivering selves and anti-selves, projecting texts and anti-texts, discourses and anti-discourses. There is indeed no authoritative voice, nor omnipresent or omnipotent narrator. Already the invasion of drama to the novelistic texture is a rupture against all linguistic authority or genre taxonomy while the intermeshing of hallucinations with reality in "Circe" attests to the impossibility of the supremacy of the rational worldview of the western culture. Graham Allen explains that: "[l]ike the tradition of the carnival, the polyphonic novel fights against any view of the world which would valorize one 'official' point of view, one ideological position and thus one discourse, above all others. The novel, in this sense, presents to us a world which is literally dialogic" (2000: 24). The carnivalesque is once more asserted in the stage directions replacing the narrative voice by trivial, comic behaviours of the mob and references to animal body parts like "sheep's tails" and "odd pieces of fat" (*U* 15.435).

In his deliberate game of masks, Joyce offers Bloom the mask of a woman. In a carnivalesque fashion that celebrates "the freedom that comes from inversions in social hierarchy, suspension of sexual restraints, and the possibility of playing new and different roles" (Clark 1984: 251), Bloom in his revolutionary fantasy turns Bella, the brothel

Keeper, into Bello. Bloom through gender metamorphosis represents women's marginality and their occupation of the place of the "other". In the drama of "Circe", Joyce insists that it is "gender role" rather than "biological sex" that interferes in cultural representation of identities. Bello, in his patriarchal role, orders: "Feel my entire weight. Bow, bondslave, before the throne of your despot's glorious heels, so glistening in their proud erectness" (*U* 15.464) and Bloom in his female identity "promise[s] never to disobey" (*U* 15.464). While Bloom "puts out her timid head", "Bello grabs her hair violently and drags her forward", "twists her arm" (*U* 15.465) then "slaps her face" (*U* 15.466). Bello also lists the cultural roles of a woman taken to be natural: "you will make the beds, get my tub ready, empty the pisspots in the different rooms" (*U* 15.470).

Sexually objectified, a woman must be, in Bello's words, "wigged, singed, perfume sprayed, rice powdered, with smoothshaven armpits" (*U* 15.467). They are also feeble-minded creatures who need man's guidance. Bello addresses Bloom, the woman: "I only want to correct you for your own good" (*U* 15.465) and on another occasion "I'll lecture you on your misdeeds" (*U* 15.470). The comic gender shift becomes a parody of patriarchal society. "For Bakhtin, parody is just one of the cultural forms that draw upon the popular energies of the carnival" (Dentith 2000: 22). Dentith continues: "[f]ollowing Bakhtin, parody indeed emerges from a particular set of social and historical circumstances, it is mobilized to debunk official seriousness, and to testify to the relativity of all languages, be they the dialects of authority or the jargons of guilds, castes or priesthoods" (2000: 23). On this destabilizing effect, Kim remarks that "carnivalesque moments in "Circe" jeopardize any totalizing attempts of interpretation and signification; interpretations and significations are delayed and revised ceaselessly" (2017: 33). Nowhere can Joyce's endless deferral and revision of the notion of an essentialist identity be more evident than in his description of Bloom as "a finished example of the new womanly man" (*U* 15.436).

In "Circe" as well as in "Telemachus", Joyce refers to Mathew Arnold as a mask. Joyce tries very early to provide the general scape of his colonial Dublin which suffers in 1904 not only from English military interference but also from racial stereotyping to which Arnold is a basic

contributor. The mode is unequivocally parodic and the idea that Arnold participates in the familiarization or naturalization of such racial tropes is evident in Joyce's depiction of an imagined scene by Stephen of Oxford University: "Shouts from the open window startling evening in the quadrangle. A deaf gardener, aproned, masked with Matthew Arnold's face, pushes his mower on the somber lawn watching narrowly the dancing motes of grasshalms" (*U* 1.7). The opposition between "shouts", a plural noun denoting loud voices, and the adjective "deaf" reveals that Arnold closes his ears to other cultures. The gardener's sole focus on his task of mowing the lawn regardless of the surrounding shouts parodies Arnold's engagement in his so to speak elaborate study of the Celts having only a second-hand experience of the surveyed race and neglecting all forms of plurality.

In "Circe", Arnold makes a ghostly appearance in a brothel: "*The Siamese twins, Philip Drunk and Philip Sober, two Oxford dons with lawnmowers, appear in the window embrasure. Both are masked with Matthew Arnold's face*" (*U* 15.455). Again, he is placed between opposites "drunk" and "sober", which are twins. The mingling of opposites accompanying Arnold's presence challenges the binary logic adopted by the English critic. Again, that the scene is imagined relates to the spirit of the carnivalesque in literature that according to David K. Danow "supports the unsupportable, assails the unassailable, at times regards the supernatural as natural, takes fiction as truth, and makes the extraordinary or "magical" as viable as a possibility as the ordinary "real", so that no true distinction is perceived or acknowledged between the two" (1995: 3). In the carnival, the mask expresses alternative identities. Similarly, Joyce's parodic techniques, which employ Arnold's mask, unearth embedded colonial modes of thought. Parody, then, is closely intertwined with the mask. It foregrounds style as a way of narration, critique, subversion of hegemonic discourses, and revelation of hidden cultural and colonial structures. Dentith indeed asserts that "parody itself is socially and politically multivalent" (2000: 28). For Joyce, the parodic style is a mask that enables the multiplicity of perspectives engaging his novel in the carnivalesque.

Apart from the dramatic fantasy of "Circe" that enables the cult of the mask with its avowed theatricality, throughout the day Joyce's protagonist Bloom also deploys the stratagem of the mask that foregrounds the doubleness of the self, the will for happiness, the ability of adaptation and the power of creation. Yeats writes:

> I think all happiness depends on the energy to assume the mask of some other life, on a re-birth as something not one's self, something created in a moment and perpetually renewed; in playing a game like that of a child where one loses the infinite pain of self-realisation, in a grotesque or solemn painted face put on that one may hide from the terror of judgment [...]. Perhaps all the sins and energies of the world are but the world's flight from an infinite blinding beam. (1918: 35)

In "Calypso", Molly receives a letter from Boylan and explains to Bloom that her manager is bringing the programme of the concert that afternoon and that she is going to sing *La ci darem* and *Love's Old Sweet Song*. Of course Bloom is no fool and knows what kind of meeting will take place. For the rest of the book, he remains haunted by disturbing thoughts of his wife's infidelity that keep surging throughout the text in different forms and against which he employs a variety of defense mechanisms. In "The Lotus Eaters", when he and McCoy are conversing about Molly's upcoming concert tour with Boylan, Bloom is reminded of Boylan's letter and feels ill-at-ease and reduces the coming love affair between his wife and her lover to "a kind of tour" (*U* 5.66), which is a refusal to acknowledge the bitter reality or, to use the psychological term, a denial of the reality which "involves blocking external events from awareness" (McLeod 2009). In "Hades", Bloom's emotional pain becomes even more acute as when thinking of Boylan, he suppresses the name through a pronoun: "He's coming in the afternoon. Her songs" (*U* 6.82). His psychological avoidance

> is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious. […] [However] this is not a very successful defense in the long term since it involves forcing disturbing wishes, ideas or memories into the unconscious, where, although hidden, they will create anxiety. (McLeod 2009)

This is perfectly true for Bloom as at that moment the carriage with Bloom, Martin Cunningham, Jack Power and Simon Dedalus on the way to Dignam's funeral passes Blazes Boylan. Terrified by the unpleasant coincidence, "Mr Bloom reviewed the nails of his left hand, then those of his right hand" (*U* 6.82). Bloom's reviewing of his nails conceals his nervousness and stress and is a vain attempt to downgrade Boylan. Wondering about Molly's and others' attraction to Boylan, Bloom is comforting and satisfying himself by describing him as the "worst man in Dublin" (*U* 6.82). However, the men with Bloom on the carriage attempt to make Bloom look like the worst man in Dublin. They exhibit a blatant anti-Semitism mixed with jealousy because of Bloom's Jewishness and the fact that he has never borrowed money. The suicide of Bloom's father marginalizes Joyce's protagonist even further as the practice is prohibited in Catholic doctrines. Bloom's father and we may infer Bloom himself are outcasts both socially and religiously. "But the worst of all, Mr Power said, is the man who takes his own life […] The greatest disgrace to have in the family" (*U* 6.86). Well aware of the backgrounds of his exclusion and accordingly his own image in society, Bloom chooses to project it on Boylan. Projection actually "involves individuals attributing their own thoughts, feelings and motives to another person" in order to "protect" themselves "from feelings of anxiety or guilt, which arise because [they] feel threatened" (McLeod 2009).

In "Lestrygonians" Bloom adopts another defense mechanism to cope with reality. When Nosey Flynn mentions the tour and Boylan's name, "[a] warm shock of air heat of mustard hauched on Mr Bloom's heart" (*U* 8.154). Here the psychological shock is manifest behind the physical one. Regression, which "is a movement back in psychological time when one is faced with stress" (McLeod 2009), allows Bloom to escape the atrocities of the now. Bloom's regression is not behavioural but mental; it is a travelling back in time when things were in their normal and happy order. He warmly remembers making love with Molly once: "Screened under ferns she laughed warmfolded. Wildly I lay on her, kissed her; eyes, her lips, her stretched neck, […]. All yielding she tossed my hair. Kissed, she kissed me" (*U* 8.157).

In "Sirens", as the time of Boylan's rendez-vous with Molly approaches, Bloom's inner turmoil becomes more evident. He is haunted by the time of the tryst all along the episode. "At four she" (*U* 11.237), then "Not yet. At four he. All said four" (*U* 11.238). Becoming more frustrated and unable to focus, "[a]imless he chose with agitated aim, bald Pat attending, a table near the door. Be near. At four. Has he forgotten? Perhaps a trick. Not come: what appetite. I couldn't do. Wait, wait. Pat, waiter, waited" (*U* 11.239). The emotional pain reaches its climax around four o'clock, when "Bloom heard a jing, a little sound. He's off. Light sob of breath Bloom sighed on the silent bluehued flowers. Jingling. He's gone. Jingle. Hear" (U 11.241). All of Bloom's actions during the day to keep himself busy are a way out of his sufferings and his mental confusion that he keeps renewing and re-creating according to the circumstances. Hugh Kenner, in his article "The Hidden Hero", declares that while "*Ulysses* […] was long regarded as an eccentrically detailed account of a man spending a Dublin day: 'the dailiest day possible', it was even called. Not at all. The man is virtually in shock" (2004: 38).

Bloom's "aimless" actions to fill in his day as well as the various defense mechanisms used and detailed above are indeed nothing else than his own masks to adapt to the world or, to use Nietzsche's words, so that he can "recuperate". Nietzsche writes in his *Beyond Good and Evil*:

> Whoever you might be: what would you like now? What would help you recuperate? Just name it: what I have I offer to you! "To recuperate? To recuperate? Oh how inquisitive you are, and what are you saying! But give me, please —" What? What? Just say it! — "Another mask! A second mask!" (Part 9: §278)

> Do people not write books precisely to conceal what they are keeping to themselves. Every philosophy also *conceals* a philosophy; every opinion is also a hiding place, every word also a mask. (Part 9: §289) (qtd. in Keane 2016)

For Bloom, almost every thought, every deed and every silence are masks. It remains to see whether Bloom would wear the heroic mask or not. In fact, in the "Sirens" episode there are several juxtapositions of

Bloom and Boylan. The most obvious of which is "Jingle. Bloo" (*U* 11.230). We know later on that "jingle" refers to the tinkling and ringing of Boylan's carriage that will take him from Ormond Hotel to Bloom's house in 7 Eccles Street. Then in a contest-like fashion of who is the real hero, "Lenehan heard and knew and hailed [Blazes Boylan]: — See the conquering hero comes". Then the narrator goes on "Between the car and window, warily walking, went Bloom, unconquered hero" (*U* 11.238).

The two adjectives "conquering" and "unconquered" are very telling in the context of who will finally conquer Molly. While Boylan sexually gets the advantage of Molly once, it is Bloom who possesses her mind and heart entirely; in her monologue in the final episode Bloom defeats Boylan. Apart from occupying the bigger part of her interior monologue, she thinks that Bloom is more virile than Boylan: "I dont know Poldy has more spunk in him" (*U* 18.645). He is more romantic and better-mannered as she "liked the way he made love then he knew the way to take a woman […] I couldnt describe it simply it makes you feel like nothing on earth" (*U* 18. 649) — which contrasts with Boylan's vulgarity depicted earlier "I didn't like his slapping me behind going away so familiarly in the hall though I laughed Im not a horse or an ass am I" (*U* 18. 643). And last but not least, he is or at least was probably more attractive as "he was very handsome at that time trying to look like lord Byron I said I liked though he was too beautiful for a man" (*U* 18. 646).

Accordingly, Bloom is the hero in Molly's view. Yet more significantly, Bloom achieves heroism by letting emerge his anti-self. For some time, however, after "Sirens", Bloom continues his defense strategies to subdue his pain using other techniques like evasion. In "Cyclops" for example, when everybody is speaking about Boylan, he wants to divert the talk to lawn tennis over and over. Yet, he progressively starts to have alternative attitudes towards affairs. In "Eumaeus", despite the omnipresent thought of Molly and Boylan's forbidden sexual intercourse, he shows a charitable attitude towards the adulterous Parnell and the married Kitty O'Shea. He even justifies that "the simple fact of the case was it was simply a case of the husband not being up to the scratch, with nothing in common between them beyond the name, and then a real man arriving on

the scene, strong to the verge of weakness, falling a victim to her siren charms and forgetting home ties, the usual sequel, to bask in the loved one's smiles" (*U* 16. 559). In "Ithaca", in a catechist fashion, Bloom's reactions towards Boylan are detailed: "What were his reflections concerning the last member of this series and late occupant of the bed? […] With what antagonistic sentiments were his subsequent reflections affected? Envy, jealousy, abnegation, equanimity" (*U* 17.635). The progression from purely hostile feelings to denial to an evenness of mind and balance of soul must have occurred under severe discipline having to put up with the usually jealous chemistry between lovers and couples, to rationalize profound suffering into a more flexible strategy of adaptation and to naturalise adultery itself.

The long and painful journey of Bloom's various attempts to deal with his cuckoldry ending with resignation and acceptance corresponds to Nietzsche's conceptualization of the mask. He writes in *Beyond Good and Evil*:

> That strength-cultivating tension of the soul…, its inventiveness and courage in enduring, surviving, interpreting…and whatever it was granted in terms of profundity, mystery, mask…: has all this not been granted…through the discipline of great suffering?….[in the] constant pressure and stress of a creative, shaping, malleable force…the spirit enjoys its multiplicity of masks…it is in fact best defended and hidden by precisely these Protean arts—this will to appearance, to simplification, to masks…. (Part 7: §225, 230). (qtd. in Keane 2016)

Bloom's forgiveness of his wife's infidelity is not a weakness, as Declan Kiberd asserts: "Yet it is at this very moment that he becomes a true hero with the courage to see Molly's infidelity as part of the larger process of nature" (1982: 159-60). Bloom, although with embarrassment, may be even willing to expect further affairs from the part of Molly. As far as his relationship with his wife is concerned, Bloom actually assumes a second self here, the very opposite of his real self, which is in essence jealous, protective and sensitive like any husband. In this he matches Yeats's affirmation that

If we cannot imagine ourselves as different from what we are, and try to assume that second self, we cannot impose a discipline upon ourselves though we may accept one from others. Active virtue, as distinguished from the passive acceptance of a code, is therefore theatrical, consciously dramatic, the wearing of a mask…" (Yeats 1918: 35-6). Yeats also believes that the hero "instead of being merely dissatisfied, make[s] deliberate sacrifice. (1918: 33)

The analogy between parody and the masks Bloom wears is also reinforced by the fact that the mask is primarily a style. Keane exquisitely links Yeats and Wilde's aesthetic theories of the mask; although he never uses the term himself, Joyce would be an appropriate addition for all the realities he offers are the working of style:

There are many sources (psychological, theatrical, occult) for Yeats's inter-related but shifting aesthetic and ethical theories about what he called "the Mask." In "The Decay of Lying," Wilde had asserted that "truth is entirely and absolutely a matter of style," and Yeats insists that "Style, personality (deliberately adopted and therefore a mask), is the only escape" from the heat of "bargaining" and the "money-changers" (*Memoirs*, 139; *Autobiographies*, 461). Contemporary "reality" and the merely individual may be transcended by tradition, by elemental, ideal art, "those simple forms that like a masquer's mask protect us with their anonymity." A quarter-century earlier, in "The Tragic Theatre" (1910), Yeats had celebrated, as another "escape" from the "contemporary," the expression of "personal emotion through ideal form, a symbolism handled by the generations, a mask from whose eyes the disembodied looks, a style that remembers many masters." (Keane 2016)

Like Yeats, Joyce exteriorizes the double or the anti-self of his protagonist but also the double or the rhetorical possibilities of his text. The characters, the events and the different issues in *Ulysses* are stylistically-made. The concept of the mask as a style to live by and adapt or to comment and criticize or to expand events and ideas from various angles, to write a thing and its opposite, to assert something and deny it, to put on happiness and create one's life proves adequate to describe the parodic acts in *Ulysses* and to trace Joyce's ethics of heroism. This is also intimately linked to the carnivalesque, where stylization is the essence whose

realization depends on the wearing of a mask. From a Bakhtinian per-spective, "stylization" means "the borrowing by one voice of the recog-nizable style and timbre of another" (Vice 1997: 62). "Every authentic stylization," according to Bakhtin, "is an artistic representation of anoth-er's linguistic style, an artistic image of another's language" (1981: 362). The art of both writing and life in *Ulysses* is nothing but a "masked li-cence" in a carnival.

Works Cited

Allen, Graham (2000). *Intertextuality.* New York: Routledge.
Bakhtin, Michael M (1981)*. The Dialogic Imagination: Four Essays*, edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist. Aus-tin: University of Texas Press.
—— (1984). *Rabelais and his World*, translated by Helene Iswolsky. USA: Indi-ana University Press.
Booker, M. Keith (1995). *Joyce, Bakhtin, and the Literary Tradition: Toward a Comparative Cultural Poetics*. University of Michigan Press.
Cixous, Hélène (1975). "At Circe's, or the Self-Opener", translated by Carol Bo-vé. *Boundary*, Vol. 2, No.3: 387-397.
Clark, Katerina and Holquist Michael (1984), *Mikhail Bakhtin*. Cambridge: Har-vard University Press.
Danow, David K. (1995). *The Spirit of Carnival*. Lexington: The University Press of Kentucky.
Dentith, Simon (2000). *Parody*. New York: Routledge.
Joyce, James (2010). *Ulysses*, GB: Wordsworth Classics.
Keane, Patrick J (2016). "Blake, Nietzsche, Wilde, and Yeats: Contraries, Anti-Selves, and the Truth of Masks". *Numéro Cinq*, Vol. VII, No. 2. Online at http://numerocinqmagazine.com/2016/01/31/blake-nietzsche-wilde-and-yeats-contraries-anti-selves-and-the-truth-of-masks-patrick-j-keane/
Kenner, Hugh (2004). "The Hidden Hero". *Bloom's Major Literary Characters: Leopold Bloom,* edited by Harold Bloom, 27-38. Philadelphia: Chelsea House Publishers.
Kiberd, Declan (1982). "The Vulgarity of Heroics". *James Joyce: An Interna-tional Perspective*, edited by Suheil Badi Bushrui and Bernard Benstock, 156-168. Totowa, New Jersey: Barnes and Noble Books.

Kim, Kyoungsook (2017). "The Carnival of the Repressed Others: Re-Reading Joyce's "Circe" through Bakhtin". *James Joyce Journal*, Vol. 23, No. 2: 25-41.

Lawrence, Karen (1981). *The Odyssey of Style in Ulysses*. Princeton, New Jersey: Princeton University Press.

McLeod, S. A. (2009). "Defense mechanisms", n. p. Retrieved from https://www.simplypsychology.org/defense-mechanisms.html, Web, 1 Oct. 2017.

Vice, Sue (1997). *Introducing Bakhtin*. Manchester: Manchester University Press.

Yeats, W. B (1918). "Per Amica Silentia Lunae". New York: The Macmillan Company.

ANDREA BINELLI

CIRCULATING LIKE A BALLAD IN THE DARK. JOYCE, THE *WAKE* AND THE ANARCHIST TRANSLATION

The starting point for this article is a question, or better, some related questions that curiously arose in me when I first read the call for papers of the XII James Joyce Italian Foundation Conference in Rome. The questions were all prompted by the topic of the conference, "Feast of Languages", which famously refers to an inspiring quotation, almost a refrain among Joycean scholars, from Giorgio Melchiori's suggestive argument that "[t]he whole of Joyce's works, from *Epiphanies* to *Finnegans Wake*, is a great feast of languages of which we are asked to partake" (1992: 1). Given my personal background, the immediate and rather obvious question which came to my mind concerned how possibly to translate "a great feast of languages" and may be phrased as: "What should happen to a feast of languages when it comes to translating it?" Other questions immediately followed, all revolving around the perhaps too practical assumption that much of what one may do in order to translate a feast seemingly depends on the catering provision. So I wondered: "Who caters a feast of languages?" And the range of answers I could come up with instantly turned into as many questions: "Is it the author? The readers? The community of scholars? The publishing industry? The tradition, i.e. the collective memory forged at the crowded intersection of all these agents and the social structures informing – and informed by – these very agents' semantic skills and interpreting practices?"

As this article will hopefully demonstrate, questions as to how feasts of languages are organized and offered, at the best of times shaping into ground-breaking texts which revolutionise codes and communicative patterns, aesthetic models, narrative forms and, ultimately, our conception of literature, are certainly not idle speculation. In fact, working on

these two, only apparently random, levels – the first one being the demandingly brilliant and utterly diverse quality of Joyce's feasting language, ranging from the sumptuously elaborate to the unapologetically vulgar; the second one being the relationship between such anarchy of style and translation – just went to show how the initial line of reasoning and its related image, a poor translator puzzled by a distant, motley and faceless caterer, was much less a provocation than I myself initially expected.

Even though the revolutionary achievements of James Joyce have been celebrated time and again, there in fact remains much to understand of the formal and linguistic mechanisms through which such revolution was waged and, in particular, of the extent to which Joyce's engagement with translation may have accounted for it. Indeed, Joyce was not simply an exile who, like many others before and after him, had formerly developed a passion for foreign languages;[1] who, once abroad, wanted his children to speak the local (Italian) language at home;[2] who taught English as L2 to foreigners (mainly Italian, French and German speakers); and who problematized linguistic and sociolinguistic issues on several occasions and in all of his works: starting from *The Portrait* and the long political shadow of the Irish language over Stephen Dedalus's musings on identity, all the way through the vengeful, rampant abuse of English itself in *Ulysses* (Eglinton 1935; Gibson 2002), to the thunderous explosion of dozens of idioms in *Finnegans Wake*. Beside all this, Joyce was also a translator and had to deal with translation from a range of standpoints. Accordingly, the aim of this paper is obviously not to downplay the incomparable significance and worth of language and linguistic awareness in Joyce's educational background, professional history and

---

[1] In Belvedere College Joyce was given "excellent training in" Latin, French and Italian, "the Cinderella of Modern languages" (*JJII* 47, 57). As a student in UCD, University College of Dublin, he also approached Greek dramas, studied German so as to read the original version of Hauptmann's plays, especially *Hanneles Himmelfahrt* (*JJII* 78), and focused on Ibsen's bokmål – Dano-Norwegian to him – so as to better enjoy such plays of his as *Bygmester Solness* and *Brand* (*JJII* 78-79).

[2] The Joyces kept loyal to Italian as the family language when they left Italy (Ellmann 1977: 389, 485), also in their written correspondence. The varieties of Italian Joyce employed in different periods were investigated, among others, by Corinna del Greco Lobner 1989 and Zanotti 2013.

artistic biography. Rather, the hypothesis being tested here is that, within the scope of the linguistic issue, one should focus on Joyce's direct dealings with translation in order to better understand how his familiarity with – and, at some stage, even mastery of – such practice resulted in an unorthodox, libertarian conception of the relationship between writer and literary work; and this revelation, in turn, arguably affected how his subversive, radical notion of authorship came into shape, thus making such a rioting and feasting style as that of *Finnegans Wake* possible.

Joyce dealt with translation throughout his life, across a range of languages and with different roles. Ever since his teen years he realized that by granting access to distant works and authors, translation could not only open up a wider window on the outside world but also provide the single artist as well as an entire community with a fresh, profane and less normative standpoint on their own literature and culture, whose gaps could thus be identified and filled with novel, contaminated forms and motives. This attitude of openness and curiosity can already be appreciated in Joyce's first collection of poems, *Moods*, which was supposedly assembled in 1897 or 1898, and contained his own translation of Horace's ode, *O Fons Bandusiae*. Whereas this translation performance can still be read and enjoyed – though inevitably proving rather immature in several respects (Schork 1997: 144) – *Moods* has unfortunately not survived (Ellmann 1977a: 51-52). However, what is worth being emphasized is that at only fifteen, perhaps sixteen years of age, Joyce already was an ambitious mind wishing to develop his own writing manner by appropriating and re-forging foreign aesthetic sensibilities.[3] To him such juvenile translation training, spanning from classic authors to Verlaine, from Latin to French (Ellmann 1977a: 79-80), was in the first place a laboratory where he could learn to exceed the Irish stylistic tradition and find new poetic paths.

Also his 1901 translations of Hauptmann's plays, *Vor sonnenaufgang* and *Michael Kramer*, should be regarded as part of this stylistic research, though he eventually had to omit several portions of the original

---

[3] According to Scarlett Baron, this approach is thematized in several of Joyce's mature works, including critical writings and the *Portrait*, where translation to Stephen seems to be, among other things, an act of appropriation (Baron 2010).

texts on account of his poor knowledge of German and of the Silesian dialect in particular (Ellmann 1977a: 87-88). Moreover, these translations of Hauptmann can also – and more pragmatically – be interpreted in terms of a daring attempt to enter the mainstream literary circles and to accordingly gain critical recognition, as he had in mind to propose them to W.B. Yeats for the Irish Literary Theatre. The attempt was daring indeed. In fact, with this proposal Joyce allegedly aimed to persuade the leaders of the Irish Literary Theatre project to present plays by non-Irish dramatists, thus eschewing the manacles of parochial cultural politics. At all rates, his being "not a very good German scholar", as W.B. Yeats's euphemistically and ironically pointed out in his reply, accounted for the failure of the submission more and before than the nationalist outlook of the newly-established theatre (Ellmann 1977a: 88, 178; Joyce 2016: 933).

Anyhow, translation was not just a literary venture to Joyce. For the young man who soon opted for the exile, translation rapidly came to mean job opportunities in new, foreign environments. He certainly was a proficient polyglot and an extremely proud one (O'Neill 2005); hence, for instance, his bitter disappointment at the not so brilliant marks he got in a written Italian examination test he sat for at the University of Padua in April 1912 (Ellmann 1977a: 321). And translating, perhaps even more than English teaching, helped him make ends meet during his first stay in Paris, his family's long years in Trieste, the period in Rome – where, by the way, he worked as a correspondence clerk in the Nast-Kolb & Schumacher bank translating to and from English, French and Italian – as well as their subsequent stays in France and Switzerland. His letters from Trieste, Zurich and other cities often record names of businessmen and dignitaries such as Richard Greenham, Siegmund Feilbogen, George Wettstein (Ellmann 1977a: 222, 387-88, 440) and others who throughout the years hired him as either full-time or part-time translator. This prolonged work experience and his subsequently highly developed sense for the refinements of translation undoubtedly accounted for much of his capacity to penetrate the subtleties of language. By virtue of this translational introspection Joyce never took anything in language for granted: learning and comparing more – and not just two – grammatical and morphological systems brought him to question the very idea of a linguistic system and dealing with different dictionaries paved the way for him to

explore the wonders of semantics, thus acknowledging the funny arbitrariness of the relationships between signifiers and the concepts they express. The limits of any individual authority over language were soon as clear as day to him, who was still left with the dignifying capacity to play with such awareness. In fact, playing with language, as it will be most evident in *Finnegans Wake*, was often the consequence of, and sometimes even at one with, experiences involving a translation process. A practical example of this clear and direct link can be found in the anecdote he reported to his brother Stanislaus in a letter sent from Rome, where Joyce admittedly used to take great delight from making English calques out of the surnames of his local colleagues:

> A clerk here is named (he is round, bald, fat, voiceless) Bartoluzzi. You pronounce by inflating both cheeks and prolonging the u. Every time I pass him I repeat his name to myself and translate «Good day, little bits of Barto». Another is named Simonetti: they are all little bits of something or other, I think. (Ellmann 1967: 202)

Joyce's inclination to question language in a playful and witty way, his penchant for creating new words and making up new names for people and even objects show up in all of his literary output and prove especially important in *Ulysses* and *Finnegans Wake*. Thousands of brilliant scholars have engaged in studies on this crucial topic: Joyce's multilingualism and linguistic proficiency in relation to his own writing. More relevantly – and following Fritz Senn's intuition that anything in Joyce is about translation (Senn 1967: 163-164; 1984: 39; 1995) – Jolanta Wawrzycka went so far as to describe this attitude as a "translatorial" one and to term its outcome "writing-as-translation" (Wawrzycka 2009: 131; 2010: 516). Accordingly, what the anecdote in the quotation above may suggest is that scholarly research should more sharply focus on how Joyce's inspired and gifted style and much of his inventive, seditious linguistic behaviour was directly boosted by the cognitive process of translation, one which accompanied him throughout his life.

Even though regularly working on professional, technical and business translations, whenever possible, Joyce undoubtedly preferred to deal with literary translation. As a young man, he grew familiar with reviewing it, which, again, meant to him an easy way to earn some money

and make acquaintances in the literary circles. By no chance, his review of the French translation of Ibsen's *Catilina* – published on the *Speaker* on 21 March 1903 – is one of the first editorial jobs for which he was paid (Joyce 2016: 56-57, 920). Through this apprenticeship as a reviewer, he became even more aware of the complexity of translational issues, of the difficulty of this craft and of the not always adequate capacities of translators. For instance, in a letter to his brother, Stanislaus, dated 18 October 1906, he harshly criticized Edmund Gosse's disgraceful translation of Ibsen's *Hedda Gabler*. And the censorious attitude of the typically boisterous young man was not dismissed easily. In a letter sent to W.B. Yeats ten years later and dated 14 September 1916, he disapproved of Carlo Linati's Italian translation of his *Countess Cathleen*, part of which Joyce himself had translated years before with the help of Nicolò Vidacovich, though their collaborative work was never published because – as explained in a letter to Harriet Shaw Weaver dated 14 January 1917 – Yeats did not like his own earlier version Joyce and Vidacovich had unfortunately worked on. In simple terms, Joyce was pointing out the bad quality of the available translation in order to complain for his own translation not being appreciated.

This is just one of many similar misfortunes. Interestingly, while collecting rejections for his own writings, Joyce also dedicated increasing and equally unproductive energies to proposing English as well as Italian translations of his beloved authors to publishing houses, friends and mentors. Beside Yeats's *Countess Cathleen*, he translated John Millington Synge's *Riders to the Sea* into Italian, still aided by Vidacovich (on who did what in these translations see Gorman 1924; Bigazzi 1992: 646-655; Joyce 2016: 317, 320, 970). Again, their translation was not published and after some strange turns the manuscript even disappeared. It was found and eventually published only in 1929 in *Solaria*. Another failed attempt at translating Irish authors into Italian regarded George Moore's *Mildred Lawson*, the first of the three short stories in *Celibates*. Joyce only translated its opening pages, this time together with a Tuscan friend, Alessandro Francini Bruni, who at the time worked as vice-director at the Berlitz School in Pola and whose company and Florentine accent Joyce admittedly loved (Ellmann 1977a: 215). Anyhow, this project ultimately fell short like the previous ones. In June 1909 he obtained from Robert

Ross permission to translate Oscar Wilde's *The Soul of Man under Socialism* but this plan too went astray on account of an escalation of events which drew his attention away from it later in the summer (Ellmann 1977a: 274). This series of attempts was doomed to consistent failure also when the target language was English, as it had previously occurred to his proposal to translate Maeterlinck's *La vie des abeilles* in 1903 (Ellmann 1977a: 141).

Joyce only stopped proposing translations once that he had established a reputation for himself as an author. This was a crucial passage, one which accordingly enabled him to enjoy a radically different perspective on translation: that of the author being translated. Unsurprisingly, he always demanded to have a say on the selection of the translators of his books as well as on the assessment of their efforts, starting with *Exiles*, *The Portrait* and "his serialized *Ulysses*" (Wawrzycka 2009: 132). On numerous occasions, including the German translation of *Ulysses* in 1927, he even prompted a new edition with his own revisions (Sullivan 2007: 78-82). And as his fame spread, things grew more difficult. With the French translation of *Ulysses* he happened to go through trying times as he had to mediate between Auguste Morel, who carried out the first draft of the translation, Stuart Gilbert, who supervised Morel's work, Valery Larbaud, who revised them both, and Adrienne Monnier, the publisher who in turn watched over the whole process (Costanzo 1972). This was a demandingly new situation whereby Joyce, the last of Morel's four supervisors, could really sense to what extent translated works cannot just be the work of their author. What their readers read is words, phrases, sentences, syntactical patterns and rhetorical arrangements devised by another person, the translator, and often carefully considered and negotiated by several more.

Awareness of the intrinsically plural source of translated literature became even more acute and downright frustrating when, at different times, he learned about the American and the Japanese pirated translations of *Ulysses*. Joyce initially lost his temper, only to realize later that, despite the economic losses suffered, these actually were rather funny accidents. He even wrote a humorous poem in this regard (Ellmann 1977a: 666-668). In a loose sense, it was as though being told that his – as much as everybody else's – works could take on a life of their own. Likewise,

when the idea of turning *Ulysses* into a movie was posited and detailed elements of this were discussed with Warner Brothers, Paul Léon, Eisenstein and others, he arguably had to envisage such a systemic transformation of his work again in the terms of a very special form of translation. Furthermore, though not in direct relation to any actual translation, similar feelings were likely stirred in him by the very many publishers, attorneys, lawyers, critics and printers who time and again urged him to expurgate his texts – i.e. to translate them into less scandalous versions – so as to bypass censorship and avoid trials for obscenity.

The personal experience and philological evidence reported so far in this essay necessarily and intimately connected Joyce to translation in all its aspects and in a way that gradually and inescapably brought him to discard any old-fashioned, naïve idea of the author as the sole owner of a literary work. To the best of his knowledge, books were clearly there on account of their authors' deliberate decision but what really happened to and came out of them very seldom depended on their authors' choice only. This piece of wisdom – the ineluctably social nature of meaning-making processes in human communication and in literary texts in particular – shaped up into a major driver of his stylistic evolution during the mature age of his artistic life and it can be most clearly seen in his last book, *Finnegans Wake*, as well as in his free-wheeling approach to self-translation. Self-translation can in fact be regarded as the last, utterly peculiar and most meaningful stage of his life-long relationship with the actuality of translation.

It is extensively researched on how, during the 1930s, Joyce self-translated the *Anna Livia Plurabelle* section from *Finnegans Wake* into Italian and French, with the collaboration of native speakers (Risset 1979; Bosinelli 1996; Eco 1996; Zanotti 2013). By this time Joyce was very keen on translations carried out by more people together, or, in the terminology proper of Translation Studies, on Collaborative Translation (Cordingley and Manning 2015), of his own as well as other people's works. For instance, in 1933 and afterwards he helped Stuart Gilbert to translate Édouard Dujardin's *Les Lauriers sont coupés* into English (Beja 1992: 66; Ellmann 1977a: 520, 665) and in 1936, for the Danish translation of *Ulysses*, he proposed that the writer Tom Kristensen and Kai Friis-Moller (poet, critic and translator of Eliot) should work together (Ellmann 1977a:

692). Moreover, with regards to his own works, he was actively involved in 'authorized' translations whenever he was familiar with the target language. These collaborations are consistent with his increasingly depersonalized view of the semiotic circulation started by both authors and translators, and, as a consequence, with an increasingly collective understanding of the worth and origin of textual sense. Moreover, what is powerfully suggestive – and confusingly contradictory – in this regard is that his French and Italian collaborators were recurrently struck by his caring more for sound, rhythm, musical aspects and wordplays than for any disambiguated, general sense of the target versions of the *Anna Livia* chapter. Actually, according to Paul Léon and Philippe Soupault in 1931 and to Nino Frank in 1937, he sometimes neglected loyalty to the original meaning altogether (Ellmann 1977a: 632-633, 702). In so doing, he seemed to share Attridge's insight that the relevant responses of readers and, even more so, of translators to a text are all legitimate continuations of that text (Attridge 1990: 24). Under those circumstances, Joyce apparently felt his duty to continue *Anna Livia* rather than dogmatically bringing it back to some primigenial shape. This was taken by Patrick O'Neill as a confirmation of his theory whereby translations extend the original by opening many possibilities into it (O'Neill 2005; 2007), which turns "the entire corpus of translations of the *Wake* [...] together with the original text" into "a single and coherent object of study, a single polyglot macrotext" (O'Neill 2013: 7). This is a crucial stage when Joyce finally framed the value of literary works in a social setting for which the author is only partially responsible: what influenced the making of the text and what will outlive it, especially the individual hermeneutic appropriations which eventually forge its sense, live in the public domain, as they feed and are fed by two commons: the always impersonal sphere of linguistic change and progress, and the collective imaginary recklessly shaped by a diverse array of forces and sensibilities, including those of readers, translators, publishers, friends, judges, musicians, relatives, etc.

Michaël Oustinoff illustrated an attitude similar to that of Joyce in self translations by Julien Green, Samuel Beckett and Vladimir Nabokov, and called it "auto-traduction recréatrice" (Oustinoff 2001: 29-34). This translational approach discloses and treasures novel possibilities not fully expressed in the original and emphasizes the creative freedom enjoyed in

this process of interpretation. In Joyce's self-translations, or continuations, freedom with respect to the original matches the very freedom of composition that was already manifest in *Finnegans Wake* in the first place. This latter freedom resulted from disrespect for language (linguistic freedom), in the sense that dozens of languages are simultaneously employed;[4] disrespect for grammar (morphological freedom); disrespect for the plot (narrative freedom); disrespect for its discursive structures (narratological freedom), as there is no available interpretive pattern to make sense of who is sending what kind of message to whom through the book, unless we really take it to be a popular, dark ballad, as its title suggests, whose transmission endlessly generates all sorts of free, anonymous variations and adaptations. Jacques Aubert brilliantly summarized this openness by hinting at the absence of a definite author when he claimed that the *Wake* is a "translation in Progress" (Aubert 1967: 219). Here 'translation' is arguably metaphorical of the *Wake*'s encyclopedic intent to recapitulate the Irish history by melting it with the history of the world and the universal myth, which in turn embrace and melt all religions and human discourses (Deane 2002: 703). In Seamus Deane's words, "Joyce's last great work is […] a transcription into a miniaturized form of the whole western literary tradition […] It is a book that opens itself to all of history, culture and experience" (Deane 1992: VII). The plurality of sources "miniaturized", or better, translated by Joyce into the *Wake*, as in a first step towards their collectivization, corresponds to the narratological openness of the text where individual interpretations and free associations are all equally legitimate and even solicited by its semiotic constituency (Schenoni 2017: LIX-LX).

This free rein creativity and collective appropriation of universal knowledge must have driven Joyce back to the ideals of his young age when he proclaimed himself a socialist and filled his library with anarchist theorists. Ellmann, who reported on and enquired about Joyce's interest in Nietzscheanism and radical politics (Ellmann 1977a: 142, 239-241; see also Emmanuel 2010), argued that "for him, the act of writing was also, and indissolubly, an act of liberating" (Ellmann 1977b: 90). In-

---

[4] At the end of Luigi Schenoni's Italian edition a glossary with terms from 45 languages is provided; according to Andrew Gibson, the *Wake* "harbours traces of more than sixty live and dead languages" (Gibson 2006: 157).

deed, in browsing through the list of books he "left behind him in Trieste when in June 1920 he moved to Paris" (Ellmann 1977b: 97), one can spot works by utopian writers such as Giordano Bruno (*De gli eroici furori*) and Campanella (*Città del sole* and *Apologia di Galileo*)*,* diverse socialist writers including Carlo Pisacane, Bernard Shaw, Walt Whitman and Mark Twain, and, among the anarchists, *The Commune of Paris*; *La conquista del pane*; *Fields, Factories and Workers*; and *La granda rivoluzione* by Peter Kropotkin; *Instead of a Book. A Fragmentary Exposition of Philosophical Anarchism* by Benjamin Tucker, i.e., Joyce's "principal political authority" (Manganiello 2016: 74); Bakunin's *God and the State*, translated by Benjamin Tucker; and Proudhon's *Qu'est-ce que la propriété*. According to Ellmann, a precise definition of Joyce's politics can be found in *Stephen Hero*, which is by the way the closest to his non-fiction autobiography: "not unjustly an ally of the collectivist politicians" (Ellmann 1977b: 79). Rejecting the contention that Joyce was unmoved by politics, Ellmann and several other critics, including the already quoted Dominic Manganiello 1984 and 2016, Carlo Bigazzi 1984, Diarmuid Maguire 1984, David Weir 1997, Jean-Michel Rabaté 2001 and Patrick McGee 2001, formulated accurate and compelling political interpretations of his works shedding light on their oblique attacks on unjust social order and wealth distribution. The discursive organization of the *Wake*, in particular, recalls the anarchist and collectivist description of society where, beneath a surface of happy chaos, no element prevails over another, and the overall unity is by no chance preserved by "the pun, verbal emblem of coincidence, agent of democracy and collectivist ideas" (Ellmann 1977b: 95).

In concluding this part, the point I would like to make is that Joyce's self-translations and general slant on translation mirrored, encouraged and was corroborated by the aesthetical and political attitude he finally articulated in the *Wake*: to him the author is neither the absolute explanatory criterion of literature, nor the unique holder of the properties of a text. Social and cultural processes for which authors are only partially accountable ultimately produce the 'truthful' sense and value of literary works. Such a glib dismissal of the dogmatic figure (and function, in

a Foucaultian sense)[5] of the author should be thought of as an epochal artistic dispossession and a political act of collectivization to whose necessity and beauty Joyce was awakened through a decennial, troublesome, and still enthusiastic relationship with the multifaceted reality of translation. He found the individual ownership of literary texts to be totally at odds with his own experience and to rather amount to an illusion. Joyce recognized such fallacy, realized that aristocrats and nostalgic bourgeois were resisting the wave of democratic progress and thus aimed to replace it with the anarchist, variegated choir of churchless men and women.

Joyce's artistic journey, and especially his translational and political pursuits, somehow mirror the trajectory of an age-old debate, regarding the interpretation of texts, which was revived by scholars within the field of Translation Studies in the late Twentieth century: the sense of a text to be translated was initially identified in the intention of its author and such identification lasted for long getting through Spinoza, Hermeneutic Philology, Positivism and Historicism until, at different times, Russian Formalism, American New Criticism and French Structuralism removed the authorial intention and variously replaced it with either the language, the literary system, the style, the text itself or the individual reader as novel criteria for the explanation of literature. It was only in the wake of the extremist epigones of these movements that the author was finally restored in its rank as one and certainly not the least important among many factors which account for what a translator should focus on and aim to recreate: the what and the how of a literary text (Mounin 1965; Bassnett 1980; Nergaard 1993; Compagnon 2004). Nevertheless, Joyce's achievement still looks so distant from today's average reader's understanding of 'authors and books' relationship, with the latter being often absorbed by the former. Even translators, who are well known to complain about their own invisibility (Venuti 1995), inadvertently partake in this erasure of what is in a text beyond who first wrote it whenever they fail to distinguish between author and work, and state, for instance, to be translating Orwell, instead of *Homage to Catalonia*. In so doing, they employ quite a typical metonymy and refer to a work via its

---

[5] The analysis of the "author function" as an ideological figure is developed in Foucalt's essay "What is an Author" (1977).

author, thus replacing the effect with the cause. According to Lausberg, this is obtained through a "connection of reciprocal dependency" based on "material or moral ownership"[6], so that the owner stands for the property (quoted in Mortara Garavelli 2003: 148). The equation of author and work thus rests on an act of ownership and is not so much a *totum-pro-parte* synecdoche, as it sometimes is wrongly argued.

To assume uncritically that authors retain material and moral ownership of their texts, seemingly including their sense, has serious consequences. A naïve though hard-to-die stereotype related to it wants that the translator's endeavour should be to reproduce the message the author intended to send. One may easily come across this false belief in students' papers and newspaper and magazine reviews. As a matter of fact, to scrutinize the communicative potential and will of the sender of a literary text is useful whenever such scrutiny is questioned and couched in rigorously philological terms, but the authors' intention, albeit relevant, never covers the overall signification of a text, which in turn is likely to transcend that original plan. In the first place, most human beings – and authors are so – tend not to fully and exactly express what they mean to each and all of their readers. Besides, there will always be much more in any writing than what the writer deliberately meant. According to Antoine Compagnon, "there are no grounds, in principle, for eliminating testimonies about intention, let them come from the author or his contemporaries, because these are sometimes useful clues to understanding the text" and still, "[w]e must avoid substituting intention for the text, for the meaning of a work is not necessarily identical to the author's intention, and most likely it is not" (Compagnon 2004: 56). The intention of the author cannot be a translational criterion and scholars have long since made this point (Eco 2003; Cavagnoli 2012). It is in fact a common experience for authors to agree with translators when meanings are detected and reproduced which they did not deliberately express (Eco 2003; Cavagnoli 2012). Indeed, a translator has the ethical duty to translate what the author wrote and is found in the text and certainly not what an author wanted to write and yet can hardly be found in the same text, unless the inter-

---

[6] In the quotation is my English translation of "legami di reciproca dipendenza" and "proprietà materiale o morale".

preter carries out an hermeneutic appropriation which, by the way, evokes the paradigm of ownership again.

With respect to this paradigm, one may easily observe that many of the keywords and frameworks within which the proto-history and the history of Translation Studies evolved are indicative of and sometimes even focused on ideas of textual identity which imply the author's ownership of the text. This is the obvious case of the fierce, even lethal[7] debate on the right versus prohibition to translate the Bible – including St. Jerome's and Luther's celebrated self-defense – and other sacred texts (Nida 1964). These, in fact, are alternatively regarded as the property of either all the people or some divine entity of which only appointed institutions could serve as human agent and spokesperson. Arguably, the enduring discussions on the 'literal' versus 'free', and 'faithful' versus 'beautiful' qualities of translations revolved around the same alternative. Again the author's ownership of the text contrasts the assumptions of those who dare question it in translation and the distance between these two standpoints can be found between translators who keep their target text as close as possible to the author's original and those who find some sort of reformulation unavoidable, legitimate and essential. In this regard, also the unsophisticated word-for-word versus sense-for-sense dichotomy differentiates the two strategies according to the relative departure from the author's patterns and choices. Whereas the former takes even the author's syntactical choice as an indisputable key to access the sense of the text, the latter indirectly pulls it away from the author's private possession by claiming for it a collective agency, as decodable sense is necessarily social and can only exist in the public domain. It is along very similar lines that Schleiermacher envisaged his renowned "valorisation of the foreign" (Munday 2001: 27-28) and accordingly proposed methods of translation which could mediate the distance between source text writer and target text reader. Likewise, Lawrence Venuti's antithesis between 'naturalizing' versus 'alienating' approaches, in order to develop 'foreignizing' versus 'domesticating' dialectics of translation, is based on a challenge to national cultures' ownership of literary works (Venuti 1995). All in all, the act of translation has always been seen as a negotiation with such ownership and with the more or less fair limits it entails on the transla-

---

[7] Lethal in the sense that it has had its martyrs.

tor's attempt to achieve an equivalence, whatever sense translation theorists have conferred to this crucial notion (Kenny 1998).

Even though the most relevant among the contemporary theories of translation can all be considered attacks on the individual property of the sense and value of literary texts, i.e. on the automatic identification of author and text, like all stereotypes, such identification will always resurface. Stereotypes survive because they are easy, they make our life simple and we are too lazy to stay clear of simplifications. Compagnon devoted a seminal book to the most troublesome clichés of literary studies, *Le démon de la théorie. Littérature et sens commun*, where he explored the equation of author and text as the outcome of precise sociological and ideological developments. After quoting Barthes's remark that the "author is a modern figure, a product of our society insofar as, emerging from the Middle Ages with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, of, as it is more nobly put, the human person", Compagnon went so far as to argue that to modern criticism "the author is none other than the bourgeois, the quintessential incarnation of capitalist ideology" (Compagnon 2004: 31). And by no coincidence it was just when this "capitalist ideology" was most fiercely questioned, from the early 1960 to the 1980s, that the connection between authors and the meaning of their literary output came to be examined outside the usual frame of possession: "The modern (and moreover very new) received idea denounces the relevance of the author's intention in order to determine or describe the signification of the work […] recourse to the notion of intention seemed not only useless but even harmful to literary studies" (Compagnon 2004: 29). In Compagnon's recollection, only the political climate can explain this development:

> Intention, and still more the author himself, the usual standard of literary explanation since the nineteenth century, was the site par excellence of the conflict between the traditionalists (literary history) and the moderns (the new criticism) in the sixties. In 1969 Foucault gave a famous lecture entitled "What Is an Author?" and in 1968 Barthes published an article whose sensational tide, "The Death of the Author," became the antihumanist slogan of the science of the text. (Compagnon 2004: 31)

This symbolic murder, or better, this act of dispossession results from the subversive ideological drive of the time:

> We are in 1968: the overthrow of the author, which marks the passage from systematic structuralism to deconstructive post-structuralism, is on equal footing with the anti-authoritarian rebellion of that spring. Lastly, and before executing the author, however, critics had to identify him with the bourgeois individual, the psychological person, and thus reduce the question of the author to that of the *explication de texte* by life and biography. (Compagnon 2004: 32)

Joyce's own insubordinate drive and his departure from any traditional, individual ownership of writing adequately explain the success he at last began to encounter in the same period. As illustrated, despite being an authoritative, overwhelming figure, textual ownership with Joyce vanishes into thin air to be replaced, especially in the *Wake*, by a collective monument, an anarchist translation of the whole of human knowledge. The inspiration for this is drawn from an instinctive, perhaps parochial, certainly anarchist irritation against empires and churches, all power structures and their repressive conventions. Stylistically such a rebellious attitude follows Jonathan Swift's teaching on the farcical side of history and the grotesque appearance of utopia; hence, Joyce's urge to develop a code resonating with a utopian drive, a feast of languages with multiple, open models of interpretation. Already in *Ulysses*, as Declan Kiberd made it clear, he had treasured folklore and common people's daily life as well as highbrow literature, thus widening the repertoire of the novel to include, in a Bachtinian polyphonic fashion, stream of thoughts, songs, radio commercial, jingles, Irish melodies, nursery rhymes, printed ads, dirty jokes, limericks, riddles, puns, ditties, jest books, classic literature, mythologies (Kiberd 2009). Through his life-long dealings with translation Joyce took a step further down the road to the anarchist dispossession of the author, as it is finally exemplified in the *Wake*. According to *Groupe* µ, the average net of semantic relationships which articulates the sense of all texts, in the *Wake* "is abolished, giving way to the organization of multiple and coordinated isotopies" which foster ambiguity and polysemy (*Groupe* µ 1981: 33) and accordingly deprives the author of their traditional hold on the text.

This is a feature of much past literature – typical, for instance, of the middle ages – from which Joyce heavily drew in debunking the frame of authorship as possession. His challenge anticipated a then revolutionary (subsequently semiotic) understanding of intertextuality whereby the creation of a text does not begin so much with the speaker's or the artist's thoughts as with the other texts and works of art that circulate within the discourses where models are shaped, reproduced and transformed (Greimas 1983: 160-161). This 'collectivist' view on communication as a social process is also consistent with Juri Lotman's framework of cultural typologies (Lotman 1975) and Gérard Genette's research on architextuality (Genette 1997), and it proved to be the starting point of not few among those who made the majestic effort to translate the *Wake*.[8] Their approach was at the same time randomly associative and intertextually alert, apparently gypsy-like and philologically rigorous. Their task was to comply with the anarchist, osmotic priming between latent signifiers and the semantic investments made possible by the frames and isotopic patterns operated by Joyce in his multi-layered, paradoxically author-less and 'translation-like' encoding. It is definitely not by chance that the history of the interpretation of the *Wake* is, in the first place, the history of its translations.

Works Cited

Attridge, Derek (1990). "Reading Joyce". In *The Cambridge Companion to James Joyce*, edited by Derek Attridge, 1-30. Cambridge: CUP.

Aubert, Jacques (1967). "*Finnegans Wake*: Pour en finir avec les traductions". *James Joyce Quarterly*, Vol. 4, No. 3: 217-222.

Baron, Scarlett (2010). ""Will You Be as Gods?" (*U* 3.38). Joyce Translating Flaubert". *James Joyce Quarterly*, Vol. 47, No. 4: 521-535.

---

[8] A powerful comparative, "transtextual" account of how translations of the *Wake* – such as those by Erik Bindervoet and Robbert-Jan Henkes (Dutch), Philippe Lavergne (French), Mikka Mutanen (Finnish), Víctor Pozanco (Spanish), Luigi Schenoni (Italian), Donaldo Schüler (Portuguese), Macej Słomczyński (Polish), Dieter Stündel (German), Garcìa Tortosa (Spanish) and several others, to whom today one may add more recent ones as Pedone and Terrinoni's (Italian) – all "contribute cumulatively to the extension of that text into a multilingual macrotext" (p. 7) can be found in the already mentioned *Impossible Joyce. Finnegans Wakes* by Patrick O'Neill.

Bassnett, Susan (1980). *Translation Studies. Theory and Practice*, London/New York: Routledge.

Beja, Morris (1992). *James Joyce. A Literary Life*, Basingstoke: Macmillan.

Bigazzi, Carlo (1984). "Joyce and the Italian Press". In *Joyce in Rome. The Genesis of Ulysses*, edited by Giorgio Melchiori, 52-66. Rome: Bulzoni.

—— (1992). "Nota introduttiva a *La Cavalcata al Mare*". In James Joyce, *Poesie e prose*, edited by Franca Ruggieri, 647-655. Milano: Mondadori.

Bosinelli, Rosa Maria Bollettieri (1996). "A proposito di Anna Livia Plurabelle". In *Anna Livia Plurabelle di James Joyce, nella traduzione di Samuel Beckett e altri. Versione italiana di James Joyce e Nino Frank*, edited by Rosa Maria Bollettieri Bosinelli, 33-86. Turin: Einaudi.

Cavagnoli, Franca (2012). *La voce del testo. L'arte e il mestiere di tradurre*, Milan: Feltrinelli.

Compagnon, Antoine (2004). *Literature, Theory, and Common Sense*. Princeton/Oxford: Princeton University Press.

Cordingley, Anthony and Céline Frigau Manning (2016). *Collaborative Translation from the Renaissance to the Digital Age*. London: Bloomsbury.

Costanzo, William V. (1972). "The French Version of *Finnegans Wake*. Translation, Adaptation, Recreation". *James Joyce Quarterly*, Vol. 9, No. 2: 225-236.

Deane, Seamus (1992). "Introduction". In James Joyce, *Finnegans Wake*, xlii–xliii. London: Penguin.

—— (2002). "*Finnegans Wake*. James Joyce, 1939". In *Il romanzo. Storia e geografia. Vol. III*, edited by Franco Moretti, 703-708. Torino: Einaudi.

Eco, Umberto (1996). "Ostrigotta ora capesco". In *Anna Livia Plurabelle di James Joyce, nella traduzione di Samuel Beckett e altri. Versione italiana di James Joyce e Nino Frank*, edited by Rosa Maria Bollettieri Bosinelli, v-XXIX. Turin: Einaudi.

—— (2003). *Dire quasi la stessa cosa. Esperienze di traduzione*, Milan: Bompiani.

Eglinton, John (1935). *Irish Literary Portraits*. London: Macmillan.

Ellmann, Richard (1967). *Selected Letters of James Joyce*. New York: Viking Press.

—— (1977a) [1959]. *James Joyce*, Oxford: OUP.

—— (1977b). *The Consciousness of Joyce*. Toronto/New York: OUP.

Emmanuel, Alexandra (2010). "The Eagle and the Serpent: Wit, Wisdom and Nietzschean Egoism in James Joyce's *Stephen Hero*". In *James Joyce. Metamorphosis and Re-Writing*, edited by Franca Ruggieri, 37-52. *Joyce Studies in Italy* 11. Rome: Bulzoni.

Foucalt, Michel (1977). "What is an Author?". In *Language, Countermemory, Practice*, edited by Donald F. Bouchard, 113-38. Oxford: Blackwell.

Genette, Gérard (1997). *Palimpsests. Literature in The Second Degree*. Lincoln: University of Nebraska Press.

Gibson, Andrew (2002). *Joyce's Revenge. History, Politics, and Aesthetics in Ulysses*. Oxford: OUP.

––– (2006). *James Joyce*, London: Reaktion.

Gorman, Herbert Sherman (1924). *James Joyce: His First Forty Years*. New York: Viking.

Greimas, Algirdas Julien and Joseph Courtés (1983). *Semiotics and Language. An Analytical Dictionary*. Bloomington, IN: Indiana University Press.

Groupe Mu (1981). *A General Rhetoric*. Baltimore: Johns Hopkins University Press.

Joyce, James (2016). *Lettere e saggi*, edited by Enrico Terrinoni. Milano: Saggiatore.

Kenny, Dorothy (1998). "Equivalence". In *The Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Kirsten Malmkjaer, 77-80. London/New York: Routledge.

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

Lobner, Corinna del Greco (1989). *James Joyce's Italian Connection. The Poetics of the Word*. Iowa City: University of Iowa Press.

Lotman, Juri M. (1975). "On the Metalanguage of a Typological Description of Culture". *Semiotica*, Vol. 14, No. 2: 97-123.

Maguire, Diarmuid (1984). "The Politics of *Finnegans Wake*". In *Joyce in Rome. The Genesis of Ulysses*, edited by Giorgio Melchiori, 120-128. *Joyce Studies in Italy*, 1. Rome: Bulzoni.

Manganiello, Dominic (1984). "Anarch, Heresiarch, Egoarch". In *Joyce in Rome. The Genesis of Ulysses*, edited by Giorgio Melchiori, 98-115. *Joyce Studies in Italy*, 1. Rome: Bulzoni.

––– (2016). *Joyce's Politics*. [1980] London/New York: Routledge.

McGee, Patrick (2001). *Joyce beyond Marx: History and Desire in* Ulysses *and* Finnegans Wake. Gainesville: University Press of Florida.

Melchiori, Giorgio (1992). "The Languages of Joyce". In *The Languages of Joyce*, edited by Rosa Maria Bollettieri Bosinelli, Carla Marengo Vaglio, Christine Van Boheemen, 1-18. Philadelphia and Amsterdam: John Benjamins.

Mortara Garavelli, Bice (2003). *Manuale di retorica*. Milan: Bompiani.

Mounin, Georges (1965). *Teoria e storia della traduzione* [*Traductions et traducteurs*], trans. Stefania Morganti. Turin: Einaudi.

Munday, Jeremy (2001). *Introducing Translation Studies. Theories and Applications*. London/New York: Routledge.

Nergaard, Siri (1993). *La teoria della traduzione nella storia*. Milan: Bompiani.

Nida, Eugene Albert (1964). *Toward a Science of Translating. With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: Brill.

O'Neill, Patrick (2005). *Polyglot Joyce: Fictions of Translation*. Toronto: University of Toronto Press.

—— (2007). "Polyglot Possibilities: Transtextual Joyce". In *Joyce and/in Translation*, edited by Rosa Maria Bollettieri Bosinelli and Ira Torresi, 29-37. *Joyce Studies in Italy* 10. Rome: Bulzoni.

—— (2013). *Impossible Joyce: Finnegans Wakes*. Toronto: University of Toronto Press.

Oustinoff, Michaël (2001). *Bilinguisme d'écriture et auto-traduction. Julien Green, Samuel Beckett, Vladimir Nabokov*. Paris : L'Harmattan.

Rabaté, Jean-Michel (2001). *James Joyce and the Politics of Egoism*. Cambridge: Cambridge University Press.

Risset, Jaqueline (1979). "Joyce traduce Joyce". In James Joyce, *Scritti italiani*, edited by G. Corsini and G. Melchiori, 197-214. Milan: Mondadori.

Ruggieri, Franca ed. (2010). *James Joyce. Metamorphosis and Re-Writing*. *Joyce Studies in Italy* 11. Rome: Bulzoni.

Schenoni, Luigi (2017). "Nota del traduttore". In James Joyce, *Finnegans Wake. Libro Primo, Capitoli 1-4* [1982] , LVII-LX. Milano: Mondadori.

Schork, Richard J. (1997). *Latin and Roman Culture in Joyce*. Gainesville: University Press of Florida.

Senn, Fritz (1967). "The Issue is Translation". *James Joyce Quarterly*, Vol. 4, No. 3: 163-164.

—— (1984). *Joyce's Dislocutions. Essays on Reading as Translation*, edited by John Paul Riquelme. Baltimore: Johns Hopkins University Press.

—— (1995). *Inductive Scrutinies. Focus on Joyce*, edited by Christine O'Neill. Dublin: Lilliput Press.

Sullivan, James P. (2007). "Avant Texts and Polyglot Joyce: Expanding the Polyphonic Chorus". In *Joyce and/in Translation*, edited by Rosa Maria Bollettieri Bosinelli and Ira Torresi, 77-94. *Joyce Studies in Italy* 10. Rome: Bulzoni.

Venuti, Lawrence (1995). *The Translator's Invisibility: A History of Translation*. London/New York: Routledge.

Wawrzycka, Jolanta (2009). "Translation". In *James Joyce in Context*, edited by John McCourt, 125-136 Cambridge: Cambridge University Press.

—— (2010). "Introduction. Translatorial Joyce". *James Joyce Quarterly*, Vol. 47, No. 4: 515-520.

Weir, David (1997). *Anarchy and Culture: The Aesthetic Politics of Modernism*. Amherst, Ma: University of Massachusetts Press.

Zanotti, Serenella (2013). *Italian Joyce*: *A Journey Through Language and Translation*. Bononia: Bononia University Press.

ALAN SHOCKLEY

"[S]OANDSO MANY COUNTERPOINT WORDS": THE CONTRAPUNTAL MUSIC OF "NIGHT LESSONS"

James Joyce engaged with music throughout his life. He was a talented singer and even considered a singing career for himself. He played the guitar and the piano, and he was particularly drawn to the concept of counterpoint in music. During his time in Zurich, Joyce once told American composer Otto Luening that there were only two composers, "Palestrina and Schoenberg," two composers that, as Luening himself said, Joyce linked because of the contrapuntal nature of both composers' works.[1] Joyce fills his prose works with musical references, but he also goes beyond these references.

Counterpoint poses a challenge for Joyce. Paul-Émile Cadilhac, an author who attempted writing symphonic novels, lays out this difficulty, explaining

> One cannot, as in music, write several sounds to hear simultaneously…. One can develop a number of themes simultaneously. To be specific, one can bring forward, in the same chapter and sometimes on the same page, different intrigues, descriptions, and dialogue.[2]

Writing specifically of Joyce's polyphonic attempts in the "Wandering Rocks" episode of *Ulysses*, author/composer Anthony Burgess further explains: "Joyce wants to give us a model of a labyrinthine organism

---

[1] Luening first reported this two composer statement in his *The Odyssey of an American Composer*. He later unpacks it, suggests the contrapuntal connection between the two composers, and also concedes that Joyce's reference to Schoenberg may have been a little test by Joyce of Luening, since very little of Schoenberg's music had been played in Zürich at the time of this conversation (Martin and Bauerle 1990: 42-43).

[2] Cadilhac's preface to his novel *La pastorale* as quoted in Brown 1948: 174.

which can be viewed as a mechanism: his concern is synchronic, not dia-chronic, but the very nature of literature, which functions only in time … forbids a true counterpoint of action" (Burgess 1983: 137-8).

In discussing counterpoint in a novel, I would like to separate con-trapuntal writing into two broad categories: "writerly" counterpoint, and "composerly" counterpoint. Writerly counterpoint is not restricted to au-thors interested in creating musical effects in their writing, and, in talking about this as counterpoint at all, one is merely discussing the writing as very loosely analogous to a musical counterpoint. One type of this writer-ly counterpoint would be Cadilhac and Burgess's "counterpoints" of plot and situation, for instance. Though we might label an author's juggling of multiple characters and multiple storylines in a novel as counterpoint, there is nothing particularly *musical* about such writing. There are many polyphonic elements of printed texts that are not about music at all – the dialogic nature of the novel that Bakhtin discusses is "about" counter-point in a text, but is not about music at all. This led Burgess, someone who actively engaged with writing both music and prose on a daily basis for most of his life, to relegate such attempts as not "true counterpoint."

Texts aspiring in some way to be musical in nature may also at-tempt a "composerly" counterpoint. For a printed text, there is actually no way to create musical counterpoint, so discussing a "composerly" coun-terpoint marks the text's striving toward something distinctly musical and also something unobtainable. Despite his critique of other writers' at-tempts at writing prose that worked like musical counterpoint and musi-cal forms, Burgess made a large-scale attempt at just that with his 1974 novel, *Napoleon Symphony: A Novel in Four Movements*. In the closing verse epistle to *Napoleon Symphony*, Burgess mentions Joyce's musical "Sirens" and its *fuga per canonem* calling it "Most brilliant, most ingen-ious," but also concluding that "this is really a piece of elephantine fun designed to show the thing cannot be done" (Burgess 1974: 363).

Joyce and Music and Polyphony

James Joyce had a lovely tenor voice, and as a youth he placed third in the Tenor Competition division of the Feis Ceoil, the National Song Fes-

tival (as low as third only because, according to Oliver Gogarty, sight reading "embarrassed him" [Gogarty 1950: 59]). Joyce studied and performed music throughout his life. He proudly mentioned on more than one occasion that his maid sometimes mistook his own singing for a record of professional John McCormack (Bauerle 1993: 151).[3]

Joyce fills his works with musical allusions and depicts more than a couple of musical situations within his works. This is obvious from the very beginning of his career, with his early poetry collection carrying the title *Chamber Music.* In the schemata for *Ulysses* Joyce famously says that the governing science for the "Sirens" episode is music, and the particular technique is "*fuga per canonem.*" *Ulysses* also includes some actual musical notation. "Scylla and Charybdis" includes the incipit for the "Gloria" from the mass in mensural notation. And "Ithaca" includes the notated melody for the folksong "Little Harry Hughes." *Finnegans Wake* takes the musical references even further. Joyce's last novel, of course, takes its title from a song, and the story of the song figures prominently throughout the novel. It also, like *Ulysses*, includes music notation—with a four-note musical excerpt showing up in Book II, Chapter 2. (In addition, the melody for "The Ballad of Persse O'Reilly appears in Book I.2.)

Book II, Chapter 2 of the *Wake* is easily the most visually arresting of the novel. Here, unlike the rest of the novel, the text is divided into a main body of text on each page, and smaller bits of text in italics in the left-hand margin, with text in all capitals in the right-hand margin. There are also footnotes throughout Book II.2, and, in addition to the musical notation, page 293 includes the Euclidean diagram, and page 308 an actual child's drawings of someone (Issy) thumbing her nose and also beneath that partial head ("skool") the "crossbuns."[4]

This section, "night studies", is a problem. Part of this problem comes from its very long gestation, and the existence of large sections of Book II, chapter 2 well before it took on its form within the novel. Parts of "night studies" even appeared in print before Joyce imposed upon it the form of a schoolbook. The section that Joyce labeled in his notes as

---

[3] Bauerle found this in Colum 1958: 184.
[4] Fritz Senn (2007: 48) says it was Hans von Curiel's daughter Lucia who drew these. These appeared pre-*Finnegans Wake* in the 1937 limited publication *Storiella as She is Syung.*

"The Triangle" appeared twice in print without the schoolbook format, first in the magazine *transition* in February 1928 (called only "Continuation of a Work in Progress" and again in 1929 with the title "The Muddest Thick That Was Ever Heard Dump" as part of the limited publication *Tales Told of Shem and Shaun* (Crispi 2002)*.* Joyce had actually completed "The Triangle" on 25 July 1926, and sent it to Wyndham Lewis for his new journal *The Enemy*, but rather than publish it, Lewis printed a sharp critique of Joyce in his new journal instead.

Much of the opening of *Finnegans Wake* II.2, along with the last few pages of it, appeared in the journal *transition* in July 1935. And they appeared again two years later with the title *Storiella As She Is Syung* in 1937 as a sort of illuminated manuscript, also forming the last excerpt of *Work in Progress* that Joyce was to have published (with the remaining 16 months before *Finnegans Wake* was to appear in print [Crispi 2007: 237]). In addition, an earlier section that Joyce gave the header of "The Letter" originally appeared alongside other draft materials of the chapter, then was removed from those, and then very late in Joyce's work on the section, it reappeared *in toto* as one massive footnote presented on page 279.

Joyce goes back to old material, even already published material, and very late in the game imposes onto these materials his form for the section. And this form is all about polyphony. Admittedly, this is on the surface purely a writerly polyphony—Joyce imitates a schoolbook, with its footnotes. He also adds other voices to the polyphony with the marginalia. In a 1939 letter to Budgen, Joyce calls this section "the most difficult of all… yet the technique here is a reproduction of a schoolboy's (and schoolgirl's) old classbook complete with marginalia by the twins, who change sides at half time, footnotes by the girl (who doesn't)" (Crispi 2007: 214).[5]

As I say, much of this text existed, and very close to the publication date for the novel as a whole, Joyce reworked it, imposing upon it this "new" form. As Crispi notes, the "pedagogical theme was not the chapter's rationale for the first eight years of its gestation: it had its own specific 'plot' long before the chapter's form took precedence over its content" (Crispi 2007: 214-15).

---

[5] Joyce's quote is from a July 1939 letter.

So, what about the counterpoint of "night lessons?" The contrapuntal layers of the *Wake* are inexhaustible. For now, I would like to lay out a few of the different kinds of counterpoint at play in "night lessons."

(1) Just as he did with *Ulysses*, Joyce packs *Finnegans Wake* with musical references, chiefly snippets of popular song lyrics, advertising jingles, liturgical music, and opera aria quotes. In addition to musical references, and far more than in any of his other works, the text of the *Wake* develops pure sound. Though these are not arrows to counterpoint itself, they do prime the reader to think of music and even to sing bits of the text. Joyce manages this through quoting and parodying and distorting familiar lyrics, banking on his readers' hearing already familiar melodies while addressing the text. For example, in a passage referencing the ever-present Garden of Eden story, we get a snippet of the *Gloria Patri*: "As they warred in their big innings ease now we never shall know" (*FW* 271.22-24). Joyce takes advantage of the tunes his readers already know. Coming to 272, lines 9-10 and addressing the lines "Dark ages clasp the daisy roots, Stop, if you are a sally of the allies, hot off Minnowaurs and naval actiums…", many readers are going to sing "Sally of Our Alley" and that is just what Joyce was hearing. In Shem's marginalia to the left of this same passage, we find Joyce's only music notation presented within the pages of *Finnegans Wake*. Since in the central text here Joyce mentions B.C. and A.D., and these are the four notes given here on the staff, the message of the musical notation could be nothing more than a repeat of those letters. But, despite Joyce's own hesitancy at sight-reading, I think it a natural thing for a reader to want to know what these symbols sound like, and to try them out. Otherwise, why not simply write in italics in that margin the four letters, why turn them into a tune?

(2) The complex nature of Joyce's construction sends most readers to other texts. Joyce packs the *Wake* with obscure references and with words and parts of words taken from languages that the reader (and even the author) cannot (could not) read. This forces most readers to pause frequently to consult other texts. Roland McHugh's *Annotations* condenses these actions to a two-part (two-book) back-and-forth: the reader using McHugh's book lays out both it and the *Wake* side-by-side, and toggles

frequently between the two texts, thereby performing a polyphonic reading. And I believe this is a sort of polyphonic reading that Joyce *suggested* with the encouragement he gave to the whole *Finnegans Wake* critical apparatus, and simply by packing in references so obscure that some of them were bound to assert themselves to a reader as something she would need to consult another text to understand. Ironically, by supersaturating his text in the way that he does, I believe Joyce makes this sort of toggling reading impossible for a reader to perform. Though in some ways he encourages a scholarly unpacking of every line of the text, what the text, in the end, requires is a straight-through musical performance. Since the text makes it impossible to catch many of the references it makes, the text forces the reader—the one who will read for the inherent music of the text on its own—to surrender to the momentum of the text. The text defeats the scholarly reading, and the reader who surrenders to its motoric nature and reads straight through the text, as if listening to a live musical performance, misses much of the web of references, perhaps missing all of the Old Norse in the text, or the Gaelic, but the text actually rewards such a reader with its music.

(3) There is also the base musical nature of *Finnegans Wake* as a whole to consider. The *Wake* repeats its stories over and over. And the same little stories keep coming back. By creating a large cast of characters that may be seen as a handful of characters in different guises, *Finnegans Wake* suggests that each of these stories is running throughout the book, at the same time. So, the Tristan and Isolde story runs throughout, and so does the Garden of Eden, and so does the story of Mr. Porter the publican and his family, and Humphrey Chimpden Earwicker and his wife Anna Livia Plurabelle. The repetitious and circular nature of the text is inherently musical, not novelistic. Many musical forms are built as circles, and this carries over in some ways into some poetic forms such as the rondeau—but a circular novel, this is a new thing with the *Wake*.

(4) For II.2 Joyce adds the writerly polyphony of the section's specialized layout. In his "schoolbook" recasting of the chapter, Joyce forces the reader into a contrapuntal performance of each page of this section of the text in a way unique to this section of *Finnegans Wake*. Joyce, late in his

work on this section, recasts his text as a text filled with paratextual material in its margins. The reader thumbing through the novel might actually suppose that "night lessons" is written in such a way to assist the reader. As Luca Crispi notes, "Readers accustomed to find support in the apparatus of scholarly texts are encouraged by the appearance of the ostensibly familiar layout to seek the text's remainder in its margins" (Crispi 2007: 214). Rather than help, what the reader finds instead in the margins is an increase of density.

(5) As Joyce published the pre-schoolbook form of much of II.2 before the novel appeared, a genetic reading connecting at least two forms of this text is built into its publication history. A scholar aware of "The Triangle" or *Storiella* may very well read "night lessons" alongside these earlier texts, reifying yet another text-to-text contrapuntal read of this section of the novel.

One of Joyce's headings within his draft materials for book II.2 points to just this sort of reading. David Hayman in *A First-Draft Version of Finnegans Wake* mentions a portion of II.2 which has "an illegible title which may perhaps read 'Te Deum'" and a little later he mentions that "Another passage clearly headed 'Te Deum Antiphona after Δ' is found on MS p. 124, which includes drafts…" of a couple of paragraphs to be found on *FW* 304-306 close to the end of II.2 (Hayman 1963: 144).

I think this points to the musical nature of Joyce's recasting of "night lessons." Antiphons (antiphona) are works typically performed interleaved with the lines of a psalm. Some monastic communities performed the materials of the antiphon in simple (and perhaps improvised) polyphony. Others sang the antiphon with the psalm as a call and response (either between soloist and group, or between two choirs, possibly with instruments). Without pointing at these possible polyphonic settings at all, the simplest form of presenting the psalm with the antiphon, which means literally 'sounding against (the psalm)', provides a nice analogy for reading "night lessons" alongside (interleaved with) the published, pre-schoolbook format.

The only way to take in a text like "night lessons" is in an aural performance

Though lessons in counterpoint are a part of a student composer's work, a facility with counterpoint that pushes these techniques exhaustively is usually the province of the master. Late in his life, J.S. Bach, often labeled as the greatest contrapuntalist of all time, launched on a couple of large-scale contrapuntal projects. In each case, there were certainly multiple motivations for the work, but a part of the motivation was surely the display of mastery. With both the *Goldberg Variations* completed in the last decade of Bach's life and *The Art of Fugue* a late project that the composer left unfinished at his death, Bach presents an ordered catalog of contrapuntal techniques. In Goldberg, Bach presents an aria as a frame to a set of 30 variations on that aria, with each third variation a different kind of canon. The intervals of the canons' voice relationships expand from the first, so there is a canon at the interval of the unison, then at the second, then at the third, and so on. The pieces following the canons also follow a pattern, so there are nine sets of variations in the pattern, with a canon, a genre piece, and an arabesque in each set, before the variation that should be the canon at the tenth breaks the pattern by being a quodlibet (a contrapuntal form which combines several different melodies simultaneously, unlike the canon, which instead presents different iterations of the same melody overlapping each other).

Similarly, with *The Art of Fugue* Bach presents an exhaustive exploration of imitative techniques. Bach scholar Christoff Wolff says that *The Art of Fugue* "was an exploration in depth of the contrapuntal possibilities inherent in a single musical subject" (Wolff 2000: 433). Not only that, but in *The Art of Fugue* Bach arranges the various fugues and canons on the single subject in order of increasing complexity. These are proto-Modernist statements, pushing the limits of contrapuntal technique in exhaustive cataloging works.

To draw an analogy, Joyce in *Finnegans Wake* packs his work with counterpoint of many different varieties, counterpoint within counterpoint, counterpoint of plot along with intertextual counterpoints; he constructs pages filled with artificial paratextuality—attempts through typography and page

placement to inscribe a counterpoint on the page itself, attempts to elicit an impossible contrapuntal performance from the reader.

Joyce saturates his text with returns, recurrences, and circular, that is, *musical*, devices. The whole novel is filled with sonic play that takes over and defeats lexical meaning: *Finnegans Wake* destroys words, and, in places, the reader is left with groups of letters merely recording sound. Joyce even includes actual musical notation, thereby inscribing the musical nature of the text on the page. And it is such a dense text, and composed of so many bits and pieces, that it practically demands the *Annotations* and other reference works, thereby suggesting to readers that they address the *Wake* simultaneously with other helper texts. And, *Finnegans Wake* is in some ways in counterpoint with the Works in Progress; its slow genesis and the long publication history of various bits of the novel leaves the reader with not only a text without an ending, but one which stretches back through many beginnings, a thoroughly open text always in conversation with its other forms. In the final form of Chapter II.2 Joyce gives a representation of a wholly impossible-to-realize, musically contrapuntal text. He takes an interest in how fugues work that he quizzed Otto Luening about, and leaves us with a contrapuntal gauntlet thrown down before the reader.

Works Cited

Bauerle, Ruth H. (1993). "Popular Music in *Finnegans Wake*." In *Picking Up Airs: Hearing the Music in Joyce's Text*, edited by Ruth H. Bauerle, 128-69. Urbana: University of Illinois Press.

Brown, Calvin S. (1948). *Music and Literature: A Comparison of the Arts*. Athens, Georgia: The University of Georgia Press.

Burgess, Anthony (1983). *This Man and Music*. New York: McGraw-Hill Book Company.

Burgess, Anthony (1974). *Napoleon Symphony: A Novel in Four Movements*. New York: Alfred A. Knopf.

Colum, Mary and Padraic (1958). *Our Friend James Joyce.* Garden City, N.Y.: Doubleday.

Crispi, Luca (2002). "The *James Joyce Archive* from an Archival Perspective." In *Genetic Joyce Studies: Electronic Journal for the Study of James Joyce's Works in Progress* (Summer) http://www.geneticjoycestudies.org/JJALuca.htm#en2

Crispi, Luca (2007). "Storiella as She Was Wryt." In *How Joyce Wrote Finnegans Wake*, edited by Luca Crispi and Sam Slote, 214-49. Madison: University of Wisconsin Press.

Gogarty, Oliver St. John (1950). *Intimations*. New York: Abelard Press.

Joyce, James (1939). *Finnegans Wake*. New York: Viking Press.

Hayman, David (ed.) (1963). *A First-Draft Version of Finnegans Wake.* Austin, Texas: University of Texas Press.

Luening, Otto (1980). *The Odyssey of an American Composer*. New York: Charles Scribner's Sons.

Martin, Timothy, and Ruth Bauerle (1990). "The Voice from the Prompt Box: Otto Luening Remembers James Joyce in Zurich." *Journal of Modern Literature* 17, No. 1: 35-48.

Senn, Fritz (2007). *Joycean Murmoirs: Fritz Senn on James Joyce*, edited by Christine O'Neill. Dublin: Lilliput Press.

Wolff, Christoff (2000). *Johann Sebastian Bach, the Learned Musician.* New York: W.W. Norton & Company.

ANNALISA FEDERICI

"DEAR HENRY" / "DEAR JIM" / "MY DEAREST NORA": FICTIONAL AND PRIVATE LANGUAGE IN JOYCE

This essay focuses on the intermediary function of Joyce's private and fictional letters, and their significance from a thematic as well as a textual point of view. In fiction as in life, letters attempt to fill the temporal and spatial gap that separates sender and recipient by means of language. Letter-writing as an act and the letter as an object imply by definition a form of communication which takes place in absence, and therefore bridges the spatial and emotional distance between the correspondents through a medium representing a sort of screen. This screen reflects – or may fail to reflect – the protagonists of the written communication and at the same time both unites and separates them, thus creating an apparently paradoxical condition of presence in absence. As with other self-reflexive devices, Joyce used Martha Clifford's letter to Bloom in *Ulysses* as a space for linguistic experimentation, focusing on the character's subjectivity, but also on the textual value of the epistolary form, to comment on the relationship between fiction and reality, language and experience. Martha's letter may be considered in terms of Joyce's investigation into the ways in which written language accurately represents, or fails to represent, human consciousness. Furthermore, it can also be said to represent the work containing it in the form of *mise en abyme*, since the author draws connections between letter-writing and fictional writing, directly identifying the letter with his own art. To show this relationship, this essay analyses the thematic and textual value of this fictional correspondence, and particularly the many ways in which its fictional language mirrors Joyce's own private language. At a close analysis, Martha's letter can be said to reflect some significant aspects of the real correspondence between Joyce and Nora in two crucial moments of their love story: in 1904, between

their first meeting in June and their elopement to the Continent in October, and in 1909, when, living in Trieste, they were separated for several months during Joyce's trips back to Dublin to find a publisher for *Dubliners* and to launch the Cinematograph Volta. These intimate letters, first published by Richard Ellmann in 1966,[1] have not received the critical attention they deserve. If little scholarship exists on the subject of Joyce's private correspondence, the so-called Nora letters have been partly neglected,[2] to the point that even a general essay such as Mary Reynolds's "Joyce as a Letter Writer" (1984) pays them scant attention, despite commenting on their high degree of intimacy. Reynolds defines this body of correspondence as an "exceptionally candid chronicle of the couple together", as "Joyce's only deliberate effort to reveal himself to another person" (1984: 50), but simply considers it as an aspect, among several others, of Joyce's daily practice of letter-writing.

Joyce's exploration of the gap between subjectivity and language in *Ulysses* is particularly evident in an embedded text such as Martha's letter to Bloom, which both the character as fictional recipient and we as readers of the novel scan in "Lotus-Eaters". In this piece of correspondence, Joyce creates a fictional letter – a fictional text within a fictional text – whose (fictional) author does not seem to have a coherent consciousness or personality. In doing so, Joyce is actually using the epistolary form in a way which is completely different from the eighteenth-

---

[1] Of the total of 64 letters making up Joyce's correspondence with his wife, 54 appeared with complete text in volumes II and III of Joyce's *Letters*, edited by Ellmann; 8 with partial text in volume II and with restored passages in *Selected Letters* (7 September 1909, 2-3-6-13-15-16-20 December 1909); and 2, never published before, in *Selected Letters* (8-9 December 1909). These missives follow the relationship between Joyce and Nora from their first meeting until eight years after their elopement, and sporadically afterwards. As Ellmann remarks in his preface, "the correspondence precisely records the tenor of their love and marriage" (1966: xxvii). As is well known, a group of letters addressed to Nora in 1909, when she was in Trieste while her husband was in Dublin, were written purposely for mutual sexual arousal and represent an extraordinary record of Joyce's sexual feelings.

[2] As far as I am aware, critical contributions on Joyce's correspondence are scarce and mostly outdated as compared with other aspects of his writing. See, for instance, Reynolds 1964; Trilling 1968; Ellmann 1976; Faris 1980; Brockman 1998-99, 2009 and 2018; Houdebine 2000. On the theme of Joyce and sexuality see Henke and Unkeless 1982; Brown 1985; Boone 1992; Cotter 2003; Streit 2004; Valente 2004.

century epistolary tradition, that is to hide, rather than reveal, the character's subjectivity:

> Dear Henry
>
> I got your last letter to me and thank you very much for it. I am sorry you did not like my last letter. Why did you enclose the stamps? I am awfully angry with you. I do wish I could punish you for that. I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word? Are you not happy in your home you poor little naughty boy? I do wish I could do something for you. Please tell me what you think of poor me. I often think of the beautiful name you have. Dear Henry, when will we meet? I think of you so often you have no idea. I have never felt myself so much drawn to a man as you. I feel so bad about. Please write me a long letter and tell me more. Remember if you do not I will punish you. So now you know what I will do to you, you naughty boy, if you do not wrote. O how I long to meet you. Henry dear, do not deny my request before my patience are exhausted. Then I will tell you all. Goodbye now, naughty darling, I have such a bad headache. today. and write *by return* to your longing
>
> <div align="right">Martha</div>
>
> P. S. Do tell me what kind of perfume does your wife use. I want to know.
>
> <div align="center">X X X X</div>
>
> (*U* 5.241-259)

Martha's letter is undoubtedly peculiar, since its authorial voice undergoes several radical "tonal shifts", which Shari Benstock, in her seminal essay entitled "The Printed Letters in *Ulysses*" (1982: 418-419), classifies as the following: "business prose, carefully distanced" ("I got your last letter to me and thank you very much for it"), "chastisement" ("I am awfully angry with you. I do wish I could punish you for that"), "sympathetic pleading" ("Please tell me what is the real meaning of that word? Are you not happy in your home you poor little naughty boy?"), "sexual ploys" ("I have never felt myself so much drawn to a man as you"), "threatened retribution" ("Remember if you do not I will punish you. So now you know what I will do to you, you naughty boy, if you do not wrote"), "promised confession" ("Then I will tell you all"), "stated con-

fession" ("I have such a bad headache today"), "direct requests" ("Do tell me what kind of perfume does your wife use. I want to know"). Moreover, such tone shifts allow us to consider Martha's letter as polyvocal, and particularly as a polyphony of female voices which can be found in other episodes of *Ulysses*. At the beginning her tone mirrors Milly Bloom's letter to her father, as both women open their correspondence by thanking Bloom for some gifts he has given them. Then Martha's language, with its themes of anger and castigation, its continuous references to punishment and its use of nicknames (which imply a sexual, but submissive, male figure), becomes that of a dominatrix. Her words and tone are similar to those of Bella Cohen when she mentally and physically abuses Bloom in "Circe". Martha's letter also displays sentimental and romantic rhetoric which imitates the language of a virgin, thus reminding the reader of Gerty MacDowell. Her question "please tell me what is the real meaning of that word?" implies that she apparently ignores sexually-charged terms, thus echoing Gerty's innocent thoughts in "Nausicaa" on the one hand, and Molly's earlier request for a definition of the word "metempsychosis" on the other. Moreover, "Are you not happy in your home you poor little naughty boy?" is a provoking question, imbued with seduction and sexual overtones, analogous to the language that the prostitutes use in Nighttown. Finally, the sentence "Henry dear, do not deny my request before my patience are exhausted" resonates with the requests and commands Molly gives her husband during the breakfast scene in "Calypso". What is so disturbing and interesting about Martha's letter is precisely the changing quality of her voice and the impersonation of different female stereotypes, to which, in a sense, she gives written expression. For this reason, Martha's linguistic performance in her letter can be said to parallel the performance of the anonymous narrator/arranger in *Ulysses*, notoriously using many different styles and rhetorical devices, which prevent any attempt to attribute a single, stable identity to "it". Therefore, also from this point of view, Martha's letter can be considered as a *mise en abyme*, or a text-within-the-text mirroring the novel as a whole and reproducing some of its formal features. Moreover, in her letter, Martha creates a multifaceted picture of herself which completely conceals her inner state and identity. In this perspective the letter, a means of communication trying to connect people who are distant from

each other, becomes a sort of opaque screen obscuring the correspondents' personalities, ultimately separating them. This is also true of Bloom (even though we are actually unable to read his reply to Martha as a separate text embedded within the text of the novel), since in the correspondence he adopts a fictitious persona, writes under the pseudonym of Henry Flower, alters his handwriting with Greek letters, thereby playing a role. Janine Utell suggests that neither Martha nor Henry are real, and not for the obvious reason that they are mere fictional characters; they are, indeed, "pseudo-erotic constructions" (2010: 88) who can only follow the pre-established conventions of the love letter form. As we can see from Martha's grasping for information, "a true erotic connection is impossible because the sexual/textual construction of the letter is inherently distancing. [...] There can never be full and complete knowledge, as the other always remains separate in difference" (*ibid*.). In fact, Martha's letter prevents external readers as well as the character-reader from making any sort of generalisation about her. No consistent and univocal personality emerges from the language she uses, which completely hides, instead of revealing, her subjectivity.

In addition to the presence of tonal shifts and "opaque" language, Martha's letter is also characterised by many of the attitudes shown by Joyce and Nora in their 1904 and 1909 correspondence, such as the inquisitive and plaintive tone, the self-indulgent dwelling on one's miserable state, the longing for the other's physical presence and the use of sexually-charged words. Although we can read a few extant missives addressed by Nora to her "Dear Jim", it is particularly noteworthy that the majority of the surviving letters exchanged by the couple were written by Joyce. On the contrary, in *Ulysses* we know for sure that Bloom has been carrying on for some time an amorous correspondence with a typist from the inventory of the content of his first drawer in "Ithaca" (listing three missives, among other things), though the only letter we can actually read is the one Martha addresses to "Dear Henry". From these similarities we could assume that Joyce possibly took inspiration from his private correspondence with his lifelong companion in order to create the fictional correspondence between two characters in his novel, thus merging his own and Nora's voice into Martha's voice. If, as Cathy Davidson suggests, "the love letter blurs distinctions between 'private' and 'public' ex-

pression" (1992: 6), it may be particularly instructive that Martha's letter to Bloom bears an extraordinary resemblance to some of the letters that Nora wrote to Joyce at the beginning of their relationship, and precisely on 12, 16 and 26 September 1904:

> Dear Jim *I received your letter* which I return you *many thanks* I hope you did not get wet if you were in town *to day* I will be expecting to see you 8-15 *to morrow* evening hoping it will be fine I feel much better since last night but *feels* [sic] *a bit lonely to night* as it is so wet I was reading your letters all day as I had nothing else to do I read that long letter over and over again but *could not understand* it I think I will take it to you *to morrow* eve – and perhaps you might *make me understand it*
> no more at present from *your loving Girl*   NORA XXXXX
>
> excuse writing in haste
> (*Letters II*: 52, my emphasis)

> Dear Jim *I feel so very tired to night* I can't say much *many thanks for your kind letter* which I received unexpectedly this evening I was very busy when the Postman came I ran off to one of the bedroom's to read your letter I was called five times but did not pretend to hear it is now half past eleven and I need not tell you I can hardly keep my eyes open and I am delighted to sleep the night away when I cant be thinking of you so much when I awake in the morning *I will think of nothing but you* Good night till 7.-P M *to morrow* eve
>   NORA XXXXXXXX (*ibid.*: 54, my emphasis)

> Dearest Jim I hope your cold is better I notice you have got very silent lately [...] when I got to bed I sat all the time *like a fool thinking of you I longed for the time to come when I would not have to leave you*
>   Dear Jim *I feel so lonely to night* I dont know what to say it is useless for me to sit down to write when *I would prefer to be with you* I hope you will *have good news* when I see you *to morrow* night I will try and get out 8-15 Giving you all my thoughts till then
>   NORA (*ibid.*: 57, my emphasis)

In the first letter, for instance, the expression of gratitude at the beginning (which also reminds us of Milly's letter to Bloom, exactly as the postscript "excuse writing in haste"), the bad form (mistakes and absence of

punctuation typical of another feminine voice in the novel, that is Molly's), the feeling of loneliness, the request for explanations, as well as the closing salutation and signature possibly represent some real-life aspects which may have inspired Joyce while conceiving Martha's missive to Bloom. Furthermore, it is particularly revealing that a letter sent by Nora on 16 August 1904, where she laments again her loneliness, melancholy and miserable state due to the separation from her lover, is written on a sheet of paper decorated with floral motifs, which might have suggested Bloom's *nom de plume* as well as the choice of a flower gift accompanying Martha's letter.

In sum, Martha's missive is interesting not only because, like an opaque screen, it shields, instead of reflecting, the identity of the protagonists of the amorous correspondence, ultimately separating them. This love letter also represents a failed attempt to establish an emotional/textual connection between the lovers, while, as a reflection of the novel, it succeeds in highlighting its metanarrative quality. This aspect of letters in *Ulysses* has strong connections with Joyce's personal use of letters, in life as in fiction, as an attempt to fill the emotional gap which may exist between people involved in interpersonal relationships, as a way of creating an apparently paradoxical condition of presence in absence. In *The Book of Love: Writers and Their Love Letters*, Cathy Davidson suggests that "absence is the love letter's primary requirement. Without separation, the letter has no reason to exist. The love letter is, then, a substitute for intimacy" (1992: 9). For this reason, love letters are "the surrogate for the missing self" (*ibid*.: 10) and "fulfill a need to confide, to testify, and to articulate what is ordinarily left unspoken" (*ibid.*: 6). In addition to this function of voicing the unsaid, or recording a lack, Joyce's letters may also perform the function of outlining a verbal picture of the distant lover, following Linda Kauffman's claim that "the letter is a metonym for the beloved's body" (1992: 120). In her seminal book *James Joyce and the Revolt of Love*, Janine Utell analyses Joyce's use of the love letter as – literally – a mode of *writing* or *inscribing* the lover/other, overcoming both physical and ontological distance by means of the written word. In this view, "the beloved becomes an object of desire in her absence, a fictional construct herself – a creation that is always a function of the text. Even further, the text stands in for the body of the beloved"

(Utell 2010: 19). Similarly, Janet Gurkin Altman defines the love letter through the form's ability "to suggest both presence and absence, to decrease and increase distance" (1982: 15), to record, within the artifact itself, both separation and connection. The love letter, therefore, performs both spatio-temporal continuity and discontinuity, union as well as separation. The form itself is inevitably fraught with problematic desire, trying to reach across a gap that cannot be bridged while acting simultaneously as the bridge itself.

   To quote Christine Van Boheemen, Joyce's production of love letters can be interpreted as a kind of "intersubjective experience, linking the act of writing to the drive" (2008: 469) and the need to establish emotional contact. It essentially shows, as Utell points out, that "in his affair with Nora, Joyce sought to write through his desire, to bridge the unbridgeable distance between himself and the beloved" (2010: 17) by means of language, particularly through the language of the love letters, as these words addressed to Nora on 7 September 1909 clearly demonstrate: "It is terribly provoking to think that you are lying waiting for me at this moment at the other end of Europe while I am here" (*Letters II*: 251). Central to this process is the mutual creation of the couple of lovers and their love through text, through the story told by the letters, as this extract shows: "if you read through all my letters from the beginning you will be able to form some idea of what I feel towards you" (*ibid.*: 243). It is mainly for this reason that Van Boheemen has rightly defined the Nora letters as "highly performative" (2008: 469), in that "they feature the characteristics of performative speech. They use the present tense, and they comment on the activity of reading and writing, as well as on the relationship between reading and masturbating [...]. Representing a process of increasing fetishization, the letters stand in for the absent body of the beloved" (*ibid.*). Moreover, as they follow the development of the lovers' personality and of the love story itself, the tone of Joyce's letters changes substantially over the years. Not unlike the several tonal shifts characterising Martha's letter to Bloom in *Ulysses*, the correspondence between Nora and James as a whole is marked by a continuous oscillation between contrary moods, polarised registers of imagery, and by the same mixture of lyricism and crude naturalism, idealisation and scrupulous meanness, which is also the hallmark of Joyce's fiction. From the very beginning of

his correspondence with Nora in the summer of 1904, Joyce was particularly concerned with analysing and defining the emotion of love as well as the identity of the lovers, and he invites his partner to take part in this process by means of the love letter. This represents, in my opinion, one of the similarities that can be traced to associate the real correspondence between Joyce and Nora with the fictional correspondence between Martha and Bloom in *Ulysses*, where the inquisitive tone, the desire to know, the need to establish emotional contact through words can be seen as attempts to overcome the physical distance separating the lovers and to catch a glimpse of the other's interiority beyond the opaque screen of the letter. It is interesting to note that Joyce and Nora's different ways of addressing each other and signing their missives at the very beginning of their relationship shows that the couple used the letters as a means for investigating, giving a name and disclosing their own identity. On 15 August 1904 Joyce sends Nora a letter in which he fails to sign his name, and adds a motif which will be frequently repeated, namely an explicit request for writing, showing the lovers' desperate need to establish contact in the absence of each other: "I have been a half-hour writing this thing. Will you write something to me? I hope you will. How am I to sign myself? I won't sign anything at all, because I don't know what to sign myself" (*Letters II*: 46-47). In a frantic attempt to bridge the spatial and emotional distance which separates himself from Nora, the request for love letters becomes more and more urgent on Joyce's part; on 29 August 1904, for example, he writes: "I don't know what you will think of this letter. Please write to me, won't you?" (*ibid.*: 50). At this initial stage of their romance, the gap is paradoxically increased by the act of writing letters; however, the letters themselves, while being markers of spatial and temporal separation, seek to end that separation, to span the distance between two people still coming to know each other.

As a further similarity between the real and the fictional correspondence, it is remarkable that the emotional tone of Joyce's love letters to Nora seems to be, from the start of their relationship, one of sorrow, melancholy, loneliness and fear of abandonment. In the very first letter, dated 15 June 1904, that Joyce wrote after Nora failed to turn up at the promised time of their meeting, he affirms to have gone home "quite dejected", and asks for another chance (*ibid.*: 42). In late July 1904, he

writes to send her a song at which he found himself "sighing deeply", and whose words "express very delicately and musically the vague and tired loneliness which I feel" (*ibid.*: 44). Again, Nora's letter to Joyce dated 16 August 1904, though apparently borrowed from a book, gives voice to the "loneliness which I have so deeply felt, since we parted last night" and to the same fits of "melancholy" (*ibid.*: 47) he, also, often falls into. Much later, on 1 November 1909, Joyce still depicts himself, Nora and their love in dismal terms: "You are a sad little person and I am a devillishly melancholy fellow myself so that ours is a rather mournful love, I fancy" (*ibid.*: 259). Similarly, when Bloom answers Martha's letter while sitting together with Richie Goulding in the Ormond Bar, we read: "La la la ree. Trails off there sad in minor. Why minor sad? Sign H. They like sad tail at end. P. P. S. La la la ree. I feel so sad today. La ree. So lonely. Dee" (*U* 11.892-894). Although we do not know exactly whether the expressions "I feel so sad today", "So lonely" correspond to Bloom's thoughts, or to the words he is writing, or to scraps of a song, there is no doubt that Bloom feels sorrowful resignation as regards Molly's betrayal which is about to take place, and his quite disappointing conjugal life in general.

Joyce's other letters preceding his and Nora's elopement to the Continent in October 1904 reveal a strong need to define the feeling of love merged with a growing awareness of the inadequacy of language with which to talk about it, a shortcoming he would address again and again throughout his fiction. Similarly, when Joyce has Martha Clifford write "I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word?", he is of course questioning the relationship between language and reality and self-consciously alluding to the dichotomy word/world that is of central importance in his own *oeuvre*. On 16 September 1904, quite disappointed with the words he is interposing, like a screen or barrier, between himself and his beloved, Joyce writes: "Letter-writing is becoming almost impossible between us. How I detest these cold written words!" (*Letters II*: 53). On 18 September, again: "What is the good of my writing this stupid letter[?] I want simply to be beside you" (*ibid.*: 54). In a letter dated 19 September he seeks to define his own idea of love (*ibid.*: 55), and yet on 26 September he notes that words are superfluous and fail to capture the reality of this feeling: "How little words are necessary between us! We

seem to know each other though we say nothing almost for hours" (*ibid.*: 56). Language here provokes a kind of frustration, since words prevent the lovers' union; paradoxically, letters attempt to overcome separation and are themselves separation. In a missive dated 22 November 1909, Joyce gives voice to his dissatisfaction with words as compensation for the lover's physical absence; by the fact that they strive to bridge the distance, they remind the couple that such distance exists: "How wretched it is to be away from you! [...] I shall long for your letter and yet I thank you for your kind good telegram. [...] I am tired of sending words to you. Our lips together, our arms interwoven, our eyes swooning in the sad joy of possession, would please me more" (*ibid.*: 268). The struggle to find the language with which to give voice to the feeling of love is part of the struggle for an impossible union, as the attempt to establish a connection between love and language clearly demonstrates.

In 1909, following the discovery of Nora's supposed affair with Vincent Cosgrave, the tone of the letters becomes even more pitiful, since Joyce shows himself to be a wretched victim of betrayal. It is interesting to note that the dark shadow of adultery has now widened the emotional gap, amplified by physical distance, between the lovers, which makes Joyce's victimisation, his desire to know and his request for Nora's writing even more forceful. After Nora's innocence is reconfirmed and heightened, Joyce assumes the childish and dependent attitude of the supplicant that he would later apply to the fictional character of Martha Clifford writing to Bloom. Most of Joyce's missives from this period express remorse and self-reproach. However, following the reconciliation, the letters to Nora, which had gone so quickly from the extreme of rage to that of penitence, also become full of passion and desire. Such love letters gradually turn into an explicit way to possess the beloved across distance, or to give pleasure in absence. In Joyce's private life as well as in his fiction, therefore, letters may constitute a space to voice erotic drives, and can be used as a substitute for the lover's body and for sexual intercourse. The correspondence between Martha and Bloom could be read as a fictional example of how letters represent an intermediary containing explicit language, thus reflecting Joyce's personal experience of exchanging erotic letters with Nora when they were separated in 1909. At this time, Joyce alternates between detailed account of his desire for Nora's body

and pious adoration of her spiritual image. As relief releases in Joyce a torrent of erotic fantasy, the figure of Nora comes to be associated in her lover's mind with the most disparate conceptualisations, from the maidenly to the obscene. In their correspondence from this period, frank and extreme sensuality is joined with lyricism and even sacramental reverence. As with Martha's letter, changes in style and tone pervade these missives, whose language is full of oxymorons, contrasts and dualisms, for instance when he defines love as "sweet pain" (*ibid.*: 273). Furthermore, the language revolves around dichotomies such as body and soul, spiritual and carnal, high and low, to describe what Joyce calls "the very madness of desire" (*ibid.*: 239), "the old fever of love" (*ibid.*: 255). Although the merging of sacred and profane imagery had actually appeared in the letters since the very beginning of their courtship, in 1909 Joyce keeps picturing a multifaceted image of Nora that is full of contradictory aspects. On 22 August, for instance, he writes: "I see you in a hundred poses, grotesque, shameful, virginal, languorous" (*ibid.*: 239). The need to unite through erotic writing as a substitute for the merging of bodies can be seen in the same letter: "Give yourself to me, dearest, all, all when we meet. All that is holy, hidden from others, you must give to me freely. I wish to be lord of your body and soul" (*ibid.*). The language of love seeks to span the physical distance between the lovers through an act of verbal prefiguration of the sexual encounter in which words utterly *create* the lover's body and depict carnal embrace. When desire cannot be fulfilled, words represent the only way to possess the beloved. The term "possess" seems to be appropriate, since the language of domination is particularly forceful here; it may pertain to the religious as well as to the secular sphere – the word "lord" applying to both God and a sovereign – and involves Nora playing the part of the dominatrix and Jim of her humble subject, wishing to be treated violently.

It is remarkable that the dichotomies high/low, spiritual/carnal, sacred/profane also appear in other missives where religious imagery merges with voluptuousness and frank carnality, with varying degrees of bluntness. On 31 August 1909, for instance, Joyce writes: "We met and joined our bodies and souls freely and nobly and our children are the fruit of our bodies" (*ibid.*: 242). Then, on 2 December, he goes much further: "side by side and inside this spiritual love I have for you there is also a

wild beast-like craving for every inch of your body, for every secret and shameful part of it, for every odour and act of it. My love for you allows me to pray to the spirit of eternal beauty and tenderness mirrored in your eyes or to fling you down under me" (*ibid.*: 269). It seems clear that there are certain moments in the correspondence from this period when the author, inspired by the innocence of the virginal Nora, concentrates exclusively on the spiritual side of his love and others when, in the grip of bestial craving, he glories in brutal lust, oscillating between blunt sexual excitation on the one hand, and extreme innocence and spirituality on the other. In one of these letters, Joyce even gives voice to his masochistic desire to be flogged by Nora, who plays again the role of a dominatrix and inevitably echoes Bella/Bello abusing Bloom, or Martha Clifford threatening to punish him in her missive[3]. The association of love/lust with brutal madness, of purity and impurity, nobility and wretchedness becomes increasingly recurrent. Joyce himself seems to be fully aware of such oscillation and emotional instability, and his final tone is the usual one of weakness, self-pity and surrender:

Tonight I have an idea madder than usual. I feel I would like to be flogged by you. I would like to see your eyes blazing with anger. I wonder is there some madness in me. Or is love madness? One moment I see you like a virgin or madonna the next moment I see you shameless, insolent, half naked and obscene! [...] Are you too, then, like me, one moment high as the stars, the next lower than the lowest wretches? [...] I want you to say to yourself: Jim, the poor fellow I love, is coming back. He is a poor weak impulsive man and he prays to me to defend him and make him strong. I gave others my pride and joy. To you I give my sin, my folly, my weakness and sadness. (*Ibid.*: 243)

In these letters Joyce outlines an image of both himself and his beloved that is coarse, base and noble, even holy, at the same time. It is instructive that such kind of "mariolatry" – or the veneration of Nora as the Virgin

---

[3] Martha's menacing words actually seem to have been inspired by a real-life incident in which Joyce played the part of a naughty child, as he writes to Nora on 22 November 1909: "your letter is written in your old familiar roguish way. I mean, when you say what you will do to me if I disobey you in a certain matter" (*ibid.*: 268).

Mary and a sacred figure, echoing the supposed innocence of fictional characters such as Martha Clifford or Gerty MacDowell – appears in several other missives: on 31 August 1909, he confesses: "You have been to my young manhood what the idea of the Blessed Virgin was to my boyhood" (*ibid.*: 242), while on 27 October 1909 he writes: "The immense emotion of tender worship for your image which broke out in my voice as I repeated the lines was too much for me. My love for you is really a kind of adoration" (*ibid.*: 257). In an emblematic letter dated 5 September 1909, Nora is addressed as a guide and leading figure, both spiritual and sacred, capable of inspiring deep and noble thoughts and making Joyce the poet of his own race. The words of the love letter prefigure a peculiar kind of carnal and spiritual union in which Nora becomes a maternal figure and Jim – in what Suzette Henke has defined "a fantasy of infantile regression" (1990: 8) – her own child. In a passionate invocation, the crude image of sexual intercourse is transformed into a spiritual image in which their souls merge, and the male lover, like an unborn infant, finds protection nestling inside the woman's body instead of dominating her through the act of penetration:

> Guide me, my saint, my angel. Lead me forward. *Everything* that is noble and exalted and deep and true and moving in what I write comes, I believe, from you. O take me into your soul of souls and then I will become indeed the poet of my race. I feel this, Nora, as I write it. My body soon will penetrate into yours, O that my soul could too! O that I could nestle in your womb like a child born of your flesh and blood, be fed by your blood, sleep in the warm secret gloom of your body! (*Letters II*: 248)

In conclusion, Joyce's love letters can be pictured as a turbulent mixture of erotic imagery and apologies for it, accompanied by extreme flights of desire and adoration directed at Nora as both a secular and a spiritual ruler. Similar to Martha Clifford's angry, commiserating and plaintive tone, Joyce's attitudes and tones are extremely contradictory; like her, he merges supplication with tender rebuke or disapproving reprimand. However, as Ellmann remarks in his introduction, despite such testimony of submission, surrender and dependence upon Nora, Joyce utterly dominates the scene of the construction of the love story and of the identity of the lovers through his missives. As a matter of fact, the letters

of the courtship, of the accusation of betrayal followed by a supplication for forgiveness, those written for mutual sexual arousal but also full of spirituality, show that Joyce constantly had to revise both his own role and Nora's role in the love story, as well as subsequent versions of the story itself. All of this takes place through the act of letter-writing, where Joyce attempts to verbally construct both the amorous relationship and its protagonists exactly as he does in *Ulysses*. In fiction as in life, Joyce's love letters are a performance of the desire to achieve union, of the need to overcome both physical and ontological distance by means of the written word.

Works Cited

Altman, Janet Gurkin (1982). *Epistolarity: Approaches to a Form*. Columbus: Ohio State University Press.

Benstock, Shari (1982). "The Printed Letters in *Ulysses*". *James Joyce Quarterly*, Vol. 19. No. 4: 415-427.

Boone, Joseph (1992). "Representing Interiority: Spaces of Sexuality in *Ulysses*". In *The Languages of Joyce*, edited by Rosa Maria Bollettieri Bosinelli, Carla Marengo Vaglio and Christine Van Boheemen, 69-84. Amsterdam: John Benjamins.

Brockman, William (1998-99). "Learning to Be James Joyce's Contemporary? Richard Ellmann's Discovery and Transformation of Joyce's Letters and Manuscripts". *Journal of Modern Literature*, Vol. 22. No. 2: 253-263.

—— (2009). "Letters". In *James Joyce in Context*, edited by John McCourt, 27-38. Cambridge: Cambridge University Press.

—— (2018). "The Silent Author of James Joyce's Dictated Letters". In *James Joyce's Silences*, edited by Jolanta Wawrzycka and Serenella Zanotti, 123-133. London: Bloomsbury.

Brown, Richard (1985). *James Joyce and Sexuality*. Cambridge: Cambridge University Press.

Cotter, David (2003). *James Joyce and the Perverse Ideal*. New York: Routledge.

Davidson, Cathy (1992). *The Book of Love: Writers and Their Love Letters*. New York: Pocket Books.

Ellmann, Richard (1966). "Preface". In *Letters of James Joyce. Vol. II*, edited by Richard Ellmann, xxvii-xxxiii. London: Faber & Faber.

——— (1976). "Publishing Joyce's Letters to His Wife". *The American Scholar*, Vol. 45. No. 4: 582-586.

Faris, Wendy (1980). "The Poetics of Marriage: Flowers and Gutter Speech, Joyce's Letters to Nora". *CEA Critic*, Vol. 43. No. 1: 9-13.

Henke, Suzette (1990). *James Joyce and the Politics of Desire*. London: Routledge.

Henke, Suzette and Unkeless, Elaine (eds.) (1982). *Women in Joyce*, Urbana: University of Illinois Press.

Houdebine, Jean-Louis (2000). "Joyce-Nora, décembre 1909". *L'Infini*, No. 70: 92-100.

Joyce, James (1966). *Letters of James Joyce. Vol. II*, edited by Richard Ellmann, London: Faber & Faber.

——— (1986). *Ulysses. The Corrected Text*, edited by Hans Walter Gabler, Harmondsworth: Penguin; cited by episode and line number.

Kauffman, Linda (1992). *Special Delivery: Epistolary Modes in Modern Fiction*. Chicago: University of Chicago Press.

Reynolds, Mary (1964). "Joyce and Nora: The Indispensable Countersign". *Sewanee Review*, Vol. 72. No. 1: 29-64.

——— (1984). "Joyce as a Letter Writer". In *A Companion to Joyce Studies*, edited by Zack Bowen and James Carens, 39-70. Westport: Greenwood Press.

Streit, Wolfgang (2004). *Joyce/Foucault: Sexual Confessions*. Ann Arbor: University of Michigan Press.

Trilling, Lionel (1968). "James Joyce in His Letters". *Commentary*, Vol. 45. No. 2: 53-64.

Utell, Janine (2010). *James Joyce and the Revolt of Love*. London: Palgrave Macmillan.

Valente, Joseph (2004). "Joyce and Sexuality". In *The Cambridge Companion to James Joyce*, edited by Derek Attridge, 213-233. Cambridge: Cambridge University Press (2nd edition).

Van Boheemen, Christine (2008). "The Nora Letters as a Source of Joyce's Performativity". *James Joyce Quarterly*, Vol. 45. No. 3-4: 469-479.

2.

BOOK REVIEWS

Richard Barlow, *The Celtic Unconscious. Joyce and Scottish Culture*
(Notre Dame, Indiana: University of Notre Dame Press – 2017, pp. 298, $50)

Richard Barlow's *The Celtic Unconscious* is an original, thorough study
on the influence of Scottish literature, philosophy and culture on Joyce's
works. The kernel of the book lies in its very title. Barlow brilliantly ar-
gues that the Celt is concerned with the mind, "the tenebrosity of the inte-
rior" (*U*, 14.380) while the Anglo-Saxon, representing materialistic civi-
lization, is with the control and understanding of the exterior. This ex-
plains why Scotland is a minor presence in Joyce's early output, while it
becomes increasingly important in *Ulysses* and even more so in *Finne-
gans Wake*. Quoting from Kiberd, who describes Ireland as "England's
Unconscious", Barlow makes a Joycean application of the term, relating
it to its opposite, the "dead to the world" / the "dreamer" of *Finnegans
Wake*. Barlow argues that it is easier to find direct and relevant references
to Scotland in the two later masterpieces than in *Portrait* or *Dubliners*.

The Celtic Unconscious also deftly distinguishes the double trap
implicit in post-colonial studies and dualities that are approximations.
Barlow's investigation into how Scottish philosophers and writers influ-
enced Joyce's works actually contributes to defining an alterity and dis-
tance from England and empire. Furthermore, he warns against the sim-
plistic equation that Ireland and Scotland are the Celtic race, and high-
lights the frequent over simplification of the term British / Britain as syn-
onym of English / England (thus excluding Scottish / Scotland). In so do-
ing, Barlow's discussion adds to the lively – though relatively recent –
debate on Joyce studies and post-colonialism, tackling important issues
such as the question of hybridity and race.

The first chapter of the book deals with the references to Scotland
in *Dubliners* / *Portrait* and mentions the 1894 journey to Scotland that
Joyce made with his father when he was an adolescent. Yet these instanc-
es, albeit interesting and relevant, are marginal if compared to the pres-
ence of Scottish culture in *Ulysses* and especially in the *Wake*. A long
part of this section is dedicated to the character of Crotthers in the "Oxen
of the Sun" episode of *Ulysses*, the first real appearance of the Scots. He

is seen as reflecting the concepts of hybridity and diversity, and is compared with the English Haines and with the Ulsterman Deasy, who are associated with imperialism and the dominant power. Crotthers is not a negative stereotype, but represents positive qualities such as those embodied in the maritime relationship between Scotland and Ireland: he represents the possibility to *cross* over. This possibility also leads to the concepts of cross-fertilization and hybridity, and alludes to "Joyce's interest in the 'crossed' populations of Scotland and Ireland, how they have become intermixed over the cyclical course of history through such disparate events as the migration of the Scoti and the Ulster Plantation" (p. 214).

The Celtic Unconscious focuses mainly on *Finnegans Wake*. Indeed, there seems to be some relief when, in the first lines of the second chapter, Barlow states that "now that the links between Scotland and Ireland in works previous to *Finnegans Wake* have been established, we can go on to consider the role of Scottish culture in the *Wake* itself" (p. 62). Here Barlow may sound a little apologetic, as if he does not want to linger over Joyce's previous works due to their lack of relevance to the argument in hand. This, however, is not the case. Barlow simply states, and convincingly demonstrates, that the presence of, and the allusions to, Scottish culture, history and philosophy are much more important and worth investigating in the *Wake* than in the earlier works.

The second chapter of the book deals with *Finnegans Wake* and the philosophy of David Hume. It is based on a recognition of the dichotomy apparent in the whole structure of the discourse: Hume, the philosopher of the Enlightenment, is read here as a champion of both the idealism and scepticism that ties Scotland to Ireland, and he is portrayed as a master of incertitude with regard to Irish and Scottish philosophy. Hume in the *Wake* is also associated with sleep, death and burial (inhumation) "involving the dualities of a fractured psyche and the experience of a life divided between day and night" (p. 85). This idea is strictly linked to the third chapter, devoted to the relationship between Joyce and two Scottish writers, namely Hogg (*The Private Memoirs and Confessions of a Justified Sinner*) and Stevenson (*Strange Case of Dr. Jekyll and Mr. Hyde*), who both represented the divided self and split personality in literature. Barlow constantly emphasizes the concept of "the coincidence of oppo-

sites" and eventually associates it with the structure of the *Wake*, and especially with the duality expressed by the characters of Shem and Shaun regarding the divided psyche of HCE, and, metaphorically, the separate political and religious traditions within Ireland.

Chapter Four focusses on Scotland itself, describing its hybrid nature comprising two different peoples, the Scots and the Picts. In this central chapter, Barlow takes up the notions introduced earlier and provides a brilliant analysis of the historical influences on, and domination of, the Irish and the Scots. He thus illustrates the mutual exchange between Ireland and Scotland, as well as the similarities and differences in their experiences of the processes of colonization and fragmentation. This leads to an awareness that such mixtures of ethnicities and cultures resist any oversimplification.

The last two chapters are devoted to the relationship between Joyce and two Scottish poets: James Macpherson and Robert Burns. Ossian provides the opportunity to tackle the notions of authenticity and purity in relation to race, and to notions of forgery, theft, and plagiarism seen as a process of cannibalizing the past and recycling myths and tradition. Macpherson demonstrates that the writer is an artist, but also a "copyist and cheat" (p. 173). Yet "Macpherson's Ossian is not simply a literary forgery to Joyce. It is a heavily distorted echo of Irish culture, a reminder of the historical and linguistic heritage shared between Scotland and Ireland" (p. 163). Finally, in chapter Six, which examines all the occurrences of Burns's songs and poems in *Finnegans Wake*, Barlow explains how "themes of mental duality, imperialism, and racial mixing, all converge when one studies Joyce's use of Robert Burns in *Finnegans Wake*" (p. 183). Burns also suggests a duality, a further 'Celtic' contradiction: he can be seen as a pro-independence and anti-imperialistic patriotic Scottish poet, but he can also be associated with the Ulster Scots. In line with the dualities and dichotomies that structure the whole book, Barlow argues that "the function of Burns in Joyce's works is an inversion of Macpherson's role" (p. 188). "Macpherson in *Finnegans Wake* represents the idea of repetition and recycling of ancient Gaelic material, and therefore Ireland's influence on Scotland and the connections between the cultures of the two countries" (p. 200). On the other hand, "sections alluding to Burns provide a commentary on the opposite process, the Scottish impact

on Ireland" (p. 188); these sections are "part of a representation of the more modern presence of Scottish culture and Scots language in Ireland" (p. 200).

Though the six chapters deal with various authors and philosophers, Barlow's highly researched, nuanced book constantly offers the reader unifying and convincing motifs, providing illuminating connections and coming to original and thought-provoking conclusions. In sum, the book provides deep insight into the complex representation of Ireland's links with her sister across the sea as expressed in the work of James Joyce.

Fabio Luppi

Andrea Pagani, *Il cammino di Bloom.*
Sentieri simbolici nella Dublino di Joyce
(Bologna: Pàtron Editore – 2019, pp. 112, € 15)

In 1934 the biographer A.J.A. Symons wrote *The Quest for Corvo*, a biography of the English writer Frederick Rolfe. This book, subtitled *An experiment in biography*, was structured as an investigation conducted as a mystery novel. Similarly, Andrea Pagani's *Il cammino di Bloom*, proceeds as an "hermeneutic detection" (as Renzo Crivelli explains in his afterwards) and can be read both as a short essay and a sort of detective story.

In his introductory chapter Pagani mentions Proust, Nabokov, Pound and the imagists, to conclude that Joyce's works, albeit differently from Proust's, are tightly linked to the personal experiences of the author—as we all know Gabriel Conroy and the two main characters of *Ulysses* can be seen as projections of the writer in different stages of his life.

In the second chapter Pagani argues that literary criticism has paid too little attention to the study of the occurrence of specific references to the particularly hot weather conditions of that crucial day: June 16th 1904. Pagani mentions this apparently irrelevant detail in order to draw our attention to the inappropriate clothes Bloom is wearing. More than once the protagonist is described as ill at ease with his black and probably too warm clothes. Pagani points at the several references to the incongruity between clothes and temperature considering them as implicit lure to the reader who should also pay attention to the fact that Bloom wears in black as Stephen does. More than once the two characters are mentioned together as they both are dressed in black.

In the following chapter Pagani introduces an old mysterious acquaintance of Joycean readers, the mysterious presence who occurs more than once in several episodes, a character who has been one of the most appealing minor riddles in Ulysses. This man who wears a brown *macintosh*—a macabre figure often associated with death and who appears for the first time in the funeral episode—is described with adjectives that Joyce attributes also to Bloom and Stephen—and clearly creates a proximity that cannot be ignored and that Pagani explores in depth following a strict textual analysis.[4]

---

[4] Cf. among others, Robert Crosman, "Who was M'Intosh?" in *James Joyce Quarterly*, Vol. 6, No. 2 (Winter 1969), pp. 128-136 and Jina Politi, "Who was the Man in

Yet Pagani sometimes goes a little too far. When he compares the colour of Bloom's and Stephen's clothes to the macintosh of the mysterious man, Pagani knows that the macintosh is 'brown' and not black or dark. Yet he deliberately quotes from Celati's translation into Italian, who mistakenly translates the word 'brown' as 'scuro' instead of 'marrone' and in so doing takes a liberty that cannot be exploited in order to detect a further—here inaccurate / non existing—connection between the characters.[5]

However, Pagani interestingly weaves his storyline through questions and answers, following clues and hints hidden in the text and explaining how an irrelevant character—the mysterious man mistakenly named as Mr. McIntosh—is part of that great meticulously drawn tableau, Joyce's *romanzaccione*. Pagani quotes from secondary sources as John McCourt's *The Years of Bloom* and Renzo Crivelli's *Un amore di Giacomo*; the author also mentions, among others, Richard Ellmann and Giorgio Melchiori, but does not consider more recent criticism; however, as a text-based analysis, the book does not really need to go any further into the Joycean industry of secondary bibliography.

In the final chapter Pagani concludes his brief investigation putting together the correspondences between Mr. McIntosh, the Author (written and intended both with capital and small letter!), his characters and the geography of the novel; maps significantly contribute to the definition of known and unexpected correspondences that can be found following this apparently insignificant secondary character. However, as *Il cammino di Bloom* can be read also as an enjoyable mystery investigation, it is better not to spoil the conclusions Pagani comes to. It is possible to say that Mr. McIntosh surprisingly becomes a sort of *mise en abyme* of many crucial issues discussed in the whole novel.

Fabio Luppi

---

the Macintosh? Or The Union of Scholar-Gipsies with Moses," in *The European English Messenger*, Vol. 17, No.1 (2008), pp. 50-57.

[5] One more minor criticism to the book concerns the structure of the sentences. There is no real paragraphing.

Genevieve Sartor (ed.), *James Joyce and Genetic Criticism: Genesic Fields* (European Joyce Studies 28)
(Leiden/Boston, Brill Rodopi —2018, pp. 143, € 59)

A collection of nine essays, *James Joyce and Genetic Criticism: Genesic Fields* offers an interesting insight into Joyce's writing practice from different perspectives, relying on detailed analysis of poignant passages from the author's bulk of manuscript material and covering almost all of his production. While reiterating how Joyce's work keeps eluding "conclusive understanding" (p. 1) despite scholarly efforts in finding one's feet in the intricacies of Joyce's interventions on pre-published materials, the essays here collected demonstrate what genetic criticism can do not only in shedding light on the author's *method* (thus clarifying the intertextual, intratextual, and paratextual connections that result from the interpolation of exogenetic and endogenetic material), but also in opening up new, ever-evolving interpretive possibilities on his *meaning*. It would be impossible to examine in detail such a dense collection; what follows then offers a quick – and, perhaps, insufficient – overview of some of the main features of each essay.

Exploring Joyce's complex method of composition also entails taking into account his role as editor and proof-reader of his own texts and to what extent the presence of errors and misprints in the published texts mirrors the author's determination to increase his works' obscurity. These issues are at the core of the first set of essays, which form the most engaging part of the collection and one that adds significantly both to our knowledge of the Joycean *corpus* and to our appreciation of the merits (and the limitations) of the genetic approach. Hence, Tim Conley highlights how, to Joyce, revision was always a form of "rewriting", not a "departure from natural writing" (p. 13) but part of it, thus prompting a re-assessment of accepted definitions of "writing" and "revision" which further complicates interpretation of both the final text and the author's intentions ('Revision Revisited'). Joyce's revising practice shows that he was often keen on incorporating and maintaining transcription errors of typists and typesetters in his texts. As Robbert-Jan Henkes demonstrates analysing the one instance of adaptation in *Finnegans Wake* II.2, a genetic critical approach might prove invaluable when it comes to differentiate

between misprints to be corrected and typos that Joyce silently accepted and intentionally incorporated in his text: in this sense, genetic criticism helps "catch glimpses of Joyce's intentions and ultimately get a better grasp of the intentions of his work" (p. 26) ('The at Wickerworks and the Case for Mute Authorisation'). Joyce's "Work in Progress" and its editorial process form the focus of Dirk Van Hulle's essay, which explores the genesis of the phrase "genesic field" in *Finnegans Wake* I.5 through an interesting "reversal of roles" – that is, using the edition as a tool for manuscript research thus giving shape to the *avant-texte* through an interpretive act –, and proposes a strategy for "modelling" a digital archive of *Finnegans Wake*'s various (and varied) sources ('Editing the *Wake*'s Genesis: Digital Genetic Criticism'). The investigation of Joyce's editorial work is completed by Sam Slote's contribution approaching authorial-editorial interventions in *Ulysses*, a "palimpsest" itself (p. 61) whose pre-, intra-, and post-publication evolution parallels the evolution of the author's own ideas about his work as well as his own compositional unevenness (p. 68). Slote restates the challenges of managing "errors" in *Ulysses*: the "asymmetrical" structure of Joyce's revising method calls on a re-evaluation of concepts of revision and editing ('Correcting Joyce: Trial and Error in the Composition of *Ulysses*').

"Finding textual connection in order to create meaning" may be considered the tenet of the following essays, in which genetic critical approach merges with comparative analysis in triggering new interpretations, thus building up our experience of the Joycean text as both readers and critics. Analysing the late genetic development of *Finnegans Wake* II.2 and IV, Genevieve Sartor suggests that Joyce's daughter Lucia variously acted as a link between the two chapters and a relevant compositional feature in his last book ('What Genetics Can Do: Linking II.2 and IV of *Finnegans Wake*'). Adopting a similar comparative approach, Shinjini Chattopadhyay delves into a specific textual correspondence between *Giacomo Joyce* and the 'Oxen of the Sun' chapter in *Ulysses* attempting at establishing whether the former could act as an *avant-texte* or an *intertext* to the latter; Chattopadhyay then proposes the definition of "anterior intratext" (a phrase in which attributes of both *avant-texte* and intertext merge) to qualify the unique position that *Giacomo Joyce* retains in the genetic dossier of *Ulysses* ('Giacomonic Oxen: *avant-texte* or Intertext?').

Finally, Luca Crispi examines in detail how Joyce constantly added to and altered the 'Penelope' chapter in *Ulysses* through a cross-referential analysis of the drafts and the NLI notebooks (acquired in 2002) with newly-found manuscript and epitextual material to demonstrate how Joyce conceived and implemented the chapter's most recognizable features relatively late in the genesis of *Ulysses* (p. 96), thus significantly prompting readers to re-shape commonly accepted views of these features as intrinsic to the chapter ('The Genesis of "Penelope" in Manuscript').

The analysis of the larger issues raised by genetic critical appreciation of Joyce's *corpus* finds its perfect completion with last two essays of the collection: Sangam MacDuff tackles Joyce's manuscript copy of the "Apocalypse of Saint John" – which shows how the act of "copying" implied, to Joyce, making intentional changes to the lettered text in a parallel attempt at interpreting and exploring textual meaning and style – and considers the author's use of the Revelation in his subsequent production, thus opening up to new research possibilities ('Joyce's Revelation: "The Apocalypse of Saint John" at Cornell'). Finally, Fritz Senn's contribution closes the collection full circle, standing as "a tribute" to early genetic scholars (p. 127) and using extant genetic research to explore the impact of late revisions in intensifying some of the "eccentricities" of the 'Ithaca' chapter of *Ulysses* ('Opsigenetic Touches in *Ulysses*: Ithacan Correlatives').

As the essays collected in *James Joyce and Genetic Criticism: Genesic Field* demonstrate, despite the limitations and difficulties of manuscript and intratextual research, genetic criticism stands as a valuable contribution to our understanding of the evolution of our author's compositional method, thus adding significantly to textual research and paving the way to new interpretive possibilities. This testifies to the liveliness of the critical debate around Joyce's practice: much has been said on Joyce's *corpus*, but much more still remains to be said.

Emanuela Zirzotti

The Editorial Board of *Joyce Studies in Italy* announces that the next edition of *JSI* will contain reviews of the following three books that did not arrive in time to be reviewed in the present issue:

1. Nilotpal Roy, *Pastiche of Angst, The Polylithic Analects of a Schizophrenic,* Joyce and Company Publishing Society, Kolkata, India 2016.

2. Xavier Tricot, *James Joyce in Ostend,* Devriendt*,* Ostend, 2018.

3. Brian Moloney, *Italo Svevo & James Joyce, An exploration of an unlikely friendship between two great writers,* Troubador Publishing Ltd, Kibworth, 2018.

CONTRIBUTORS

Arianna Autieri is PhD candidate at the University of Warwick, and is funded by CADRE (Centre for Arts Doctoral Research Excellence). In her research, she aims to investigate the musical qualities of certain episodes of James Joyce's *Ulysses*, and to verify and assess how these can be reproduced, alongside the multiple meanings of the text, in translation. She graduated at Milan State University in 2017, with a thesis on the translation of musical language in James Joyce's *The Dead*, *A Portrait of the Artist as a Young Man*, and "Sirens". She also graduated at Conservatorio G. Verdi in Milan, in 2014. In 2019 she was awarded the *Giorgio Melchiori Grant* by the *James Joyce Italian Foundation*, and a scholarship by *Trieste Joyce School.* She is a member of the *International James Joyce Foundation* and of the *James Joyce Italian Foundation*. Her research interests include Translation Theory and Practice, Modernism, Joyce, and Music.

Andrea Binelli is *professore associato* at the University of Trento where he teaches English Language, English Linguistics and Translation Studies. His research interests range from Semiotics to Translation Theory, from Corpus Linguistics to Corpus-Based Critical Discourse Analysis, from Sociolinguistics to Irish English, from Rhetoric to Media Studies. He is also a translator, mainly of Irish literature. He has translated novels and short stories by George Orwell, Ford Madox Ford, Donal Ryan, Elske Rahill, Patrick McCabe, Andrew Fox and John Kelly.

Richard Brown is Reader in Modern Literature in the School of English at the University of Leeds, in the UK, where he currently convenes the Level Three Core Module in Modern Literature and the MA Pathway in Modern and Contemporary Literature. He is Co-editor of the *James Joyce Broadsheet* and author of many books and articles on Joyce and Modern and Contemporary Literatures and a regular contributor to the Italian James Joyce Foundation February conferences and to *Joyce Studies in Italy.*

Niall Ó Cuileagáin is a PhD student at University College London, whose thesis is entitled 'Beyond the Pale: James Joyce and Rural Ireland'. This work examines how Joyce responded to Revivalist preoccupations with the rural west of Ireland and follows his many literal and literary forays into the

countryside, problematizing the received notion of Joyce as a purely urban writer.

Fedya Daas is a Phd student at the University of Letters, Arts and Humanities, Manouba, Tunis. Her research interests are comparative literature and Irish literature. She participated in Dublin James Joyce and Sligo Yeats Summer Schools in Ireland and the workshops of Zurich James Joyce Foundation in Switzerland. Currently she is working on her doctoral thesis entitled: *The Rhetoric of Nationalism: A Brief Forgiveness between Opposites: W. B Yeats and James Joyce.*

Annalisa Federici holds a Ph.D. in Comparative Literature from the University of Perugia. Her main research areas are literary Modernism, James Joyce, Virginia Woolf, formal aspects in fiction, and the relationship between writing and psychological processes. She is the author of the books *Il linguaggio e la realtà. La narrativa modernista di Virginia Woolf e James Joyce* (Morlacchi 2011) and *"In a Kind of Retrospective Arrangement": Essays on James Joyce and Memory* (Morlacchi 2016), as well as of a number of critical essays on Virginia Woolf, James Joyce, Samuel Beckett, Ford Madox Ford, Nathalie Sarraute, Michel Butor. She is currently teaching English language at "Tuscia" University of Viterbo.

Fabio Luppi is Research Fellow at Università degli Studi Roma Tre. Phd in Comparative Literature from Università Roma Tre (2008). Gained a short-term fellowship at the Folger Shakespeare Library (2014). Author of the books *Cerimonie e Artifici nel Teatro di W.B. Yeats* (NEU 2011), *Fathers and Sons at the Abbey Theatre (1904-1938)* (BrownWalker Press 2018), and *Tradurre il teatro. Due case studies dall'inglese* (Bagatto 2019). Co-edited Agostino Lombardo's *Cronache e critiche teatrali 1971-1977* (Bulzoni 2007), Barbara Arnett Melchiori's *Shakespeariana* (Bulzoni 2016) and an issue of *Joyce Studies in Italy* (*The Difference of Joyce,* Edizioni Q, 2015). Main fields of interest: Irish studies, Post-Colonial Studies, Jacobean Theatre and translation studies.

Erika Mihálycsa lectures on 20th and 21st century British and Irish literature at Babes-Bolyai University, Cluj, Romania. A Joyce and Beckett scholar, winner of multiple scholarships at the Zurich Joyce Foundation, she has read at Joyce symposia, at both the Trieste and Dublin Joyce schools, and

acts as member of the editorial board of European Joyce Studies. She has mainly published on Joyce's and Beckett's language poetics, Joyce in translation, Beckett and the visual arts, as well as in the field of Modernism studies, Flann O'Brien, and translation studies. Her articles and reviews have come out to date in *Word and Image*, *James Joyce Quarterly*, *European Joyce Studies, Joyce Studies Annual*, *Joyce Studies in Italy*, *Textual Practice*, as well as in numerous edited volumes. She has edited, together with Jolanta Wawrzycka, a collection on retranslating Joyce, for *European Joyce Studies* (forthcoming 2020). Together with Rainer J. Hanshe she edits the biannual online journal *HYPERION - On the Future of Aesthetics,* issued by Contra Mundum Press (New York), a boutique press specializing in international modernist and contemporary experimental writing, philosophy, film and art. She is an active literary translator from/into Hungarian/English, having translated texts by Beckett, Flann O'Brien, Anne Carson, Julian Barnes, George Orwell, Patrick McCabe, Medbh McGuckian, and others into Hungarian, and a handful of contemporary Hungarian authors into English.

Ilaria Natali is a Researcher at the University of Florence. She has long been interested in genetic criticism and analysis of modern manuscripts, with particular attention to James Joyce's poetry and prose works. More recently, she has engaged in studying madness in English literature, completing a study about eighteenth-century English poetry. So far, her research has been published in four books and various articles and has received two scholarly awards.

Laura Pelaschiar is Associate Professor of English literature at the University of Trieste. She has written several essays on contemporary Irish literature, she is also active in Joyce Studies, Gothic studies, Shakespeare studies and, more recently, she has become interested in literary and narrative tourism. In 2015 she edited the volume *Joyce/Shakespeare* for Syracuse University Press, and she is currently finishing a monograph which analyses Gothicism in Joyce's texts. She also works as a translator. She co-directs with John McCourt the *Trieste Joyce School*.

Ennio Ravasio lives in Bergamo, where he works as a music teacher. He has just completed the revision and translation into English of a volume he published in 2013: "Il Padre di Bloom e il Figlio di Dedalus. La funzione del pensiero tomista, aristotelico e presocratico nell'*Ulisse* di Joyce" (Tricase, Youcanprint). Besides the papers he delivered at the JJIF Conference in

Rome in 2016 and 2017, in June 2017 he presented a paper at the XIX Annual International Conference of the English Department of the University of Bucharest entitled "Incarnation and Reincarnation in Joyce's *Ulysses* and *Finnegans Wake*".

Chiara Sciarrino is Associate Professor of English and Irish Studies at the University of Palermo. She holds a PhD from Iulm University, Milan. She has studied both at UCD and TCD, Dublin, where she has recently taught as a visiting professor. She has been member of the Steering Committee of EFACIS, the European Association of Irish Studies. Her major areas of research and publications include Anglo-Irish contemporary and modern writing, the influence of Italian culture in Irish literature and corpus stylistics rereadings of Joyce's *A Portrait* and translation studies. She is currently working on contemporary British literature with a special interest towards the so-called Brexit Literature.

Fritz Senn has a world-wide reputation as a Joyce expert. He was President of the International James Joyce Foundation and co-editor of the Frankfurt Joyce Edition. Since 1985 he has been director of the James Joyce Foundation Zürich. He has received numerous awards and honours for his work. He is honorary trustee of the International James Joyce Foundation and of The James Joyce Italian Foundation. Main publications on Joyce: *Joyce's Dislocutions. Essays on Reading as Translation* (1983); *Nichts gegen Joyce: Joyce versus Nothing* (1983); *Inductive Scrutinies: Focus on Joyce*, (1995); *Nicht nur Nichts gegen Joyce* (1999); *Ulyssean Close-ups* - PBJ 2 (2007); *Joycean Murmoirs: Fritz Senn on James Joyce* (2007).

Alan Shockley holds the Ph.D. in music composition from Princeton University. He has held artistic residencies at the MacDowell Colony, the Virginia Center for the Arts, Italy's Centro Studi Ligure, and France's Centre d'Art Marnay Art Centre (CAMAC), among others, and he has received grants from the American Music Center, Pittsburgh ProArts, the Mellon, and the Heinz Foundations. His research interests have led him to join the Kronos Quartet on a panel on music and technology, and to present in a Princeton University atelier alongside acclaimed vocal group Anonymous 4. Shockley's essays on intersections between music and the works of Anthony Burgess and James Joyce can be found in journals and collections published by many major presses, and his book *Music in the Words: Musical Form and*

Counterpoint in the Twentieth-Century Novel was released by Ashgate Press in 2009. Rowman & Littlefield issued his new study of nontraditional techniques for piano, *The Contemporary Piano: A Performern and Composer's Guide to Techniques and Resources* in June 2018. He is Professor and the Director of Composition/Theory in the Bob Cole Conservatory at California State University, Long Beach.

Enrico Terrinoni is currently Visiting Fellow in Irish Studies at University of Notre Dame. He is Full Professor Chair of English Literature at Università Per Stranieri di Perugia. He holds a PhD from University College Dublin. He was Government of Ireland Scholar at UCD (2001-3), Research Fellow at Indiana University (2008), Marsh's Library Dublin (2013), and Visiting Research Fellow at the Keogh-Naughton Institute for Irish Studies, University of Notre Dame (2017). He has translated such authors as Francis Bacon, Brendan Behan, Muriel Spark, John Burnside, BS Johnson, Nathaniel Hawthorne, Alasdair Gray, Oscar Wilde, Edgar Lee Masters, and James Joyce. His Italian translation of James Joyce's *Ulysses* won the "City of Naples Award" for Italian language and Culture in 2012. His Italian translation of *Finnegans Wake* III and IV, completed in collaboration with Fabio Pedone, won the Annibal Caro Prize in 2017, and he was awarded the "City of Florence / Von Rezzori Prize" for translation in 2019. He's the author of several books and articles on Joyce, Irish literature, and translation theory. Professor Terrinoni has given talks and lectures in more than thirty universities in many countries, including Ireland, the UK, USA, Spain, France, Chile, Hungary, Belgium, and Romania.

Alberto Tondello is a PhD student at University College London, where he is working under the supervision of Professor Scarlett Baron. His research project looks at the variety of everyday objects portrayed in James Joyce's works to show how their perception inflects the cognitive and emotional states of his fictional characters and readers. Bringing concepts key to the literary-critical discussion of modernism into conversation with notions borrowed from such contemporary theories as thing theory, situated cognition, and waste studies; the project develops the idea that Joyce's panoply of styles unsettles the rigid dichotomy between object and subject which lies at the basis of Western metaphysics.

Ira Torresi works at the Department of Interpreting and Translation of the University of Bologna (Forlì). She approaches the study of James Joyce's works, mostly *Ulysses*, through Translation Studies. Her publications include "The polysystem and the postcolonial: The wondrous adventures of James Joyce and his *Ulysses* across book markets" (*Translation Studies* 6, 2013), "Italian Scrabble with Joyce" (*JJB* 93, 2012, with R.M. Bollettieri), and "What happens when 'The silence speaks the scene' (FW 13.3)" in *James Joyce's Silences*, ed. J. Wawrzycka and S. Zanotti (2018, with R.M. Bollettieri).

Jolanta Wawrzycka is Professor of English at Radford University, Virginia, USA, where she teaches literary theory and criticism, Anglo-Irish literature and "Nobel Prize" literature, and directs Ireland/Italy Study Abroad Program. She published on Milan Kundera and Roland Barthes, edited *Gender in Joyce* (Florida UP, 1997, with Marlena Corcoran), translated Roman Ingarden, and, in addition to articles in *JJQ, JJLS, Joyce Studies in Italy*, and *Papers on Joyce*, she contributed chapters on Joyce/translation to five books, including *Joyce in Context* (ed. John McCourt, Cambridge UP, 2008).

Serenella Zanotti is Associate Professor of English Language and Translation at Roma Tre University, Italy. She has published widely on James Joyce, Ezra Pound, and literary translingualism. Her other interests include film translation, literary translation, translator manuscript genetics and feminist translation theories. Her most recent work focuses on Stanley Kubrick and films in translation. She is the author of *Italian Joyce. A Journey through Language and Translation* (Bononia University Press, 2013) and co-editor of numerous volumes, most recently *James Joyce's Silences* (Bloomsbury, 2018), *Linguistic and Cultural Representation in Audiovisual Translation* (Routledge, 2018), *Donne in traduzione* (Bompiani, 2018). She was awarded a Helm Fellowship to support research at the Lilly Library, Indiana University and a Harry Ransom Center Research Fellowship in the Humanities to research at the Ransom Center, University of Texas at Austin (2019).

Emanuela Zirzotti obtained her PhD in Literatures in English at "Sapienza" University of Rome in 2008 with a dissertation on Greek and Roman influences in the work of Irish poet Seamus Heaney. She works mainly on modern and contemporary literature, focusing in particular on the intertextual approach of poetry and prose. Her publications include essays on Anglo-Irish authors, American Graphic Novels, translations, and the monograph *Incontrando l'antichità: Seamus Heaney e i classici greci e latini* (2014).

JSI – JOYCE STUDIES IN ITALY

JSI l (1984) Joyce in Rome: the Genesis of *Ulysses* – Interrelated contributions to the 1982 Rome Joyce Centenary celebrations, ed. G. Melchiori: E. Onorati, P. Bompard, G. Melchiori, C. Bigazzi, F. Ruggieri, C. de Petris, D. Manganiello, J. FitzGerald, D. Maguire, S. Deane.

JSI 2 (1988) ed. Carla de Petris: F.R. Paci, G. Pillonca, L. Visconti, C. de Petris, P. De Angelis, M.V. Papetti, G. Melchiori, F. Ruggieri, C. Bigazzi, J. FitzGerald, M. Bacigalupo, C. Patey, M. Diacono, C. Vaglio Marengo, J. Risset.

JSI 3 (1991) Names and Disguises, ed. Carla de Petris: B. Arnett Melchiori, V. Caprani, C. de Petris, J. FitzGerald, C. Giorcelli, G. Melchiori, G. Pissarello, C. Bigazzi, P. De Angelis, A. Mariani, C. Vaglio Marengo, L. Schenoni.

JSI 4 (1995) Giorgio Melchiori, **Joyce's Feast of Languages: Seven Essays and Ten Notes**, ed. Franca Ruggieri.

JSI 5 (1998) Fin de Siècle and Italy, ed. Franca Ruggieri: C. Bigazzi, P. De Angelis, C. de Petris, J. McCourt, C. Vaglio Marengo, A. Saturni, L. Visconti, B. Arnett Melchiori, S. Mambrini, G. Melchiori, L. Pelaschiar, J. McCourt, S. Pesce, U. Rossi, F. Ruggieri, L. Santone, F. Valente.

JSI 6 (1999) Classic Joyce – Papers from the XVI International James Joyce Symposium (Rome, 14-20 June 1998), ed. Franca Ruggieri: A. Lombardo, H. Kenner, P. Boitani, D. Kiberd, F. Senn, L. Berio, C. Bigazzi, W Hutchins, M.R. Kratter, C. Vaglio Marengo, G. Melchiori, C. Ricciardi, F. Ruggieri, R.J. Schork, L. Visconti, A. Banfield, L.E. Doherty, J. Harry III, G. Downing, B. Klein, B. Tysdahl, P. Pugliatti, E. Frattaroli, G. Martella, D. Pallotti, D. Ferrer, C. Bonafous-Murat, B. Tadié, F. Laroque, A. Topia, C. Giorcelli, R.M. Bollettieri Bosinelli.

JSI 7 (2002) The Benstock Library as a Mirror of Joyce, ed. Rosa Maria Bollettieri Bosinelli and Franca Ruggieri: R.M. Bollettieri Bosinelli & F. Ruggieri, G. Melchiori, F. Senn, M. O'Shea, P. Pugliatti, C. Vaglio Maren-

go, F. Ruggieri, S. Whitsitt, L. Schenoni, U. Eco, M. Ascari, R. Brown, A. Stead, R.M. Bollettieri Bosinelli.

JSI 8 (2003) Romantic Joyce, ed. Franca Ruggieri: J. Auben, F. Senn, C. Corti, E. Terrinoni, R. Brown, B. Tysdahl, G. Massara, F. Ruggieri, T. Cerutti, McCourt, S. Whitsitt, R. Bush, S. Buttinelli, R. Baccolini, G. Restivo, L. Schenoni.

JSI 9 (2006) Joyce's Victorians, ed. Franca Ruggieri: G. Melchiori, R. Baronti Marchiò, T. Cerruti, D. Elia, E. D'Erme, J. FitzGerald, F. Marroni, T. Martin, J. McCourt, D. Pierce, F. Ruggieri, L. Santone, T.T. Schwarze, E. Terrinoni, J. Aubert, M. Cusin, C. De Petris, D. Kiberd, C. Vaglio Marengo, M. Petillo.

JSI 10 (2007) Joyce and/in Translation, ed. Rosa Maria Bollettieri Bosinelli and Ira Torresi: I. Torresi and R.M. Bollettieri Bosinelli, D. Pierce, P. O'Neill, J.W. Wawrzycka, S. Zanotti, J.P. Sullivan, M.T. Caneda Cabrera, I. Grubica, R. Ieta, B. Laman, M. Aixàs, F. Senn, C. Valenti.

JSI 11 (2010) James Joyce: Metamorphosis and Re-Writing, ed. Franca Ruggieri: S. Slote, R. Brown, A. Emmanuel, P. Fagan, P.K. Geheber, Hsin-Yu Hung, A. Lacivita, L. Lanigan, D. Lennon, P. Lennon, D. Mangialavori, I. Milivojevic, T. Prudente, F. Sabatini, M.G. Tonetto, E. Zirzotti, J. Aubert, C. O'Neill, L. Talarico, E. Terrinoni.

JSI 12 (2012) Polymorphic Joyce, ed. Franca Ruggieri and Anne Fogarty: S. Belluc, A. Ciribuco, A. Fallon, Chih-hsien Hsieh, A. Lacivita, Yi-peng Lai, F. Luppi, J. McCourt, J. McCreedy, N. Pomakis, F. Ruggieri, E Switaj, W. Viney.

JSI 13 (2012) Why Read Joyce in the 21st Century, ed. Franca Ruggieri and Enrico Terrinoni: E. Terrinoni, S. Thompson, C. Culleton, P. Fagan, J. McCreedy, E. Mihálycsa, B. Boysen, I. Natali, M. Vaccarella, E. Zirzotti, P. Pericic, I. I-chu Chang, T. Robin, M.G. Tonetto, F. Sabatini, A. Binelli.

JSI 1 n.s./14 o.s. (2013) Joyce in / and Italy, ed. Franca Ruggieri and Enrico Terrinoni: F. Ruggieri, A. Binelli, F. Marroni, G. Frasca, F. Caraceni, F.

Marucci, G. Lernout, F. Senn, J. Aubert, L. Aversano, E. D'Erme, J. McCourt, M.C. Cavecchi, R. Baronti Marchiò, M.G. Tonetto, E. Terrinoni.

JSI 2 n.s./15 o.s. (2014) Joyce and the Recirculation of Realism, ed. Franca Ruggieri and Enrico Terrinoni: F. Ruggieri, A. Fogarty, R. M. Bollettieri Bosinelli, J. Wawrzycka, C. Vaglio Marengo, I. Aletto, G. Colombo, A. Federici, A. Bibbò, D. Crosara, E. Terrinoni.

JSI 3 n.s./16 o.s. (2015) The Difference of Joyce, ed. John McCourt, Fabio Luppi, Sonia Buttinelli, and Maria Domenica Mangialavori: F. Luppi, F. Senn, M.G. Tonetto, I. Aletto, S. Buttinelli, F. Ruggieri, S. Boysen, P. Pericic, A. Volpone, M.D. Mangialavori, R. Brown, C. Marengo Vaglio, E. Zirzotti, A. Bibbò.

JSI 4 n.s./17 o.s. (2015) Joyce, Yeats and the Revival, ed. John McCourt: R. Crowley, E. Longley, M. Campbell, J. Wawrzycka, B. Devine, A. Federici, C. Marengo Vaglio, A. Freedman, E. Reggiani, E. Terrinoni, G. Serpillo, T. Killeen, E. Zirzotti, E. D'Erme, R. Zacchi, S. Siddiqe.

JSI 18 (2016) Shakespearean Joyce, Joycean Shakespeare, ed. John McCourt: P. Pugliatti, V. Bénéjam, L. Pelaschiar, D. Maitra, F. Caraceni, G. Massara, R. Barlow, F. Senn, J. Wawrzycka, V. Kovács, N. Ekmekçioglu, A. Federici, B. Boysen, I. Zirra, B. Kavanagh, S. Chattopadhyay, E.M. Bonapfel, F. Luppi, F.R. Paci.

JSI 19 (2017) Joyce's Fiction and the New Rise of the Novel, ed. Franca Ruggieri: T. Abu, O. Bandrovska, A. Capili, A. Federici, D. Fuchs, A.C. Jones, P.R. Kuch, M. Moussafi, E. Ravasio, S. Rebora, F. Senn. K.E. Smith, S. Spanghero, C. Vaglio Marengo, J. Wawrzycka, A. Cortellessa, F. Fordham.

JSI 20 (2018) James Joyce: The Joys of Exile, ed. Franca Ruggieri: M. Đurić, A. Federici, G. Frasca, L. Gibbs, A. Goodspeed, L. Guerra, J. Morey, T. Napier, F. Senn, C. Vaglio, J. Wawrzycka, I. Zirra.

Piccola Biblioteca Joyciana, diretta da Franca Ruggieri**,** Bulzoni Editore, Roma

1. G. Melchiori, *Joyce Barocco* / *Baroque Joyce*, 2007
2. F. Senn, *Ulyssean Close-ups*, 2007
3. E. Terrinoni, *Il chiarore dell'oscurità*, 2007
4. G. Bruni Roccia, *Myriadminded Men*, 2008
5. E. d'Erme, *Tit-Bits*, 2008
6. L. Santone, *Egger. Dujardin, Joyce*, 2009
7. J. McCourt, *Questioni biografiche: le tante vite di Yeats e Joyce*, 2009
8. T. Martin, Ulysses, *Opera, the Greeks,* / Ulisse, *l'opera, i greci,* 2010
9. M.G. Tonetto, *The Beauty of Mortal Condition,* 2012
10. R. Baronti Marchiò, *A Thought-Tormented Music: Browning and Joyce,* 2012
11. M. Cavecchi, *Cerchi e cicli, Sulle forme della memoria in Joyce,* 2012
12. S. Manferlotti, *Cristianesimo ed ebraismo in Joyce*, 2014
13. G. Lernout, *Cain: but are you able? The Bible, Byron and Joyce*, 2015
14. F. Senn, *Portals of Recovery*. Ed. by E. Mihálycsa and J. Wawrzycka, 2017
15. J. Risset, *Scritti su Joyce*. Ed. by Laura Santone, 2019