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JOYCE STUDIES IN ITALY

22

JOYCE'S OTHERS / THE OTHERS AND JOYCE

Edited by
Fabio Luppi

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Address: James Joyce Italian Foundation
Dipartimento di Lingue, Culture e Letterature Straniere
Via Valco di San Paolo, 19
00146 Roma
joyce_found@os.uniroma3.it
franca.ruggieri@uniroma3.it

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1.

JOYCE'S OTHERS / THE OTHERS AND JOYCE

FABIO LUPPI

JOYCE'S OTHERS / THE OTHERS AND JOYCE: AN INTRODUCTION

The title of the present issue of *Joyce Studies in Italy* — *Joyce's Others / The Others and Joyce* — may sound like an attempt to gather together countless possible readings with no specific rationale. Indeed, we might well have opted for *Joyce Miscellany*, a title that recalls an illustrious book series that Mario Praz edited between the 1950's and 60's. Another title could have been *Joycean Gleanings*, borrowed from the well-established practice of *JSI* to host a miscellaneous section that includes 'off-topic' essays, and extending it to the whole book. In fact, *What We Talk About When We Talk About Joyce*, or *Everything You Always Wanted to Know About Joyce* (*But Were Afraid to Ask)* might also have done the trick for a general issue.[1]

However, all titles, even the most general, provide a limited (albeit extensive) perspective that can be interpreted in unexpected and indirect ways. After all, umbrella titles — like umbrellas — protect only those who are covered by them. Thus even mock-titles, such as those quoted above — punning on the name of a collection of short stories and a famous movie — also hint at their real purpose: that of alluding to the intertextuality of Joyce's works, or to the fact that the book deals with specific issues, like 'love' and 'sex', the original words substituted by Joyce's name.

Even the most ordinary, seemingly indeterminate, definition implies a word choice that cannot be overlooked. "Joyce's Others and the Others and Joyce" indicates a correlation between the novelist and other

[1] The editorial board of *JSI* might bear these titles in mind for future editions in the series.

individuals, be they artists, translators or commentators. As we see from previous issues of *JSI*, a comparison between Joyce and other artists / literary periods / sensibilities has worked to illustrate differences (*The Difference of Joyce*), universal moral/aesthetic values (*Why Read Joyce in the Twenty-first Century*), dis-similarities and influences (*Victorian Joyce / Romantic Joyce / Joyce and the Fin de Siècle / Shakespearean Joyce*), language and linguistic intricacies (*Joyce's Feast of Languages / Language and Languages in Joyce's Fiction*) or transnational debate (*Joyce and/in Italy*).

In this issue, the interpretation of the plural indefinite pronoun — 'others' — has encouraged scholars to identify and reframe the concept of 'Otherness'. It is a complex multifaceted matter given that the modernist concept of a fragmented identity is hard to conciliate with straightforward non-contradictory definitions of sameness and otherness. The Hegelian need for a dialectic of self-same/other in establishing identity through difference is not contradicted, but is rendered much more complex. It is seen as a continuous process rather than a static point of arrival. The preliminary investigation into the very process of otherings should thus be conducted in relation to consciousness, as human beings are not just conscious, but also self-conscious, and in Hegel's view our self-consciousness is linked to our awareness of Others. In this light, an original study that tackles the problem of perspectives — how we perceive / see others — is presented by Katharina Rajabi, who explores the concept of blindness "following the paradigm of parallax, the position of the "unseeing" (*U* 11.1281) […] to gain, through a glimpse at the perceptual experience of blindness, another perspective on seeing".

Changing perspective, Otherness can also be seen in post-colonial terms: the exiled Irishman could detachedly observe the Other in such a way. As an expatriate, Joyce was able to overcome any colonial oversimplification by drawing on the Cartesian concept of identity as a binary opposition of self/other.[2] As a member of that category of otherness (the colony), Joyce showed great sensitivity to both the need for, and the impossibility of, treating otherness as an impartial spectator. He mirrored

[2] Cheng (1995) defines this false dichotomy as a "Binary Trap".

Irish society — and together with it, the world — as an outsider, despite his own identity and sense of national belonging. He put himself in the position of being estranged from his own natural otherness and therefore could present a macrocosm as seen through the lens of a microcosm. As John McCourt states, “critics such as Seamus Deane, Emer Nolan, Enda Duffy, Vincent Cheng, Len Platt, Declan Kiberd and Kevin Barry have greatly advanced our understanding of Joyce's Irishness to the extent that Ireland is no longer seen only ‘in terms of material at the disposal of the great craftsman’”(McCourt 2003: 73).[3] Furthermore, quoting Gregory Castle, Irish reality was difficult to portray: “Joyce holds a mirror up to *in*authentic lives and, while the people he reflects may fail to amend their lives, to find a way to live authentically, his stories accomplish an important first step toward that goal representing […] the effects of Revivalism on the construction of an Irish identity” (Castle 2001: 182). In this sense, Raffaella Leproni explores and compares how Irishness (Irish Otherness) is mirrored in the “cracked looking glass” of Joyce, Oscar Wilde and Maria Edgeworth.

In the Joycean industry of essay writing the concept of otherness has been associated not only with colonialism, but also with the differences/similarities between Jewishness and Irishness, and it has also provided much insight into gender differences.[4] The latter, and more specifically the widely debated issue of Joyce and the female universe, is tackled in Sara Spanghero’s “Stephen, Giacomo, and the Others: ‘brief exposures’ of female counterparts”. The article looks at minor female characters as alter-egos (others!) of Stephen Dedalus, drawing out important elements of his character for the reader. This also provides an original reading of Milly Bloom as a character who can be traced back to *Giacomo Joyce* and Trieste, which adds to our understanding of *Giacomo Joyce* as an important transitional text.

[3] Cf. Deane (1982); Nolan (1995); Duffy (1994); Cheng (1995); Platt (1998); Kiberd (2000); Barry (ed. 2000).

[4] Brian W. Shaffer (1997) in his review of three different books — namely Cheng (1995), Davison (1996) and Valente (1995) — calls these studies investigations into the concept of Otherness in relation to different aspects of Joyce’s writings.

Otherness has also been interpreted as the othering of Joyce's texts, namely, translating them into other languages — after all, Jacques Lacan identified the radical alterity, the great Other, with language and law, explaining how we borrow and use language from a place outside ourselves. Language itself becomes the Other. Giorgio Melchiori (1995) demonstrated that Joyce understood that every literary text is made up of a multitude of languages, a different one for each reader of the text. Therefore, Joyce's *Bellsybabble* is refracted through the different possibilities of translation. As Jolanta Wawrzycka brilliantly explains,[5] "Joyce's oeuvre is full of *otherings* drawn from the plurality of linguistic, literary, musical and cultural traditions, whereby its hybrid and teeming nature defies capture and generates multiplicities of readings and translations". Fritz Senn also takes into account different translations (into Italian, German, French, Spanish, Dutch, Swedish, Danish and Portuguese) as they "can serve as instructive control groups", to track down minutiae of the text that might otherwise get lost in comprehension (and subsequently lost in translation!).[6] Marija Girevska — who 'othered' *Ulysses* into Macedonian in 2013 — follows in the footsteps of various Joycean scholars,[7] exploiting the theory of defamiliarization in an analysis of the translations of the novel into Slavic languages.

A different Otherness is provided by Alejandro Amenàbar's 2001 film, *The Others*, which reverses perspectives and plays with the misrecognitions of alterity. This is something clearly foreshadowed in Joyce's *The Dead*, albeit taken to extreme, paradoxical and Gothic consequences. In both Amenàbar's movie and Joyce's short story we come to terms with the confusing perception of reality and identities, with the relativity of the concept of Otherness, and with the fact that there is a blurred line separating sameness from otherness. The ghosts and the dead are 'others' to us. And yet we do not clearly understand whether ghosts are like us — just

[5] Cf. Jolanta Wawrzycka's "Unrest of spirit" (*p* 189): Joyce's Otherings" in the present issue.

[6] Fritz Senn: "Joycean Minutiae of Form and Content".

[7] For example, Senn 1984; Wawrzycka and Myhalicsa, 2020; Wawrzycka and Zanotti, 2018; Zanotti, 2006 and 2013; Bosinelli and Torresi, 2012, Milesi 2003 to name but a few.

as the snow, after all, "falls through the universe […] upon all the living and the dead" (*D* 224) — , are better than us — Gretta "had been comparing him [Gabriel] in her mind with another" (*D* 219) simply defined as "a figure from the dead" (*D* 219) — or even if we ourselves are ghost-like — "his [Gabriel's] soul had approached that region where dwell the vast hosts of the dead" (*D* 223). Figuratively speaking, Andrew Goodspeed's essay portrays Joyce himself as one of the dead. Goodspeed discusses the images of the author as described in three obituaries from the Anglophone press soon after his death. This is a different perspective, which also puts Joyce on a par with ordinary people whose obituaries coincidentally appeared on the same page as Joyce's. In so doing, the essay provides an original — 'othered' — view of the Irish writer. In her article Laura Pelaschiar also explores death as otherness, focusing on a much more macabre and disturbing Otherness, the corpse, as presented in the figures of Father Flynn, May Goulding Dedalus and Paddy Dignam.

Joyce himself was intent on building an-other mythology out of the classical one. Dieter Fuchs shows how Joyce applied the mythic method to realities / geographies we would not expect. Referring to the myth of Jason and the Argonauts, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid* and Dante's *Divina Commedia,* Fuchs finds allusions to Trieste and its Miramare Castle in *Ulysses* and *Finnegans Wake*, and draws parallels between the Trojan War and the Great War. Joyce himself — like Shakespeare — is nowadays depicted as a modern myth — a hero worship of authors giving rise to a "bardolatry" (bard + idolatry) and "joyceolatry" (Joyce + idolatry). Presenting two different fictionalized Joyces – a parody of and a critic towards this tendency to idolatry — portrayed in Flann O'Brien's *The Dalkey Archive* and Fabrice Lardreau's *Contretemps,* Jonathan McCreedy explains why Joyce's life — like Shakespeare's — has often been 'othered' in parodies / homages / pastiches.

Finally, a more traditional approach to the word 'other' is offered in the essays of Annalisa Federici and Sonja Đurić, who focus their attention on the influence Joyce had on the French writer Michel Butor and on the Serbian Rastko Petrovic respectively. Federici shows how "Joyce's *oeuvre* became a real source of inspiration and an overt influence on

French writers, particularly with the emergence in the 1950s of the *Nouveau Roman*"; Đurić describes how Joyce's body of work influenced not only Rastko Petrovic (1898–1949), but Serbian writers, and thus European literature in general.

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FRITZ SENN

JOYCEAN MINUTIAE OF FORM AND CONTENT

Abstract In *Ulysses* and *Finnegans Wake* Joyce seems to pack an encyclopaedic range into very little time, minutiae with a tendency towards all-inclusiveness. This may be an incentive to scrutinise minutiae within Joyce's works, close ups, as samples of low key craftsmanship. The present paper will unfold some of them, both relating to form, or technique, as well as to thematic content. The assumption is that many of them may pass under most readers' radar, as well as most translators, the closest readers of them all. The paper will focus on such "minutiae" as words order (sequence also against the grain of English syntax), linguistic pace, lengths / brevity of words and sentences. Such scrupulous means have been Joyce's trademark all along. A scruple (Lat. *scrupulus*) meant a sharp little stone which was also used for tiny measurements. Such mosaics of little stones deserve attention as well as the overall momentous architecture.

Keywords *Ulysses*, *Translation, Language Analysis, Minutiae*

In *Ulysses* with a span of less than one full day and *Finnegans Wake* (provided it "is" a dream) Joyce seems to pack an encyclopaedic range into very little time, minutiae with a tendency towards all-inclusiveness. This may be an incentive, to scrutinise minutiae within Joyce's works, close ups, as samples of low key craftsmanship, no matter how much out of fashion. I will unfold some of them, both relating to form, or technique, as well as to thematic content. The assumption is that many of them may pass under most readers' radar, as well as most translators, the closest readers of them all, by sheer necessity.

Translators, and for that matter, readers too, are well advised to give a text that close attention that Bloom manifests when he observes and listens to his cat. What he hears is not a standardised "miaow", he discerns her consonantal modulations from "Mkgnao!" to "M**r**kgnao!"

"M**rk**r**g**nao!" all the way to a "Gu**rr**h**r**!" of satisfaction, with an increase of purring **r**'s[1] (*U* 4.16–38). The cat, incidentally an Odyssean animal that usually gets what she wants, changes her utterance according to circumstances, just as the book in which she occurs early on will do with conspicuous emphasis. Bloom at any rate gives her felinity full attention:

> She blinked up out of her avid shameclosing eyes, mewing plaintively and long, showing him her milkwhite teeth. (*U* 4.33)

Similarly, in the first Stephen episode, when Mulligan pauses for a moment, he shows "his even white teeth glistening here and there with gold points" (*U* 1.25), which Stephen associates with "Chrysostomos", "golden mouth". The epithet "milkwhite" is not just a stereotype, but milk is what the cat aims for.

Translations can serve as instructive control groups There should be nothing problematic about "mewing plaintively and long", but sometimes the order of words is reversed:

> emettendo un **lungo** e lamentoso miagolio (I/Terrinoni 82)
> miagolando **lungo** lamentosa (I/Celati 41)
> avec de **longs** miaulements plaintifs (F/Morel 82)
> et **en filant** son miaulement plaintif (F/Morel 82)
> maullando **largo** quejosamente (Sp/Subirat 86)

There may be a tacit convention that in enumerations the more conspicuous word should be put last. To reverse the sequence of adjectives seems to be a wholly minor issue, but the difference may matter. One instantly notices a plaintive tone in a cat, but it takes some little time to realise that the cat prolongs its quest, so in the act of perception "long" must come second. The arrangement "plaintive and long" is an immediate event, "long and plaintive" a retrospective report or summary.

Joyce's "realistic" prose, as dominant in the earlier episodes, often makes language do what it expresses. The order in which information is passed out coincides with a process. This happens when the door of the tower is opened:

---

[1] **Bold type** is used for focus and demonstration

> The key scraped round harshly twice and, when the heavy door had been set ajar, welcome light and bright air entered. (*U* 1.327)

This imitates an act that is far from being smooth. The door and the key, old from long periods of use or disuse, call attention to themselves; a harsh loud scraping is heard, the door is heavy, as is evidenced by a cumbersome subordinate clause, separated by commas. The sentence seems to speed up after "ajar" — subjective impressions, no doubt. We might deduce that the key to the Martello tower was in fact big and heavy, made of copper, and the clumsy size is echoed. It is the position of "twice" that tells the trite story that a first effort failed and necessitated a second one.

Such a sequence implying a second attempt gets lost in renderings like "Der Schlüssel kratschte **zweimal** grell herum" (G/Wollschläger 19) or "La clef tourna **deux fois** en grinçant" (F/Morel 15), and many others. Again, an act is turned into a report. Also lost is the contrasts of "heavy" and "light", on another level.

When Bloom shuts the door of the he funeral carriage a similar second attempt is called for: "He pulled the door to after him and slammed it **twice** till it shut tight" (*U* 6.9). In earlier editions the word "tight" is repeated: "and slammed it **tight** till it shut **tight**", in which the first "tight" would suggest a mere effort, the second an accomplishment. The reduplication might be due to a typist's error and so it is not carried into the Gabler edition.

Joyce's reiterative use of "twice" can be seen in analogous cases:

> "Then he read the letter again**: twice**" (*U* 4.427)[2]
> "Maggy at the range rammed down a greyish mass beneath bubbling suds **twice** with her potstick and wiped her brow" (*U* 10.262)[3]
> "The lacquey by the door of Dillon's auctionrooms shook his handbell **twice again.**" (*U* 10.642)

The pre-position of "twice" occurs in retrospective summaries: "That's twice I forgot to take slips from the library counter" (*U* 3.407), " — His

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[2] Where a colon reinforces the effect.

[3] "Maggy devant la cuisinière enfonça par deux fois une masse grisâtre …" (F/Aubert 327), reports rather than describes.

grace phoned down twice this morning, Red Murray said gravely" (*U* 7.62), "The referee twice cautioned Pucking Percy for holding" (*U* 12.977).

Some vignettes seem to preen themselves as poised structures with interior echoes:

> He watched the bristles shining wirily in the weak light as she tipped three times and licked lightly. (*U* 4.39)

Effects are due to assonances and repetitions, the similar vowels, "bristles, tipped, licked; shining wirily, light, times, lightly" tell a story of their own. The whole composition has a light touch that tends to disappear, say, in German:

> Er betrachtete die Schnurrbarthaare, die drahtig leuchteten im schwachen Licht, als sie dreimal in die Milch tupfte und leicht schleckte. (G/Wollschläger 78)

The words are heavier, many vowels feel darker, the 23 syllables of the original are extended to 33, the effect changes drastically through no fault of the translator. It is just tough luck that an airy word like "bristles" has to turn into a ponderous "Schnurrbarthaare". Translations moreover, have priorities that may well differ from the aspects that are highlighted in my probe. Again, "dreimal" precedes "tupfte" against the original order.

Impact

Syntactic order or sequence can be psychologically effective. At the end of Nausicaa Bloom feels accumulated tiredness

> **Exhausted** that female has me. (*U* 13.1253)

Translators go several different ways, some following to original order:

> **Ehausto** que essa mulherzinha me deixou (Po/Houaiss 432)
> **Exhausto** esa mujer me ha dejado (S/Tortosa 438)

Others put terms before the key word:

Mha proprio **sfinito** quella femmina (I/Celati 515)
Elle m'a **vidé** la femelle (F/Aubert 473)
Me ha dejado **exhausto** esa hembra (Sp/Subirat 402)
Hon har minsann **mattat** ut mig (Sw/Warburton 387)

Others opted for a rearrangement:

Que cette jeune personne m'a **mis en point** (F/Morel 375)
Das Weib hat mich **ganz erschöpft** (G/Goyert 430)
Wat heeft dat vrouwmens me **uitgeput** (Du/Vandenbergh 441)
Hvor har der kvindfolk gjort mig **træt** (Da/Boisen 352)
Hat mich das Frauenzimmer **fertig gemacht (**G/Wollschläger 534)

Normally, all of these solutions are within the accepted scope, but what happens in a mini sequence is that, first, Bloom feels exhausted and *then* realizes its cause, which is tucked in, not quite grammatically. When "exhausted" is put at the end, the whole has the air of recollection in tranquility.[4]

Linguistic Pace

Joyce's prose appears to determine the speed in which a passage is read. Right from the start Buck Mulligan's quick acting — "… he made rapid crosses in the air, gurgling in his throat and shaking his head" — gives way to Stephen Dedalus' heavy, passive, slow cadences: "… displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the. shaking gurgling face that blessed him…" (*U* 1.12). In other words, the style patterns itself on the actions and the mood of the characters.

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[4] Compare a similar "**Drained** all the manhood out of me" (*U* 13.1253); there "Drained" is an active verb, not a passive participle, but even there, it is conceivable to extract a sequence: Drained [I feel], she drained …

Such contrasts manifest themselves in Bloom's rising voyeuristic excitement, when intent on watching a stylish lady about to step on to a carriage. His agitation is reflected in a quick staccato rhythm, mainly in monosyllables: “Proud: rich: silk stockings … Getting up in a minute” (*U* 5.122). As the climax approaches the language speeds up in light short bursts:

> Watch! Watch! Silk flash rich stockings white. Watch!

The deflation and visual obstruction is echoed in cumbersome dragging diction which hardly a reader would be tempted to read quickly:

> A heavy tramcar honking its gong slewed between. Lost it. (*U* 5.131)

As it happens, both sentences contain the same number of words, eight; but the second one is slowed down by heavy syllables and compounds, apart from the assonant “honking” and “gong”. A study of the linguistic pace in *Ulysses*, examining the implied stress and weight, might be revealing.

Wriggling Syntax

One thumbnail description of Joyce's language is that it is dynamic, it tends to enact what it says, it does not keep still. Instead of talking about sentences, it might be preferable to think of linguistic events. A particular pattern consists of verbs that change their function midways. The following sentence looks complete:

> A young man, clinging to a spur of rock near him, **moved** slowly frogwise … (*U* 1.680)

But it takes a strange turn:

> … **moved … his green legs** in the deep jelly of the water. (*U* 1.681)

First, we see a man in the water moving, then that he is moving his legs, in a transformation from intransitive to transitive, active, use. The same change occurs only a few lines away:

> An elderly man **shot up** near a spur of rock **a blowing red face** (*U* 1.687)

In quick modification, a man shoots up from the water, then he shoots up a red face, in ongoing perception. We can now make out a reciprocal arrangement:

> **An elderly** man **shot up** near a spur of rock **a blowing red face**
> A **young** man, clinging to a spur of rock near him, moved slowly frogwise his **green legs**. {TABLE}

A young man shoots up a red face, a young man moved his legs, red is paired with "green", as in other circumstances, like "The red's as good as the green" (*U* 15.4519), etc. An identical transition occurs in Bloom's observation as he crosses the Liffey:

> His eyes sought answer from the river and saw a rowboat **rock** at anchor on the treacly swells lazily…

The passive rowboat rocking at anchor becomes active:

> His eyes sought answer from the river and saw a rowboat rock at anchor on the treacly swells lazily **its plastered board**.
>
> *Kino's*
> */11/–*
> *Trousers.* (*U* 8.88)[5]

The pattern is applied to vignettes of perception:

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[5] By some strange accidence if "Kino" were Greek, which it is not, it would mean "I move" and might call up Archimedes.

> The tissues rustled up in the draught, **floated** softly in the air **blue scrawls** and under the table came to earth. (*U* 7.395)

Some translators, and no doubt readers once they notice it, understand it as a verb with a delayed object: "… floated … blue scrawls", as is posited here; others understand the construction as a parenthetical apposition: "floated … in the air, blue scrawls, and …".

The verb smile can be used as an act in itself, as in most cases, but it can also mirror itself as an object, as in Wandering Rocks: "They passed Dan Lowry's musichall where Marie Kendall, charming soubrette, **smiled on them** from a poster **a dauby smile**" (*U* 10.495), with a grammatical variant: "A charming soubrette, great Mary Kendall, with dauby cheeks and lifted skirt **smiled daubily** from her poster upon…" (*U* 10.1220). In an odd collocation "Mr Bloom smiled O rocks at the two windows of the ballastoffice" (*U* 8.112); it possibly expresses a confused state of mind (thought of Boylan).[6] Some Smiling can again become incestuously transitive: "All **smiled** their **smiles**". (*U* 9.777)

Concision

Joyce can be short, economic, dense (with Ithaca as a counterfoil at the other extreme), possibly most so when, in Sirens, Boylan leaves the Ormond bar, followed by Lenehan in imitative haste:

> Lenehan **gulped to go**. (*U* 11.431)

All is condensed in two syllables, containing four consonants: "**g-lpd t**"; this both characterises the speed of the movement and a stumbling awkwardness of coordinating finishing a drink and hurrying. Translations understandably cannot match the brevity of "gulped to go" with its 3 syllables and 6 consonants:

[6] A French translation reverts to a paraphrase: "M. Bloom mit un O mes bonbons dans le sourire qu'il adressa aux deux fenêtres du ballast office" (F/Aubert 225).

Lenehan **dut avaler d'un trait pour le suivre**. (F/Aubert 385) [**10 syllables**]
Lenehan **s'ingozzò per andare**. (I/Celati 360) [**7**]
Na een laatste slok ging Lenehan **ook**. (Du/Claes-Nys 285) [**7**]
Lenehan **avale pour le suivre.** (F/Morel 260) [**6**]
Lenehan **engoliu para ir.** (Po/Houais 445) [**6**]

Romance and inflected languages simply cannot muster enough monosyllables. Notice also how a swift "drinking quickly" (*U* 11.421), with four short and light "i" vowels, is elongated in a French "**qui se dépêchait de finir son verr**e" (F/Morel 385): "se dépêcher de" for a quick movement contradicts itself.

It is hard to imagine a more condensed way of responding to a taut:

Gerty smiled assent and bit her lip. (*U* 13.360)

Smiling, as claimed above, is generally not transitive. The terse spite of "smiled assent" shows how confected and artificial the smile is. By contrast, many translations turn the defiance into an almost amiable agreement and suggest a harmony that is patently absent between Gerty and her companions:

Gerty eut un sourire d'assentiment (F/Morel)
Gerty acquiesça avec un sourire (F/Aubert 441)
Gerty sorrise assentendo (I/Celati 480)
Gerty asintió con una sonrisa (Sp/Tortosa 408)
Gerty sorriu assentindo (Po/Houaiss 404)
Gerty lächelte zustimmend (G/Wollschläger 400)
Gerty glimlachte instemmend (Du/Claes-Nys 377)

The sequel, "bit her lip", three short clipped words ending on a labial, acts out a tight-lipped curt answer

… et se mordit la lèvre. (F/Morel)
et se mordilla la lèvre. (F/Aubert 441)
e si morse un labbro. (I/Celati 480)
y si mordió el labio. (Sp/Tortosa 408)
e mordiscou o próprio lábio. (Po/Houaiss 404)

und biss sich auf die Lippe[n]. (G/Wollschläger 400)
en beet zich op de lippen. (Du/Claes-Nys 377)

It is just bad luck that in most languages the word for "lip" contains two syllables and may end much more weakly, thus conveying a different atmosphere.

A lot can depend on succinct sounds and closed syllables, ending with a consonant:

> Richie cocked his lips apout. (*U* 11.630)

The *ad hoc* "apout" seems to be the appropriate non-existent *mot juste*, ending in an abrupt dental. The French or Italian idiom (calling up the bottom of a hen) — "Richie fit une bouche en cul de poule" (F/Aubert 393) / "Richie cacciò fuori le labbra a cul di gallina" (I/Celati 375) — turns an imitation into a description.

An earlier and wholly sufficient German rendering — "Richie streckte die Lippen vor" (G/Goyert 306) — was replaced by "Richie spitzte schmollig die Lippen" (G/Wollschläger 377), which mistakes a facial protrusion as an expression of sullenness, whereas Richie Goulding is about to whistle.

Phonetics of Disgust

When Bloom enters the Burton restaurant, the description of the noisome eaters approaches verbal nausea, as in one example:

> A man with an infant's saucestained napkin tucked round him shovelled gurgling soup down his gullet. (*U* 8.658)

I can only guess at what causes a repulsive effect, possibly an assonance of the sound foregrounded in "tucked /shovelled /gurgling /gullet", part from the semantic impact.

Bloom's recollected sight of a butcher's shop with "[f]layed glasseyed sheep hung from their haunches, sheepsnouts bloodypapered snivelling nosejam on sawdust" (*U* 8.726) is uncomfortably evocative.

Joyce pointedly abstains from romanticising the act of dying, but makes it starkly revolting:

> A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting. (*U* 1.108)

The accumulating impact of "green sluggish bile", "her rotting liver" seems to slow the sentence down to a negative climax, "fits of loud groaning vomiting" — a sequence of one, two, then three ponderous syllables.

Sequential Perception

Joyce frequently seems to approach the sequence in which the action is perceived, even if it goes against the grain of English syntax; it generally puts the object close the governing verb. For good reason, it can be postponed:

> Looking down he saw **flapping** strongly, **wheeling** between the gaunt quaywalls, **gulls**. (*U* 8.51)

The deviation from the norm ("… he saw gulls, flapping …") simulates possible phases of apprehension. First one would notice movement, "flapping strongly, wheeling" and only then *what* is moving, gulls. Something flapping and wheeling turns out to be gulls. Translations, following native syntactic rules, prematurely let the gulls out of the bag, as in a German arrangement: "Er blickte hinunter und sah **Möwen**, die heftig mit den Flügeln **schlugen**, zwischen de dünnen Quaimauern hin und her **fliegen**" (G/Goyert 173), and similarly, with recourse to a relative clause, in French: "Il aperçut sous lui des **mouettes**, **qui battaient** des ailes véhémentement, et **tournoyaient** entre les parois de pierre" (F/Morel 148). More recent translations are aware of the succession: "En regardant par-dessus bord il vit, **qui battaient des ailes** avec force, **tournoyant** entre les murs lugubres du quai, des **mouettes**" (F/Aubert); the odd anticipatory relative clause with a dangling "qui", has a slightly disruptive

air. Two Italian versions recreate the perceptive sequence: “Abbassando lo sguardo vide **con vigoroso palpito d’ali, roteanti** fra i tetri muraglioni, i **gabbiani**” (I/Celati 2068); “Guardando in giù vide **svolazzare** con forza, **roteare** tra gli spogli muraglioni, **gabbiani**” (I/Terrinoni 169).

Syntactic corsets may interfere. In Romance languages, the noun generally precedes its accompanying adjective, which changes Bloom's sight of “**Gleaming** silk”. The perception of gleaming comes before the recognition of what is gleaming. “Soies **chatoyantes**”; the inevitable word order of “Sete **brillanti /luccicanti**” or “Sedas **brillantes / rutilantes**” puts the active shining last.

The English genitive can cause minor problems. “Bloowhose [Bloom's] dark eye read Aaron **Figatner’s name**” (*U* 11.149 becomes automatically “Bloodont l’œil noir lisait **le nom d’Aaron Figatner**” in French (F/Aubert 374), or “Bloodeluale l’occhio scuro leggeva **il nome di Aaron Figatner**” in Italian (I/Celati 350), a slightly different process. Bloom does not read a name, he reads “Aaron Figatner” and *then* thinks of it *as* a name. Just as, immediately following, he notices “… And Prosper Lorés huguenot name”: “Loré” reminds him that the name is huguenot; the versions “et le **nom huguenot** de Prosper Loré”, or “E **il nome da ugonotto** di Prosper Loré” puts the horse before the cart in almost unnoticed mini-modification.

Last Beats

The last word in a sentence often has a privileged position, like the slight shock that ends Bloom's food preference: “…that gave to his palate a fine tang of faint scented … [?]”. Would anyone expect “urine” in a palate? Analogous to it, in Eumaeus we find a statuesque-like horse, “rearing high a proud feathering tail”, that “added his quota by letting fall on the floor which the brush would soon brush up and polish, three smoking globes of turds” (*U* 16.1874), ending in a strong Anglo-Saxon thump. The effect is heightened by the relative clause which anticipates what will happen, before the turds have even reached the floor.

A similar surprise is created which Bloom looks for a book under the bed:

> The book, fallen, sprawled against the bulge of the orangekeyed **chamberpot**. (*U* 4.329)

The book is indeed "fallen" — which word also corrects Molly's preceding mistake, "It must have **fell** down". The still life portrays an unusual conjunction, which, however, is less startling in languages that put the adjective behind the noun:

> … contre la panse du pot de chambre grecorange (F/Aubert 94)
> … contro la pancia del vaso da notte decorato **d'una greca arancione** (I/Celati 89)
> … contro il rigonfiamento del vaso da notte con sopra **un fregio arancione** (I/Terrinoni 89)

These sentences end on a decorative note and soften the immediacy of the impact. A book adjacent to a chamber pot (however ornamental) is a strange collocation, but might also serve as a thumbnail description of Joyce's range from Literature to physical realities, *Ulysses* as an epic based on classical precedent and also of the human body.

The Calypso episode shows Bloom reading Milly's letter while enjoying his kidney and then reading *Titbits* while sitting at stool — "Chamber Literature". The two diverse activities are conjoined in a survey of the day in Ithaca: "The preparation of breakfast (burnt offering): intestinal congestion and premeditative defecation (holy of holies)" (*U* 17.2044). It takes some lexical effort to discover that the "orange**key**ed" pot is decorated with an orange pattern, often called "Greek key" (or "Greek fret" or "meander"). That an epic marginally features a book in close contact with a Greek key may subtly suggest how *Ulysses* can be approached by its key in Greek mythology.[7]

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[7] In a Circean stage note Bloom refers to "that absurd orangekeyed utensil which has only one handle" (*U* 15.3295); it seems to link up Stephen's reduction of Nelson to a "onehandled adulterer" and adultery. Cryptic wheels within peripheral wheels or a mishandled lunatic fringe benefit?

Formal niceties documenting Joyce's scrupulous meanness are not simple to separate from matters of content as will be exemplified by analogous small scale thematic minutiae.

Small Scale Eros and Thanatos

Minutiae of course also applies to content. Like probably most Literature, Joyce deals with the eternal topics of Love and Death or Eros and Thanatos, both on a grand scale that needs no repetition, and in marginal details.

Statues are an example. After Bloom's erotic recall of lovemaking on Howth among the rhododendrons he is brought back to reality and daydreams of Greek naked goddesses:

> Shapely goddesses, Venus, Juno: curves the world admires. Can see them library museum standing in the round hall, naked goddesses. Suppose she did Pygmalion and Galatea what would she say first? Mortal! Put you in your proper place. (*U* 8.920)

As it happens, Greek gods or goddesses speaking to humans in the *Odyssey* generally boast of their divine Olympic rank, above the humans. Galatea was a sculpture done by Pygmalion that he found so attractive that he prayed for her to come to life. Venus granted his wish and the statue took live human shape in a happy ending story. A few minutes later, Bloom leaves Davy Byrne’s, with *Don Giovanni* on his mind:

> He hummed, prolonging in solemn echo the closes of the bars:
> — *Don Giovanni, a cenar teco*
> *M'invitasti.*
> […] What does that *teco* mean? Tonight perhaps.
> — *Don Giovanni, thou hast me invited*
> *To come to supper tonight,*
> *The rum the rumdum.*
> Doesn't go properly. (*U* 8.1039–55)

The scene called up in the opera is when the statue of the dead Commendatore, mocked by Don Giovanni in a taunting invitation for dinner, has come to life and in the end kills the archetypal seducer. In close sequence, Galatea coming to life represents Love, in the opera the statue spells Death.

Goddesses, Bloom has been musing, living on unsubstantial ambrosia and nectar, are in no need of evacuation: “They have no. Never looked. I'll look today. Keeper won't see. Bend down let something drop. See if she”. His intention, to “certify the presence or absence of posterial rectal orifice in the case of Hellenic divinities” (*U* 17.2077), combines an interest in realistic representation in art with erotic curiosity. The same anatomical location appears in Hades when Bloom imagines a corpse falling out of a carriage: “Much better to close up all the orifices. Yes, also” (*U* 6.425). Eros and Thanatos may be tucked into the most obscure locations.

Both Bloom and Molly revive the memory of a romantic climax on Howth sixteen years ago. In Bloom's detailed recall the incident is anticlimactically sandwiched between two flies:

> Stuck on the pane two flies buzzed, stuck.
> Pillowed on my coat she had her hair, earwigs in the heather scrub my hand under her nape, you'll toss me all. O wonder! Coolsoft with ointments her hand touched me, caressed … Wildly I lay on her, kissed her: eyes, her lips, her stretched neck beating, woman's breasts full in her blouse of nun's veiling, fat nipples upright. Hot I tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me.
> Me. And me now.
> Stuck, the flies buzzed. (*U* 8.896-918)

In Bloom's mind the two buzzing flies seem to do in the present what happened to him in the past long ago, in pointed contrast to his present state. In an entirely different scene, young Dignam remembers his father’s death: “His face got all grey instead of being red like it was and there was a fly walking over it up to his eye” (*U* 10.1161)

Master Dignam also remembers how his father “looked butty in his shirt” (*U* 10.1169). In Cyclops, the *Police Gazette* illustrates the “Misconduct of a society belle” caught in the act, which leads to a lurid

comment: "— O jakers, Jenny, says Joe, how short your shirt is!" (*U* 2.1170). In Hades, "Devil in the picture of a sinner's death showing him a woman. Dying to embrace her in his shirt" (*U* 6.851) combines the two extremes. Molly Bloom visualises Boylan "pulling off his shoes and trousers …so barefaced in the half of a shirt …" (*U* 18.1372).

In the scene already mentioned above, Bloom is intent to watch the stylish lady getting up on an outsider (revealing a tiny part of her legs), while reluctantly giving attention to M'Coy's tedious account of how he heard of Dignam's death, but he is frustrated by an intervening tram thwarting his voyeuristic gratification, he says, "after a dull sigh" of disappointment, "Another gone", while M'Coy counters it with "One of the best", with Dignam in mind (*U* 5.136).

In Cyclops, when the conversation turns to hanging which may lead to the victim's erection, which in itself combines love and death and moreover gives rise to a clever quip: "— Ruling passion strong in death, says Joe, as someone said" (*U* 12.463), which gives a and innocent line by Alexander Pope (*Moral Essays*, Epistle 1, 262) a wholly different meaning

Hades, the episode of Death, naturally features Love by contrast, when Bloom speculates, with Shakespeare in mind:

> Whores in Turkish graveyards. Learn anything if taken young. You might pick up a young widow here. Men like that. Love among the tombstones. Romeo. Spice of pleasure. In the midst of death we are in life. Both ends meet. (*U* 6.752)

He then judges that "Women especially are so touchy" (*U* 6.753). A tiny link leads to Bloom's earlier reflection of how Rudy may have been conceived: "Must have been that morning in Raymond terrace she was at the window watching the two dogs at it by the wall of the cease to do evil. […] She had that cream gown on with the rip she never stitched. Give us a touch, Poldy. God, I'm dying for it. How life begins". A textual touch can go a long thematic way. An English idiom clinches two themes: "God, I'm dying for it" (*U* 6.77).

Parnell's death was due to an illicit love affair, so at least was a common opinion: "A woman too brought Parnell low", according to Deasy (*U* 5.394), and a similar view is aired in Eumaeus:

> — That bitch, that English whore, did for him, the shebeen proprietor commented. […] She put the first nail in his coffin.
> — Fine lump of the woman all the same, the *soi-disant* townclerk Henry Campbell remarked. She loosened many a man's thighs (*U* 16.1352)

The Homeric borrowing is almost too conspicuous; a frequent metaphor for death in battle is called a "loosening of a man's knees". It occurs, fittingly in connection with Helen of Troy: "But he hath perished, as I would that all the stock of Helen had perished utterly, forasmuch as she hath caused the loosening of many a man's knees" [*pollôn andrôn hypo gounat' elyse*] (*Odyssey* 14.69). When Homeric knees are replaced by Eumaean thighs we move from heroic death to erotic hint.

The report of an inquest in Ithaca sums up the last day of Bloom's father:

> The Queen's Hotel, Ennis, county Clare, where Rudolph Bloom (Rudolf Virag) died on the evening of the 27 June 1886, …, in consequence of an overdose of monkshood (aconite) selfadministered in the form of a neuralgic liniment… (purchased by him at 10.20 a.m. on the morning of 27 June 1886…) after having, though not in consequence of having, purchased at 3.15 p.m. on the afternoon of 27 June 1886 a new **boater straw hat**, extra smart (after having, though not in consequence of having, purchased at the hour and in the place aforesaid, the toxin aforesaid), at the general drapery store of James Cullen, 4 Main street, Ennis. (*U* 17.622)

It remains a mystery why someone about to take his life should invest in "a new boater straw hat, extra smart"; and it is odd that smart Blazes Boylan is characterised by just such a hat: white disk of a straw hat (*U* 6.199) / Straw hat in sunlight (*U* 8.1168) / Blazes presented … a wide-brimmed straw hat (*U* 10.1242) / a rim of his slanted straw (*U* 11.346) / wearing a straw hat very dressy (*U* 11.882) / his **boater straw** hat set sideways (*U* 15.3738).

Even an aimless digressions in Eumaeus can join the two themes, as when Bloom's thoughts turn to Howth: "a favourite haunt with all sorts and conditions of men especially in the spring when young men's fancy, though it had its own toll of deaths by falling off the cliffs by design or accidentally, usually, by the way, on their left leg" (*U* 16.560); "young

men’s fancy” in the spring “lightly turns to thoughts of love” in Tennyson’s “Locksley Hall”; Bloom's memories of Howth are amatory.

Molly, who appropriately “was dying to find out was he circumcised” (*U* 18. 314) contributes her own thematic combinations as when she remembers a murder case

> … that Mrs Maybrick that poisoned her husband for what I wonder in love with some other man yes it was found out on her wasnt she the downright villain to go and do a thing like that … she must have been madly in love with the other fellow to run the risk of being hanged O she didnt care if that was her nature what could she do besides theyre not brutes enough to go and hang a woman surely are they... (*U* 18.234)

Scrupulous means have been Joyce's trademark all along. A scruple (Lat. *scrupulus*) meant a sharp little stone which was also used for tiny measurements. Such mosaics of little stones deserve attention as well as the overall momentous architecture.

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JOLANTA WAWRZYCKA

"UNREST OF SPIRIT" (*P* 189): JOYCE'S OTHERINGS

Abstract The present paper focuses on radical intertextuality of Joyce's oeuvre, one that precludes smooth readerly experience. Below I attempt to read some of the (inter)textual puzzles in terms of Joyce's larger project of othering lexes from the very language in which they are recorded. The paper proposes that Joyce's works are full of otherings drawn from the plurality of linguistic, literary, musical and cultural traditions, whereby its hybrid and teeming nature defies capture and generates multiplicities of readings and translations. In addition, elements of popculture (songs, advertisement, slogans, etc.) ricochet through the minds of Joyce's characters, reinforcing tropes for externalizing, neutralizing – othering – of various emotional responses to internal distress, while also lending depth to the narrative and textual levels of *Ulysses* and to the readerly experience. In tandem with literary and intercultural allusiveness, they front the polyphonic texture of Joyce's language. They became the fabric of Joyce's poetics and diction, governed as much by rhyming and rhythmic energies of "acatalectic tetrameter of iambs marching" (U 3.23) as by the palimpsestic, heteroglossic dynamics of lexes, on display as early as *Chamber Music*, and fundamentally de-constituted in the "rhythmatick" of *Finnegans Wake* (268:7-8).

Keywords Othering, Translation, Music, Pop-Culture, "Penelope", *Ulysses*

I. "…trying to extract meaning" (*D* 11)

James Joyce's radical intertextuality accounts for a halting reading. Both novice and seasoned readers – and hyper-readers such as translators – grapple with Joyce's constructs at every turn. (Inter)textual puzzles abound. As Fritz Senn has noted long ago (1989: 53; 1995: 33), in "Bloo… Me? No. Blood of the lamb" (*U* 8.8), no language other than English benefits from the orthographical overlap between the words "Bloom" and "blood" and from the latter's semantic ties to the *Book of*

Revelation. This singularity renders the line both difficult to grasp at first and nearly impossible to translate without a recourse to alternative, creative textual solutions. In a different way, the Coda of the "Oxen of the Sun" episode, discussed most recently by Erika Mihálycsa (2020: 113-123), magnifies multilingual and intercultural conundrums hundred-fold, challenging readability and translatability by *othering* lexes from the very language – "so familiar and so foreign" (*P* 189) – in which they are recorded.[1] Joyce's oeuvre is full of *otherings* drawn from the plurality of linguistic, literary, musical and cultural traditions, whereby its hybrid and teeming nature defies capture and generates multiplicities of readings and translations. Translations, in turn, generate Joyce's text to the nth degree, a point well made by Sam Slote (2020: 302) who adds that translations also fictionalise a text, "possibilising" it "anew and differently, in a different language". Joyce's various *otherings* include a degree of *self-othering* wrought in the process of his re-Englishing of "an acquired speech", which is to say that almost from the start, Joyce lived "in translation", and that his translatorial otherings converged, ineluctably, in his art and in all other modalities of his life. In the discussion that follows, I will address a few such otherings, hoping to illustrate their variety by drawing on Joyce's texts that include one example of his translation work and a few examples of his use of music hall songs in *Ulysses*.

I a. "his swelling forms" (Joyce after Horace)

The titular quotation from *A Portrait* could be seen as a distilled version of Stanislaus' 1903 diary entry: "Jim's character is unsettled; it is developing. New influences are coming over him daily, he is beginning new practices" (S. Joyce 1962: 13). Stanislaus comments here on his brother's evolving self and his emerging fondness "for conviviality", all-out party-

[1] In discussing *othering* in artistic media, Nathaniel Mackey differentiates between "social othering" and "artistic othering", the latter having to do with "innovation, invention, and change, upon which cultural health and diversity depend and thrive" (1992: 51). My understanding of artistic othering also rests on the notions of innovation and invention, but in terms of a single author's (here, Joyce's) ability to transcend subjectivity as he dramatizes correspondences between language, intertextuality and cultural media, as this paper will further illustrate.

ing, and whoring. But he also notes that "one must judge him by his *moments of exaltation*, not by his hours of abasement" (S. Joyce 1962: 13, my emphasis) and continues with thoughtful, focused reflexions on his brother's virtues as a genius (14), a poet (27), and a superior to Yeats (29-30). The gradual growth and change in Joyce's character, from a proud youth "unperturbed" and "callous against obloquy", as Stanislaus puts it (1958: 49), to a lover, an exile, a husband, a father, and, above all, an artist, would continue in the years to come.

"Moments of exaltation" that colour young Joyce's lyrical, critical, and political output composed between 1900 and 1903, are amplified by school days' exposure to languages, offering the youth a number of junctures to venture outside of the confines of English through both mandatory and self-sought translations that involved French, Latin, Italian, Dano-Norwegian and German (Wawrzycka 2009; Zanotti 2013). The earliest and the only extant example of Joyce's translation is his 1898 translation of Horace's Ode III.13 done as a part of his Latin readings at Belvedere (Gorman 1939: 45-46; Ellmann 1982: 50-51). While Kevin Sullivan is laudatory in his comments on Joyce's "schoolboy exercise" as "an exhibition of skill" (1958: 75-76), and J. R. Schork is somewhat tepid in his assessment (1997: 144), William Martin picks up on Sullivan's analysis and reads Joyce's translation in terms of Latin and English prosody (Martin 2012: 38-40). I just wish to add that, in the context of my discussion here, Joyce's version of Horace's Ode III. 13 merits attention for the high degree of objectivity and detachment – a stepping outside of oneself, *a self-othering* – that Joyce was capable of as a teenager. To appreciate the translation, it is worth to look again at Horace's original (just the opening stanza), and then at some of the translations available in English during Joyce's boyhood. Here is Horace:

> O fons Bandusiae splendidor vitro
> dulci digne mero non sine floribus,
> cras donaberis haedo,
> cui frons turgida cornibus
> primis et venerem et proelia destinat.

Joyce was twelve years' old when, in 1894, two new translations of this ode had appeared in English: one by William E. Gladstone, M.P., and one

by William P. Trent. They are reproduced below, along with an earlier, 1878 translation by Austin Dobson, all three versions showing a wide-ranging approach to Horace's sense and tenor. The translations circulated in literary magazines and in books of Horace works, but, readily available as they were to the general English language reading audience, it is difficult to determine whether Latin pupils at Belvedere College, Dublin, might have had access to, and/or be familiar with, any of these translations.

Here is the 1878 translation by Austin Dobson:

> O babbling spring! than glass more clear,
> Worthy of wine, and wreath not sere
> To-morrow shall a kid be thine
> With swelled and sprouting brows for sign –
> Sure sign! of loves and battles near.

The 1894 translation by William E. Gladstone:

> O fountain meet for flowers and wine,
> Bandusia, more than mirror bright,
> A kid to-morrow shall be thine
> Whose forehead augurs love's delight,
> And battle's, by the bursting horn;

And William P. Trent's translation, also from 1894:

> O fount of Bandusia, than crystal more clear,
> Worthy of honey-sweet, flower-crowned wine,
> To-morrow thou'lt be given a young kid of mine,
> Whose forehead with first horns near,
> Budding, doth seem to predestine the shock
> Of battles as well as sweet Venus —

Finally, the 1898 translation by Jim Joyce:

> Brighter than glass Bandusian spring
> For mellow wine and flowers meet,
> The morrow thee a kid shall bring
> Boding of rivalry and sweet

Love in his swelling forms.

The readers will reach their own verdict as to the merit of these translations, but what is immediately striking about Joyce's version, at least to me, is its remarkable *lexical* economy: to Horace's twenty four words, there are twenty eight words in Joyce, compared to thirty four in Dobson, twenty nine in Gladstone, and forty two in Trent (or forty four, if we count the two hyphenated units). The word-count may seem inconsequential, but it clearly affects the economy of *expression* and speaks to the sixteen-year-old's superior control over form and content in both Latin and English. One notes the alliteration/assonance, clean rhymes, and daring lexical choices ("rivalry", or the suggestiveness of "swelling forms"). In addition, there is a modern timbre both in Joyce's tone and in his straightforward, chiseled language. The same cannot be really said about the somewhat periphrastic and stylized quasi-antiquely renditions by Dobson and Trent (though their translations are rather in line with the Victorian tendency to domesticate translated texts for the benefit of the English-language consumers). One suspects that the young Joyce, had he read Dobson's or Trent's versions alongside the Latin original, would have most likely rejected them as models to emulate. But not necessarily Gladstone's. The rhythmical pattern of Joyce's lines, though slightly varied, uncannily resembles Gladstone's; Joyce is also masterful in producing rhymes that echo Gladstone's as well. But it remains indeterminable whether Joyce-the-pupil, studious and library bound as he was, might have, indeed, seen the earlier translations of this ode, especially Gladstone's, prior to producing his own. Assuming that he had, his rendition rivals Gladstone's and, arguably, exceeds it. But assuming that he had *not*, suggests Joyce's early and stunning ability to step away from the self that has been forged in his birth language and to *self-other-while-translating* that many translators may not be capable of experiencing. That is, working for the sake of Horace's ode in English, Joyce appears to have channeled the ode the way that Dobson, working for the sake of the English reading audience, appears to have *not*. Decades later, in his last work, Joyce will channel English out of itself, othering upon othering.

II. “singing about the place” (*U* 18.75)

“Jim considers the music-hall, not Poetry, a criticism of life”, wrote Stanislaus sometime in the summer of 1904 (Healey 1962: 38). Ulrich Schneider puts Stanislaus’s words to good use by quoting them at the opening of his chapter on “Joyce and the Music Hall” (1993: 67), published in *Picking Up Airs; Hearing Music in Joyce’s Text* (Bauerle 1993). Schneider reminds us, after Ellmann, that Joyce and his father had spent some time in London in 1900, frequenting theatres and music halls: “they came back to Dublin, one with the ‘funny garbled versions of popular songs’, the other with the discovery that Matthew Arnold’s famous formula no longer applied to modern life and that the music hall has superseded poetry as criticism of life” (Schneider 1993: 67, quoting Ellmann 1982: 77). That Joyce had wholeheartedly embraced popular culture and popular music, has been confirmed by Stanislaus in *My Brother’s Keeper* (1957: 113-114) and well-documented and explored in numerous Joycean publications and song collections (Hodgart and Worthington 1959; Bowen 1974; Bauerle 1982, 1993; Herr 1986; R. B. Kershner 1989, to name just a few pioneers in the field). Schneider’s extensive work on music-halls in general (1981; 1984) anchors his comprehensive discussion of the presence of music hall in Joyce (1993: 67-104), illustrated with select items from his vast private collection of songbooks, posters, and photographs. They are valuable for the insight they lend into Joyce’s aesthetics. For instance, one of the posters corroborates Stanislaus’s statements that his brother “showed preference for damsels of a rather full habit of body” and that he “liked them sizeable” (S. Joyce 1958: 113; echoed in *Ulysses*, 4.178): indeed, a reproduction of a poster featuring Florrie Forde shows a full-bodied figure of the artist (more on Forde, below). Schneider also discusses a number of Joyce’s contemporaries – from Arthur Symons to Rudyard Kipling to Thomas Moore – who reacted to the stale literary language around them and who “shared the conviction that contemporary poetry and drama had become rather anemic and anachronistic”, having lost “touch with the colloquial speech of the day” (Schneider 1993: 72). Products of stolid Victorian education and mores, they all found the culture of music halls and variety shows invigorating and emancipating. In the rhythms and language of popular songs they discovered new creative

energies. That culture was their *other*, a polar opposite of their received upbringing.

To the existing literature on the subject of Joyce and popular culture, I would like to add just a few points about Joyce's use of popular songs, especially in "Penelope", where titles and song lines present a readerly challenge owing to their *non sequitur* syntactical positions that puncture / punctuate the flow of Molly's memories and musings[2]. Their status as song allusions is not always obvious, particularly to the novice reader, but, helpfully, many of them are referenced in Joycean sources listed above, in Gifford/Seidman (2008) and Thornton (1987), though many more remain still unidentified. In recent years, popular music sheet scores and the original recordings from the early 1900s have surfaced online and, in my work on "Penelope", I have uncovered a number of phrases that reference some of these songs (discussed in the last section of this paper). I read them as multifaceted *othering devices* that, among many other modes of functioning, challenge the linear reading as ostensible textual distractions. In addition, as intertextual allusions (often operating as epigrammatic quips and witticisms), they dramatize nuances of denotation and connotation by conveying *more* with *less*, adding depth and complexity to the textual construct that is "Molly".

Among the more familiar examples of such a use of song lyrics is the passage that features *Love's Old Sweet Song* (18. 874-908), celebrated and intoned by Joyceans, anthem-like, at the end of symposia and conferences. In that passage, the "weeping tone" of the night train, "Frseeeeeeeeeeeeeeeeeeeee", triggers in Molly's mind the drawn-out sounds of *Love's Old Sweet Song*, a number she plans to perform during her upcoming tour (and that, we assume, she rehearsed earlier with Boylan). Here is one part of the passage:

[2] This topic has been a part of my on-going research that began as a brief media-based program prepared for the 2011 Zurich Joyce Foundation Workshop on "Punctuation". Over the years, the program evolved into a media lecture I delivered at the 2019 Trieste Joyce School. I would like to thank Fritz Senn, as well as Laura Pelaschiar and John McCourt, for the opportunities to share my research with participants of the Zurich and Trieste events. By now, my research has identified many more musical titles previously unrecognized as such in Joycean scholarship and I'm preparing a writeup of my findings for publication.

> once in the dear deaed days beyondre call close my eyes breath my lips forward kiss sad look eyes open piano ere oer the world the mists began I hate that istsbeg comes loves sweet sooooooooooong Ill get that out full when I get in front of the footlights (18.874-878)

Orthographically and architecturally, the passage is interesting for several reasons. In the opening phrases of the song, "once in the dear *deaed* days *beyondre* call", the italicized words are un-Englished (for the lack of a better word) and followed by, what looks like, some memorized coaching directions: "close my eyes breath my lips forward kiss sad look eyes open piano". They disrupt the reading experience, and are followed by more lyrics ("ere oer the world the mists began"), interrupted by Molly's testiness ("I hate that istsbeg") sparked by a likely "*re*-call" of being corrected and reminded (perhaps repeatedly) to enunciate by separating the *t* of "mis*t*" from the *b* of "*b*egan". Familiarity with the song helps brings to the forefront Joyce's textual and linguistic experimentation with *othering* English, adapted here to the flow of musical cadences interwoven with coaching tips and with Molly's other thoughts. Incidentally, those scrupulously internalized performance instructions lay bare Molly's lack of formal training as a singer (Henke and Unkeless 1982; Van Dyke Card 1990) that would have also included guidance on breathing, articulation, and diction. The elongated cadences of "sweet song" continue a dozen lines later ("piano quietly *sweeeee* theres that train far away pianissimo *eeeee* one more *tsong*";18.907-908), where all lexical and onomatopoeic elements function as a semantic double decker: italicized elongations mark not only the fading sound of the train but also the song's notes timed to Molly's flatulence[3]; her reduplicated effort to keep her farts muffled ("piano quietly", "pianissimo") are both the coaching tips and Molly's unwitting commentary on them. Finally, read as Joyce's metacommentary on the Molly-Boylan narrative thread, the passages reveal a larger authorial design for referencing and quoting popular songs throughout *Ulysses*.[4] In this particular case, the song whose title Molly

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[3] And to her decision to sing the aptly titled song, *Wind that Blows from the South* (18. 899) just as her winds do, indeed, blow. The song was given to her by Bartell d'Arcy (8. 183) whose advances on the choir stairs she blew off (18. 274).

[4] Cf., for instance, Joyce's use *of Has Anybody Here Seen Kelly* or *Seaside Girls* in the context of Bloom's thoughts.

somewhat sassily announced to Bloom in the morning (4. 314), seems to have become a fodder for her emerging ambivalence about Boylan and about her new status as an adulteress. It now functions as a distancing, an othering device, with lyrics and flatulence lending additional eloquence to Molly's disillusionment.[5]

The song *Wind that Blows from the South* substitutes for another title that Molly considered for her programme, *My Lady's Bower*. It appears in the context of some additional singing instructions:

> deep down chin back not too much make it double My Ladys Bower is too long for an encore about the moated grange at twilight and vaunted rooms (18.897).

There are several textual events packed into these twenty-eight words: the word "double", signaling double chin that Molly may be worrying about[6], elicits a thought about another double, an *encore* – an important part of a performing artist's planning. And Molly is right about dismissing *My Lady's Bower* as an ill-suited candidate for an *encore*, though the song's length seems to be a deflection, a shorthand for a set of much more poignant set of anxieties. The suggestiveness of the title and the tenor of the song's lyrics (about a pair of young lovers entering the ruins of a grange and encountering lovers long dead, who turn out to be themselves) show the song to be too close to home, Molly and Boylan having just become lovers[7]. Combined with the hauntingly somber melody, *My Lady's Bower* is an emotional downer, the antithesis of the kind of uplifting sign-off that enthusiastic audiences of concert halls expect from an *encore*. Fi-

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[5] Bloom appears in this context as well. Molly reminisces that she "could have been a prima donna only [she] married him *comes looooves old*" (18. 896, italics added), which can be read as Joyce's meta textual play: Molly, we remember, thinks that her *old love*, Bloom, has *come* somewhere (18. 34-35).

[6] In all likelihood, earlier that day Boylan had coached Molly to avoid a double chin posture, which, in turn, might have made her weight-conscious enough to want to "knock off the stout at dinner" (18. 450). Bloom, on the other hand, likes her full shape and "fleshly charms" (16: 1428), from the bulk of her bubs (4. 304-05), to the "melons of her rump" (16. 2241).

[7] The full text of *My Lady's Bower* can be found, among other resources, in Gifford and Seidman (2008: 624). See also *Works of James Joyce*, at http://www.james-joyce-music.com/songb_14_lyrics.html (accessed 15 April 2020).

nally, and significantly, Molly's anxiety about Boylan may be the reason behind a tiny lapsus in how she remembers the song's lyrics. Her phrase, "*vaunted* rooms", marks a departure from the original text that speaks instead of "*empty* rooms". Given both the context and the semantic range of "vaunted" that connotes various degrees of empty too-muchness, Molly's seemingly insignificant slip can be read as yet another symptom of her disappointment with Boylan whose initially seductive swank she now recognizes as jaunty, brazen, flash and vaunt[8]. Slips in language and recourse to pre-packaged quips of song lines act as conduits for neutralizing hurt or discomfort; as sub-category of othering, they mark an internal discourse that seeks to distance loss and divert from despair.

In another example, Molly's memories of Gibraltar and her thoughts about Stephen's age, his status as a poet and her own potential status as his muse, are interwoven with a number of phrases from the 1890 song, *In Old Madrid*, italicized in the passage below:

> they all write about some woman in their poetry well I suppose he wont find many like me *where softly sighs of love the light guitar* where poetry is in the air the blue sea and the moon shining so beautifully coming back on the nightboat from Tarifa the lighthouse at Europa point the guitar that fellow played was so expressive will I ever go back there again all new faces *two glancing eyes a lattice hid* Ill sing that for him theyre my eyes if he is anything of a poet *two eyes as darkly bright as loves own star* aren't those beautiful words *as loves young star* (18.1333-1341)

Molly's recollection of the song here bridges past memories and future expectations of a vague liaison with Stephen. In recalling the song, as well as her younger self, Molly repeats the last phrase of the song, but – as is the case with *My Lady's Bower* – with a difference: she substitutes "own star" with "young star", a slip further provoked by her thoughts about her own age ("I wonder if hes too young… hes 20 or more Im not too old for him if hes 23 or 24"; 18. 1326-28). The song, it could be ar-

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[8] That is, while Molly can appreciate Boylan as a smart dresser ("blue suit", "smart tie", "I know by the cut of his clothes", 18.420-422), his crudeness turns her off ("he has no manners nor no refinement nor no nothing in his nature slapping us behind like that on my bottom… the ignoramus that doesn't know poetry from cabbage", 18. 1368-1371).

gued, performs a peculiar kind of othering by blending memory and desire, time and space, poetry and music, sea and air, light and dark, while also rendering these binaries tenuous.

II a. "O I like my bed" (18.1215).

Until Ruth Bauerle made the connection between the song titled *A Thing He Had Never Done Before*, and the opening line of "Penelope", Joyceans were largely unaware of this particular musical allusion (Bauerle 1993: 8). Earlier, Cheryl Herr had listed the song as one of the many popular naughty-girl songs (1987: 192) without commenting on it. The song's creator, a celebrated British composer Clarence W. Murphy, was well known for such hits as *Has Anybody Here Seen Kelly*, *My Girl's a Yorkshire Girl*, and *Oh, Oh Antonio*, all present in *Ulysses*, of course, and all crucial to Joyce's intertextual narrative strategies. These and many other songs by Murphy were popularized by Florrie Forde (Schneider 1993: 88-90), who was one of the most famous female variety show and music hall artists in Joyce's time (along with such stars as Marie Lloyd, Vesta Victoria, and Marie Kendall). Though not mentioned by name in *Ulysses*, Forde indirectly marks her presence in the book through Murphy's songs. Since the 1990s, as more materials about Forde's career became available, a number of her recordings have also surfaced on the Internet and many of the musical scores have been digitized for ready access. One of such scores, yet another Murphy title, most certainly makes a cameo in Molly's thoughts – a song titled *Beautiful, Beautiful Bed* [9]. It extols the wonders of bed and lists a number of things one can do *in* it or *with* it, including "round the world carry it" (the Blooms' bed has trav-

[9] From the music hall *Nobody's Home* (1915). It is "an Americanized version of the British musical, Mr. Popple" (Hischak 2002:12). The song's length (four eight-line stanzas and four eight-line chorus sections, all with different texts) makes it unfeasible to reproduce it here. The score is viewable, page by page, including a great cover, at the New York Public Library website: https://digitalcollections.nypl.org/items/510d47da-5028-a3d9-e040-e00a18064a99#/?uuid=510d47da-5028-a3d9-e040-e00a18064a99. Accessed 25 May 2020.

elled), “entertain in it”, “have all your meals in it”, and a phrase about the man coming

> early this morning,
> *with tea and some stuff on a tray*,
> I’ve forgotten the name that I called him
> *But he gathered that I meant to stay in* -
> [refrain]
> – *Bed*, bed, beautiful bed… (italics added)

The song provides a rich context not only for the bedroom scene in “Calypso”, but also for the whole “Penelope” episode, captured well in Molly’s sentiment, “O I like my bed” (18.1215) and in Bloom’s more somber thoughts about the bed’s functions (17. 2119-21). In fact, given that the song encourages to “have all your meals in it”, the opening line of “Penelope” may actually allude not only to *A Thing He Had Never Done Before* (“Yes because hed never ask anything like this before” 18.1), but also to *Beautiful, Beautiful Bed*, (“breakfast in bed”18.2). After Molly’s own breakfast – the song’s “tea and some stuff on the tray” – another meal has been consumed in bed, judging from “some crumbs, some flakes of potted meat” that Bloom removes as he enters it on the morning of June 17 and deals with “the imprint of a human form, male, not his” (17.2124-25) that has been “entertain[ed] in it”.

Florrie Forde’s repertoire also included an immensely popular 1913 song by Murphy, *Hold Your Hand Out, Naughty Boy*.[10] The song’s refrain goes as follows:

> Hold your hand out, naughty boy,
> Hold your hand out, naughty boy,
> Last night in the pale moonlight
> I saw you, I saw you,
> With a nice girl in the Park,
> You were strolling full of joy,
> And you told her you’d never kissed a girl before,
> Hold your hand out, naughty boy.

[10] The song can be heard on YouTube – Googling the title will do the trick of fetching Florrie Forde’s recording.

The song's popularity and Joyce's repeated use of the phrase "naughty boy" strongly suggest an influence here; the phrase is almost certainly a reference to the song, whose cameo appearance in Martha's letter becomes a motif in Bloom's thoughts throughout the day (not unlike words from *Lovely Seaside Girls* or *La ci darem*). Indeed, the word "naughty" appears twenty times in *Ulysses* – six times in "Lotus Eaters"; two times in "Lestrygonians"; and four times in each "Sirens", "Nausicaa", and "Circe" – but it is its seven fold repetition in a phrase "naughty boy" that would bring the song to the minds of Joyce's early readers[11]. But there is more: stanza 2 of the song is about a "naughty boy" of a husband: when his wife wants to know: "What kept you late last night?" he answers: "I stayed down at the office, dear, just for an hour or two I'd some pressing work to do", to which a "saucy servant" replies with the words of the refrain. Delicious parallels present themselves to the readers of *Ulysse*s upon reading this. And while the song is associated with the Bloom narrative thread, additional scrutiny of the song's lyrics reveals that *Hold Your Hand Out, Naughty Boy* also contains such phrases as "sweetheart May" in stanza 3 and "gay Paree" in stanza 4, the former appearing in Molly's thoughts (18. 229) and the latter, in Stephen's (3. 249). Incidentally, *Sweetheart May* is a title of another hereto unidentified song written by Leslie Stewart in 1895 which I contextualize and discuss in another study.

Words and phrases from popular songs ricochet through the minds of Joyce's characters, reinforcing tropes for externalizing, neutral-

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[11] In fact, the song was so well-known, that, under an altered title, *Keep Your Head Down, Fritzie Boy*, it became a "trench song" of the British, Canadian, and American soldiers during the Great War. The refrain of the war version of the song goes as follows: "Keep your head down, Fritzie Boy/ Keep your head down, Fritzie Boy/ Last night by the 'star shell' light, we saw you, we saw you/ You were fixing your barbed wire/ When we opened up with rapid fire/ If you want to see your father in the Fatherland/ Keep your head down Fritzie Boy". The score is viewable, page by page, including a great cover, at the New York Public Library website:
https://www.loc.gov/resource/ihas.100008025.0/?sp=1&st=gallery. Accessed 25 May 2020. Curiously, the song also appears as a WW I song written by Gitz Rice (copyrighted in 1918), with a slightly altered melody and lyrics:
https://digitalcommons.conncoll.edu/cgi/viewcontent.cgi?article=2662&context=sheetmusic. Accessed 25 May 2020.

izing – othering – of various emotional responses to internal distress, while also lending depth to the narrative and textual levels of the book and to the readerly experience. In tandem with literary and intercultural allusiveness, they front the polyphonic texture of Joyce's language, not unlike words and phrases from foreign tongues that accompanied Joyce throughout his education, starting with Clongowes Wood's Class of Elements' Latin.[12] They became a fabric of Joyce's poetics and diction, governed as much by rhyming and rhythmic energies of "acatalectic tetrameter of iambs marching" (3. 23) as by the palimpsestic, heteroglossic dynamics of lexes, on display as early as *Chamber Music*[13], and fundamentally de-constituted in the "rhythmatick" of *Finnegans Wake* (268:7-8). Radical othering.

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[12] Gifford's notes for *Dubliners* and *A Portrait of the Artist as a Young Man* list Latin as one of the topics studied in the "elements" class of third line; the other ones are: spelling, grammar, writing, arithmetic, geography and history (1982: 138).

[13] For studies on Joyce's preoccupation with sound and rhythm see Martin (2012), Weaver (1998), and Wawrzycka (2017 and 2018), esp. chapters on *Chamber Music*.

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DIETER FUCHS

EPIC GEOGRAPHY: THE TROJAN WAR, THE GREAT WAR AND THE AUSTRO-HUNGARIAN EMPIRE IN *ULYSSES* AND *FINNEGANS WAKE*

Abstract This article claims that James Joyce's *Ulysses* presents early twentieth century Trieste – the naval hotspot from which the Austro-Hungarian Empire controlled the Mediterranean Sea – as an epic landscape informed by ancient and late medieval mythology.
Referring to the myth of Jason and the Argonauts, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, and Dante's *Divina Commedia*, it will be shown that Joyce's 'mythical method' of analogies and correspondences fashions Trieste and its imperial landmark Miramare Castle as a new Troy, so that the fall of the Austro-Hungarian Empire at the end of the Great War of modernity is presented as a counterpart of the Fall of the Trojan citadel at the end of the great war of the ancient world.

Keywords Mythical method, Trieste, *Ulysses*, *Finnegans Wake*

This article claims that James Joyce's *Ulysses* presents early twentieth century Trieste – the naval hotspot from which the Austro-Hungarian Empire controlled the Mediterranean Sea – as an epic landscape informed by ancient and late medieval mythology.

Referring to the myth of Jason and the Argonauts, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, and Dante's *Divina Commedia*, it will be shown that Joyce's 'mythical method' of analogies and correspondences fashions Trieste and its imperial landmark Miramare Castle as a new Troy, so that the fall of the Austro-Hungarian Empire at the end of the Great War of modernity is presented as a counterpart of the Fall of the Trojan citadel at the end of the great war of the ancient world.

To show that Joyce's epic mapping technique informed by the 'mythical method' of *Ulysses* is also at work in *Finnegans Wake*, the article will focus on a text passage from *Ulysses* which is taken up and further elaborated in Joyce's Book of the Dark. Radically different as *Ulysses* and *Finnegans Wake* may be in other respects, it will be shown that they are both imbued with Joyce's mythopoetic approach to epic geography.

"History Repeats Itself" – Translatio Imperii, the 'Mythical Method', and Jung's Concept of the Archetype

Joyce's 'mythical method' is deeply imbued with the Jungian concept of the archetype which claims that there is no real progress in the history of mankind. Rather than proceeding in a linear fashion, history tends to follow a repetitive pattern. Owing to this cyclicality, all the stories produced by mankind may be considered variants of a set of archetypal or universal tales. These universal tales are stored in mythology as a key to our collective memory, and in the course of history they are (re-)generated over and over again. Or as James Joyce remarked in a conversation with his friend John Budgen, "History repeats itself" (Budgen 1934: 17).

This cyclical approach to time is not a Joycean or Jungian discovery. If we look back into the history of ideas, we find similar concepts such as the Ovidian notion of the four ages of mankind, or the Biblical interpretation of history known as *translatio imperii* or imperial power transfer – a figure of thought which was introduced by the Church Father Saint Jerome, who interpreted the Biblical book of Daniel as an account of imperial power-flow from Babylon to Persia, Greece, and Rome. In a nutshell, *translatio imperii* claims that imperial power flows in a westbound direction. And although this figure of thought may be attributed to the Christian Middle Ages and constitutes a part of what Umberto Eco calls Joyce's "medieval disposition" (Eco 1989: 10), it has an enduring relevance for our secular contemporary western world.

The Homeric foundational myths identify the Fall of Troy as the starting point of the rise of western culture. Being situated in the eastern borderland of Europe and Asia Minor, the Fall of the Trojan metropolis

coincides with the rise of the ancient Greek City States which colonized the Mediterranean world as the first imperial campaign recorded in western history. In the centuries to come, western imperial power is said to move further into the west: from the Greek City States dominated by Athens, to the Roman Empire, the Holy Roman Empire of the German Nation, and (via the Spanish and French Empires) to the British Empire and the USA. As a common denominator of the *translatio imperii* doctrine, it must be emphasized that it is not only ancient Greece – but every other western imperial player – which traces its own origin back to the Fall of Troy.

In Homeric mythology, the Fall of Troy is featured in the *Iliad* where the cunning Odysseus invents the trick of the wooden horse to conquer the allegedly unconquerable Trojan citadel. The Fall of Troy represented in the *Iliad*, however, is only the first part of the Homeric foundational myth of the rise of western culture. Its second part is the *Odyssey* which features the war veteran Odysseus who desperately tries to return back to civilian life after the end of the War of Troy as the great war of the ancient world. Owing to the ten-year errant journey of the Homeric *Odyssey* triggered off by the War of Troy, the beginning of western history may be not only traced back to the defeat of an eastern enemy in war, but also to the chaos and disorientation triggered off by this war: postwar chaos and disorientation which also afflicts the allegedly victorious party.[1]

Like ancient Greece in the *Iliad* and the *Odyssey*, every other occidental community constructs foundational myths which trace the origin of that community back to an Odysseus-like Trojan war veteran who struggles to return back to civilian life. As already mentioned, the origin of the foundational myth of every western community is a world of chaos, crisis and disorientation triggered off by a great war and the Troy-like fall of an enemy in the east; an apocalypse-like fall which opens the chaotic gap of a power vacuum to be 'ordered' and filled with an emerging imperial player from the west. Ancient Rome, for instance, claims that its founding father Aeneas fought in the Trojan War and Odysseus-like went on an errant journey through the Mediterranean world. And the same is true for the British Empire, which claims that it was founded by the leg-

[1] Cf. Fuchs 2020.

endary King Brutus of Troy, who is said to be the great-grandson of Aeneas.

How does *translatio imperii* tie in with Joyce's interpretation of history in *Ulysses* and *Finnegans Wake*? Joyce published *Ulysses* in 1922 – the time of crisis following the end of the Great War from 1914-1918. Although the plot is set in 1904 Dublin and mirrors modern everyday life, the characters from *Ulysses* do things which correspond with the Homeric myth of Odysseus. Drawing a cyclical link between the Homeric myth of the beginning of western civilization and modernity in this way, Joyce does not only emphasize that history follows a repetitive pattern. He first of all draws this link to express the hope that the contemporary chaos, crisis and disorientation triggered off by the Great War will be followed by a state of cultural order and stability in the future.

To express this hope, Joyce's rewriting of Homeric mythology focuses on the *Odyssey* as an anti-war epic rather than the war narrative of the *Iliad*. To give order and coherence to the chaos triggered off by the first world war, Joyce focuses on the tale of the errant Odysseus who succeeds in coping with the cultural disorientation caused by the War of Troy as the great war of the ancient world. This is Joyce's "mythical method" which T.S. Eliot describes as "[a] way of controlling, of ordering, of giving a shape and significance to the immense panorama of futility and anarchy which is contemporary history" (1975: 177).

The Homeric Odyssey, the Trojan War, and the Great War

Fusing the ancient myth of Odysseus with the topicality of the Great War, Joyce aligns the Homeric hero with the Lost Generation war veterans of modernity. According to Joyce, the Homeric Odysseus resembles the Lost Generation veterans, owing to the fact that he not only fights the ten-year battle of Troy as the great war of the ancient world; the Homeric Odysseus may be first of all seen as an archetypal Lost Generation person, as he does not find his way back into civilian life after the Fall of Troy. As a traumatized man, Odysseus goes on an errant journey through the Mediterranean world and returns home after another ten-year period. And when he returns after his twenty-year absence, he has become a

changed person whom his wife does not recognize any longer – an aspect which foreshadows what happened to many twentieth century war veterans who survived the western front, but failed to return back to the normality of civic life after the end of the war owing to traumatic stress disorder. Or as Joyce observes:

> The history of Ulysses did not come to an end when the Trojan war was over. It began just when the other Greek heroes went back to live the rest of their lives in peace. (Budgen 1934: 17)

To stress the enduring relevance of Odysseus for the twentieth century inter-war period, Joyce even fashions the Homeric Everyman as a shell-shocked veteran by aligning the siege of Troy with the trench-warfare on the western front:

> [Ulysses] was an inventor too. The tank is his creation. Wooden horse or iron box – it doesn't matter. They are both shells containing armed warriors. History repeats itself. (Budgen 1934: 17)

Claiming that "history repeats itself", referring to "shells" and linking the ancient super-weapon of the wooden horse of Troy with the modern trench-warfare-induced invention of the steel tank, Joyce draws a most obvious parallel between the Trojan War as the great war of the ancient world and the Great War of modernity.

Claiming that "history repeats itself" and calling Odysseus a "complete all-round character" (Budgen 1934: 15) or a universal man fit for a Jungian universal story, Joyce thus draws an archetypal parallel between the Trojan War as the great war of the ancient world and the Great War of modernity. Like in the case of the Great War – which was motivated by imperial interests rather than the Sarajevo assassination of the Habsburg successor to the throne –, Joyce observes that the actual reason for the Greek campaign against Troy was to find new markets for Greek oversea trade rather than the abduction of Helen by Prince Paris (cf. Ellmann 1982: 416). Like the Trojan War – which results in a movement of imperial power from eastern Troy to western Greece –, the Great War from 1914-1918 triggers the rise of the new western superpower of the USA and the fall of eastern Europe dominated by the Russian Empire and

the Austro-Hungarian Habsburg Empire. And this brings in an Austrian dimension which tends to be overlooked in Joyce's works.

A Second Troy – the Austro-Hungarian Empire Ruled by the House of Habsburg

James Joyce drew the parallels mentioned above in Zurich in 1918. Although he lived in neutral Switzerland at that time, the thoughts which inspired his rewriting of Ulysses went back to the city of Trieste where he had lived for more than ten years and which he was forced to leave during the Great War. Until 1918 Trieste was the most important seaport of the Austro-Hungarian Empire, and it is this place which Joyce associates with the happiest time of his life:

> I cannot begin to give you the flavour of the old Austrian Empire. It was a ramshackle affair but it was charming, gay, and I experienced more kindnesses in Trieste than ever before or since in my life [...]. Times past cannot return but I wish they were back. (Ellmann 1982: 389)

To show that Joyce had Trieste in mind when he fused the Trojan War with the Great War in an archetypal manner, one needs to take a look at *Finnegans Wake* which appeared in the year of the outbreak of the Second World War. There we find a text passage which presents Trieste as a modern counterpart of ancient Troy, which the Romans called 'Ilium':

> The house of Atreox is fallen indeedust (Ilyam, Ilyum! Maeromor Mournomates!) (*FW* 55.3)

The fallen House of Atreus or "Atreox" mentioned in the text passage includes (the Greek) Helen of Troy whose abduction by (the Trojan) Prince Paris provoked the Trojan War. Very much like the great war of modernity triggered off by the Sarajevo assassination of the Austrian successor to the throne, the Trojan War was provoked by a dynastic family scandal although the actual reason for its outbreak may be attributed to imperial power politics.

The "Mournomates" / mourning mates of Troy *alias* 'Ilium' *alias* "Ilyam, Ilyum" do not only recall the fall of that city brought about by the cunning Odysseus, who invented the trick of the wooden horse. In addition to that, the reference to Troy's Latin name *Ilium* echoes a famous text passage from Vergil's *Aeneid* which includes the phrase "fuit Ilium" (2:325) or 'Troy is no more.' This phrase re-appears in Joyce's *Ulysses*:

> *Fuit Ilium!* The sack of windy Troy. Kingdoms of this world. The masters of the Mediterranean are fellaheen today. (*U* 7;910-11)

"[F]ellaheen" is a pun on the German word 'hinfallen' which may be translated as 'falling down'. If we connect this allusion to the German language with the Austrian "masters of the Mediterranean" Sea, we can link the Fall of Troy with the city of Trieste, whose port controlled the Mediterranean Sea before the Austro-Hungarian Empire fell at the end of the Great War.

This undiscovered allusion to Trieste as a counterpart of ancient Troy is important for our understanding of Joyce's art. It has become commonplace knowledge that James Joyce's *Ulysses* transfers the Homeric *Odyssey* to Dublin, which means that the cityscape of Dublin is fused with the epic landscape of Homeric mythology. What has escaped scholarly attention, however, is the fact that this kind of epic mapping is also true for Trieste as a hotspot of Austro-Hungarian culture. Likewise, it has escaped scholarly attention that it is not only the Homeric post-war epic of the *Odyssey*, but also the Trojan war epic of the *Iliad* which serves as a structural backbone for Joyce's *Ulysses*.[2]

This Austro-Hungarian Trieste-connection becomes even more obvious if one takes a look at the second part of the already quoted text passage from *Finnegans Wake*: "Ilyam, Ilyum! Maeromor Mournomates!" (*FW* 55.3). "Maeromor" is an allusion to Miramare Castle – the seat of the Austrian Emperor's brother Archduke Ferdinand Maximilian, who was in charge of the imperial navy. By linking Miramare or "Maeromor" Castle next to Trieste with the city of Troy or "Ilyum", this allusive pattern does not only reinforce the already mentioned link between the Great War triggering off the fall of the Austro-

[2] Cf. Norris, Fuchs 2010, 2013, 2014.

Hungarian Empire and the Fall of Troy as the result of the great war of the ancient world. Alluding to Miramare Castle as an aristocratic landmark building owned by the House of Habsburg as the ruling dynasty of the Austro-Hungarian Empire, Joyce's epic geography also concentrates on the Austrian imperial family, which was involved in the outbreak of the Great War after the dynastic family scandal of the Sarajevo assassination in 1914 and lost its imperial power when the war ended in 1918. This aspect brings us to Joyce's topical fusion of ancient mythology with everyday popular culture in terms of epic geography. As an imperial family myth cast in stone, Miramare Castle represents – and tries to make the observer believe in – the imperial power of the House of Habsburg.

This ideological layer of meaning is not only relevant for James Joyce's fusion of the Trojan War and the Great War, owing to the fact that the text passage already looked at fuses the Miramare-based House of Habsburg with the ancient Greek House of Atreus (represented by Atreus's son Menelaus, whose wife Helen eloped with Prince Paris of Troy[3]) in terms of epic geography: "The house of Atreox is fallen indeedust (Ilyam, Ilyum! Maeromor Mournomates!)" (*FW* 55.3). It is also relevant for James Joyce's mythopoetic fusion of the Trojan War and the Great War, owing to the circumstance that the Lord of Miramare Castle, Archduke Max Ferdinand, may be considered a modern Odysseus-figure in his own right.

Owing to his Odysseus-like passion for sea-adventures, Max Ferdinand commissioned an Austro-Hungarian Odyssey, which received worldwide attention: the circumnavigation of the world by the Frigate Novara from 1857-1559. Although officially declared for scientific purposes, the Novara-Expedition explored the globe to find new imperial business locations. Thus, the motivation for the Novara-Expedition on behalf of the seafaring Archduke ironically echoes Joyce's observation that the Homeric Odysseus:

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[3] To revenge the abduction of his wife Helen, King Menelaus starts the Greek campaign against Troy. After the Fall of Troy, it is not only Odysseus who has to endure a long errant journey on his way back home. Similar to Odysseus on his 10-year Odyssey, Menelaus has to travel the sea for 8-years. On his quest for his father Odysseus, Telemachus asks Menelaus for advice.

> didn't want to go off to Troy; he knew that the official reason for the war, the dissemination of the culture of Hellas, was only a pretext for the Greek merchants, who were seeking new markets. (Ellmann 1992: 416)

As a modern Odysseus-figure, the seafaring Archduke did not only design his study in Miramare Castle in exact imitation of the owner's suite he inhabited on board of the Novara. His Ulysses-like disposition also ties in with the fact that the pedigree of the House of Habsburg claims to include the heroes of the Trojan War.[4]

This act of pseudo-mythical self-fashioning does not only inspire Joyce to fuse early twentieth century Austro-Hungarian popular culture with the Homeric *Iliad* and *Odyssey* in a mock-heroic manner. It also offers the opportunity to allude to a whole cluster of classical myths to elucidate the mock-heroic contrast between the allegedly super-human heroes of the past and the all-too human Habsburg aristocrats who fashioned themselves as counterparts of these heroes. In addition to the Homeric epics, these myths include Jason and the Golden Fleece as a prehistory of the *Iliad* and Virgil's *Aeneid* as a follow-up story of the *Odyssey*.

Jason and the Golden Fleece as a Prehistory of the Trojan War Featured in Homeric Mythology

As Jason's crew in search of the Golden Fleece includes the father of the Homeric Odysseus and the fathers of many other Trojan warriors – and as Jason and his crew member Heracles[5] are said to have sacked Troy one generation before the outbreak of the Trojan War –, Jason may be, analogically speaking, considered an early variant of the Odysseus archetype. Like the Homeric Ulysses, Jason invades Troy and travels the Mediterranean Sea as an errant seafarer. In contrast to Odysseus struggling to find his way back home after the Battle of Troy, however, Jason's quest for

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[4] Like other European imperial families, the House of Habsburg traced its origins back to the mythical heroes of the Trojan War: cf. Leidinger & Tanner.

[5] As Vocelka & Heller (117ff.) have shown, Heracles functions as another mythical self-fashioning figure for the House of Habsburg.

the Golden Fleece may be considered an imperial journey into the east triggered off by economic reasons: a quest for new markets comparable to the Habsburg Novara-Expedition in particular and Austria's imperial interest in South-Eastern Europe in general.

The importance of the myth of Jason and the Golden Fleece for the House of Habsburg may be not only attributed to the Order of the Golden Fleece as a means of imperial self-fashioning. It may be, first of all, ascribed to the circumstance that Archduke Max Ferdinand built the Miramare Manor House (as a metonymy of the House of Habsburg) on the very strip of land which was said to be the place where Jason and the Argonauts returned from their quest for the Golden Fleece to the Mediterranean Sea: the *Costiera triestina*.

It may be assigned to this epic mapping that the interior of Miramare Castle includes a painting of Jason's return: Cesare dell'Acqua's *Gli Argonauti sulla costiera adriatica* (1867), which features the homecoming of the Argonauts. In a tourist guide edited by the Triestine *Lloyd Austriaco* – a publication which Joyce may have known – , the nineteenth century historian Pietro Kandler comments on the popular legend represented on Dell'Acqua's painting: the Triestine lore that the Argonauts returned from their eastern business expedition to the Mediterranean Sea via an underworldly shortcut: the subterranean river Timavo, which has its source in Slovenia, vanishes beneath the soil in the *Carso triestino* region and, finally, resurfaces and flows into the Mediterranean sea near Miramare Castle (1845: 3).

Virgil's *Aeneid* as a Follow-Up Story of the Trojan War Featured in Homeric Mythology

In terms of epic geography, the Timavo river does not only offer a link to the myth of Jason and the Golden Fleece, but also to Virgil's *Aeneid* as the already mentioned follow-up story of the Trojan War featured in Homeric mythology. In a well-known text-passage from Virgil's *Aeneid*, the resurfacing of the Timavo river near Trieste is described as follows:

> unde per ora novem vasto cum murmure montis
> it mare proruptum et pelago premit arva sonanti. (I;245-6)

> Whence through nine mouths, with a mountain's mighty roar, it comes a bursting flood and buries the fields under its sounding sea. (259)

Imitating the soundscape of Virgil's onomatopoeic lines, the following text passage from *Finnegans Wake* does not only echo Virgil's "murmure montis" in phonological terms:

> The mar of murmury mermers to the mind's ear, uncharted rock, evasive weed. (*FW* 254;18-9)

As can be seen from the following text passage, *Finnegans Wake*, first of all, alludes to the Timavo river by echoing its Slovenian rather than Italian name. In Slovenia, the Timavo is called the Reka:

> [Anna Livia] kep on grinding a sommething quaint in her fiumy mouth and the rrreke of the fluve (*FW* 208; 23-4)

Stressing the *Wake's* never-ending semantic flux indicated by the prominently placed word "riverrun" (*FW* 1;1) – which fuses the beginning and the end of Joyce's Book of the Dark in a cyclical manner –, "rrreke" or 'Reka' does not only refer to the Reka River in specific. Owing to the circumstance that in Slovenian 'Reka' also means 'river' in general, "rrreke" may be also attributed to Anna Livia (207;19) – the archetypal representation of any river in general and the river Liffey in specific.

This aspect is stressed owing to the fact that the word 'Reka' or "rrreke" is mentioned together with the word 'fiume' or "fiumy", which is not only the Italian general expression for 'river'. 'Fiume' is also the Italian and the Hungarian name of the Croatian city of Rijeka, which the Slovenes call 'Reka' and which is situated next to the Rjecina, or in Italian, the Fiumara river. Whereas Trieste and Pola were the most important civil and military seaports of the Austrian part of the dual monarchy of the Austro-Hungarian Empire, Fiume – situated on the opposite side of the Istrian peninsula – was the most important seaport of its Hungarian counterpart.

Although it is well known that *Finnegans Wake* refers to numerous rivers from all over the world, the undiscovered references to the rivers from the Trieste and Rijeka region mentioned above help us to deepen our knowledge of the notoriously 'fluid' meaning making process at work in Joyce's Book of the Dark.

The Rewriting of the Homeric Ulysses as an Overreacher in Dante's *Divina Commedia*

As a final variant of the Ulysses myth to be looked at in this article, the sea-fanatic Austrian Archduke did not only build Miramare Castle near the Timavo river as an epic geographic reference to the myth of Jason and the Golden Fleece echoed in Virgil's *Aeneid* or encourage the modern *Odyssey* of the Novara-Project as a Golden Fleece-like imperial quest. He also set out on his personal Odyssey when he embarked the Novara-flagship to sail across the Atlantic Ocean to become Mexican Emperor in 1864. As a result of this imperial hubris Max Ferdinand was sentenced to death and executed by the Mexicans.

With a grain of salt, the Archduke's transatlantic voyage may be attributed to the rewriting of the Odysseus-myth in Dante's *Divina Commedia* (Inferno; Canto XXVI). Whereas the Homeric Odysseus finds his way back home after 20 years and stays there with his beloved wife, Dante's Ulysses is driven by curiosity and sets out for a second journey into the unknown after his homecoming. As he wants to go beyond the end of the then-known western world, Dante's Ulysses leaves the Mediterranean Sea known as *il mare nostro* and dies on the Atlantic Ocean on his voyage into the unknown west as an overreacher. In terms of epic geography, this act of overreaching is marked by the passing of the Strait of Gibraltar – the mythical Pillars of Heracles inscribed with the motto "*ne plus ultra*" ('no further') – as a semantic borderline between the known and the unknown. Like Dante's Odysseus-figure on his westbound passage from the Mediterranean Sea across the Atlantic Ocean via Gibraltar, the Austrian Archduke has to pay with his life for travelling to the new world as a failed westbound imperial power transfer which, again, ties in with the *translatio imperii* concept mentioned at the outset.

Whereas Dante features the death of his Ulysses-figure in terms of sublime overreaching, Archduke Max Ferdinand turns out to be a mock-heroic counterpart of this character. Although he aspired to gain majestic greatness as Mexican Emperor, he was sentenced to death and executed by his subjects. Before he was buried in an imperial metal sarcophagus in Vienna, Max Ferdinand's corpse was shipped back to the old world in a coffin that looked like a churlish wooden box – an aspect which may be ironically attributed to Joyce's reflections on the Homeric Odysseus mentioned at the outset:

> Wooden horse or iron box – it doesn't matter. They are both shells containing armed warriors. History repeats itself. (Budgen 1934: 17)

The cunning Ulysses survives the great war of the ancient world by the trick of the box-like wooden horse, which, according to Joyce, foreshadows the iron box of the steel tank used in the Great War of modernity. The mock-heroic Max Ferdinand, in contrast, perishes as a result of the civil war triggered off by his imperial ambition. After his execution, the corpse of the Archduke is first put into a wooden, then into an iron box.

If we connect the fate of the unfortunate Archduke with the epic mapping of Miramare Castle as a new Troy in *Ulysses* and *Finnegans Wake*, we may say that, although Max Ferdinand tried to fashion himself as a modern Odysseus-figure, he failed to live up to this archetypal character. In contrast to the cunning Ulysses – who brings about the Fall of Troy –, Max Ferdinand and his relatives from the Austrian imperial family resemble the Trojan aristocrats who provoked but failed to win the great war of the ancient world. Like the Trojan ruling class and their citadel in the ancient past, the House of Habsburg metonymically represented by Miramare Castle as a new Troy collapses at the end of the Great War of modernity.

Conclusion

Focusing on the archetypal dimension of mythmaking and the repetitive pattern of history, Joyce's rewriting of the Homeric Odysseus in terms of epic geography unmasks the timeless ideology of imperial greed which

triggered off the Trojan War, the Great War, and any other armed conflict in the past and present alike. As elucidated by the figure of thought known as *translatio imperii*, imperial power flows in a westbound direction, and yet history tends to repeat itself in a cyclical manner: as every western community traces its origin back to the Trojan War as the first westbound flow of imperial power at the beginning of the history of the western world, this foundational act of imperial greed and warfare is repeated over and over again. In the early 20th century context of Joyce's works, this aspect is elucidated by the epic mapping of the Austro-Hungarian Empire as a new Troy and the mythopoetic analogy of the Great War of modernity with the Trojan War as the great war of the ancient world – and in this way, Joyce sheds light on the timeless relevance of myths and other Jungian universal stories.

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LAURA PELASCHIAR

FROM COFFINED CORPSES TO CORPSEMANURE. JAMES JOYCE'S OTHER CORPSES

Abstract There is something about the dead which makes them utterly problematic and awkward to deal with. Unlike other forms of otherness which we can at least attempt to comprehend (and therefore somehow tame), the corpse's material (non?) life exists not only when life as universally conceived is over, but exactly *because* it is over. Corpses possess the disturbing power of transforming what is well known into something which is utterly other: something which (at least initially) still looks like the person who has died but it is not that person anymore. Julia Kristeva's *Powers of Horror* famously sees the corpse as the location of the abject par excellence, while in *The Work of Mourning* Derrida envisages in the lost ones a form of otherness who cannot be appropriated, not even by close family and friends, as this attempt is nothing but an endless series of memories, moments, stories, narrations in the minds of different people. In light of these considerations, and with an awareness of the visibility of the corpse in human culture both as an ethical and social preoccupation and as "object" for artistic imagination, the aim of this essay is to investigate and reflect on the presence and function of the corpse in Joyce's texts and, more specifically, on its function as the location for extreme and untreatable forms of alterity

Keywords Corpse, Otherness, Mourning, Abject, *Ulysses*

Corpses are complicated things. There is something about the dead which makes them utterly problematic and awkward to deal with. Unlike other forms of otherness which we can at least attempt to comprehend (and therefore somehow tame), the corpse's material (non?) life exists not only when life as universally conceived is over, but exactly *because* it is over. Besides, the corpse has the disturbing characteristic of transforming what is well known: something which (at least initially) still looks like the per-

son who has died but it is not that person anymore, at least as we knew them. As David Sherman writes, "Corpses inhabit a complex, narratable temporality implicitly structured as demand because they are not inert objects in an unremarkable perduring, but only ambivalently objectifiable, both objects and subjects. They both are and are not the people we know, or knew; in the midst of their ritual and disposal processes, they are the quintessential liminal thing, and were at the heart of the anthropological conceptualization of liminality" (Sherman 2014: 110). Consequently, corpses are a form of powerful otherness which is utterly untamable through any form of cultural or even material domestication, even in their being so very fragile and subject themselves to temporality: a corpse which has not been treated (embalmed, cremated or frozen) begins very soon to decompose.

In his moving and very personal reflections on death and grief (published in English under the title *The Work of Mourning*) Derrida sees the lost ones, the loved ones who are no more, as a form of otherness who cannot be entirely appropriated for the comfort of the mourner – the self – because this attempt at re-appropriation, which is always a form of domestication, is nothing but an infinite variety of memories, moments, stories, narrations in the minds of different people. The elusive and inexorable otherness of the dead, even in the act of memory and remembrance of friends and family, is acutely intensified and disturbingly heightened by the reality of the corpse, which itself is a terrifyingly powerful symbol not only of our own mortality but (because of its overpowering materiality) also of our own inevitable, shockingly physical and often brutal end. As such, the corpse provokes in the beholder a reaction in which fear and loss, horror and grief, fascination and repulsion contend to create a profound psychological and emotional turmoil.

Julia Kristeva's *Powers of Horror* famously identifies the corpse as the location of the abject par excellence. In spite of its stylistic density and hyperbolic language, however, the text (very much like Edmund Burke's *Enquiry into the Ideas of the Sublime and the Beautiful*) never offers a clear objective definition of the abject, other than through description of the emotional responses that it instigates in the beholder. Kristeva identifies the abject as that object which provokes extreme and sometimes physical horror, repulsion, loathing, disgust: by implication,

an emotional and at times physical reaction which in turn signals the subject's fear of a collapse, caused by a loss of distinction between self and other. The following is one of the many passages in which Kristeva describes the emotional and cultural effects of the abject on the beholder: as we read, it is tempting to speculate that when she was writing these words she had the corpse as the specific, perhaps ultimate, example of abjection in mind.

> A massive and sudden emergence of uncanniness, which, familiar as it might have been in an opaque and forgotten life, now harries me as radically separate, loathsome. Not me. Not that. But not nothing, either. A "something" that I do not recognize as a thing. A weight of meaninglessness, about which there is nothing insignificant, and which crushes me. On the edge of non-existence and hallucination, of a reality that, if I acknowledge it, annihilates me. There, abject and abjection are my safeguards. The primers of my culture. (Kristeva 1982: 2)

Kristeva does indeed go on to make reference to the corpse as the object which more than any other is the site of abjection: "[i]f dung signifies the other side of the border, the place where I am not and which permits me to be, the corpse, the most sickening of wastes, is a border that has encroached upon everything" (3). She postulates that the corpse "*seen without God and outside of science*, is the utmost of abjection. It is death infecting life. Abject. It is something rejected from which one does not part, from which one does not protect oneself as from an object. Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us". (Kristeva 1982: 4; my italics). It is a convincing definition of the corpse as abject, and of the abject as the utmost form of otherness.

It is interesting that Kristeva takes the precaution of excluding from her discourse the two most powerful and traditionally antagonist *grands récits* of Western culture – religion and science – in order for the corpse as abject to fully work. This seems to imply that religion and science may function as protective shields, lessening the corpse's potential for abjection. In spite of this, the fourth chapter of her essay "Semiotics of Biblical Abomination" identifies a concern with the corpse in the Old Testament (and the biblical notion of impurity) which is in line with the argument at the centre of her text. Science is left outside the scope of

Kristeva's investigation, but David Sherman seems to address the very field which *Powers of Horror* did not touch upon in his recent *In a Strange Room Modernism's Corpses and Mortal Obligation,* which makes the claim that Modernism's writers attempt to discover artistic solutions with which to negotiate and possibly contest or resist the new ways in which the corpse, in the first half of the twentieth century, has become subjected to specialized medical skills, scientific investigation (autopsy, post-mortem, body donation), institutional control (legal pronouncements of death, death certificates, transportation of the body, mortuary, funeral procedures) and state rules.

From this perspective, Sherman reads the most representative names of Modernism's high literature in the English language – Owen, Woolf, Joyce, Faulkner, Eliot, Barnes, Williams and Stephens – and the section devoted to Joyce focusses rather unsurprisingly on "Hades". But the relevance of the corpse both in literature, media and the film industry at large is undeniable: one need only mention Mary Shelley's *Frankenstein* – a text which would have been impossible without the corpse at the centre of its plot – and its numberless adaptations in contemporary culture to grasp the idea. Fintan O'Toole was clearly aware of this visibility of the corpse in human culture both as an ethical and social preoccupation and as "object" for artistic imagination when he decided to devote to it his 2018 course as Visiting Lecturer at Princeton University.[1]

In light of these short theoretical premises, the aim of this essay is to investigate and reflect on the presence and function of the corpse in Joyce's texts and, more specifically, on its function as the location for extreme and untreatable forms of alterity.

The Other as Male Corpse – The Father ("The Sisters")

While the impression of the reader may be that Joyce's fiction abounds with dead people, the dead, dead bodies and corpses, in reality the only *real* corpse which *really* appears in Joyce's pages is that of Father Flynn in "The Sisters". There are quite a few corpses conjured by the imagina-

[1] https://arts.princeton.edu/courses/playing-dead-corpses-theater-cinema/

tion or the hallucinations of characters – mainly Stephen's and Bloom's – but as for corpses proper, visible by the characters and represented on the page, Father Flynn's body is the only one really present in its disturbing, intense, material otherness. In this sense Joyce's choice to insert in the very first text of his very first published work a lengthy description of the corpse of a recently deceased character and rather sinister character is noteworthy.

The coffined corpse of Father Flynn is exposed to characters and readers in the "dead-room" (*D* 14) on the first floor of the house which the priest used to live in with his two elderly sisters. Early in the story, the first person narrator describes a dinner scene, in which the protagonist is given official news of the death of Father Flynn. As I have elsewhere argued,[2] the short story's main stylistic power lies in its heavily symbolic use of silence and more specifically of aposiopesis, a rhetorical device which was intensified by Joyce in the revised 1914 published version of the text.[3] Because of the consciously unfinished sentences of the characters and the silence observed by the nameless boy, the reader suspects that what is left unsaid by the speaker is too alien and unacceptable from a moral, cultural and religious point of view to be fully verbalized. Father Flynn is portrayed as the vessel not only of physical, but also of mental illness, as well as of sexual deviance (the ambiguous relationship he has with the boy) and religious abnormality (his dubious vocation and priesthood, symbolised by the breaking of the chalice).

The text is also charged with the same unsettling combination of fascination and fear, attraction and repulsion which Kristeva focuses upon in her many examples of abjection (see pp. 12, 45, 138, 149, 167, 204, 208, 209). This is indeed the *leitmotiv* of the short story. It is initially the word "paralysis" which inspires in the boy this emotional mishmash – "It

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[2] "Joyce's Art of Silence in Dubliners and A Portrait of the Artist as a Young Man", in *James Joyce's Silences*, edited by Iolanta Wawrzycka and Serenella Zanotti, Bloomsbury Academic, London, 2018, 33-49.

[3] Several critics have analyzed the transformations from the 1904 *Irish Homestead* version to the 1914 *Dubliners* format: Therese Fischer in 1971, Florence Walzl in 1973 and William Johnsen in 1997, to name a few. Other scholars have written on this, considering the changes from different angles and perspectives, yet L. J. Morrisey's detailed 1986 analysis is perhaps the most extensive scrutiny of the narrative effects of the alterations.

had always sounded strange in my ears, like the word *gnomon* in the Euclid and the word *simony* in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work" (*D* 9) – but it will not take long to realise that the emotional blend is in reality connected to Father Flynn and his disquieting legacy. The ghostly image of the dead priest conjured by the boy's fearful imagination before falling asleep inspires in him these very feelings. Though it is not clear whether in this scene if the figure is that of a corpse or of a sick person, and though the boy has not seen the corpse yet, several textual clues (the grey face, the spittle, the fact that the boy thinks that the priest has just died) seem to indicate that it may indeed be a corpse that we are already reading about.

> In the dark of my room I imagined I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the gray face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding onto some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly, as if to absolve the simoniac of his sin (*D* 11).

A cocktail of desire and fear is again presented when, the following morning after breakfast, the boy decides to go "down" and look at the "little house in Great Britain Street": "I wished to go in and look at him but I had not the courage to knock" (*D* 11): The verb "wish" rings a bell here: it appears only twice in the story, the second time in the passage which is here under scrutiny, where it is used by the narrator – an adult voice which resembles that of a traditional Victorian *bildungsroman à la* Dickens, but one which does not go beyond its very first few pages – in reference to his own desire to see the dead priest; the first time during the dinner scene, where it had appeared in the enigmatic sentence pronounced by the boy's uncle, this time in reference to the priest's attitude towards the boy:

> The youngster and he were great friends. The old chap taught him a great deal, mind you; and they say he had a great wish for him. (*D* 10)

The ambiguity of the lexical choice is intensified by the presence of an unidentified impersonal and mysterious "they say", in a text which has at its core an enigma. In both cases the wish is connected to an anomalous or morbid form of desire: that of a priest for a young boy and that of the young boy for the priest's corpse.

The encounter between the protagonist and the corpse will have to wait until the following page, and – from an intradiegetic point of view – until the evening of the following day, when the boy is taken by his aunt "to visit the house of mourning" (*D* 14).

> But no. When we rose and went up to the head of the bed I saw that he was not smiling. There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by a scanty white fur. There was a heavy odour in the room — the flowers. (*D* 14)

"Solemn", "copious", "massive", "truculent", "cavernous": these are the adjectives that the narrating voice chooses to describe that manifestation of ultimate otherness and abjection, the corpse of an old priested "vested as for the altar". The string of epithets is remarkable because the words are not of common use in the English language- "cavernous", for example, appears only one other time even in the Joyce canon, in the description of the equally impressive nostrils of the Cyclops in the twelfth episode of *Ulysses*-[4] and sound somehow alien. They also are unmistakably and insistently latinate: an important detail, this one, since we know that Father Flynn had taught the protagonist how to pronounce Latin properly. The boy's visual encounter with the real corpse seems to activate in the narrator's voice significant lexical memories of the hours spent with the dead priest.

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[4] "The widewinged nostrils, from which bristles of the same tawny hue projected, were of such capaciousness that within their cavernous obscurity the fieldlark might easily have lodged her nest" (*U* 12. 160).

The two shadowy, silent, enigmatic female figures who inhabit the house, the Flynn sisters, are the vestals in charge of the corpse. Though commentators tend to focus primarily on the latter part of the conversation, more than half of what is said between the sisters and the boy's aunt concerns the type of death Father Flynn went through, the preparation of the corpse and the corpse itself. Once again the by now familiar combination of opposites reapperars, and the reader is taken aback on hearing from Eliza that "he had a beautiful death" (*D* 15) and that the woman who came to wash the body said "he just looked as if he was asleep, he looked peaceful and resigned. No one would think he'd make such a beautiful corpse" (*D* 15). "Beautiful death" and "beautiful corpse" are indeed oxymoronic concepts, especially if contemplated from the Kristeva's perspective, and these ideas at this point of the story are destabilising and unsettling given how the corpse was previously described in the text, with its large hands, its truculent grey massive face and black cavernous nostrils, all of which does little to evoke a sense of beauty, and if anything evoke something more in line with the Burkean Sublime.

For this reason, the idea of Father Flynn as a "beautiful corpse" is in line with the troubling atmosphere presiding over the narration and it prepares the reader for the unnerving denouement of the story, which, with superb control of the narrative tempo, veers from the beauty of the coffined corpse to the mental derangement of the living priest. Eliza's sudden words – "Mind you, I noticed there was something queer coming over him latterly" (*D* 16) – mark the beginning of this narrative turn. After having been ambiguously and implicitly portrayed by Old Cotter as a man who entertains relationships of an unspeakable nature with young boys and having been therefore configured as an example of a deviant and pathological form of sexuality, the priest-corpse slowly becomes also, in Eliza's broken and trance-like conversation, a case of mental and religious deviance. The climax is of course the night scene of the three men entering the dark chapel with a light and their discovery of the mad priest laughing to himself in the gloom of his confession box: the tableau is so disquieting that even Eliza, who is responsible for it, stops yet again, this time "suddenly" "as if to listen" (*D* 18) expecting to hear her dead brother to come to life in his coffin. Of course Father Flynn's dead body

does not stir but in spite of the stillness of the corpse upstairs, lying in his coffin in the "dead-room", the impression is that the old priest's descent into the unspeakable regions of the abject is still happening, somewhere and somehow, and the opening words of the short story "There was no hope for him this time" (*D* 9) resonate with the dark Dante-esque overtone which many readers have indeed commented upon.

The Other as Female Corpse – The Mother ("Circe")

Unlike Father Flynn's dead body, which is *really* lying in his coffin and is *really* there in the story, May Dedalus's corpse as it appears in "Circe" is obviously not a member of the gang visiting Bella Cohen's brothel in the episode, but is instead a Gothic figment of Stephen's altered state of mind. Yet it is in fact its *unreal* narrative status which gives this corpse some prerogatives — first and foremost that of coming back to life and talking to Stephen — which it would not possess, or at least not in the type of novel which *Ulysses* is, had it been a dead body of the textual reality.

Milan Kundera suggests that death "has two faces. One is nonbeing: the other is the terrifying material being of the corpse" (Kundera 1984: 123). May Goulding Dedalus is given the taxing narrative mission of representing both. In her two ghostly apparition in "Telemachus" (*U* 1. 100-110, *U* 1. 270-279) she is represented as dying body, but not yet as a corpse. In the her third and by far longest performance in "Circe" she has clearly reached the stage, and the status, of decomposing, rotting corpse.

> (Stephen 's mother, emaciated, rises stark through the floor, in leper grey with a wreath of faded orangeblossoms and a torn bridal veil, her face worn and noseless, green with gravemould. Her hair is scant and lank. She fixes her bluecircled hollow eyesockets on Stephen and opens her toothless mouth uttering a silent word. A choir of virgins and confessors sing voicelessly.) (U 15. 4157-62)

In "Circe" May Goulding's corpse is, like Father Flynn's, "vested as if for the altar", since she is wearing her wedding dress. She is a mortal bride, but also a mortal mother, and therefore the perfect embodiment (or

maybe, in this case, the disembodiment) of the two traditional roles ascribed to female subjects by patriarchal culture. While conversing with her son, she mentions her pregnancy - "when you lay in my womb" (*U* 15. 4204), and in so doing evokes a term which, in "Proteus", Stephen had equated, with remarkable textual coherence, to a devouring tomb: "Oomb, allwombing tomb" (*U* 3 402). Carer and provider ("Who saved you the night you jumped into the train at Dalkey with Paddy Lee? Who had pity for you when you were sad among the strangers? (...) Years and years I loved you, O, my son, my firstborn, when you lay in my womb", (*U* 15, 4174), but mainly an instructor of death, she speaks the *memento mori* of the dance of death which in the episode has indeed raised her corpse from the underground (*U* 15, 4139). Besides, the death she announces is one of punishment and hell ("Repent! O, the fire of hell!" (...) "O Sacred Heart of Jesus, have mercy on him! Save him from hell, O Devine Sacred Heart!" *U* 15, 4175), and in this she manifests that strange combination of sadism and masochism which is typical of the *dans macabre* tradition (Saugnieux 1972: 98) as well as of the martyrological episteme she obviously has absorbed, both as Irish female subject and as Irish Catholic. This explains why she presents herself as an *alter Christus* figure, and her suffering, which she offers to our Lord, is an explicit imitation of the *Passio Christi* , the absolute and irresistible model for any martyr.

Indeed there is evidence in Joyce's representation of the maternal spectre-corpse, with its aesthetics of death, of various medieval traditions – the literature of *de putredine cadaverum*, ascetic texts, martyrial literature. With no comic counterpart to relieve the horror (such is the dynamic of Joyce's corpse rethoric in "Hades", as we shall see) the mother in "Circe" is a corpse which keeps dying in front of Stephen's as well as the reader's eyes. Seen only by Stephen, "in the agony of her deathrattle", like Father Flynn she is a tremendous distillate of alterity, as she is dying body, rotting corpse and ghost all rolled into one. As hyper-abject and *summa* of so much untreatable otherness, she is Joyce's *sermo corporeus*, to borrow from the terminological apparatus of medieval martyrial tradition: the *horribile spectaculum* which in *Ulysses* can be contemplated only by Stephen, but whose admonition is there for everybody to read: "I was once the beautiful May Goulding. I am dead" (*U*, 15, 4173) and, a

few lines later, "All must go through it, Stephen. More women than men in the world. You too. Your time will come" (*U* 15. 4184-7). As both contrapuntal and complementary to Father Flynn's dead body – the only words of the dead priest which we hear in "The Sisters" ("*I am not long for this world*", *D* 9) deliver exactly the same kind of message, although in self-referential form – May Goulding's corpse is after all very traditional, if not conventional *tout court*. Elsewhere in *Ulysses* the corpse is instead unorthodoxly presented as not so much the source of abjection, but of its very opposite: laughter. And ultimately life.

The Other as Comic Corpse – Paddy Dignam & co. ("Hades")

Dealing as it does with death, corpses and burying rituals and practices, "Hades" should in theory be the most disturbing episode of Joyce's masterpiece. Instead, Bloom's death thoughts are among his most hilarious contributions to the destabilizing comic principle which presides over so many pages of the novel. As a matter of fact, the sixth episode turns out to be one of the most comic, if not *the* most comic in the novel. *Ulysses*'s most celebrated joke, which makes fun not only of the Bible, but also of the corpse itself – "Come forth, Lazarus! And he came fifth and lost the job" (*U* 6, 678-9) – is told here and with a purpose: it is both slightly macabre and highly irreverent, but it also hides a very serious intent. In "Hades", Bloom's stream of consciousness substantiates the chapter's textual strategy of ironic inversion of foundational and traditionally uncontested cultural taxonomies. In this case the taxonomies related to the corpse: from this perspective, "Hades" articulates a humorous counter-discourse to Kristeva's *Powers of Horror.* Corpses are the ambiguous protagonists of this textual strategy. Of course the most important corpse is that of the deceased which is going to be buried in the episode, but many others are evoked, imagined or remembered in Bloom's mental universe.

The chapter begins at Dignam's house three days after his death, as the carriages of the funeral party are about to leave. It becomes clear from the outset that Bloom's comic naturalism has the intrinsic gift of deflating or even eroding the "terrifying" effect of the physicality of death,

and the corpse and its material fate is approached from a very domestic and reassuring perspective (washing, shampooing, nail clipping):

> Extraordinary the interest they take in a corpse. Glad to see us go we give them so much trouble coming. Job seems to suit them. Huggermugger in corners. Slop about in slipperslappers for fear he'd wake. Then getting it ready. Lying it out. Molly and Mrs Fleming making the bed. Pull it more to your side. Our windingsheet. Never know who will touch you dead. Wash and shampoo. I believe they clip the nail and the hair. Keep a bit in the envelope. Grows all the same after. Unclean job. (*U* 6. 14-209)

Bloom worries about the hygiene of the corpse which was once upon a time a "lemonyellow" (*U* 6. 569) body and he reflects upon the idea that the nails keep growing after death. The reference is to a superstitious belief, which in the Western tradition is ascribed to women, that the dead might not be dead at all. Indeed, the idea of the un-deadness of the dead and, more specifically, of the corpse, (hinted at from the very start of the chapter) will be reiterated time and again in the course of the episode. Instead, however, of originating fear, horror and loathing, it will become both a cause for laughter and also, and more importantly, the foundation of a cyclical concept of human life in which the corpse is necessarily central.

As a sort of comic counterpart to the biblical Lazarus, Dignam has the first of his three post-mortem pop-ups here in "Hades". Bloom, inspired by Jack Power's Gothic memory of a hearse capsized round Dunphy's and the corpse rolling about the road, imagines poor Paddy as a victim of a similar accident, but once again the horrifying potential of such a macabre event is nullified by the comic twist which Bloom puts on it.

> Bom! Upset! A coffin bumped out on the road. Burst open. Paddy Dignam shot out and rolling over stiff in the dust in a brown habit too large for him. Red face: grey now. Mouth fallen open. Asking what's up now. (*U* 6. 421-423)

The de-othering of the corpse via comic imagination is also obvious when Bloom, later on, fancies the dead males yearning for a joke, as they used

to do when they were living bodies, and the dead women eager for an update on the fashion front:

> The dead themselves the men anyhow would like to hear an odd joke or the women to know what's in fashion. A juicy pear or ladies' punch, hot, strong and sweet. Keep out the damp. You must laugh sometimes so better do it that way. (*U* 6. 789-92)

And it is still corpses we are laughing not so much at but with when Bloom brings them comically back to some form of life by concocting the idea of a gramophone inserted in the coffin to let the corpse get in touch with his family in for post-prandial Sunday communications between the living and the dead:

> Put on poor old greatgrandfather. Kraahraak! Hellohellohello amawfullyglad kraark awfullygladaseeagain hellohello amawf krpthsth" (*U* 6. 963-966).

The corpsemanure business represents the essence of Bloom's attitude towards the corpse and, given his profession as a canvasser, he even formulates ads for selling the goods in storage: "Well preserved fat corpse, gentleman, epicure, invaluable for fruit garden" (*U* 6. 772). For a man who had started off his day with an explanation of the concept of metempsychosis, the thought that death does not defeat life, that death somehow is not final in spite of itself, is quite a natural assumption.

Bloom's fascination with the corpse is evident from beginning to end and is pivotal in the orchestration of the entire episode, but this fascination is not part of that mix of repulsion/attraction, which was so repeatedly textualised in "The Sisters" and clearly identified by Kristeva in her analysis of the abject. Nor is Bloom's fervid imagination associated with the horror which the putrefying martyrological corpse of The Mother inspires in "Circe". Of course, he is not utterly deaf to the abjection which corpses do possess: he does imagine the "dawrf's face" and "dwarf's body" of the child whose coffin he sees flashing by the Rotunda corner (*U* 6. 326), and he does think of Mrs Riordan's death and the awful aspect women have when they die ("Our Lady's Hospice for the Dying.

Deadhouse handy underneath. Where old Mrs Riordan died. They look terrible the women" (*U* 6. 377-79). But the otherness of the dead and of the corpses which so many other characters were unable to cope with is for Joyce's Dublin Odysseus much less of a problem. Bloom reflects on the "juicy bones", "raw stuff, hide, hair, horns" deriving goods of the cattle, comes up with his own version of the Last Judgement Day where the "lungs, hearts, livers" lying around the graveyard will have to be recovered by their legitimate owners, but lingers with curiosity on chromatic variations of decomposition of human bodies, while seeing in the very materiality of corpses not so much the most unnegotiable symbol of death, which may certainly shock and disturb, but rather a profoundly useful element for the natural cycle of life.

> Chinese cemeteries with giant poppies growing produce the best opium Mastiansky told me. The Botanic Gardens are just over there. It's the blood sinking in the earth gives new life. (…) I daresay the soil would be quite fat with corpsemanure, bones, flesh, nails. Charnelhouses. Dreadful. Turning green and pink decomposing. Rot quick in damp earth. The lean old ones tougher. Then a kind of tallowy kind of cheesy. They begin to get black, black treacle oozing out of them. Then dried up. Deathmoths. (*U* 6.769-71; 776-780).

Joyce's discourse on the corpse and its intractable otherness, which is also a discourse of the materiality of death and of life, challenges received attitudes, offers options, envisages alternatives and even opposites, alerting us to the complexity and unpredictability of corpses and their significance. Father Flynn, May Dedalus, Paddy Dignam and the other numerous corpses of Joyce's texts all give voice (so to speak) in their multifarious forms – coffin corpse, *memento mori*, fertilisers – to these possibilities. *Finnegans Wake* is obviously the ultimate example of the destabilising and yet not unpleasant surprise that a dead, or presumed dead, body may present us with. The idea that juicy corpses may give rise to new crops, that death and life are inseparable, and that new endings – "A way a lone a last a loved a long" – may recirculate into old beginnings – "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth

Castle and Environs” – is the inevitable, albeit possibly illusory, happy ending of Joyce’s art.

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JONATHAN MCCREEDY

"JAMES JOYCE LITERATURE" AND ALTERNATE HISTORIES IN FLANN O'BRIEN'S *THE DALKEY ARCHIVE* AND FABRICE LARDREAU'S *CONTRETEMPS*

Abstract This essay will research what I shall call "James Joyce" literature, which is a specific type of speculative fiction. To qualify as such a work, James Joyce must function as a *character* within the text and the story must be told within some kind of alternate history. This can be a conveniently changed timeline to allow for new biographical occurrences, or else the author can create fantastical "New Joyces" who act in ways completely foreign to his real-life personality. It is my objective to evaluate "James Joyce" literature as an oeuvre, to determine why authors continue to be compelled to retell Joyce's life story in new and radical ways. Joyce is one of only a few writers who has received this treatment, (with Shakespeare and his "Shakespeare" literature a notable comparison), so I will study why authors have deemed it important to recreate his character fictionally, in multifaceted forms. His role as an artistic innovator is deserving of homage, but his reinvention as a pop-culture icon today is also of importance. I carry out close readings of these "James Joyce" literary works, especially in connection to their usage of intertextual references to Joyce's works, and how these quotes and stylistic imitations carry out literary homage, parody, pastiche and burlesque concepts. Finally, I will discuss how the works share an overarching stylistic kinship concerning the style of juxtaposing of high artistic culture (intertextual referencing from *Ulysses* and *Finnegans Wake* say) with those from popular culture (such as the *Da Vinci Code* and *Back to the Future*).

Keywords James Joyce, Flann O'Brien, Alternate Histories, Bardolatry, Fabrice Lardreau.

In this essay I will provide an introduction to a sub-genre of biofiction which I have titled "James Joyce Literature" which, at present, comprises six novels written by a range of authors from Ireland, America, England,

and France from the 1960s to the 2010s. To qualify as such a work, James Joyce must function as a character within a text's plotline to a significant extent. The novels usually retell Joyce's life story in new and radical ways within genres as disparate as Sherlock Holmes detective fiction (Stephen Bond's *Ulysses 2: Death in Paris*), post-modern comic drama (Tom Stoppard's *Travesties*), occultist tales (Robert Anton-Wilson's *Masks of the Illuminati)*, and Northern Ireland Troubles literature (Colm Herron's *Further Adventures of James Joyce*). In this text I will focus upon two works written 40 years apart by an Irishman and a Frenchman: Flann O'Brien's surreal comic novel *The Dalkey Archive* (1964) and Fabrice Lardreau's time-travel science fiction work *Contretemps* (2004). The joined study will analyse two thematic building blocks that structure all James Joyce Literature texts, the first feature being the creation of alternate histories and how this makes "New Joyces" who exist outside of our timeline, or indeed reality (a "New Joyce" is, by and large, an irreverent persona replacing Joyce's real life character for comic purposes). The second theme is the lampooning of academia and the excessive hero worship of authors. This parallels with academic studies of Shakespeare and the derogatory term "bardolatry" (meaning an "idolatory of the bard"). I will use the term "Joyceolatry" as the equivalent for Joyce. My research draws upon material within Paul Franssen's *Shakespeare's Literary Lives* (2016) which is an extended study upon the appearance of Shakespeare within fiction and film.[1] It provides the basis for an exploration of the two structural themes found universally within James Joyce Literature. For instance, Franssen's historical review of how Shakespeare appears within literature has parallels with Joyce's own history of literary representation.[2] The structural basis for most James Joyce

[1] Franssen's text itself builds upon research within his edited collection upon how authors are incorporated within artistic works: *The Author as Character: Representing Historical Writers in Western Literature* (1999).

[2] Contemporary "Shakespeare Literature" includes Jennifer Lee Carrell's mystery thriller *Interred with Their Bones* (2007); Grace Tiffany's romance novel *Will* (2004); *My Father Had a Daughter* (2003) which is a memoir by Judith Shakespeare; Sarah A. Hoyt's romance novel *All Night Awake* (2002); Karen Harper's *Mistress Shakespeare* (2009) which is about Anne Whateley who was originally betrothed to him; and Leonard Tourney's *Time's Fool: A Mystery of Shakespeare* (2016) — a murder mystery where the Dark Lady of the *Sonnets* is the first victim and Shakespeare is the "detective".

Literature is the “based on a true story” format, which is common within 20th century film making and comprises the telling of biography using plotlines, characters and dialogue, unlike textual biography or documentaries which employ narration. Pat Murphy’s film *Nora* (2000), adapted from Brenda Maddox’s biography of Nora Barnacle, is a pure example of filmic biofiction since it faithfully adapts her text for the screen. However, biofiction of this *precise* type is rare within James Joyce Literature since authors do not confine or restrict themselves to the task of essentially repeating what biographers have already accomplished within their own medium.

In *Shakespeare’s Literary Lives*, Franssen states that Shakespeare originated within 18th century English drama as a regal ghost whose interactions with characters on stage recall the apparition of Hamlet’s deceased father (11). Indeed, Stephen’s theory in “Scylla and Charybdis” that Shakespeare is the “ghost of his own father” has traces of this 18th century dramatic trope. Then, during the 19th century in France and Germany Shakespeare became a man of “flesh and blood” (35) in literature, for instance in Duval’s *Shakespeare amoureux*/*Shakespeare in Love* (1804) where he is depicted as a traditional hero involved in a passionate love-intrigue plotline. In keeping with its French revolution-era compositional date, Duval makes him a citizen rather than a royalist figure which is a trait carried through to multiple other Shakespeares by continental writers who did not present him as a patriotic national poet (56). Instead, for the Germans, Shakespeare’s nobility was Romantic in its concept (71) and bore close connections with how his works influenced their own philosophical movements. Franssen, in chapter 7 of his book, records how Shakespeare’s characterisation within modern artistic works involve “Shakespop” (pop cultural references to Shakespeare). He devotes the majority of this chapter to illustrating how in the 20th century Shakespeare is often visited in the past by the means of time travel, or else he comes to see the modern age using a time machine. The time travel Shakespeare story often develops anti-Stratfordian conspiracy theories that the Bard did not write his own works because of time travel paradoxes — because he obtains them from the future and then deceitfully takes credit for them. Often he is represented as a grotesque, unpleasant figure who is a plagiarist and a hack writer like in Anthony Burgess’s *The Muse*.

These works, however, attack "bardolatory" not Shakespeare himself and this behaviour is usually attributed to the attitudes of academics and stuffy artistic types who have "stolen him from the common people" (232). Laboni Bhattacharya states that post-modern appropriations of Shakespeare within low-brow products is one way that bardoltry can be attacked and dismantled, for instance with "Shakespearemints" which are literary themed breath mints (70). Bhattacharya notes that "Shakespop" "bring[s] Shakespeare out of the ivory tower of academic and highbrow culture to the masses" (68). An increasing number of "Joycepop" products serves an identical purpose, such as the "James Joyce Magnetic Personality" which is both a fridge magnet and funny finger puppet.[3]

The history of James Joyce Literature originates with Flann O'Brien's *The Dalkey Archive* (1964). It is influential since O'Brien incorporates two key thematic traits into his novel which would later branch out into a multitude of forms within the works of every other writer in the genre. This is the creation of alternate histories and the attacking of "Joyceolatry" which he saw within the emerging academic Joyce Industry. O'Brien eventually grew tired of Joyce's dominance within discourse about his own works, stating in fury to Timothy O'Keeffe "If I hear that word 'Joyce' once again I will surely froth at the gob!" (Dotterer 2004: 57). However, his unflattering depiction of Joyce in *The Dalkey Archive* is not directed towards the author himself but rather American Joyce academia — a bugbear he shared with Patrick Kavanagh.[4] O'Brien claimed that the Americans "invented" Joyce (Fox 2019: 195) which, we can infer, meant that they created for him an equivalent of hallowed Shakespearean "bardolatry". He would state to Cecil Scott:

> *The Dalkey Archive* is not meant to be a novel or anything of the kind but a study in derision, various writers with their styles, and sundry modes,

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[3] The summary of the product on the website reads: "Yes you'll say, yes you will, yes to this James Joyce finger puppet! Carry him in your pocket as you set out on your own myth-laden walk through Dublin. On your finger, it's a puppet; on your fridge, it's a magnet! Approx 4". But a literary giant" ("James Joyce Magnetic Personality" 2020).

[4] Kavanagh's "Who Killed James Joyce?" is a misanthropic poem that attacks American academia in part using deliberately awkward and clunky phrasing to mock the artlessness and tedium of contemporary scientific journals.

> attitudes and cults being the rats in the cage. The intention here is not to make Joyce himself ridiculous but to say something funny about the preposterous image of him that emerges from the treatment he has received at the hands of many commentators and exegetists (mostly, alas, American)! (Dotterer 2014: 60)

O'Brien's alternate history for Joyce in *The Dalkey Archive* is the revelation that he did not, in fact, die in 1941 as assumed, but that he is still alive and living in Skerries near Dublin (O'Brien 1964: 1824). O'Brien's lampooning of academia is achieved by representing his "New Joyce" in an unflattering manner. Again, in Shakespeare time travel fantasy, the creation of alternate histories for the Bard is the standard means of storytelling, and, by and large, negative portraitures of him accompany this, primarily as a means to attack artistic elitism. In the *Dalkey Archive*, Joyce is living an afterlife of sorts, having not achieved anything on earth since his purported demise in 1941. Like one of Shakespeare's representations within 18th century English drama, Joyce, the author as character, has "ghost-like" qualities. The Shakespearean literary trope is subverted, however, since Joyce is in fact alive, despite his gaunt, elderly appearance and purgatorial existence in a gloomy pub suggesting otherwise (2282). Like fictional representations of Shakespeare in time travel fantasies, Joyce is asked about his works by other characters. His responses, however, reveal that he is in fact not the man that the world thinks he is. In fact, in this alternate history *Dubliners* was co-written by Joyce and Oliver St. John Gogarty (3045) and *Ulysses* is a work falsely attributed to him by Sylvia Beach who "concocted" it by combining extracts by paid "Muck-rakers, obscene poets, carnal pimps, sodomous sycophants, pedlars of the coloured lusts of fallen humanity" (3062-3072). O'Brien's Joyce has not even *heard* of *Finnegans Wake*, which reflects the novel's infamous obscurity and non-existent readership amongst the general populace (O'Brien 1963: 2359). O'Brien's "rebel's reverence" (Dotterer 2004: 63) for Joyce is expressed through the avid fan Mick Crabbe who is impatient to ask his literary hero about his works and who states in opposition to "Joyceolatry" academic writings: "I've read some of the stupid books written about Joyce and his work, mostly by Americans. A real book about Joyce, springing from many long talks with him, could clear up misunderstandings and mistakes and eliminate a lot of stupidity"

(O'Brien 1964: 1815). In the *Dalkey Archive*, the ivory tower of "Joyce-olatry" is obliterated because of the revelation that Joyce is a plagiarist and a man without genius. O'Nolan's alternate history has changed the basic building blocks of his personality rendering the research of countless academics utterly worthless.

In connection to this, *The Dalkey Archive* introduces the concept of creating "New Joyces", or new identities for the Irish author which take biographical facts as their structural base. His character can then be experimented within wild, unpredictable comic ways. The James Joyce Literature works *Masks of the Illuminati*, *Further Adventures of James Joyce*, and *Ulysses 2: Marder in Paris* each present "New Joyces" within different time frames and realities. In Stephen Bond's *Ulysses 2*, for example, Joyce is paired with Samuel Beckett within a mystery thriller plotline involving the murder investigation of the Toulouse poet Jean de Chas in Paris. Bond eschews conventional biofictional models and transforms them into two sets of avatars, not unlike Shaun and Shem in *Finnegans Wake*. Since *Ulysses 2* is a parody of Dan Brown's *The Da Vinci Code* (2003), Joyce and Beckett's identities become parallel to the two crime fighting heroes on the hunt to uncover the culprit of a murder and the mysteries of the Holy Grail, Jesus and Mary Magdalen.[5] Joyce, therefore, becomes an avatar for Brown's protagonist Robert Langdon, the Harvard professor and symbologist, together with the lateral thinking and aloof characteristics of Sherlock Holmes, layered also with biographical facts and behaviours from his own life. Samuel Beckett is a curious combination of Langdon's French assistant, the police cryptographer Sophie Neveu, and the hardboiled, tough guy private detective Sam Spade from Dashiell Hammett's *The Maltese Falcon* (1930).

Contretemps[6] is a 2004 French James Joyce Literature work written by the author Fabrice Lardreau. Lardreau is a novelist and literary critic from Paris who cites Louis-Ferdinand Céline, Dickens, Nabokov,

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[5] This style of author representation is akin to Fabrice Lardreau's idea (introduced in the next section) of combining references to "high" and "popular" culture within a single work. In *Ulysses 2*: *Death in Paris*, Dan Brown's *The Da Vinci Code* is intricately woven throughout the narrative in a covert, ingenious manner.

[6] The word has no literal English translation, so I will use the French title throughout this text. The dictionary defines it thus: « *Contretemps*: (masculin) Accident inopiné qui nuit au succès d'une affaire et qui rompt les mesures qui'on avait prises. »

Antonio Lobo Antunes, and the American science fiction author Philip K. Dick as his writing inspirations ("Lardreau"). Throughout his novels, he has shown great skill in employing a mixture of high and popular cultural references to facilitate having an audience from multiple reading publics.[7] This idea is exemplified throughout *Contretemps* by the laying of "high" literary content — which Lardreau calls "haute culture" — with "populaire" culture (ibid.). In *Contretemps,* Joyce's *Ulysses* and the *Back to the Future* trilogy, a series of blockbuster American science-fiction comedy films directed by Robert Zemeckis, represent the two forms. In the *Back to the Future Trilogy*, Michael J. Fox plays the leading role of Marty McFly, an every-day and largely hapless teenager who accidentally travels through time and struggles to return home without disrupting history. Lardreau states that his works attempt to break the hold that specialists have on "haute culture", with *Ulysses* say, and he disagrees that "high" literature should be reserved solely for them (ibid.). *Contretemps* is therefore written in an unrestrained, burlesque style[8] that pulls back *Ulysses* from the realm of academia and puts it side by side with *Back to the Future's* plotline. Although these films are critically acclaimed classics in the SF genre they are rarely cited within academic papers, which creates a culture clash between "high" and "popular" art. *Contretemps* suggest that the scales need to be re-balanced in regards to the reading publics that are open to Joyce's works. Lardreau adds that a fan of popular culture can be introduced to Joyce in *Contretemps*, which indicates that a positive middle ground can exist between the two, stating in addition: "mais qu'au contraire le lecteur soit progressivement amené à cette [haute] littérataire" ("Lardreau"). That an individual who knows Joyce only in a "high" artistic context can have his or her eyes opened to modern pop culture with sophisticated associations is similarly liberating. That a singular fan of "popular" culture could be introduced to Joyce through reading *Contretemps* is similarly thus.

Contretemps retells the story of an amoral, bungling Frenchman who is called Albert Einstein on account of being born of the death day of

[7] See McCreedy (2012) for how this stylistic structure appears within the James Joyce Literature work *Further Adventures of James Joyce* by the Derry author Colm Herron.

[8] "un ton burlesque, un peu débridé" ("Lardreau").

the renowned German physicist (Lardreau 2004: 13-14). Albert lives under the psychological tyranny of his mother who has groomed him since birth to become an "incarnation of genius"[9] (13) like his namesake. She only succeeds, however, in making him a grossly inadequate individual who constantly lives in his shadow. His drive to satisfy her and overcome his intense feelings of personal failure lead him to take desperate measures to make a success of his life. To do so, Albert discovers the secrets of time travel and uses it to help understand the concept of genius by researching it first-hand by speaking with individuals who are commonly defined as being thus.[10] He considers Joyce as an obvious first choice to meet because he states that he is the inventor of modern literature[11] and that his works parallel those of Albert Einstein's in terms of their revolutionary content (27).[12]

Upon arriving in Dublin, on the 10th of June 1904, Einstein attempts to oversee the first meeting between Joyce and Nora Barnacle near Nassau Street, since this is a symbolic moment that represents the birth of *Ulysses*, which Albert considers his masterpiece and the epitome of Joyce's genius. Lardreau's representations of Joyce and Nora are in keeping with the most conventional form of biofiction in that they are shown to be realistic figures who are not far removed from their descriptions within their biographies. The future lovers are fixed characters who live within their respective timelines and who will carry out their destinies in a predictable manner, unless interrupted by the actions of time travellers. In keeping with how Shakespeare has been historically portrayed as a character within continental European literature, Joyce is respectfully treated without cynicism, and he resembles a "youthful romantic" (Franssen 2016: 230) like Shakespeare within French writings. Unfortunately, however, almost immediately Einstein accidentally trips up Nora Barnacle in the street and this disrupts the entire timeline because she is impeded from crossing Joyce's path moments later. This is a close parody

[9] "une incarnation du genie" (Lardreau 2004: 13).

[10] The sorceror in *Gulliver's Travels* who researches history by talking with resurrected philosophers uses the same method for gathering scholarly materials.

[11] "L'inventeur de la littérature moderne" (Lardreau 2004: 27).

[12] "Une œuvre aussi cataclysmique que celle d'Einstein, un travail qui dessinait un avant et un apès, laissait tout le monde sur le carreau" (Lardreau 2004: 27).

of *Back to the Future* and how Marty McFly prevents his parents from meeting as the result of a collision. In Marty's case, he prevents his father from being hit by a car, after falling from a tree due to a voyeuristic misadventure. By saving him, Marty gets struck himself which inadvertently leads to his being knocked unconscious and led to the bed of his teenage mother, who subsequently falls in love with him (Zemeckis 1984). This throws his life into peril, since unless he is able to reunite the lovers and get them to kiss at their "Enchantment Under the Sea" school dance, he will disappear forever from existence. Einstein in *Contretemps* is, however, not under any threats to his life, nor is he a responsible character which leads him instead to take Joyce's romantic "place" in the timeline because he is unhealthily sexually attracted to Nora. He escorts her after tripping her up to her work at Finn's Hotel and arranges a future date with her on the 14th becoming a rival for her affections endangering how the future plays out. Einstein's thoughts about getting Nora back together with Joyce are brief (Lardreau 2004: 39) but he lacks the initiative to carry out a complex match making scheme and so he recklessly returns back to the present having separated them forever. Once Einstein returns he obtains a copy of *Ulysses* and notices that the entire work has changed on account of his separation of Joyce from Nora, most noticeably in that the date of Bloomsday has been altered from the 16th of June 1904 to August 13th 1903. The new timeline demonstrates that Nora was not replaced by another soul-mate since the new Bloomsday commemorates the day that Joyce's mother died (46-47), and Molly's entire interior monologue in "Penelope" has now been lost and substituted for one by Stephen Dedalus. *Ulysses*, being now dedicated to his mother, and lacking Molly's female voice suggests that Joyce wrote it as a bachelor, alone and without wife or family. This does not bother Einstein, however, since he considers these changes resulting from his meddling as neither a "catastrophe" nor an "unpardonable abomination" (47).[13] Einstein treats *Ulysses* essentially as a book that will consistently exist in history as an individual entity since changes to the original incarnation can be made without destroying it. The altering of Bloomsday to August 13th 1903, for instance, makes the content of the *Freeman's Journal* merely different. Historical events on, or near, this date have impact upon the novel's con-

[13] "Catastophe? Abomination impardonnable?" (47)

tent but nothing more serious. Einstein notes that there was a cyclone in Jamaica the day before, Mount Vesuvius erupted, and there was also an anti-Semitic riot in Russia which "particularly gripped Leopold Bloom and gave rise to a superb interior monologue located at the heart of the work" (47).[14] This is in direct contrast to the scientific ethos in *Back to the Future* where altering timelines is consistently laden with doomsday-like motifs, and all plotlines involve a race to revert time back to normal in the face of dire consequences. By chapter II of *Contretemps*, Einstein has become fully amoral and corrupted, just as how *Back to the Future's* antagonist Biff is throughout the series. Einstein and Biff — Marty McFly's nemesis — both hit upon the same duplicitous idea which is to use time travel to bring a book back in time with them and to abuse its contents to fulfil their own ambitions. For Biff, who in *Back to the Future Part II* is an elderly failed car washer, takes a copy of *Gray's Sports Almanac 1950-2000* to the past and gives it to his younger self, instructing him to use its encyclopaedic listing of sports results to win every race or match which he bets on, giving him unlimited wealth (Zemeckis 1989). Einstein instead transports a copy of *Ulysses* back to 1903, but he has carefully written it out in longhand and put his name on the front cover (53).[15] In order to fulfil his ambition to become a genius, he creates chaos by bringing high modernism to the world well-over a decade ahead of schedule. Joyce's relatable and genial character in *Contretemps* makes the situation all the more tragic because Einstein not only succeeds in stealing *Ulysses* but he also figuratively takes his genius from him since his actions result in him retiring as a writer in 1903, leading to Albert calling him "the ex-genius"[16] (64). It is here that Lardreau introduces two opposing concepts in *Contretemps*. Firstly, Roland Barthes's concept of the death of the author (*La mort de l'auteur*) which provides the theoretical backing for what Einstein is doing by removing Joyce's name from

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[14] "émeutes qui touchaient particulière Léopold Bloom et donnaient lieu à un superb monologue intérieur situé au coeur de l'œuvre" (47).

[15] Einstein's theft of Joyce's genius echoes Antonio Salieri's plan to steal the *Requiem* from Mozart in Miloš Forman's 1984 film version of Peter Schaffer's *Amadeus*. Salieri is, in his own words, the "patron saint of mediocrity", and like Einstein he resorts to destroying the life of his idol to attain his life's ambition to write an eternal masterpiece (Forman 1984).

[16] "L'ex-génie" (Lardreau 2004: 64).

the front of *Ulysses* and replacing it with his own. In Burgess's *The Muse*, Shakespeare, in a similar plotline, receives a copy of his *First Folio* from time travellers, which he transcribes and plagiarises (Franssen 2016: 236). This, to Franssen, can be "read as a metaphor for the death of the author" (239) and he continues by saying: "If authorship is no longer a matter of individual achievement but of recording the collective thoughts and conflicts of a culture, then the ultimate authority over the text is no longer vested in a single person; being lost in an endless time loop might be a fitting figure for that" (239). Einstein, therefore, proves Barthes's theory correct. However, instead of satisfying academics who have written countless researches on the topic of the death of the author, the novel's anti-hero proves it to be a corrupt idea on an ethical level. The concept which many cherish in their literary research is in fact presumably horrifying to them in practice because their hero loses his or her masterpiece and his or her rightful definition as a genius. This clearly proves the importance of his identity to the work on a human level. *Contretemps*, therefore, lampoons a key concept within the French academic tradition that proves itself to be partly contradictory in nature and emotionally distant.

In conclusion, the oeuvre of James Joyce literature provides scope for fresh analysis of Joyce's biography and works. There is a clear level of unification between James Joyce Literature works structurally speaking, and the genre overall content presents sophisticated levels of homage, parody, pastiche, and burlesque. They have reading publics from academic and non-academic readerships owing to their ingenious dual-structures. James Joyce Literature opens up the world of Joyce to new readers who will most likely find their stylistic mixing of "high" and "popular" culture both entertaining and educational. It is therefore a kind of "Joycepop" which rescues Joyce and his works from the ivory tower of academia and delivers them back to the "people". James Joyce Literature is never disrespectful or anarchic since each of its authors have clear reverence and admiration for Joyce, even if it seems at times that their homages are irreverent to the extreme. Generally speaking, any attacks on Joyce's character are aimed towards individuals who write dry academic texts that extract all the humour and life from his works. Therefore, it can be seen as an oeuvre that re-establishes the comic spirit of Joyce in oppo-

sition to the often off-putting intellectualisation of academic research. Joyce himself would no doubt approve of this biofiction sub-genre having fictionalised Shakespeare's life himself in "Scylla and Charbydis". His noted distaste for academic writings and reviews on his own work suggest that he would have appreciated the attacks on "Joyceolatry" (Fox 2019: 166-167) and his *own* fictionalisation would be enjoyable to him also since he was *technically* the first writer to engage in James Joyce Literature himself in *Finnegans Wake* — in the "Mooske and the Gripes" fable since Joyce is one of the Gripes's avatars, together with Aesop's "grapes" and "time" within his (Wyndham Lewis-esque) discussion. This demonstrates once more that Joyce often predicted the emergence of new artistic trends decades before they were "invented" and then seemingly introduced them to the literary world.

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SONJA ĐURIĆ

THE EFFECT OF JAMES JOYCE'S *ULYSSES* ON RASTKO PETROVIĆ'S *PEOPLE SAY*

Abstract The aim of this paper is to portray one of many examples of how James Joyce's body of work influenced Serbian writers, and thereby European literature. Throughout the paper, the parallels between Rastko Petrovic's (1898–1949) work and James Joyce's (1882–1941) are depicted and underlined. Synthetism, a poetic-aesthetic phenomenon, found in Petrovic's novels integrates various literary and artistic trends into the Serbian literary tradition from the beginning of the 20th century, giving it an avant-garde tone. In Petrovic's novels, poetic modernity with highly avant-garde tendencies of synthesis of futuristic fascination together with scientific achievements and expressionistic intrigue for instincts, translate the torrent of subconscious associations into antimimetic compositional procedures of the current spiritual moment, new values and meanings. Following the *Ex nihilo nihil fit* maxim, through the paradox of fragmentality and the process of simultaneousism, internal speech and the flow of consciousness transform permanent chaos into a "passion for totality". *People Say* ["Ljudi Govore"] (1931), written in a *Ulysses*-resembling chaotic way, represents a surrealist experiment of impressions gathered from peoples' lives. The polyvalence of the creative reception of experience and events are summed up by the inner monologue similar to the one found in James Joyce's *Ulysses*. Petrovic's internal monologue on topics such as traveling, writing, love, illness and death, among others, leads a versatile-educated artist to creative chaos of synchronic and diachronic perspectives. Through the dialogical form and the poetic imagination of Petrovic's composition, the artist abandons the principle of individuality relaying on divine or cosmic deliberation, immersing himself into universality or collectivity. Examining 12 examples this paper underlines the parallels between Rastko Petrović's *Ljudi Govore* and James Joyce's *Ulysses*. By establishing a Joycean influence on Petrović, who is considered the creator of Serbian avant-garde synthetism, we imply Joyce's influence on Serbian literature altogether.

Keywords James Joyce, Rastko Petrovic, Interior monologue, *Ljudi Govore*, *Ulysses*

Introduction

Rastko Petrović (1898 – 1949) was a Serbian diplomat, poet, storyteller, novelist, essayist, travel writer, translator, critic (literature, fine arts, theater, film) (Tešić 2003) and James Joyce's contemporary. His scope of literary work is considered the most extensive and diverse opus in the history of Serbian literature (Deretić 1990, Tešić 2003, Jović 2019). Petrović's outstanding poems, stories, novels, travelogues, dialogs and dramas show remarkable literary talent (Jović 2019).

The poetic-aesthetic phenomenon, recognized as synthetism, which integrates various literary and artistic trends into the Serbian literary tradition from the beginning of the 20th century, is the central technique of Petrovic's body of work (Popović 2003, Tešić 2003). Synthetism, primary an art technique used by post-impressionists in painting, allows the artists to combine known techniques or synthesize creating a new artwork (Brettell 1999). In Petrovic's novels, poetic modernity with highly avant-garde tendencies of synthesis combines tradition, folklore and mythology. The sensual and sexual interact with scientific achievements and expressionistic intrigue for instincts (Jović 2019), translating the torrent of subconscious associations into compositional procedures of new values and meanings. Following the *Ex nihilo nihil fit* maxim, through the paradox of fragmentality and the process of simultaneousism, internal speech and the flow of consciousness cyclically transform permanent chaos into a "passion for totality" closing one circle and beginning another through the symbols of life and death (Popović 2003, Tešić 2003, Jović 2019).

Petrović's body of work displays a remarkable diversity; therefore, it is difficult to determine his style. According to Deretić (1990), Petrović belongs to the Second Wave Serbian expressionists (which reaches culmination in 1922) and is considered the most important and the most extravagant author in that group. The Second Wave Serbian expressionists "emphasized the morphology of a literary work, its constructive laws,

talking about the architecture of a work, the desire for crystallization of forms, the pure geometry that harmonizes relations within a work". (Deretić 1990: 118)

Tešić (2003) argues that Petrović's style is much more complex and challenging to pinpoint, adding that Petrović was the most prominent Serbian avant-garde writer. An in-depth analysis of Petrović's texts reveals that he is also an expressionist, Dadaist, surrealist, a neo-romantic, Sumatraist, intuitivist and cosmists. Even though Petrović has not created anything new and original in terms of text forms, he is believed to be the creator of avant-garde synthetism in Serbian literature (Tešić 2003).

Even at first glance, the style of *People Say* ["Ljudi Govore"] (1931), the last novel published during author's lifetime, resembles a Joycean-like experiment of surrealist impressions gathered from people's lives. Through the polyvalence of creative reception of experience and events – between the author and the characters, nature and characters, nature and the author – the expressionist philosophy is summed up by inner monologue similar to the one found in Joyce's works. Petrović's internal monologue encompasses topics such as life and death, traveling, writing, politics, nature, agriculture, fishing and love, leading them to creative chaos of synchronic and diachronic perspectives. Through the dialogical form and the poetic imagination of Petrović's composition, the author abandons the principle of individuality relaying on divine or cosmic deliberation, immersing himself into universality or collectivity.

The poetic visions of the people Petrović meets on journeys, psychological reconstruction of predispositions which are collectively unconscious for all humanity and inspired by Jungian principles, as well as inner monologue, unmistakably mirror Joyce's style. Noticing a resemblance in style and construction between *Ljudi Govore* and *Ulysses*, this paper intends to document the possibility of James Joyce's body of work influencing Rastko Petrović's opus and thereby Serbian 20th century literature.

Ljudi Govore

Although most of Petrović's works show a certain element of Joycean influence, this paper underlines the parallels between *Ulysses* (1922) and *Ljudi Govore* (1931). Neither of these two novels is a novel in its true sense as they do not have a clear plot, true main character or universal message. They are utterly different, and yet they feature comparable elements and symbols. Tešić (2003) argues that Petrović's body of work never leaves the readers indifferent – they either love it or hate it. Similarly, Joyce's critics either praise *Ulysses* or are disappointed with it (Ellmann 1982, Deming 1995, Norris 1998).

In January 1930, Petrović was working as a diplomat in Rome, where he had the opportunity to read the French translation of *Ulysses*. In a letter to a colleague, Petrović wrote with excitement that he was eagerly waiting for his superior to finish the book, so that he could read it himself (Đurić 2018). Petrović P. (2012) underlines that *Ljudi Govore* is neither so simple nor anti-avant-garde as it might seem, although it extends onto only 57 pages. It is rather a result of "an original artistic experiment", affirms Petrović P. (2012: 178). Reading *Ulysses* a year before *Ljudi Govore* was published must have had some influence on Petrović. Đurić (2018: 23) argues that Petrović's writing is a creative reception of a modernist writing, resulting in "modernist revitalizations in a Joycean manner". It is difficult to determine the novel's exact genre as it contains elements of a travelogue, essay, poem and prose, featuring dialogues, confessions, stream of consciousness and descriptions. According to Deretić (1990), *Ljudi Govore* is seemingly a short, lyrically written travelogue and Petrovic's most complete work. Jović (2003) believes that Petrovic's work is a short novel and his most significant one.

The novel is divided into three untitled parts: 1) the first visit to the lake region and island – 26 sections; 2) the second visit to the lake region – 9 sections; 3) thoughts about life and death – 3 sections. The narrator − the author himself – is the main character, who travels twice to a small Spanish village, visiting its lake, an island on it and the surrounding villages. The author speaks to the villagers on the shores of the lake asking them about life, fishing, the elements, seasons, illness and death. He dots down the exact words the villagers use, adding elements of his own

thoughts, descriptions of places, the people and the nature from several other trips. The dialogues appear as plain greetings of strangers, nothing out of the ordinary is found in the often conventional and short utterings. Most of the people introduce themselves, conveying extraordinarily little about their lives or the village. In return, the author offers even less, readers never learn his name, age, origin or occupation, his answers are scarce and when asked questions, he changes the topics. The author appears to be more of an interviewer or simply a bystander. Nevertheless, several of the characters offer slightly more information about their lives and from their words the visibly shaken human dramas are gathered, converting the seemingly simple travelogue into a dramatic short novel.

Even though dialogue is common in Petrović's body of work, it becomes the main feature and the carrier of the artistic structure of the prose in *Ljudi Govore* (Jović 2003). By portraying a fishing village and the dialogues of the villagers, Petrović intends to paint human intimacy, seeking to achieve the same poetic-aesthetic vision in all his literary works and their conceptual forms (Jović 2019). The villagers' hushed conversations are in design simple and lively, contrasted against the backdrop of constant clashing of natural forces. Towards the end, the silent human drama culminates with the birth of a new life (Jović 2003).

The names of the characters are Spanish (e.g. Carlos, Pipo, Juana), the boardinghouse on the island is called "Casa de huespedes", the wind that blows on the lake is "tramontana", the villages have Spanish names (e.g. Escalona, Belmonte), some of the characters are from Zaragoza, while others mention Toledo, Burgos, Madrid, the currency is pesetas. However, the places described do not correspond to existing places in Spain. Vinaver (1953) explains that the mentioned island is called Pirandello and located in Italy. He adds that Petrović and he discussed the miraculous transfer of one region to a completely different region on several occasions (Vinaver 1953). Others believe that the region consists of several different regions from Macedonia, Croatia, Italy and Spain, transcending into one (Popović 2003). According to Jović (2003), Petrović's travelogues from Macedonia, from Lake Ohrid (1924), due to their motives, descriptions and construction, appear as the nucleus of *Ljudi Govore*.

Parallels

The symbols in *Ljudi Govore* are tightly knit as Petrović synthetizes styles, topics, and motives, thus when mentioning one, several others appear overlapping with each other. In this paper, the parallels and examples are divided into three groups of symbols covering several topics which appear synthetized together. For the purpose of writing this paper, 12 examples were translated, and closely examined.

Life/Death, Repetition, Stream of Consciousness, The Elements, Gender

One of the central topics in both *Ulysses* and *Ljudi Govore* is the repetitive life/death cycle (see Example 3). In *Ulysses*, Stephen is haunted by his mother's death, whereas Mr. Bloom is haunted by his father's suicide and his son's premature death. Mr. Dignam dies and Mr. Bloom attends the funeral in the morning only to be present at a child's birth in late afternoon as Mrs. Purefoy gives birth to a baby boy (see Bazargan 1985, Knowles 1999, McBride 2001, Bertolini 2008, Gifford & Seidman 2008).

References to the life/death cycle in *Ljudi Govore* are followed by background natural events as in *Ulysses* (see Estevez-Saa 2009, Morales-Ladron 2009). Before the following excerpt, the author is sitting on the lake shore in a boat, watching a pitch-dark sky. The sky reveals a meteor shower. The lightning flashes showing the whole lake and all the villages and hillsides surrounding it, several other silent flashes follow the first one. Suddenly, a beastly shriek interrupts an otherwise peaceful night.

> Example 1
> Suddenly, a terrible scream, climbing and lowering, the siren sound, flying across the lake. […] It is sharp, steel, purple and hot, smelling of sulfur. Everything in it is mechanical, electrical and unassuming. A harsh siren it would be said. As if it warns about a fire, an accident a collision. Followed again by silence. Silence, silence. Yet there is some-

thing terribly painful in it, human, humane and crying; in that cry, both electrical and mechanical that comes from the human throat.
[Odjednom strahovit krik, penjući se i spuštajući, zvuk sirene, prelete preko jezera. […] On je oštar, čeličan, ljubičast i vreo, mirisa na sumpor. Sve je u njemu mehaničko, električno i neumitno. Reklo bi se oštar pisak sirena. Kao da objavljuje požar, nesreću, sudar. A za njim opet ćutanje. Ćutanje, ćutanje. U njemu ima ipak nečega strahovito bolnog, ljudskog, čovenčanskog i vapajućeg; u tome kriku, električnom i mehaničkom koji dolazi iz ljudskog grla.] (Petrović 1931: 52 – 53)

The author believes someone is dying, someone is being killed, someone's body is torn apart and they are losing blood, wondering whether they are male or female (see Example 2). The topic of gender and sex is recurrent throughout *Ljudi Govore* (see Examples 2 and 4). In *Ulysses*, in Episode 15 "Circe" Mr. Bloom changes his sex and becomes a woman, the same happens to Bello/Bella a madam in a bordel Mr. Bloom visits (Boone 1993, Vincev 2011, Marshik and Pease 2018).

Example 2
It can just as well be a woman as a man. A powerful creature. And must be a man or woman dying;
[To može isto tako biti žena kao i čovek. Snažno stvorenje. I mora biti čovek ili žena koji umiru.](Petrović 1931: 53)

The author leaves the boat and walks towards the origin of the sound, only to find people in front of one house. No one notices his presence and he realizes that a screaming woman, inside the house, is giving birth to a child. Meanwhile, the men in front of the house discuss whether it is better to have a boy or a girl, once again opening the gender and sex discussion (see Example 4). They decide that a boy is always better as he could fish and hunt and take care of the family while women tend to suffer, especially at childbirth. The woman's pain becomes collective pain, each one carries their own burden, and fragmentality turns into universality. One life circle is coming to an end whereas another one is just beginning. The child is born while its mother is perhaps dying (see Example 3).

Example 3
-I think it's over now. At least nothing is heard from there.

> -Over? It is just beginning – said the one smiling – it is just beginning. That's a new human giving its first cry.
> [-Mislim da je sada već gotovo. Bar se odande više ništa ne čuje.
> -Gotovo? Tek počinje – reče onaj smejući se – tek počinje. To jedan novi čovek pušta prvi put svoj glas.] (Petrović 1931: 56)

The child is finally born, and it is a boy (see Example 4) like in Joyce's Episode 14 "Oxen of the Sun", additionally the author waits like Mr. Bloom waits, silent, invisible, a bystander (see Osteen 1995, Gordon 1998/9, Meyer 2005, Rice 2017). Once the child is born, there is an affirmative but ambiguous exclamation ('yes') in the author's stream of consciousness (see Example 4) and we are unsure whether the author's thoughts refer to the fact that it is a boy or that the baby is alive and well. In both novels, the child's sex is of importance and there appears to be joy as a boy is born instead of a girl.

> Example 4
> Someone asks: -So? -A boy. "Yes, yes, I say to myself, yes! No, I didn't think about that, never that. It's late, it's awfully late!"
> [Neko pita: -Dakle? -Dečak. "To, to, kažem u sebi, to! Ne, nisam o tome mislio, nikako o tome. Dockan je, strašno je dockan".] (Petrović 1931: 56)

The symbols surrounding the child's birth are tightly interwoven with nature which gives hints that something dramatic is occuring – the lightning, the demon black bird which flies into the lightning, the meteor shower and the stillness and darkness of the lake and the night. Various examples of rhythmical repetition are notable in this part but also in the novel altogether (e.g. "They fall, they fall", "[…] silence. Silence, silence […]" (Petrović 1931: 52−53)). In *Ulysses*, repetition is a recurrent device which culminates around Episode 11 "Sirenes" (see Hart & Hayman 1974, Norris 1974, Levine 1979, Wales 1992, Wu 2015).

In *Ljudi Govore*, the elements and the seasons are connected to the life events of all the villagers. The childbirth is not an isolated example. A little girl living on the island is on the verge of dying while the lake is 17 inches frozen for 42 days, Pipo becomes sick because of a rain storm, the woman gives birth during a meteor shower and a thunder

storm, and the author himself crosses the lake to the island on a windy day followed by rain. Changes in human bodies and souls are mirrored by changes in the seasons and natural elements, the more dramatic the natural elements the more dramatic the life events of the villagers. Likewise, *Ulysses* is set on "Thursday – Thor's day, Jeudi, Jove's day; the Day of Thunder" (Campbell 2004: 48), as James Joyce incorporates weather elements, cycles, mythology, and phobias such as astraphobia or cynophobia (e.g. Stephen is afraid of dogs) into his masterpiece (Fordham 2013, Cohen and Hahn 2019).

Petrović experiments with the stream of consciousness technique throughout the whole novel. At times he adds quotation marks or brackets to his thoughts (see Examples 5 and 6), sometimes he just continues the thoughts after a certain dialogue, merging the two and deleting the boundaries between the conscious and unconscious (see Examples 1, 2 and 3). Occasionally, he resorts to the past tense, hence thoughts appear like a memory, description or a narration (see Example 1). His stream of consciousness technique evolves through his novel, only to become true interior monologue on the last pages (see Examples 5, 6 and 7) as Joyce's becomes in Episode 18 "Penelope".

> Example 5
> -But, aunty – interrupted the young man (that means he is the fiancé!)
> [-Ali ujna – prekide mladić (znači taj je verenik!)] (Petrović 1931: 15)
> Example 6
> "You too, I think to myself, will be a mother, your unique tonight's freshness will be a mere memory. Then why come back!"
> ["Ti takođe, mislim u sebi, bićeš mati, tvoja jedinstvena večerašnja svežina biće samo uspomena. Našto se onda vraćati!"] (Petrović 1931:20)
> Example 7
> Me? No, I do not wish we could start all over. It could be a unique thing ... Unique ...
> [Ja? Ne, ja ne bih hteo da se može ponovo početi. To može biti jedinstvena stvar…Jedinstvena...] (Petrović 1931: 57)

Metaphysical / metempsychosis / mythological

Example 7, which is the last sentence of *Ljudi Govore,* introduces a metaphysical topic of novel birth, through metatextuality referring to the same topic in *Ulysses* (see Sharpe 1963, Brivic 1982, Yee 1997), but also to Petrović's previous works (Petrović P. 2012). Additionally, Joyce employs metempsychosiss, the flow of living matter from one form and state into another (Gifford and Seidman 2008). Molly Bloom asks Mr. Bloom about the meaning of the word, which she cannot pronounce, and both are haunted by it throughout the day. In *Ljudi Govore*, the men in front of the house discuss the possibility of being born again, starting from scratch *et nihilo nihil fit* or the metemsychotic possibility of being born as someone else, somewhere else. One of the men is not attracted to the prospect of new birth, while the other would like to be born over and over again, in the village on the lake and anywhere else in the future, so he could see what each generation is up to. Seen from the example above, the author himself would not like to be born again, and with those lingering words and unfinished thoughts the novel ends. Jović (2003) argues that most of Petrović's works contain longings for the legendary primordial, the great human dream of happiness, the Freudian obsession with the secret of birth, the ancient cult of eternal restoration of nature, modern rhythm and constant and cyclical change, but especially *Ljudi Govore*. Petrović returns to the origins of the corporeal, the first life, the beginning, cradling all the dreams of infinity. According to Jović (2003), humans dream only once, in their mother's wombs, and the rest of their lives they suffer as each painful experience makes them think with nostalgia about their first dream experience, when they were safe and sheltered in the womb. Jović adds that Petrović synthesizes these fragmented notions only to make them universal. The primordial and cosmic dream, the connections to the mother and the womb are found in *Ulysses*, as Stephen constantly thinks about his mother and Mulligan compares the sea to a mother/womb (Shechner 1972, Froula 1991, Hill 1993, Attridge 2004).

In *Ulysses*, Dublin and Ireland are in the center of attention as Joyce compares his homeland to a woman, a mythological mother, thus Ireland becomes motherland (see Zimmerman 1975, Wang 2011). Popović (2003) compares Petrović with Joyce, arguing that both were ob-

sessed with their origins, homelands, mythology, earliest beginnings of culture, folklore, and art of their respective nations synthetizing them into their novels (see Example 8).

> Example 8
> It is certain that each of us loves his fatherland more than any other country in the world. And for how many reasons! But the fatherland does not ask one to kill, but to love her.
> -Fatherland is one big beautiful thing.
> [Sigurno je da svaki od nas voli svoju otadžbinu više od ijedne druge zemlje na svetu. I sa koliko razloga! Ali otadžbina od njega ne traži da ubija, već da voli.
> -Otadžbina je jedna velika lepa stvar.] (Petrović 1931: 19)

Language and Repetition

Language and thought play central roles in both *Ulysses* and *Ljudi Govore*. Joyce plays with language, using dialogues, monologues, chitchat, confession, interior monologue, hearsay, onomatopoeias, and proverbs. The episodes in *Ulysses* are written in different styles and forms, thus one is a drama, another a theater play, the next a narration, then a description, moving onto newspaper ads. Episode 11 “Sirens” provides excellent examples of language and repetition (see Schlauch 1939, Levine 1979, Cosgrove 1991, Wales 1992). Foreign words, expressions and unusual language constructions are found in *Ulysses* (Dolan 1991, Wales 1992). For example, Molly Bloom remembers words in Spanish she learned as a child growing up in Gibraltar. In *Ljudi Govore* even the title refers to a specific form of language, oral conversation. The verb ‘govoriti’ appears numerous times, having a different meaning each time. Once it could be translated as ‘say’ (kazati), another time as ‘speak’ (pričati) or ‘tell’ (reći) and then as ‘gossip’ (tračariti) or ‘talk’ (razagovarati). Although all these verbs could be found in Serbian in other forms (provided in the brackets), Petrović mostly uses ‘govoriti’ which in Serbian can substitute other ‘saying’ verbs and have diverse meanings. Thus, the title could be translated as ‘people speak’, ‘people talk’ or ‘people say’. *People say* seems to go best with the numerous uses of the verb ‘govoriti’ as Petrović incorpo-

rates different types of discourse: eavesdropping, conversation, chitchat, confession, monologue and interior monologue. The following examples portray how Petrović toyed with the verb ‘govoriti’.

Example 9
- One gentleman wants to talk to you.
[Jedan gospodin želi da govori sa vama.] (Petrovic 1931: 9)
Example 10
- He is so tall! I hear women saying across the street.
-[Koliko je veliki! – čujem da govore žene sa druge strane ulice.] (Petrovic 1931: 9)
Example 11
People are half-whispering. I don’t understand, I don’t listen to their words; they do not notice me approaching;
[Ljudi govore poluglasno. Ja ne razaznajem, ne slušam njine reči; oni ne primećuju moj prilazak;] (Petrovic 1931: 54)

Moreover, Petrović resorts to foreign language sentence construction throughout the whole novel, making the utterances in Serbian appear as direct translations from Spanish. The sentences begin and finish with expressions which resemble Spanish buzz words and these constructions are constantly repeated: ‘dakle’ (entonces), ‘sigurno’ (claro), ‘sigurno da ne’ (claro que no), ‘kako ne’ (como no) (Petrović 1931: 4−5).

As mentioned above, repetition is a recurrent device in both novels. In *Ljudi Govore*, the third part features a half-asleep author, rocking on a boat tied to a dock on the lake (see Example 12). The sounds of tiny waves breaking on the shores, the boat knocking on the dock, or perhaps the rope submerging into the water are imagined as the paragraph is read in Serbian. Although the paragraph is separated by quotation marks, it truly depicts the author’s stream of consciousness as the sounds mix with his thoughts. Since the literal meaning of the original passage bares little significance without context, an onomatopoeic translation is provided (see Example 12).

Example 12
Šta to čuh, šta to čuh! Sluh, duh, kruh...suh, plug...puh, sluh...njuh...čuh, njuh, buh, truh, duh...suh, vuh, kluh, sluh, duh, duh, duh...čuh...čuh...buh, vuh, duh, guh, đuh, zuh, žuh, kuh, luh, muh,

> nuh… nuh jedan, nuh dva, nuh tri, nuh četiri, nuh peti, nuh šesti, nuh šest hiljada, nuh milion, nuh bilion. Bilion! Bilion, bilion; nuh bilion. (Petrovic 1931: 51)
> [What bloop, what bloop! Loop, coop, roop…doowop, throop…goop, loop…floop…bloop, floop, cloop, throop, coop…sloop, troop, loop, coop, coop, coop…bloop…bloop…cloop, toop, snoop, loop, coop, boop, moop, ploop, croop, noop, shoop, scoop, whoop...whoop one, whoop two, whoop three, whoop four, whoop fifth, whoop sixth, whoop six thousand, whoop million, whoop billion. Billion! Billion, billion; whoop billion.]

The context allows us to grasp that the author is falling asleep on a boat and the passage represents his sleepy thoughts overlapping with the dripping and blooping sounds the lake water makes. The sounds are repetitive, cyclical, dull, calming and hypnotizing, resembling Joycean techniques of depicting sounds and actions found for example in Episode 11 “Sirens” (e.g. a carriage on the move, church bells or a squeaking bed).

Conclusion

In this paper, 12 examples from *Ljudi Govore* are analyzed with the intention of documenting Joyce’s influence on Petrović’s work and therefore Serbian 20th century literature. Several parallels between *Ljudi Govore* and *Ulysses* are drawn pointing out topics which appear in both novels. *Ljudi Govore* portrays human intimate events, dreams, and souls in a muted, slow way, whereas the nature stands in contrast, reduced to the background actions, loud, colorful, harsh, busy. The two spheres are seemingly closed and separated; nevertheless, the background actions have a strong influence on foreground lives. The personal dramas of many characters depend on the generosity of the nature.

Ljudi Govore lacks a true plot and main character as human dramas occur individually influencing everyone in the novel. Fragmentality of the individual pours out into the world creating universal collective suffering, content, fear, joy, and belief similar to that found in *Ulysses*, in which Mr. Bloom and Stephen carry the burden of the world each in their own way. In its hundreds pages, *Ulysses* covers numerous topics (e.g.

lightning, childbirth, phobias, infidelity, death, gender) many of which *Ljudi Govore* tackles. Petrović's novel encompasses life/death, gender, love, marriage, childbirth, illness, natural elements, occupations, and trivial everyday topics. Petrović employs the stream of consciousness technique as well as narration, dialogue, drama, and description, thereby showing one of many Joycean influences, which Đurić (2018) believes to be a creative reaction to reading *Ulysses*. Through rhythmic, cyclic repetition of symbols, topics, words and sounds, a glimpse at the metaphysical, mythological, traditional and folklore is provided. A mix of one's native language with foreign languages (Spanish appears in both novels), their use, construction and function, implies the love for one's homeland both in *Ljudi Govore* and *Ulysses*.

Several critics establish parallels between Petrović and the European writers of the time, recognizing their literature, art, language, and motives in his work (see Popović 2003, Tešić 2003, Petrović P. 2012, Đurić 2018). This paper is intended to provide evidence and substance to such critics, highlighting Joyce's influence on Petrović's *Ljudi Govore* especially seen in style, writing techniques, repetitions and motives.

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SARA SPANGHERO

STEPHEN, GIACOMO, AND THE OTHERS: 'BRIEF EXPOSURES' OF FEMALE COUNTERPARTS

Abstract The present essay draws attention on minor female characters as counterparts to Stephen Dedalus, in turn one of the first and most complex alter-egos of Joyce. After briefly considering the bird-girl who appears in the fourth chapter of *Portrait*, my analysis primarily focusses on Milly, the daughter of the Blooms in *Ulysses*. While the first, an idealised winged creature, reflects Stephen's desire and need to fly away from the centre of paralysis in order to pursue his artistic vocation, Milly Bloom can be seen as a counter figure of Stephen insofar as her very absence from Dublin on the 16th of June 1904 highlights, by contrast, his failed attempt at breaking free from the city and its 'nets'.
Between *Portrait* and *Ulysses*, and between these two female figures, there is an important passage in the Joycean oeuvre that can be helpful in defining the concept of other with respect to Stephen. I am referring to *Giacomo Joyce*, which is itself, in many respects, the 'other' work by Joyce. Like Stephen, Giacomo is counterbalanced by a female figure, whose identity cannot be easily defined. By means of a comparative text analysis, particularly focussed on the visual and impressionistic features of Joyce's writing, I pay attention some elements that link the mysterious girl in *Giacomo Joyce* to the bird-girl in *Portrait*, but more importantly to Milly Bloom.

Keywords Stephen Dedalus; Milly Bloom; *Giacomo Joyce*; Female alter-egos; Photography.

An important manifestation of the 'other' in Joyce's work is represented by the numerous alter egos of the author that feature his texts. One of the first and probably one of the most complex among the author's fictional counterparts is Stephen Dedalus. While the Stephen of *A Portrait of the Artist as a Young Man* (hereafter *Portrait*) has many traits in common with Joyce, especially in the early chapters dedicated to his childhood, in

the passage from *Portrait* to *Ulysses* he undergoes significant changes and gradually detaches himself from his creator, turning into a more static character. As Joyce famously revealed to Frank Budgen, in *Ulysses* Stephen "has a shape that can't be changed" (Budgen 1972: 107) and indeed, as noted by Hugh Kenner, "[t]he Stephen of the first chapter of *Ulysses* […] is precisely the priggish, humourless Stephen of the last chapter of the *Portrait*" (Kenner 1955: 112). Yet as he gains autonomy, moving away from his initial role as alter ego of Joyce, several characters are introduced that in turn function as doppelgänger of Stephen. In the present essay, I focus on (mostly secondary) female characters who, having some sort of connection with Stephen, highlight or amplify his characteristic traits either by correlation or, more often, by being in contrast or in opposition to him[1]. Although different from one another, the female figures I consider here are to some degree connected to art and creativity; some serve as inspiration for Stephen embodying a certain ideal of beauty or a creative force, others (especially in *Ulysses*) intensify through contrast the failure of his artistic aspirations and his condition of neglected and misunderstood artist/poet.

The character of Emma (or E— C—) in *Portrait* is certainly an important example; source of highly contrasting feelings for Stephen throughout the novel, Emma also crucially serves as inspiration for his first compositions. Further female figures connected to Stephen, who also somehow function as surrogates for Emma, are Mercedes and the Temptress of his villanelle, both fictional characters that have a meaningful role in crucial moments of his life. Nevertheless, the bird-girl that appears in the fourth chapter is possibly the most important among the female figures in *Portrait*.

The creature Stephen encounters on Dollymount Strand, highly idealised by him, is actually half-real and half-fictional. Indeed, their

[1] I deliberately leave aside the character of Stephen's mother because a focus on her role in *Portrait* (and on her ghostly presence in *Ulysses*) would go beyond the limits of the analysis I intend to carry out here. Nevertheless, she would certainly count as an 'other' who is in contrast to Stephen. Her death, which takes place after his departure from Ireland in the period of time that separates *Portrait* from *Ulysses*, is crucial in determining the failure of his voluntary exile from Dublin, and therefore his impossibility of expressing himself fully and freely as an artist, which is one of his characteristic traits, particularly in *Ulysses*.

meeting could possibly be better described as a vision Stephen has in the decisive moment in which he resolves to follow his artistic vocation. Having the "likeness of a strange and beautiful seabird" (*P* 171), and therefore of a creature with wings, the bird-girl embodies and symbolically translates Stephen's desire and need to fly away in order to mature, at least artistically (cf. Spanghero 2017: 209). This pivotal scene closes on a positive note, as Stephen "sing[s] wildly to the sea, crying to greet the advent of the life that had cried to him" (*P* 172). The bird-girl is, accordingly, described in positive terms as an angel-like creature that embodies Stephen's ideal of beauty and art. She is therefore an example of alter-ego 'by correlation': her otherness with respect to Stephen consists in reflecting and highlighting his particular condition and (relatively) positive attitude towards the end of *Portrait.* This attitude, though, drastically changes in *Ulysses*, where we find *another* Stephen as well as different female counterparts to him.

Interestingly, there is no trace of the bird-girl, nor memory of the vision of her, neither in the last chapter of *Portrait* nor in *Ulysses*. This is indeed a rare case in the Joycean oeuvre, in which both main and secondary characters tend to reappear, both within the same text and in different works. The fact that the bird-girl constitutes an exception in this respect ultimately signals the importance of Stephen's encounter with her. Yet her absence after the fourth chapter of *Portrait* also significantly emphasises the contrast between the Stephen at the end of *Portrait*, projected towards the future with a positive attitude, and the Stephen in *Ulysses*. Notwithstanding his determination to leave the country, at the beginning of *Ulysses* he is back in Dublin, very much concerned about the events of the recent past and their influence on his present.

Among the "Telemachiad" episodes, "Proteus" is a pivotal one for an understanding of '*Ulysses*'s Stephen'. Moreover, being entirely set on a beach, it also serves as a fitting counterpart to the episode on Dollymount Strand in *Portrait.* To begin with, in "Proteus" Stephen thinks back to those aspirations he had set out to achieve at the end of *Portrait*, and which he now puts in doubt: "Books you were going to write with letters for titles. […] You were going to do wonders, what? Missionary to Europe after fiery Columbanus" (*U* 3.139; 192-3). Strolling on Sandymount Strand, Stephen also thinks about his current condition of

entrapment in Dublin, which ultimately determines his difficulty in expressing himself through art, as his attempt at composing a poem demonstrates: the lines he scribbles down on a torn piece of paper are probably abandoned (or lost?) on the shore[2]. Lastly, in "Proteus" Stephen also often thinks back to his short stay in Paris, regretting his untimely return to Dublin.

The appearance of an often ignored character, whom I nevertheless consider as an important female counterpart to Stephen in *Ulysses*, occurs in the following episode: Milly Bloom[3], daughter of Leopold and Molly, is first directly referred to in "Calypso".[4] Being a secondary character, absent from the main (and only) setting of the novel, the information the reader can gather about Milly is relatively scant. With the exception of her letter to Bloom (cf. *U* 4.397-414), the only instance in which her 'voice' is heard, Milly is almost exclusively represented through second-hand information in the words or, more often, the thoughts of the characters connected to her, notably her parents and Alec Bannon. While Luca Crispi is right in observing that, as a secondary character, Milly's "primary function is merely to shed light on the reader's understanding of her parents" (2015: 216), I argue that she also interestingly sheds light on some of Stephen's most representative traits. To begin with, the very fact that Milly is not in Dublin on the 16th of June 1904 determines her primary function as a 'counter-figure' to Stephen. Her absence is indeed a crucial element for her characterisation (cf. ibid: 200); on the one hand, it signals her emancipation and independence[5], on

[2] Lost, and possibly later found again by Bloom in the "Nausicaa" episode (cf. *U* 13.1246-7), although, significantly, Bloom "can't read" (13.1247) what is written on the piece of paper he finds.

[3] For a list of the relatively scant literature on the character of Milly, see Ryan (2014: 33).

[4] Before this, a brief but indirect mention to her occurs in "Telemachus" (cf. *U* 1.684-5).

[5] Obviously, the absence of Milly's voice in the novel can also have its downside, as it leaves her no possibility to redeem herself from the image other characters provide of her. Indeed, notwithstanding her emancipated and almost avant-garde occupation in Mullingar, it is plausible that the expression "photo girl" (*U* 1.685) used by Bannon should refer to her as the object of his desires rather than as a young apprentice photographer. In any case, she seems to reciprocate Bannon's liking for her (she has given him a picture of herself [cf. *U* 14.754]), and it could also be inferred, as Ryan does, "that

the other, it further emphasises the fact that Stephen, instead, is still entrapped in the city and its nets. Another crucial element that defines Milly, both as a character and as a counterpart to Stephen, is her occupation as an apprentice photographer in Mullingar that is indicative of her artistic talent, which she seems to be cultivating successfully: as she writes in her letter to Bloom, “I am getting on swimming in the photo business now” (*U* 4.400-1).

Yet, in order to carry out a more detailed analysis of Milly as alter-ego of/counterpart to Stephen, I think it is necessary to introduce an element that could serve as a bridge between *Portrait* and *Ulysses*, but also between the two ‘Stephens’ and his female alter egos: I am referring to *Giacomo Joyce*. Composed with all probabilities between 1911 and 1914[6], and published posthumously in 1968, *Giacomo Joyce* can be considered in many ways as the *other* work by Joyce, presenting several ‘levels of alterity’. First of all, unlike Joyce’s other published works, it is not set in Dublin but in Trieste. Secondly, being strongly autobiographical, it introduces another alter-ego of the author, Giacomo, who took life in a phase in which Stephen was already detaching himself from Joyce (*Giacomo Joyce* was most probably completed between *Portrait* and *Ulysses*). Indeed, while the Stephen in *Portrait* has numerous points in common with the young and very young Joyce, Giacomo shares many traits with the adult Joyce or in any case with the Joyce living in Trieste. Finally, and most importantly to the aims of the present essay, *Giacomo Joyce* introduces a type of female protagonist that is strikingly different from the great majority of Joycean female characters.

As it has been thoroughly demonstrated, Joyce’s Triestine years, marking the first significant phase of his voluntary exile from Ireland, have played a crucial role not only in his personal life but also in his work[7]. Particularly during his first stay, from 1904/5 to 1915, when Tri-

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Milly not only may no longer be a virgin, but that she may have engaged in unprotected sex with Bannon” (2014: 26).

[6] In his introduction to the novel, Richard Ellmann concludes that “the events and moods collocated in *Giacomo Joyce* took place between late 1911 and the middle of 1914” (1968: xv), indicating that “[t]he likeliest time […] for the final version […] is July or August 1914” (xvi). On this, cf. also McCourt (2000: 8).

[7] John McCourt’s in-depth study *The Years of Bloom: Joyce in Trieste 1904 – 1920* (2000) is undoubtedly an important reference text on this aspect of Joyce’s life and work.

este was a cosmopolitan and culturally rich port of the Austro-Hungarian empire, life in this city provided the author with countless sources of inspiration for his writings and for the creation of new characters. In Trieste Joyce also worked as a private teacher of English, an experience that ultimately constitutes the basis for the composition of *Giacomo Joyce*. Among his students were the daughters of some of the richest and most cultured families in the city, and Joyce was certainly not indifferent to the charm of these girls who offered a new feminine model to his imagination. Shaped on Joyce's Triestine pupils[8], the female character in *Giacomo Joyce* is also important for an understanding of Milly, especially if considered in relation, or in opposition, to Stephen. The daughter of the Blooms certainly does not replicate the unnamed girl in *Giacomo Joyce*, but the two figures have some important points in common that I intend to highlight here. It is my contention that Giacomo's girl may have served, at least in part, as a model for (or even a prototype of) Milly. Therefore, the idea for the character of Milly could have matured during Joyce's first years in Trieste, although it was obviously developed only later, during the composition of *Ulysses*[9].

The girls Joyce taught English to in Trieste who are more likely to have served as models for the female protagonist of *Giacomo Joyce* were "highly educated […] singularly assured and independent […] Jewish or at least of Jewish extraction […] emancipated and modern young ladies who were aware of the sexual and intellectual attraction they could exercise over a young man such as Joyce" (McCourt 2006: 232[10]). Crucially, many of these elements can also be ascribed to Milly. She is "of Jewish extraction", she is independent, to some degree also economically (in Mullingar she earns "[t]welve and six a week [,]" which, as Bloom comments, is "[n]ot much. Still, she might do worse" [*U* 4.425]), and she is aware of her attractiveness. Milly has just turned fifteen, and the fact

[8] Many hypotheses have been advanced as to the real identity of the girl behind *Giacomo Joyce* (for a list of possible 'candidates' cf. for instance McCourt 2000 "The Importance": 16-21).

[9] As Crispi informs, the principal traits of Milly's character were established by 1918 (cf. Crispi 2015: 200 n64); further modifications and/or additions were made in the following years, roughly until 1921 (cf. ibid. 199; 206).

[10] McCourt's list is longer; the elements I have chosen to mention here are those that more significantly link the model for the "she" in *Giacomo Joyce* to Milly Bloom.

that she is becoming an attractive young woman arouses the jealousy of her mother[11] and the worries of her father. Bloom often thinks about her during the course of the day, thus also providing the reader with most of the information on Milly. The fond memories of her as a child often overlap in his mind with the thought that she in now "ripening" (4.430) and "[c]oming out of her shell" (4.422). He is also concerned about the "young student […] named Bannon" (4.406-7) mentioned in her letter. For his part, the "young student" provides an image of Milly that confirms her attractiveness. Apart from the very first, and indirect, reference to her in the novel as the "sweet little thing" he calls "[p]hoto girl" (1.684-5), Bannon also praises her beauty in "Oxen of the Sun", flaunting a picture of her that he keeps in a "locket that [hangs] from a silk riband" (14.754).

A few pages later, in the same episode, Milly is referred to again when Bloom has a vision of her as a sidereal creature (cfr. *U* 14.1080-1109). Significantly, these paragraphs use several almost verbatim passages from *Giacomo Joyce*[12], thus determining another interesting link, through intertextuality, between Milly and Giacomo's beloved. The fragments from *Giacomo Joyce* that appear in "Oxen of the Sun" refer to a moment in which, at dusk, Giacomo sees the girl from a distance walking with her mother: "She follows her mother with ungainly grace, the mare leading her filly foal. Grey twilight moulds softly the slim and shapely haunches, the meek supple tendonous neck, the fine-boned skull" (*GJ* 3). The section that introduces Bloom's vision in "Oxen of the Sun" clearly echoes this passage, starting with almost exactly the same words: "She follows her mother with ungainly steps, a mare leading her fillyfoal.

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[11] See, e.g.: "well see well see now shes well on for flirting too with Tom Devans two sons imitating me whistling with those romps of Murray girls calling for her can Milly come out please shes in great demand" (*U* 18. 1023-25); "her tongue is a bit too long for my taste your blouse is open too low she says to me […] and I had to tell her not to cock her legs up like that on show on the windowsill before all the people passing they all look at her like me when I was her age" (18.1032-36); "of course shes restless knowing shes pretty with her lips so red a pity they wont stay that way I was too" (18. 1065-6).

[12] Joyce transposed numerous passages from *Giacomo Joyce* to *Portrait* and to *Ulysses*. For a list of the correspondences, see Ellmann's notes in appendix to his edition of *Giacomo Joyce* (xxxi – xxxvii), later implemented by Fritz Senn (2006: 332-337; first published in the *James Joyce Quarterly* 5 [1968]: 233-236).

Twilight phantoms are they, yet moulded in prophetic grace of structure, slim shapely haunces, a supple tendonous neck, the meek apprehensive skull" (*U* 14.1082-5). In the following paragraph, "Millicent, the young, the dear, the radiant" (14.1101-2) finally "arise[s]" (14.1102), wearing "sandals of bright gold" (14.1103[13]) and a veil that "flows about her starborn flesh" (14.1105). The phrase "starborn flesh" also appears in a vivid passage towards the end of *Giacomo Joyce*: "She coils towards me along the crumpled lounge. I cannot move or speak. Coiling approach of starborn flesh" (*GJ* 15). In *Giacomo Joyce*, Giacomo's beloved is represented by means of concrete and realistic details, but she is also highly idealised. As Fritz Senn points out, she "is evoked not only in various moods and styles, but also in a series of analogies, taking in almost the whole range of the archetypical manifestations of the Female" (Senn 2006: 337). The same can be said for Milly, with the difference that her image is filtered through the points of view of more than one character.

"Oxen of the Sun" is a good example in this sense because it provides the reader both with Bannon's[14] and with Bloom's 'versions' of Milly. Bloom evokes an image of her as a creature that belongs to a remote celestial dimension; an element that also importantly "echo[es] her absence in real life from 7 Eccles Street", as Chattopadhyay observes (Chattopadhyay 2018: 91). Moreover, "[l]ike the mysterious female figure in *Giacomo Joyce* whose voice emanates from "beyond the cold stars" (*GJ* 15), Milly is "a queen among the Pleiades" (*U* 14.1102-3)" (ibid.). "Oxen of the Sun" is also one of the episodes in which Bloom and Stephen are together (although they do not interact yet) and, bearing in mind the comparison/contrast between Milly and Stephen, it is significant that in Bloom's vision Milly is flying, in a distant dimension. This detail, apart from echoing her actual departure from home, also importantly puts her in opposition to Stephen who, instead, has failed to fly by the nets that were holding his soul back (cf. *P* 202).

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[13] This detail refers back to one of Bloom's first memories of Milly as a child, in "Calypso:" "swiftly, in slim sandals, along the brightening footpath. Runs, she runs to meet me, a girl with gold hair on the wind" (*U* 4.240-2).

[14] He refers to Milly as a "skittish heifer, big of her age and beef to the heel" (*U* 14.502-3) (interestingly using the expression "beef to the heel" that also appears in Milly's letter [cf. 4.403]), and as the "[b]old bad girl from the town of Mullingar" (14.1494-5), but also, later, as an "amiable […] creature" (14.763-4).

As seen, then, Milly and the "she" in *Giacomo Joyce* have some significant elements in common that contribute in defining them as 'others' in relation to the male protagonists of the texts in which they appear. Yet, another important common trait in their characterisations is that they are represented through fragments. As far as Milly is concerned, she is mostly evoked in the thoughts of Bloom throughout the day (and of Molly during the night), and almost every memory of her revolves around a detail or an object somehow connected to her (e.g.: the moustache cup [cf. *U* 4.283] or the "pale blue scarf" [4.435] that reappears several times in the novel), a part of her body ("her slim legs running up the stairs" [4.430], her "little hand [which is] now big" [14.1198]), or a particular behaviour or gesture ("[p]inching her cheeks to make them red" [4.433]; "holding up her hand, shaking it to let the blood flow back when it was red" [13.923-4]). In some ways, even her letter, the only concrete trace of her presence in the novel, is written in a hurry, providing the reader only with a fragmentary "brief exposure" (1.686) of Milly, and giving the impression of a fleeing character. Similarly, in *Giacomo Joyce*, the mysterious girl is mainly represented through glimpses, "brief beat[s] of the eyelids" (*GJ* 1). Referring to the correspondence between the fragmentation of the text layout and of the female character in *Giacomo Joyce*, Clare Wallace comments that the "fragment suggests a totality or total identity that dissolves before it is even formed" (2006: 217). Indeed, as in the case of Milly, the identity of the girl is reduced to a series of scattered details[15]: parts of her body (e.g.: her "olive oval face" [*GJ* 12], the "dark coil of her hair" [11], or even her entrails, when she is operated [cf. ibid]), her gestures (the "shy and nervous" [1] movements, her "simple and proud" [11] way of walking), her clothing (the famous "heavy odorous furs" [1] of the beginning, or the "green-broidered gown" [11] she wears at the theatre), as well as objects that belong to her (from the "quizzing glasses" [1] she wears in the opening paragraph to the "hat, red-flowered, and umbrella, furled" [16] that appear at the end). Through this almost systematic fragmentation of the characters, the identities of Milly and of Giacomo's girl seem to escape the reader's eye, generating a

[15] On the fragmentation of bodies in *Giacomo Joyce*, cf. also Guerra (2018: 104-105).

visual impairment that is significant in such highly visual texts as *Ulysses* and *Giacomo Joyce.*

Drawing the attention on the centrality of "[p]erception and the ambivalence of 'seeing'" in *Giacomo Joyce*, Wallace (2006: 213) also interestingly describes it as "a type of textual 'zootrope'" (ibid.). The zootrope, or zoetrope, is one of the numerous proto-cinematic devices that were invented during the nineteenth century. It consists of a cylinder-shaped rotating structure, on the inner side of which are attached sets of images (drawings or photos) that reproduce sequences of specific movements. As the drum spins on itself, the rapid juxtaposition of these static images gives the viewer the illusion of motion. In a similar way, *Giacomo Joyce* "creates an illusory continuity through his assemblage of fragments. […] The subject of each fragment is comparable to those images or models which depict different stages of movement on or within the walls of a zootrope, and similarly may be perceived as both discrete *and* continuous" (ibid. 213-214). In the same way, the reader of *Ulysses* cannot get an integral image of Milly, but only a sort of "illusory continuity" that originates from the fragmentary memories and impressions of her provided by other characters.

The interesting comparison with the zootrope proposed by Wallace also allows for a link to photography, another form of representation of reality that originated during the nineteenth century and developed in the opening decades of the twentieth century. Intrinsically connected to the sense of sight and to "perception and the ambivalence of 'seeing'" (ibid.), photography directly links back to Milly and to her occupation in Mullingar, but also to some of Joyce's early writings, in particular the "Epiphanies" and *Stephen Hero*, the text in which the only definition of (Joycean) epiphany appears. Epiphanies, as Stephen explains here, are "delicate" and "evanescent" moments of "sudden spiritual manifestation" (*SH* 211) that "the man of letters" has to "record […] with extreme care" (ibid.). He also famously uses the example of the Ballast Office clock to clarify his definition: "Imagine my glimpses at that clock as the gropings of a spiritual eye which seeks to adjust its vision to an exact focus. The moment the focus is reached the object is epiphanized" (ibid.). Incidentally (or maybe intentionally), Stephen recurs to terms that are clearly as-

cribable to photography[16], almost as if, like a photographer, the "man of letters" has to be able to *capture* (epiphanic) moments.

Keeping these considerations in mind, it can be inferred that the character of Milly bears a trace of the marked epiphanic/photographic nature of these early Joycean writings. Both because by capturing time through photography she records epiphanic moments, and because she is presented to the reader almost exclusively through snapshot-like impressions. Moreover, it is certainly meaningful that Bloom, the character who thinks about Milly the most, often associates her to brightness and light[17], which are clearly linked to photography but also to epiphany (the word literally means "to appear, to come into view"). A highly visual, and indeed epiphanic, nature also connotes *Giacomo Joyce*, for which McCourt coins the definition of "interior 'visualogue' — a jotting down of visions, a rendering of transient images in words — suggestive of the "Proteus" episode of *Ulysses* with its 'Ineluctable modality of the visible[']" (2000: 6)[18]. And indeed, "Proteus" is worth considering again at this point.

In light of what has just been discussed, it should not come as a surprise that some 'traces' of *Giacomo Joyce* can be found precisely in this crucial episode of *Ulysses*. A first example is Stephen's memory of a Parisian morning (cf. *U* 3.209-212), clearly modelled on a passage from *Giacomo Joyce* (cf. *GJ* 8), which in turn describes a Triestine morning. Further interesting direct and indirect references occur shortly after, in what is arguably Stephen's only moment of creativity in the novel (cf. *U* 3.406-436). As he jots down the few lines of his 'vampire poem' he seems to be thinking about a mysterious woman. His "[s]he, she, she. What she?" (3.426) is indeed reminiscent of *Giacomo Joyce*'s opening question "Who?" (*GJ* 1), which remains unanswered. In "Proteus", Stephen refers to her as "[t]he virgin at Hodges Figgis" (*U* 3.426-7), very much like the unnamed girl in *Giacomo Joyce*, described as a "virgin

[16] On this, see also Baron (2008: 962) and Williams (2013: 94).

[17] On this, see also Ryan (2014: 22; 27). Moreover, as I will point out again later, this is another element of contrast with Stephen, who is instead a rather dark and gloomy character in *Ulysses*, where he also, quite fittingly, wears black.

[18] McCourt also describes *Giacomo Joyce* as "Joyce's most concentrated and pure epiphanic work, one which presents a layered succession of transitory moments of revelation and insight constructed around the link between implicit sexuality and overt attention to language" (2006: 236).

most prudent" (*GJ* 9). "She trusts me", Stephen continues, "her hand gentle, the longlashed eyes" (*U* 3.424), two elements that can also be traced in *Giacomo Joyce*, in the girl's "*grandissima ammirazione*" (*GJ* 5) for her English teacher, and in her "cold frail hand" (*GJ* 13), "quiet and cold and pure fingers" (ibid.), and "dark languor-flooded eyes" (ibid.). Finally, exactly like the girl in *Giacomo Joyce*, Stephen describes the woman he imagines as "a lady of letters" (*U* 3.430; *GJ* 12).

In the paragraphs in question (cf. *U* 3.406-436), though, there also are some details that seem to indirectly refer back to Milly, as well as elements that reinforce some of Stephen's characteristic traits that Milly, in turn, later emphasises by contrast. As Stephen writes, bent on "a table of rock" (*U* 3.406), he observes his shadow and, imagining that it could stretch "endless till the farthest star" (3.408-9), he muses about light and darkness, following a subtle stellar motif: "darkness shining in the brightness, delta of Cassiopeia […]. Me sits there […] in violet night walking beneath a reign of uncouth stars. […] You find my words dark. Darkness is in our souls do you not think?" (3.409-11;420-1). These references to stars indeed seem to anticipate the vision of Milly in "Oxen of the Sun" as a "queen among the Pleiades" (14.1102-3). As already pointed out, Milly's brightness serves as a contrast to Stephen's darkness, to which he makes clear reference here. A last important element in this passage is that Stephen once more ridicules and almost repudiates his past literary ambitions ("the alphabet books you were going to write" [3.427]) and his juvenile "epiphanies written on green oval leaves, deeply deep" (3.141); by contrast Milly is in a phase of great creativity[19]. In this sense, it is certainly interesting that in "Oxen of the Sun", the episode dedicated to gestation and birth, Milly 'gives birth' to the letter Alpha (cf. 14.1107-9). As pointed out at the beginning of this essay, a crucial element that links the female figures analysed here is their connection to the creative act, and specifically to the act of writing.

If the bird-girl in *Portrait* embodies Stephen's artistic ideals, definitively convincing him to become a poet, in *Ulysses* Milly 'counterbal-

[19] Her creativity should be understood here in its broadest sense; as the reader learns in "Calypso" (cf. 4.260) she has already entered puberty, and is therefore capable of procreation. (On the importance of the potentiality of an heir for Bloom, see Ryan 2014).

ances' Stephen's missed chance to become one. Between them, *Giacomo Joyce* stands out as a crucial element of transition that can shed light both on the transformations of Stephen and on the attitude of Joyce towards him. As noted by McCourt, "the generally enigmatic and liminal nature of *Giacomo Joyce*" is pivotal to "much of the writing that was to follow and represent[s] the writer passing somewhat uneasily through a threshold which will see him move from […] *A Portrait* to *Ulysses*" (2006: 238), but also 'from one Stephen to another'. Giacomo as a liminal character (cf. ibid.: 234) and *Giacomo Joyce* as a liminal text ultimately reflect both Joyce's and Stephen's liminalities. Unlike Joyce, though, Stephen seems to be unable, or unwilling, to follow the exhortation of the girl in *Giacomo Joyce* "Write […] otherwise I could not see you" (*GJ* 16). Indeed, while the beginning of *Ulysses* is still centred on Stephen, before the end of the novel his traces are completely lost, leaving space for other alter-egos of Joyce, in *Ulysses* and beyond, from Bloom to Shem the Penman and the several other Joyce-like characters in *Finnegans Wake*.

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MARIJA GIREVSKA

ITHACA'S LATIN-ROOTED SYNTAGMATA IN MACEDONIAN, CROATIAN, SERBIAN, BULGARIAN, AND RUSSIAN TRANSLATIONS OF *ULYSSES*

Abstract In a letter to Harriet Shaw Weaver (Nov. 25, 1921), Joyce described *Ithaca* as the "ugly duckling" of *Ulysses* explaining that it was "therefore, [his] favourite" (*JJ* 500). Drawing on these dark "dry rock pages" (*Letters I* 173), yet frighteningly human, the article explores the implications of a domesticated translation as an endangering force for retiring from the transmission of the original intention of the author when translating an unusual literary work such as *Ulysses*. By giving examples of my own struggles with the Macedonian translation of *Ulysses* (2013), this article also explores comparatively the decisions made by the translators of the Croatian, Serbian, Bulgarian and Russian editions of *Ulysses*.

Keywords Ithaca, Slavic languages, Macedonian, Translation, *Ulysses*

In a letter to Harriet Shaw Weaver (Nov. 25, 1921), Joyce described 'Ithaca' as the "ugly duckling" of *Ulysses* explaining that it was "therefore, [his] favourite" (*JJ* 500). This last episode which Joyce announced finishing on October 29, 1921 walks in beauty against all expectations. At first glance, it seems like a very "simple" episode. What could be difficult in translating questions and answers? Well, as always and already, Joyce himself makes it difficult. These dark "dry rock pages" (*Letters I* 173) are frighteningly human in all the glory of life celebrated through 318 catechetical questions and answers "so that not only will the reader know everything and know it in the baldest coldest way, but Bloom and Stephen thereby become heavenly bodies, wanderers like the stars at which they gaze" (*Letters* I 159-60; *SL* 278). This article draws attention to the

various choices made by five Slavic translators of *Ulysses* with regard to the Latin-rooted syntagmata in 'Ithaca' by tracing the Russian formalists' technique of *ostranenie* or the effect of "estrangement" (странный/strannyj = strange). The scope of the comparative analysis includes versionists who transfigured Joyce's novel into five Slavic languages: Croatian (Paljetak, 1991), Serbian (Paunović, 2004), Bulgarian (Vasileva, 2011), Russian (Khinkis and Khoruzhy, [2000, 2007] 2013), and Macedonian (Girevska, [2013] 2019).

When, in 1916[1], the Russian Formalist Viktor Shklovsky (1893 – 1984) drafted the essay 'Iskusstvo, kak priem[2]' ('Art as Device' or 'Art as Technique', published in 1919), which outlined the concept of *ostranenie*, or "defamiliarisation" for the first time, he was probably not aware of the impact this essay would have for the next hundred years, and not only in literature, but in arts in general, including architecture and fashion. For instance, the opening lines of Ezra Pound's poem 'The Garden' (Like a skein of loose silk blown against a wall / She walks by the railing of a path in Kensington Gardens, /And she is dying piece-meal / of a sort of emotional anemia. 1917) echo Shklovsky's *ostranenie* in that unexpected ending with "anemia", almost implanted as if a foreign body, just as Vivienne Westwood's collections being explicitly politically-charged products disturb our view on fashion as entertainment. By drawing attention to the literariness and translatability of the source text, Jiří Levý and Shklovsky's work were crucial for the development of translation theory and this is particularly emphasised in Joyce's work where the mundane becomes magnificent and the words become vortexes of semantically charged space. Shklovsky argues that writers should tell stories differently, that the poetic language they use to describe well-known objects or events should be different from everyday practical language, that the world should be seen with different eyes, always as if seen or experienced for the first time. André Breton and the French Surrealists were al-

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[1] "In 1916, the theory of *ostranenie* appeared". Viktor Shklovsky, 'Bowstring. On the Dissimilarity of the Similar (1970)' in Alexandra Berlina (ed. and trans.), *Viktor Shklovsky: A Reader*. (New York: Bloomsbury, 2017), 280.

[2] Виктор Шкловский, 'Искусство, как прием', in *О теории прозы* (Москва: Федерация, 1929), 7-23. [Viktor Šklovskij, 'Iskusstvo, kak priem', in *O teorii prozy* (Moskva: Federacija, 1929), 7-23.]

so very keen on this idea of telling it differently, seeing the world ‘Toujours pour la première fois’ (1934):

> There’s
> A way that by gazing into the void and into your absence
> I have found the secret
> Of loving you
> Always for the first time. (Breton 2006: 152)

It is no secret that Joyce was looking for a reader who is prepared, who can find the secret of reading his works always anew, with the same enthusiasm and excitement. “*Ostranenie* is a matter of time”, explains Shklovsky, “[it] is not only a new way of seeing; it is also the dream of a new world, sunny only because it is new. Mayakovsky’s manycolored, belt-free shirt is the festive garment of a person firmly believing in tomorrow” (Shklovsky 2017: 334).

Joyce’s writing is notoriously “estranging”, and therefore makes a good example of *ostranenie* and *sdvig* (“shift” or “displacement”). Fritz Senn, in his brilliant lecture at the 2018 Trieste Joyce Summer School, explained Joyce’s foreignness as “lexiles” – lexemes that are in exile, words that are strange, odd and foreign to the English language, expressions adopted from other languages, other cultures, other countries, in one word – migrants in English-linguaterra (for instance, ‘Chrysostomos,’ *U* 1.26 or ‘tālāfānā, ālāvātār, hātākāldā, wātāklāsāt,’ 12.354). Joyce presents familiar phenomena and events in an unusual way in order to continue or renew, refresh their aesthetic perception so that we might see the world afresh. His use of Latinate roots is estranging for the English reader since they frequently generate a scientific context, and not necessarily a literary one (vernacular vs refined language: “The myopic digital calculation of coins, eructation consequent upon repletion” *U* 17.1928-29). As for the translator, this lexical choice presents an opportunity to be “closer” to the Original or the source text for the reason that Latin is an old language and as such Latin words can easily be transliterated in any of the Slavic languages preserving and conveying thus their basic meaning. Hence, the problem of lexical choice is not necessarily a problem for the translator. For instance, “For what creature was the door of egress a door of ingress? For a cat” (*U* 17.1034-35, compare *U* 17.82. “To enter or not to enter”).

This poetic image makes the usual strange, it presents the familiar image in a different light and transfers it in an unexpected context. “Art is thinking in images”, wrote Shklovsky at the beginning of his essay. In Croatian, Serbian, Bulgarian and Russian translations ‘egress’ and ‘ingress’ are translated with Slavic-rooted words: ‘izlaska/ ulaska’ (Paljetak 1991: 678, Croatian); ‘izlaska/ ulaska’ (Paunović 2004: 682, Serbian); ‘излизане/ влизане’ (izlizane/ vlizane) (Vasileva 2011: 813, Bulgarian), and ‘выхождения/ вхождения’ (vyhoždenija/ vhoždenija) (Khinkis and Khoruzhy 2013 [2000]: 643, Russian), whereas the Macedonian translation follows Joyce’s stylistic device by using ‘егрес(от)/ ингрес’ (egres[ot]/ ingres) (Girevska 2019 [2013]: 780, Macedonian). Latinate roots, having a concrete, certain, tangible set of meanings, can be simply transferred or transliterated (and not necessarily translated) into any of the Slavic languages thus producing the same effect of intrusion as they have in English. This intensified sensation helps us struggle against an automatized life, which as Shklovsky puts it, “eats things, clothes, furniture, your wife, and the fear of war” (Shklovsky 2017: 80).

“Solving” these *ostranenija* composed by Joyce in a language other than English proved very enticing. The tension between faithfulness and freedom in translation is heightened in these peculiarly rounded Cyrillic letters. The task of the translator and his relation to the original text are neatly described by the Slovak scholar Anton Popovič in his essay ‘The Concept “Shift of Expression” in Translation Analysis’ as follows:

> The aim of a translation is to transfer certain intellectual and aesthetic values from one language to another. This transfer is not performed directly and is not without its difficulties. The losses incurred in the process are sometimes such as to shake our faith in the very possibility of translating a work of art. Yet the act of translating may also produce the opposite result, that is, bring actual gain. This range of possibilities provides a clear indication that translation by its very nature entails certain shifts of intellectual and aesthetic values. The existence of these shifts can be verified empirically. (Popovič 1970: 78)

The problem of translation is prompted by the fact that the original text or the source text is never a single composition, or a “monolithic work” (Levy 2011 [1963]: 67), but always plural, or, as Barthes suggests, a

product woven of quotations and traces from other texts (Barthes 1986: 60). So, from the very start, the original is an intertext. And in Joyce's case, the original is an amazingly intricate and even maddening intertext. Joyce himself admitted that "[t]he task I set myself technically in writing a book from eighteen different points of view and in as many styles, all apparently unknown or undiscovered by my fellow tradesmen, that and the nature of the legend chosen would be enough to upset anyone's mental balance" (*SL* 248).

Consequently, in this state of "upset mental balance" the translator makes various choices of transferring or not transferring certain units of Joyce's texts, or of transforming others. In making these decisions, as Popovič argues, the translator's decision process is governed by norms and the translator "strives to preserve the 'norm' of the original" (Popovič 1970: 79). To be "faithful" to the original – that is the starting point. Owing to these restricting factors, certain units of the source text do not appear in the target text, and certain units become subject to modulation, and this transubstantiation depends on the "subjective view and creative initiative of the translator" (Popovič 1970: 83). Popovič suggests that these shifts occur not "because the translator wishes to 'change' a work, but because he strives to reproduce it as faithfully as possible and to grasp it in its totality, as an organic whole" (Popovič 1970: 80). These shifts of expression are inevitable in the process of translation:

> Each individual method of translation is determined by the presence or absence of shifts in the various layers of the translation. All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift. […] The translator also has the right to differ organically, to be independent, as long as that independence is pursued for the sake of the original, a technique applied in order to reproduce it as a living work. (Popovič 1970: 79-80)

This shift described by Popovič is closely related to the concept of "sdvig" ("shift" or "displacement") theorized by the Russian poet Aleksei Kruchenykh in *Sdvigologija russkogo stiha* (*The Shift in Russian Verse*, 1922). In fact, "shift" and "defamiliarisation" were the main artistic devices in the aesthetics of Russian futurism. Kruchenykh defined the "semantic shift" [smyslovoj sdvig] as "[a]mbiguity, pun, reading between

the lines, parallel meaning, symbolism". If the phrase becomes ambiguous or if the word begins to double, then this is a shift. Even if words are mixed during reading (verbal magnetism), this is also a shift. This shift, as Kruchenykh suggests, "leads to the creation of new words" (Kruchenykh 1922: 35). "The shift", he adds, "conveys motion and space. The shift gives meaning and diversity. The shift – modern style. The shift is America rediscovered! ..." (Kruchenykh 1922: 36).

In terms of the history of *Ulysses*'s earliest translations, what is so remarkable is that Yugoslavia with Zlatko Gorjan's translation (1957)[3] into Serbo-Croatian (the official language of the Yugoslavian federation), was among the first five countries in Europe that had printed translations of the novel: only four other full translations existed before his publication – the French (1929), the German (1930), the Spanish (1945), and the Swedish (1946). In a way, Gorjan's approach, as he explained it in his essay 'On Translating Joyce's *Ulysses*', of relying upon intuition whenever he faced untranslatable expression (Gorjan 1970: 205), might be the only solution when all other solutions (in terms of research) have been exhausted. French, German or even Italian have so much more in common with English than Slavic languages, that any attempt of translating *Ulysses* into any of the latter is, in comparison, a real nightmare. Naturally, the nightmare always begins as the biggest dream one might have in the translating profession. In doing so, "[t]he translator", argues Zlatko Gorjan, "like the writer, has his own ideals: he strives after truth and perfection, and this ambition, these aspirations, which mark the work of every sincere artist, contain the meaning of his work: to approach the ideal, because complete adequacy to the original does not exist" (Gorjan 1970: 201).

On the other side of the Atlantic, in 'The Art of Translation', published in *New Republic*, August 4, 1941, Vladimir Nabokov suggested the following:

> We can deduce now the requirements that a translator must possess in order to be able to give an ideal version of a foreign masterpiece. First of all he must have as much talent, or at least the same kind of talent, as the au-

[3] The latest Croatian translation by Luko Paljetak (1991) is more readily available.

> thor he chooses. […] Second, he must know thoroughly the two nations and the two languages involved and be perfectly acquainted with all details relating to his author's manner and methods; also, with the social background of words, their fashions, history and period associations. This leads to the third point: while having genius and knowledge he must possess the gift of mimicry and be able to act, as it were, the real author's part by impersonating his tricks of demeanor and speech, his ways and his mind, with the utmost degree of verisimilitude.[4]

According to Nabokov, "[w]hat makes this exchange of secret values possible is not only the mere contact between the words, but their exact position in regard both to the rhythm of the line and to one another. This must be taken into account by the translator", he concludes.

In what way did these translators (Luko Paljetak, Zoran Paunović, Iglika Vasileva, Viktor Khinkis and Sergej Khoruzhy, and Marija Girevska) adhere to the norm of the original, which as Popovič had argued, "is a constant factor, unchangeable, and binding for the translator" (Popovič 1970: 83)?

Paljetak, Paunović, Vasileva, and Khinkis and Khoruzhy seem to suggest that Joyce's intention of using dry, heavily Latin-rooted lexicon may be felt as a much stronger intrusion in the context of Slavic languages and they opted for Slavic words in order to provide a pleasurable and comprehensive reading. As for the Macedonian version, this intrusion of the Other is highly and purposefully emphasized in other to refresh language and stimulate associations connected to strangeness and foreignness. Romance Latinisms tend to be scholarly terms, especially in Macedonian just as in other Slavic languages in general. For instance, in the following paragraph of *Ulysses* we read:

> What various advantages would or might have resulted from a prolongation of such an extemporization?
> For the guest: security of domicile and seclusion of study. For the host: rejuvenation of intelligence, vicarious satisfaction. For the hostess: disin-

[4] Vladimir Nabokov, 'The Art of Translation', New Republic, August 4, 1941. Retrieved from: http://www.columbia.edu/itc/mealac/pritchett/00ghalib/about/txt_nabokov_translation_1941.html.

tegration of obsession, acquisition of correct Italian pronunciation. (*U* 17.935-39)

Translations:

Croatian:

Koje su različite prednosti što bi **rezultirale**, ili bi mogle **rezultirati**, iz produžavanja takve **improvizacije**?
Za gosta: sigurnost krova nad glavom i mir za učenje. Za domaćina: pomlađivanje duha, zadovoljstvo zbog tuđeg zadovoljstva. Za domaćicu: obostrano salijetanje, stjecanje pravilnog italijanskog izgovora. (Paljetak 1991: 675)

Serbian:

Kakve bi još dodatne prednosti proizišle ili mogle proizići iz produženja takve **improvizacije**?
Za gosta: sugurnost doma i mir za učenje. Za domaćina: podmlađivanje duha, posredno zadovoljstvo. Za domaćicu: oslobođanje od **opsesije**, usvajanje pravilnog italijanskog **akcenta**. (Paunović 2004: 679-80)

Bulgarian:

Какви други преимущества биха могли да последват в **резултат** от продлъжаването на подобна **импровизация**?
За гостенина: сигурно убежище и уединение за учене. За домакина: подмладяване на **интелекта**, съпреживени радости и удоволствия. За домакинята: разпад на обзелата я обсесия и придобиване на правилно италианско произношение.
[Kakvi drugi preimuštestva biha mogli da posledvat v **rezultat** ot prodljžavaneto na podobna **improvizacija**?
Za gostenina: sigurno ubežište i uedinenie za učene. Za domakina: podmladjavane na **intelekta**, săpreživeni radosti i udovolstvija. Za domakinjata: razpad na obzelata ja obsesija i pridobivane na pravilno italiansko proiznošenie.] (Vasileva 2011: 809-10)

Russian:

> Какие разнообразные преимущества проистекали или могли бы проистекать от **пролонгации** подобной **импровизации**?
> Для гостя: надежный кров и уединение для занятий. Для хозяина: омоложение **интеллекта**, заместительное удовлетворение. Для хозяйки: спад одержимости, достижение правильного итальянского произношения.
> [Kakie raznoobraznye preimuščestva proistekali ili mogli by proistekat′ ot **prolongacii** podobnoj **improvizacii**?
> Dlja gostja: nadežnyj krov i uedinenie dlja zanjatij. Dlja hozjaina: omoloženie **intellekta**, zamestitel′noe udovletvorenie. Dlja hozjajki: spad oderžimosti, dostiženie pravil′nogo ital′janskogo proiznošenija.] (Khinkis and Khoruzhy 2013 [2000]: 640)

Macedonian:

> Какви различни предности ќе **резултираа** или ќе можеа да **резултираат** од **пролонгацијата** на таквата **екстемпорација**?
> За гостинот: сигурност на **домицил** и самотија за учење. За домаќинот: подмладување на **интелектот**, **викарна сатисфакција**. За домаќинката: **дезинтеграција** на **опсесијата**, **аквизиција** на правилен италијански изговор.
> [Kakvi različni prednosti ḱe **rezultiraa** ili ḱe možea da **rezultiraat** od **prolongacijata** na takvata **ekstemporacija**?
> Za gostinot: sigurnost na **domicil** i samotija za učenje. Za domaḱinot: podmladuvanje na **intelektot**, **vikarna satisfakcija**. Za domaḱinkata: **dezintegracija** na **opsesijata**, **akvizicija** na pravilen italijanski izgovor.] (Girevska 2019 [2013]: 776)

What details were perceived or missed, significant or less significant? Some delicate stylistic nuances were transferred, and others were created and re-created. In some cases, we observe *otstranenie* (removal) and in others *ostranenie* (estrangement). In this passage it is quite clear that Joyce (deliberately) uses the word ‘extemporization’ (from ‘extemporize’ which means to say or do something on the spur of the moment, *OED*) instead of its synonym ‘improvisation’ which is a slightly more general term. These passages would probably seem clearer to the ordinary reader,

if we try to domesticate these words of Latin origin and make them sound more Slavic. By “bringing the author back home” instead of “sending the reader abroad”, this domesticating strategy involves “an ethnocentric reduction of the foreign text to target-language cultural values” (Venuti 1995: 20). If we translated these paragraphs with clearly fashioned Slavic-rooted vocabulary, not only that the translation would lose Joyce’s inherent intention of deliberately making the language more obscure, but ultimately, we would not be able to resolve many other similar problems that we come across in ‘Ithaca’. For instance, in the following passage Joyce deliberately uses synonyms such as ‘kiss’ and ‘osculation’, and by not transferring the trace of ‘osculation’ in the translation, we would fail to convey what Joyce makes strange in his parody, his deviations from “ordinary” language:

> He kissed the plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation. (*U* 2241-43)

Translations:
Croatian:

> **Poljubio** je mirisne masne krasne slasne dinje njene stražnjice, na svakoj masnoj dinjastoj polukugli, u njihovu krasnu slasnu brazdu, prikrivenim dugim izazovnim masnimslasnim **poljupcem**. (Paljetak 1991: 714)

Serbian:

> **Poljubio** je debeljuškaste mekane zlaćane mirisne dinje njene stražnjice, obe debeljuškaste dinjaste hemisfere, posred mekane zlaćane brazde, poniznim dugim izazovnim kao dinja slatkim **poljupcem.** (Paunović 2004: 714)

Bulgarian:

> **Целунал** закръглените сладкодъхави мекосочни любеници на отзадието ѝ, по една целувка върху всяко окълбено мекосочно полушарие, навътре помежду сладкодъхавите гънки с томителна, продължителна, възбудителна, устнодопирна **целувка**.

[**Celunal** zakraglenite sladkodahavi mekosočni ljubenici na otzadieto ѝ, po edna celuvka vărhu vsjako okălbeno mekosočno polušarie, navătre pomeždu sladkodăhavite gănki s tomitelna, prodălžitelna, văzbuditelna, ustnodopirna **celuvka**.] (Vasileva 2011: 860)

Russian:

Он **поцеловал** смуглые круглые душистые шелковистые выпуклости ее крупа, и оба смуглые и наглые полушария, и их тенистую и пушистую ложбинку, смутным и долгим волнующим сочнобеззвучным **лобзаньем**.
[On **poceloval** smuglye kruglye dušistye šelkovistye vypuklosti ee krupa, i oba smuglye i naglye polušarija, i ih tenistuju pušistuju ložbinku, smutnym i dolgim volnujuščim sočnobezzvučnym **lobzan′em**.] (Khinkis and Khoruzhy 2013: 681)

Macedonian:

Тој ги **бакна** дебеличките мекичките жолтичките миризливичките дињички на нејзиното газе, секоја дебеличка дињеста хемисфера, во нивната мекичка жолтеникавичка браздичка, со опскурна пролонгирана провокативна дињестомиризлива **оскулација**.
[Toj gi **bakna** debeličkite mekičkite žoltičkite mirizlivičkite dinjički na nejzinoto gaze, sekoja debelička dinjesta hemisfera, vo nivnata mekička žoltenikavička brazdička, so opskurna prolongirana provokativna dinjestomirizliva **oskulacija**.] (Girevska 2019 [2013]: 828)

‘Osculation’ does not only suggest ‘kissing’ or ‘the act of caressing with the lips’ (in addition, *OED* suggests that *osculate* implies a typically humorous context), but in mathematics (especially geometry), it is a contact of two curves (or two surfaces) at which they have a common tangent, just as the two curves of Molly’s bottom. And certainly, with Joyce words always tend to have more than one meaning.

In terms of the ‘kiss/ osculation’ example, the Croatian, Serbian, Bulgarian and Russian translations focus only on the word ‘kiss’, thus exploring two different word forms of the same Slavic root, leaving no trace of the word ‘osculation’ in the end: ‘poljubio […] poljupcem’ (Paljetak 1991: 714; Paunović 2004: 714), ‘celunal (целунал) […] celuv-

ka (целувка)' (Vasileva 2011: 860), 'poceloval (поцеловал) […] lobzan′em (лобзаньем)' (Khinkis and Khoruzhy 2013 [2000]: 681), and 'bakna (бакна) […] oskulacija (оскулација)' (Girevska 2019 [2013]: 828).

What is the resulting impression, the reader's perception in the contact between the original of *Ulysses* and its translations *Улис/ Ulis* (Macedonian), *Uliks* (Croatian and Serbian), *Улисс/ Uliss* (Russian), and *Одисей /Odyssey* (Bulgarian)? For the reader: a familiar melody of their native language, a natural comprehension, and at times a comprehension with surprise. In Shklovsky's words, "the poetic language must have the character of the foreign, the surprising" (Shklovsky 2017: 93).

> What we call art exists in order to give back the sensation of life, in order to make us feel things, in order to make the stone stony. The goal of art is to create the sensation of seeing, and not merely recognizing, things; the device of art is the *ostranenie* of things and the complication of the form, which increases the duration and complexity of perception, as the process of perception is its own end in art and must be prolonged. Art is the means to live through the making of a thing; what has been made does not matter in art. […] [The device of *ostranenie*] consists in not calling a thing or event by its name but describing it as if seen for the first time, as if happening for the first time. […] The device of *ostranenie* clearly appears in another wide-spread image – the motif of the erotic pose. […] The goal of parallelism – the goal of all imagery – is transferring an object from its usual sphere of experience to a new one, a kind of semantic change. (Shklovsky 2017: 80-2, 90, 93)

By not naming the thing directly, the writer can let the reader see it. "But I want the reader to understand always through suggestion rather than direct statement", confessed Joyce to Frank Budgen (Budgen 1972: 21). In Gorjan's words: "Joyce's text is neither fluent nor accessible" (Gorjan 1970: 205).

Translators make their own choices and follow their instincts in making these decisions. They are perhaps the most alert, attentive and careful readers. They serve as mediums between the author and the reader and ensure that the reader of the translation feels the power of the original. In "rewriting" the Original they help transfer the Original to a new set of readers. They bring their own creativity inspired by the Original;

they engage in paronomasia; they regenerate literature; they recreate; they follow the footsteps of the Original Text in terms of the technique *ostranenie* (defamiliarization); they recreate not only (Joyce's) neologisms but also (his) silences and pauses. In short, as Susan Bassnett writes in one of her essays on translation, "they all play with words and the ability to play is an essential part of translation" (Bassnett 2011: 130). Or as Fritz Senn would say, "every sentence is an event in *Ulysses*, and the least a translator can do is take risks, because Joyce took risks as well".

We may argue that a translation is never perfect as the original text; that a translation is nothing more than a delay, a trace, a copy of the genuine – a humble reproduction of the archetype. And in so many ways, that is true along the axis original – translation. Translation "can only be free", says Paul de Man, "if it reveals the instability of the original, and if it reveals that instability as the linguistic tension between trope and meaning" (De Mann 1985: 33). The original is always cunning, at times in exile, but never silent. Yet a translation may become silent if in its methods and advances fails to deliver the "shouts" within the pages of the original: "A shout in the street" (*U* 2.386) "That is God", Stephen replies to Mr Deasy (*U* 2.383). As a translator, I am always fully aware of my failures, but I am equally aware that this grand literary work is necessary and valuable for the Macedonian reader for the simple reason that the translation is always human and, as Zlatko Gorjan put it, for that very reason it is also glorious (Gorjan 1970: 207). I can only hope that the pages of the Macedonian *Улис (Ulis)* at best whisper the eternal beauties of *Ulysses*.

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ANNALISA FEDERICI

CHALLENGING THE MODEL: JOYCE AND MICHEL BUTOR

Abstract Despite being much discussed in France over the 1920s and 1930s, Joyce's *oeuvre* became a real source of inspiration and overt influence on French writers mainly with the emergence in the 1950s of the *Nouveau Roman*, for whose exponents, and especially for Michel Butor, Joyce represented a distinguished model and precursor. It was indeed the acute awareness of a common way of conceiving certain aspects of the narrative form – first and foremost the central importance of language, seen as both the means and the object of representation – that, ever since the beginning of his own career, led Butor to manifest his great admiration for Joyce, and then to avow the significant impact he always had on his narrative production, for which Joyce's impressive literary accomplishment represented a source of influence that was stimulating and inhibitory at the same time. Butor praised on various occasions the distinguishing features of Joyce's writing – the great complexity of his narrative style, the linguistic invention and verbal manipulation by which formal aspects become *the* content, the use of the interior monologue as direct representation of the characters' psychological processes, the coexistence of order and chaos, as well as a certain degree of semantic density involving active participation on the part of the reader – which can be more or less explicitly found (except for some deliberate neglects) in his own narrative production of the 1950s. Given the debt that Butor acknowledged to Joyce, and the manifold analogies mainly regarding their way of conceiving fiction, this paper aims to analyse a number of recurring features characterising, despite some stylistic peculiarities, their narrative production.

Keywords James Joyce, Michel Butor, Influence, Reception, Narrative.

On 7 December 1921 at La Maison des Amis des Livres, Adrienne Monnier's bookshop in Paris, Valery Larbaud delivered his famous lecture on Joyce, introducing the Irish author's great literary accomplishment to an

enthusiastic French audience. The public *séance* focused in particular on *Ulysses*, with descriptions of Joyce's notebooks and compositional methods — especially his endless reworkings and expansions, the Homeric correspondences and the interior monologue. Besides paving the way for the long-awaited volume publication of *Ulysses* by Shakespeare and Company, Larbaud's talk laid the foundations for the ensuing reception of Joyce in France for at least two further reasons: on the one hand it foregrounded the European dimension of Joyce's genius[1], while on the other it went on to become a celebrated and well-known piece of criticism. Its text was in fact expanded for publication in the April 1922 issue of *La Nouvelle Revue Française*, abridged and translated for the inaugural number of Eliot's *Criterion*, and finally revised a few years later as preface to the French translation of *Dubliners*[2], thus setting the scene for subsequent critical and theoretical responses to Joyce in France. Such crucial role has already been highlighted by Sam Slote. As the scholar remarks, "the story of Joyce's influence on the scenes of French literature […] begins with Valery Larbaud", who soon "replaced Pound as the primary 'impresario' for *Ulysses*"; moreover, "virtually all reviews of Joyce's work in France in the 1920s and 30s (and many elsewhere) refer to Larbaud's essay" (2004a: 362-363). On the one hand it seems clear, as Dennis Duncan has also pointed out, that "critically, when it came to Joyce, the French were proudly ahead of the game" (2015: 351). On the

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[1] Larbaud's propaganda was of particular importance in placing the work of the expatriate genius in a transnational *milieu*, more precisely in the context of Irish/English writers such as Swift, Sterne and Fielding or, in terms of the censorship that *Ulysses* had suffered, along with French authors like Flaubert and Baudelaire. From a stylistic point of view, moreover, Joyce – "the greatest currently living writer of the English language" (Larbaud 1922a: 385) – was further compared to the symbolists Lautréamont and Rimbaud, or to the naturalists Maupassant and Flaubert. In an interesting passage of his public talk later turned into an essay, Larbaud praised Joyce by calling him "a pure 'Milesian': Irish and Catholic of old stock, from the Ireland that benefits from some affinities with Spain, France and Italy, but for whom England is a strange land which cannot be made closer even by the commonality of language" (*ibid.*: 387). He finally concluded that "with the work of James Joyce and in particular with this *Ulysses* which is soon going to appear in Paris, Ireland is making a sensational re-entrance into high European literature" (*ibid.*: 389). Unless otherwise indicated, all translations in this essay are mine.

[2] Cf. Larbaud 1922a, 1922b and 1926, respectively. Among Larbaud's contributions on Joyce's masterpiece, see also Larbaud 1925.

other hand, despite representing a widely debated cultural phenomenon that in the 1920s and 1930s was the subject of numerous reviews, articles, commentaries and translations, Joyce's *oeuvre* curiously engendered minimal literary responses immediately after the publication of *Ulysses*. To quote a revealing example, in his influential survey of the twentieth-century French novel, R.M. Albérès contends that "Joyce does not seem to have had an immediate influence in France, where the aestheticism of people like Cocteau and Giraudoux dominates, where the metaphysical novel, the tragedy of the human condition, will be developed in writers like Mauriac, Bernanos, Malraux and Julien Green" (1966: 186). As a matter of fact, although it was much discussed in France over the 1920s and 1930s, Joyce's *oeuvre* became a real source of inspiration and overt influence on French writers mainly with the emergence in the 1950s of the *Nouveau Roman*, for whose exponents, and especially for Michel Butor, Joyce represented a distinguished model and precursor[3]. Furthermore, the new novelists' attempt to confer legitimacy on their project of renewal of narrative forms by appealing to the precedent of Joycean modernism shows that the peculiarity of his literary achievement "sets his texts apart from most other modernist works while it relates them to our own cultural moment" (Attridge 1995: 14). In this perspective, the relationship between Joyce and Butor, which is the focus of this essay, can be analysed not only in terms of shared purposes and common aesthetic values, as we shall see later on, but also as a *fil rouge* that links the boldest modernist experiments to our postmodern era, a standpoint from which it is nowadays possible to recognize, retrospectively, that "the most 'untimely' modernist texts, *Ulysses* foremost among them, always contain the germ of their own postmodernity, and effectively outline the critique of their own fictive enterprise" (Dettmar 1996: 48).

It was indeed the acute awareness of a common way of conceiving certain aspects of the narrative form – first and foremost the central

[3] This is briefly mentioned in one of the few critical works dealing with the reception of the Joycean model among the French new novelists: "while Joyce's influence is pervasive for the *nouveaux romanciers*, it is also diffuse. Except for Butor, Joyce is more of an inspiration than an explicit influence; he is one writer, among several, who have helped occasion a new world-picture" (Slote 2004b: 383). On the reciprocal impact of Joyce on the French literary scene see Lernout 1990, Rabaté 1990, O'Neill 2004 and, more recently, Flynn 2019.

importance of language, seen as both the means and the object of representation – that, ever since the beginning of his own career, led Butor to manifest his great admiration for Joyce, and then to avow the significant impact he always had on his narrative production, for which Joyce's impressive literary accomplishment represented a source of influence that was stimulating and inhibitory at the same time. As Butor declared in a retrospective interview:

> Joyce's literary production has greatly impressed me, in every sense of the term. It has had a profound effect on me, it has left its mark on me, and the same is true for the way in which Joyce creates his texts by means of schemata. For instance, as far as *Ulysses* is concerned, the *Odyssey* framework and the Homeric correspondences (but these are just a few examples among many others): well, this has exerted a decisive influence over me. As regards *Finnegans Wake*, it is evident that such a book has left a mark on me, and that, in order for this mark to be not so evident, for a long time I have refrained from any kind of verbal manipulation. Precisely, so as to be influenced by major issues only. But all the books that I have written in the last few years bear the mark of *Finnegans Wake*. [...] Therefore, Joyce has encouraged me to do a lot of things, has given me many ideas, has taught me so much. But, for a long time, he has also prevented me from doing certain things. And so that problem of the orthographic manipulation: no, I couldn't do that, Joyce had gone too far... (Santschi 1982: 117-118).

The impact of formal aspects such as linguistic manipulation and the use of underlying structural frameworks dates back to Butor's formative years. At the age of twenty-two, Butor wrote an introductory essay entitled "Petite croisière préliminaire à une reconnaissance de l'archipel Joyce", first published in the literary journal *La Vie Intellectuelle* (1948) and later included in his collection of critical writings *Répertoire I* (1960). This piece of criticism – actually his second publication – is indicative of the extent to which Joyce's genius acted as a guiding light in his youth. Here Butor discusses both *Ulysses* and *Finnegans Wake*, and praises the distinguishing features of Joyce's writing – the great complexity of his narrative style, the linguistic invention and verbal manipulation by which formal aspects become *the* content, the use of the interior monologue as direct representation of the characters' psychological pro-

cesses, the coexistence of order and chaos, as well as a certain degree of semantic density involving active participation on the part of the reader – which can be more or less explicitly found (except for some deliberate neglects) in his own narrative production of the 1950s:

> It has been claimed that the main character in *Ulysses* is language, and this is absolutely true. Little by little, as one penetrates deep into the book, this "means" acquires an independence that is more and more remarkable. Each episode has its own style, its musical tone, its stylistic devices, which are determined by its subject matter as well as its place within the overall framework. [...] By using the interior monologue technique, he [Joyce] wants to analyse in detail the inner world of his characters (Butor 1960e: 201-203).

> Such an unprecedented use of language gives the book [*Finnegans Wake*] an aspect of almost absolute impenetrability and yet, little by little, those swarming pages finally become clearer. Joyce adds to the English language, which serves as a basis, countless provincialisms and misspellings; he multiplies neologisms and dialect terms; he groups words together and contracts them, thus obtaining an incredible density of expression. [...] The endless variation of superimpositions and dislocations gives the author the possibility to change as he likes the clarity or obscurity of his means of expression. [...] It is typical of the very essence of his work that it can be read and understood only gradually. Beyond such a chaotic appearance, everyone can enter its complex organisation by their own means. Given a certain passage, the literal meaning one can initially find in it is not necessarily the same (*ibid.*: 209-210).

This peculiar conception of a fictional work reflecting not only the authorial self but also the cognitive sphere of the reader, who actively takes part in the construction of the text and contributes to the disclosure of its meaning by means of a necessarily subjective hermeneutic and mnemonic act, is reiterated in another critical essay devoted to Joyce, curiously entitled "Esquisse d'un seuil pour Finnegan" and also included in *Répertoire I*[4]. Here Butor treats with reverence the way in which verbal experimenta-

[4] "Petite croisière préliminaire à une reconnaissance de l'archipel Joyce" and "Esquisse d'un seuil pour Finnegan" (which originally appeared in the December 1957 issue of *La Nouvelle Revue Française*, and was later translated as "Crossing the Joycean

tion is carried to extremes in Joyce's *magnum opus*, and highlights once again the reader's involvement in the book's "surprising adventure" of language, as well as in the process of literary creation:

> In *Finnegans Wake* a new invention draws the language into a surprising adventure which determines the book's entire organisation. Instead of being content with juxtaposing two primitive words, Joyce contracts them and melts them together. [...] All the differences can be interpreted as significant conscious or unconscious lapsus expressing the personality of Joyce, projecting his dream through the reading of that second phrase. [...] Each reader makes a choice among these agglomerates of characters and words according to the meaning that occurs to him. It is consequently a portrait of myself which is made when I glance through these pages, a portrait very vague at first, but which can become more precise gradually as I enter into the game of the metamorphoses of words. *Finnegans Wake* is thus for each of us an instrument of intimate knowledge, for this portrait of myself that I discern there is not the one I would have sketched before my reading. These sentences whose ambiguous spelling forces me to interpret them by means of innumerable lapsus serve as catalysts to my conscious mind; they gnaw away and undermine little by little the levels of my censorship. [...] However different, however particular, however arbitrary my first attempts may be, as soon as my reading is taken up a second time, when I enter into the very movement by which the text composes itself, I reproduce an instant of Joyce's literary creation (Butor 1960b: 221-226).

Butor encourages us to consider the undeniable complexity and semantic density of Joyce's style as a merely superficial aspect, through which a deeper meaning and an underlying structure are disclosed in the moment

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Threshold" for the *James Joyce Quarterly*) are not in the least Butor's sole interventions on the subject matter. In 1966 he took part, together with an international group of scholars, in the first colloquium dedicated entirely to Joyce (anticipating the first International James Joyce Symposium by one year) sponsored by the Centre Culturel Américain, while two years later he contributed the short piece "Joyce et le roman moderne" to a special issue of the magazine *L'Arc* devoted to Joyce. In 1975 he chaired a session on "Joyce et l'aventure d'aujourd'hui" at the fifth International James Joyce Symposium that was held in Paris, whereas for the celebration of the centenary of Joyce's birth in 1982 by *Le Monde* he composed an essay entitled "La Langue de l'exil", later included in the collection *Répertoire V*.

of the fruition of the text. Therefore, if we want to take his words literally and draw that "portrait of myself which is made when I glance through these pages", it might be illuminating to focus on a series of common aspects regarding their literary conceptions as well as practices. Considering literature as an authentic "laboratory" of writing and the locus of an alchemy of languages and cultures, both authors are inventors of polymorphous and polyphonous *oeuvres*.

Given the debt that Butor acknowledged to Joyce, and the manifold analogies mainly concerning their way of devising fiction, this essay aims to analyse a number of recurring features characterising, despite some stylistic peculiarities, their narrative production. Indeed, in the context of a supposed continuity between modernist fiction and the French *Nouveau Roman*, which has been largely overlooked by criticism[5], Butor's extensive and heterogeneous literary output – spanning a period of over six decades and subverting the rules of almost all literary genres[6] – seems to be characterised by the same inclusiveness and experimental realism that distinguish Joyce's work. Mireille Calle-Gruber aptly remarks that Butor inscribes his creative act "within the fundamental project of 'the future book', the library-in-process of our Babel-like knowledge and

[5] To the best of my knowledge, there is no comparative study focusing extensively on modernist fiction and the French *Nouveau Roman*. Scholars have confined themselves to sporadic attempts to connect Virginia Woolf's and Nathalie Sarraute's aesthetics, or to passing reference to Joyce while discussing intertextuality in Butor's novels. See on this point Lydon 1980 and De Labriolle 1985.

[6] As stated in critical essays such as "Le Roman et la poésie" (1964) and "La Critique et l'invention" (1968), in Butor's view the narrative form incorporates both theoretical and poetical aspects, a practice resonating with Joyce's attempt to merge not only different kinds of discourse, but also narrative and metanarrative stances in *Ulysses*. Furthermore, Butor's vast literary production encompasses, hybridises and experiments with all literary genres and with different forms of artistic expression, as shown by his numerous collaborations with artists and composers. Scholars generally divide his career into three phases: the formative years at the Sorbonne and Collège Philosophique, in which the author mostly devoted himself to poetry and criticism; a second stage, extending between the publication of his first novel *Passage de Milan* (1954) and that of *Degrés* (1960), mainly focused on increasingly experimental fictional writing, and a last period, from *Mobile* (1968) until his recent death occurred in 2016, characterised by the publication of works challenging any form of generic classification. Such periodisation, however, is not in the least rigid, and it might be better to admit with Jean Duffy that "Butor's work has proved particularly resistant to classification" (2003: 1).

of an *oeuvre* whose intent is to compose the musical score of civilisations" (2001: 5). She compellingly describes Butor's production in terms of a palimpsest, "a repository of forms of knowledge and techniques where writing is not only a question of stratifications, but also of boundary-crossings, frontiers, transitions [...]; telling the story of the construction of the text, which is also the story of writing and thus of the whole world" (1991: ix). The notion of palimpsest, applying to compositional methods as well as the representation of psychic phenomena, also pertains to Joyce's *oeuvre*, thus revealing an interesting point of connection between the two authors. Not only do their works establish several kinds of intertextual relationships with other texts while showing a series of internal correspondences due to a constant re-elaboration of their own material; the palimpsest notion is also particularly useful to account for the textual representation of consciousness, the unconscious and memory in their novels, characterized by countless refractions, stratifications and overlappings.

Moreover, both writers conceive of the narrative form as a separate world of words, as a highly self-reflexive epistemological framework in which it is possible to investigate the relationship between consciousness and reality, text and (both inner and outer) world, by paying particular attention to such fundamental issues as language, structural organisation and formal experimentation. Not only for Butor, but also "for Joyce, language was the primary mode of apprehension of reality" (French 1982: 239), in the same way as the notion of representation is central to their aesthetic ideals. Butor's conception of the novel as an epistemological and phenomenological framework is clearly illustrated in an essay bearing the eloquent title of "Le Roman comme recherche". Here narrative is seen as "one of the essential constituents of our apprehension of reality" (Butor 1960d: 7), a workshop space for experimentation where one can study the manifold relationships linking together the subject, external reality and its multiple representations which can be obtained by means of fictional writing. Butor's claim that fiction is "the phenomenological domain par excellence, the field par excellence in which it is possible to study how reality manifests itself or may appear to us" (*ibid.*: 8) applies to his own choice of a central character's gradual process of apprehension of the world surrounding him as a framework for his major

novels, but also to the attempt he shares with Joyce to textualize mental processes and depict reality as it appears to consciousness through endless accumulations of facts and "naturalistic" details. In Butor's view, the narrative form becomes an instrument for investigating the inner as well as the outer world, but also a critical analysis of the various mechanisms of representation. Marianne Hirsch aptly remarks that "underlying Butor's work is a structural analogy between text and world: the reader stands in relation to the text as each individual stands in relation to the world. Herein lies Butor's realism and, unlike that of his contemporaries, his work is consciously representational [...]. To learn to make sense of the complex structures of Butor's texts is to learn to cope with the plurality and fragmentation of our world" (1981: 328-329). Similar concerns are at the root of Butor's own conception of fiction as both "a response to a certain state of consciousness" (Butor 1960d: 10-11) and "a means of interpreting reality" (Charbonnier 1967: 78), as an instrument for analysing the acts of consciousness through which reality can be experienced but also the outside world, whose "presence" is deeply felt by the reader; hence the attempt to reproduce, as Joyce does, the complex mechanisms of thought, memory and perception without diminishing the importance of realistic details nonetheless.

For both authors, this ideological framework presupposes an underlying encyclopaedic aim, a strong desire for inclusiveness that obviously requires a scrupulous mental elaboration, a proliferation of patterns and ordering principles, and a structural rigour giving internal cohesion to a never-ending assembling of narrative material. One of the features that Butor's novels have most evidently in common with *Ulysses* is the use of a basic structural scheme. In this regard, one should not be surprised at Butor's fascination with "the way in which Joyce creates his texts by means of schemata" (Santschi 1982: 117), or at his own declaration:

> I begin to write a novel only after I have been studying its general design for some months, only when I am in possession of a series of plans whose efficacy – as far as the expression of what initially attracted my attention is concerned – I think is finally sufficient. [...] these schemata I use, and without which I would not even dare set to work, allow me to discover things which, in turn, oblige me to make them evolve. This may occur since the very first page and go on until proofreading, since this frame-

> work changes as long as the entire organism changes, together with all the events which constitute the cells and the body of the novel, and every change in detail may affect the whole structure (Butor 1960c: 273).

Butor's words resonate with Joyce's well-known habit of devising his fiction with extreme precision according to a predetermined structure, as well as his practice of continuously sorting and regrouping raw materials in a vast web of interconnections, assigning each fragment to its proper place in the general design of the work. Such repeated accumulations ultimately achieved the effect of all-inclusiveness that Joyce desired and that Butor emulated. Therefore, for both authors the text becomes an organic entity which is constantly in progress, and whose ordering principles evolve as long as its composition evolves. Their writing practices are strikingly analogous, since they are based on a continuous re-elaboration and expansion of narrative material, which gives organic cohesion and confers an exact internal organisation to the novel seen as a solid architectural framework. From a stylistic point of view, moreover, both writers share an inexhaustible need for experimentation – not only on a semantic and syntactic level, but also concerning the merging of different genres, and of narrative as well as metanarrative stances at the same time. In Butor's words,

> Formal elaboration in fiction is of primary importance. [...] It seems evident that, since form is a matter of choice [...], new forms reveal the choice of new contents [...]. Conversely, different ways of conceiving reality correspond to different narrative forms. Now it is clear that the world in which we live is in a state of endless transformation. Traditional narrative techniques cannot integrate every new relationship consequently arising. [...] Formal invention in fiction, far from being opposed to realism as naive critics often suppose, is a condition *sine qua non* for an even more emphatic realism (Butor 1960d: 8-9).

The idea of fiction as an interpretative grid, as a means for investigating and trying to grasp what is perceived to be an extremely complex reality, is particularly evident in Butor's second novel *L'Emploi du temps* (1956). This text is a memoir account, also showing traits typical of the diary form, of a year spent by the protagonist Jacques Revel in the imaginary town of Bleston. Its narration, however, is not in the least linear, but ra-

ther spatial and multidirectional; furthermore, it encompasses several temporal planes owing to the ineludible gap between narrated time and narrative time which is generated by the protagonist's decision to start writing this account seven months after his own arrival. This is mainly the reason why, in this novel, "language is made to fail as a medium; but in failing, it simultaneously undermines its status as medium". Therefore, "the level of unsuccessful referentiality intersects the level where language makes a claim for its own autonomy" (Martens 1981: 50). Moreover, critics have frequently referred to its multilayered structure, open and closed at the same time, in terms of a labyrinth[7], a metaphor which aptly describes such Joycean traits as the proliferation of writing, the workings of both personal and collective (that is mythic) memory, as well as the treatment of space and time, closely related in a system of biunivocal correspondences reminiscent of the schemata employed for the composition of *Ulysses*. According to Laura Kubinyi, "what Butor has done is to delineate within this closed structure – one year in time; the area of Bleston in space – another form of non-centered structure which shows us that 'nontotalization' (the infinitude of possible relationships) is not simply a matter of ever-extending boundaries but is also a matter of infinite freeplay within a closed space" (1976: 893). As with Joyce's masterpieces, a very simple plot (apparently contrasting with the overabundance of the details narrated) ensures the novel's actual focus is on the textualization of mental processes such as memory and consciousness and – particularly in *L'Emploi du temps* – on the hiatus between living and writing, which requires endless revisions, additions and corrections. These novels manifest a fundamental concern for the problematics of representation, since they enact a central character's process of apprehension of a reality which is elusive and extremely chaotic, as well as of a past that is obscure and difficult to retrieve – either spontaneously, as in *Ulysses*'s displaying of the workings of involuntary memory, or through a conscious attempt to fill the gap that separates it from the present moment by a metafictional act of writing, as in *L'Emploi du temps*:

[7] On the novel's structural organisation and the labyrinth metaphor, see for instance Calle-Gruber 1982 and 1995; Brunel 1995.

> It is already June 1st, and […] I should have hastened to come back, search for and write down what survives in my memories of the last moments of November, so as not to make this seven-month gap enlarge, this gap that I have maintained ever since I began this narrative, this too large a gap that I hoped to reduce quickly, and that I must compress more and more as I go on, and that, day after day, somehow thickens and becomes more opaque (Butor 1956: 129).

Not only does this passage foreground the close connection between memory and narrative in a sort of archaeological operation of excavating the past; it also manifests the way in which this highly self-reflexive novel unveils its own compositional process, as is also shown by such recurrent motifs as the window and the mirror, which punctuate the text, and by a series of verbal and visual representations – tourist guides, maps of the city, detective novels, tapestries and stained-glass windows – acting as *mises en abyme* of the entire book. To quote Rangarajan on the mirroring structures of this work, "*L'Emploi du temps* is a New Novel that is both a novel about a novel and a novel in a novel for Jacques Revel's diary circumscribes and is circumscribed by the detective novel 'Le Meurtre de Bleston'" (2003: 394). Along with an overt metanarrativity, both *L'Emploi du temps* and *Ulysses* show the perfect balance between narrative proliferation and structural rigour that is one of the greatest accomplishments of their authors: the enormous expansion of a simple plot, the profusion of facts and the overabundance of details break the linearity of narrative, but at the same time are part of an overall design whose unity is maintained through repetitions, internal cross-references, recurrent themes and motifs.

An analogous spatio-temporal organisation of a plot which is open and closed at the same time can be found in *La Modification* (1957), the sole novel where Butor makes use of the interior monologue technique (though in the quite unusual form of the second person plural) and also the one that is most similar to Joyce's masterpiece, considering the choice of the protagonist's stream of consciousness as unique component of the fictional universe. However, whereas in *Ulysses* the juxtaposition and interpenetration of interior monologue and third-person narration determines shifting perspectives inside and outside the character's mind, in *La Modification* the textualization of mental processes becomes pervasive

and in a certain way "incorporates" reality (in the forms of perceived present, remembered past and imagined future), showing how consciousness works through associations, or the way in which spontaneous memories are determined by sensory perceptions:

> Beyond the window, among the vineyards, under the sky turning darker and darker, the high, yellow-painted tiled roof of a church stands on top of a small village. […] Two years ago, or even earlier, since it was still summertime, at the end of August, you were sitting in a third-class compartment similar to this one, on this very same seat near the corridor facing the engine, and in front of you was Cécile, that you hardly knew, and that you had just met at the restaurant, coming back from her holidays (Butor 1957: 56).

Like *Ulysses*, *La Modification* is the story of an unremarkable modern man told through a prism in which a certain historical and mythic depth is also projected. This novel is based again on a very simple plot (the protagonist Leon Delmont's train journey from Paris to Rome, where he goes with the intent to join his lover Cécile after the decision to break up with his wife Henriette, a plan which is never fulfilled because of an epiphanic change of heart occurred during the journey itself) which is potentially expandable in infinite directions, but firmly contained within a precise, preordained structure. In this regard, Sam Slote posits that "beyond any appropriation of technique or use of a shared reference, *La Modification* is indebted to the way in which Joyce in *Ulysses* mixes a straightforward narrative trajectory with all manner of deviation. In both novels the linear yields to detour which in turn, circuitously, somehow, returns" (2004b: 387). As in Joyce's fiction on the one hand, and in *L'Emploi du temps* on the other, the psychic dimension is foregrounded and the narrative extends in a multidirectional way, according to a delicate orchestration of the space and time categories which here is mainly due to the choice of the archetypal theme of the journey and the underlying scheme of the train schedule. Such theme is to be intended both literally (as travelling from one station to another) and metaphorically (as travelling through different times and places by means of memory, which brings at the end of the real journey an "inner modification" to the protagonist). As Lois Oppenheim suggests, considering the train compartment as a micro-

cosm and an evident metaphor for consciousness, we could interpret "the progression of the narration and the experience of the voyage from Paris to Rome [...] as analogous to the spatio-temporal movement of the intentionalizing ego" (1985: 116). This text enacts both the representation – framed by the carriage window as *mise en abyme* of the novel's framing of reality – of the outside world as it appears to the protagonist's consciousness, and a systematic textualization of the psychic phenomena (mainly recollection and the transposition of the act of perception into mental images) through which such process of apprehension of the world takes place. For this reason, the book has been the focus of several phenomenological readings[8], which have variously emphasised the central importance of the problematics of representation. Davies, for instance, suggests that "the structure of *La Modification* may be regarded as a continuing series of psychological responses to a constantly varying set of stimuli, as a complex chain of involuntary thought patterns based on association of ideas – a process that serves to lend plausibility to a seemingly chaotic sequence of events" (1981: 217). Moreover, as scholars like Jullien (1994) and Rangarajan (2009) have also pointed out, the metanarrative dimension is foregrounded throughout the whole novel by means of continuous references to glass, frames and reflecting surfaces. In particular, it reaches a climax at the end of the book, when the protagonist's decision to commit to writing his inner journey – "to recreate in the reading mode that crucial episode in your adventure, the movement which originated in your mind as long as your body moved from one station to another and the landscapes in between" (Butor 1957: 236) – coincides with the composition of the text we have just finished reading, with "this necessary book which is to be written and whose shape you hold in your hands" (*ibid.*).

Although the linguistic invention and narrative fragmentation that are emblematic of Joyce's style cannot be found in Butor's, these works clearly show similar concerns, in the same way as Butor's last novel *Degrés* (1960) – once again an extraordinarily complex account that is not only extremely detailed, but also full of intertextual references – exemplifies their shared ideal of fiction as an autotelic world of words, a

[8] Though quite outdated, see on this point such seminal studies as Van Rossum-Guyon 1971 and Oppenheim 1980.

metanarrative, all-embracing description of a process of gradual understanding of reality through writing itself. Written in a Joycean vein, this text represents the ultimate fulfilment of Butor's conception of the literary work as a microcosm which is closed, self-sufficient, but also endlessly expandable according to such criteria as analogy, spatial proximity and temporal simultaneity among the events narrated. This is mainly accomplished through an internal division into three parts in which three distinct first-person narrators address a different narratee with the common aim to produce "a description as faithful as possible" (Butor 1960a: 54), thus determining shifting perspectives on the same events, but also the disruption of univocal correspondences between words (particularly personal pronouns) and the entities they designate, and a general referential ambiguity culminating in the final, unanswered question "who speaks?" (*ibid.*: 389), the sign of an authentic "bursting of the narrative voice" (Sullivan 1991: 959). As with Butor's previous novels, each narrative voice in *Degrés* is that of an unremarkable individual who is driven by his obsession with a writing project doomed to fail from the outset, largely because of the impressive amount of material that will have to be accommodated within his own account. As the first narrator Pierre Vernier confesses in a metafictional excerpt unveiling the narrative strategies employed throughout the book, the purpose is to create a series of internal correspondences, "a system of references" allowing to grasp "this enormous mass of information which circulates" (Butor 1960a: 82). After the metaphor of the labyrinth informing *L'Emploi du temps* and the theme of the journey characterising *La Modification*, the unifying principle employed in *Degrés* as a means of holding control over the chaotic complexity of reality, and the potentially endless accumulation of narrative details, is the weekly schedule of a secondary school in Paris, allowing an exact correspondence between the spatial and the temporal category at any point in the plot, which is literally overloaded with cultural references. Unsurprisingly, the notion of representation which is of central importance in Butor's *oeuvre*, along with the realist conception of writing as truthful registration of details or explication of an intricate series of events, are foregrounded from the very beginning of the novel:

> I began writing up these notes about our class, which are meant for you, Pierre, [...] when you are finally able to read them, for that Pierre Eller

> who will apparently have forgotten all about this October 12, 1954, the events which occurred on it, the knowledge that we attempted to give you on it, these notes which I hope, at that time, will be a literal description, without any intervention on the part of my imagination, a simple account of precise facts, but that wouldn't have permitted me to give an adequate representation, since in order to describe the space in which these facts occur, and without which it is impossible to make them appear, it is necessary to imagine a quantity of other events which are impossible to verify (*ibid.*: 53-54).

As alluded to in this excerpt, the book revolves around a pivotal hour (the lesson on the discovery and conquest of America held at Lycée Taine between 3 and 4 p.m. on October 12, 1954), from which endless time-shifts depart according to a spatial and non-linear construction of the text. As with Joyce's monster-novels, in *Degrés* the proliferation and interweaving of narrative strands, the constant shifts in focus and the superposition of time levels render orientation within the text's temporal and spatial framework extremely difficult. It seems evident that Butor's fascination with Joyce's compositional method and treatment of time in *Ulysses* results in a progressive narrowing of the temporal category in his own novels (from one year in *L'Emploi du temps* to one hour in *Degrés*), which corresponds, conversely, to an increasing narrative proliferation and textual expansion mainly due to repetitions, internal correspondences and intertextual references. However, while these are more or less veiled allusions in Joyce's masterpieces, in the openly didactic dimension of Butor's last novel, both the plot and the setting justify the overt and continuous references to our shared western culture. The density and range of intertextual references presuppose that readers of Butor's texts – exactly as Joycean readers – have not only an extensive cultural baggage, but also the patience and ingenuity to decode the more elliptical allusions, as well as a highly developed textual memory capable of retaining and correlating the numerous quotations from various sources.

As this essay has briefly shown, although the Joycean model is appropriated by Butor in original ways, their narrative production undoubtedly displays a number of recurring features. These can be variously interpreted in terms of continuity between modernist fiction and the French *Nouveau Roman*, as signs of an explicit influence or reception of a

model linking together the authors in question, or even as fortuitous similarities between separate attempts at a radical transformation of the novel. In any case they reveal, on a both conceptual and formal level, an essentially analogous way of envisaging narrative that is also emblematic of the twentieth century as a whole.

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RAFFAELLA LEPRONI

MIRROR MIRROR… EDGEWORTH, WILDE, AND JOYCE IN THE FACE OF A LOOKING-GLASS

Abstract "It is impossible to draw Ireland as she now is in a book of fiction – realities are too strong, party passions too violent, to bear to see, or care to look at, their faces in a looking glass. The people would only break the glass and curse the fool who held the mirror up to nature" (Maria Edgeworth to Michael Pakenham Edgeworth, 19 February 1834). These words were written by Maria Edgeworth 13 years after publishing *Castle Rackrent*, referred to as (in turns) the first historical novel, the first regional novel in English, the first Anglo-Irish novel, the first Big House novel and the first saga novel (Kirkpatrick, 1995). Certainly, a book of fiction; definitely, a deep look into her contemporary Ireland's social situation. Things had changed, over thirteen years. Things changed further in the next century, up the publication of *Ulysses* (1918-1922), where Irish art seems to have become "the cracked lookingglass of a servant" (p.16). In between stood Oscar Wilde, who also held a looking-glass to Art and Life (and Shakespeare), to show the English their own face, and definitely suffered the curse for it. Edgeworth was an Englishwoman who chose to live in Ireland, to take the Irish side; Wilde, an Irishman, emigrated to London to prove his genius was "more English than the English themselves"; Joyce was an Irishman too, and chose to leave Ireland to take her side, as if he was looking from inside the looking-glass to show his point. Mirror mirror…

Keywords Irish identity, Colonial language, Language bullyism, Anti-colonialism, Literary tradition.

> This historical sense, which is a sense of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity. (Eliot 1969: 49)

Public opinion of what a man is will never disclose the true self, being rather a distorting mirror. (Kiberd 1996: 324)

History, literature, tradition, and identity seem to be profoundly intertwined in the idea of "Irish". Concepts of Irishness, and the set of values and characteristics which they convey, have long been dealt with by both native-Irish- authors and those considered Irish by adoption, in an effort to explain what Ireland was/is, and what Irish people were/are both inside and outside of Ireland. Since the long eighteenth century, but especially "[…] throughout the nineteenth century we see Irish writers struggling to "explain" the Irish people to an English audience. […] Irish writers felt a need to move away from the portrayal of an encounter, which too often remained on an anecdotal or introductory level, to an inside view of the Irish experience" (Powell 2004: 7). Their "anxiety of accuracy", which frequently led to extensive explanations and footnotes, in an attempt to introduce regional heroes to (inter)national audiences, was meant "to offer a point of contact with readers from outside Irish geographical and cultural borders. This concern with the intended audience and its feelings, however, had adverse effects, as most of the Irish fiction composed in Ireland was directed toward an audience outside Ireland" (ibidem).

If, on the one hand, conveying a sense of what "Irish" meant to those living abroad was difficult, on the other, writing about Ireland to an Irish audience seemed to be an even more complicated task. In a famous letter to her stepbrother in India, Maria Edgeworth wrote:

> It is impossible to draw Ireland as she now is in a book of fiction – realities are too strong, party passions too violent, to bear to see, or care to look at, their faces in a looking glass. The people would only break the glass and curse the fool who held the mirror up to nature – distorted nature in a fever" (letter to Michael Pakenham Edgeworth, 19 February 1834)[1].

[1] The letter (reproduced in Frances Edgeworth, F. 1867: iii, 87-88, and in Hare 1894): 202; quoted in Zimmern 1883: 185) explains why Edgeworth did NOT consider *Helen*, her almost-published novel, an Irish tale. On Edgeworth, Joyce and the realism of Victorian novel see also Connolly 2011 (esp. 1-4).

These words were written thirty-four years after publishing *Castle Rackrent* (1800) — the first historical novel, the first regional novel in English, the first Anglo-Irish novel, the first Big House novel, the first saga novel (Kirkpatrick 1995). Certainly, a book of fiction; definitely, an in-depth analysis of the social situation of the Ireland of Edgeworth's time. Things had changed, over the previous thirty years, and were destined to change even further.[2] At the beginning of the nineteenth century, the country was "coming to terms with the consequences of the Union, while the emotional aftermath of the 1798 rising was still a reality and the prospect of legislative reform still in the future, with the Napoleonic Wars absorbing the attention of the London government, and with poverty still an insoluble and persistent feature of the Irish economy" (O'Dwyer 2002: 834). Years passed; agrarian disturbances continued, people rose and fought despite the threat of famine, which exacerbated poverty and led to mass emigration.

Down through the century, the need to make the Irish look at themselves into the looking-glass grew stronger and deeper. At the beginning of the twentieth century, Joyce wrote to Grant Richards, his faltering publisher, urging him to endorse *Dubliners*, expressing his concern on the matter: "I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass" (*L* 63-4)[3]. He aired his grievance explicitly in *Ulysses* (1918-1922), where Irish art becomes "the cracked lookingglass of a servant" (*U*, 1, 146).

Edgeworth was an Englishwoman who chose to live in Ireland and take sides with the Irish, holding the mirror up to the country to show it to England; Joyce was an Irishman, chose to leave Ireland to take her side, as if he was looking from inside the looking-glass to demonstrate his point of view. Between Edgeworth and Joyce stood Oscar Wilde, a true Irishman, who emigrated to London to prove that his genius was "more English than the English themselves"; he held a looking-glass up to Art and Life (and Shakespeare) as well, using his Irish genius to show the English upper-class its own face, a presumption for which he paid a high price in the long run.

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[2] See Kelleher 1997: 41-62.

[3] See also Ellmann (ed.) 1975: 90.

The Looking-glass and the Mirror

The Merriam-Webster's [First] International Dictionary of the English Language (1890) provides distinct definitions of “mirror” and “looking-glass”: a looking-glass is “a mirror made of glass on which has been placed a backing of some reflecting substance, as quicksilver”, while a mirror is “a looking-glass or a speculum; any glass or polished substance that forms images by the reflection of rays of light”.

Though often used as synonyms, the two terms seem to point to different ideas of the reflecting instrument: the object in itself versus the object in its use, showing how our perception depends on different variable perspectives. The same variety should be adopted when considering the metaphorical social function of the object when applied to art. As Edgeworth, Wilde and Joyce may have meant, their art becomes a looking-glass — or a mirror, a mean to the end of representing a certain reality to a given audience, allowing for a certain degree of adjustment or interpretation (or questioning).

Mirrors have long been regarded as symbols of art, classically conceived as a faithful mimetic representation of external reality (Abrams 1953; Hunt 2011a). Art may serve two apparently opposite functions at the same time: that of reflecting a picture of nature from a realistic perspective, and/or reflecting (on) contemporaneity and becoming a symbol. Tradition, then, may be seen as a sequence of mirrors, held up to reality/nature at different times, in different places, by different individuals, to reflect and reflect on different objects.

Cracking the Glass: Arnold, Pater, Wilde, and the Object as in Themselves They See It

When scrutinising a work of art, three main roles need to be questioned to ‘crack the glass’: the role of the artist, the role of the critic(s), and the role of the public.

The extrication of this enormous skein implies reflecting on the cornerstones upon which the entire theory of criticism has arisen and evolved. Focusing, in particular, on the debate surrounding aesthetics which provided a foundation for the modern perception of the role of the aforementioned subjects (or are they objects?), at least as far as the looking-glass is concerned, Richard Ellman has pointed out that "there are not two but three critical phases in the late nineteenth century, with Pater transitional between Arnold and Wilde" (Ellmann 1966: 3).

Matthew Arnold posited that it was possible to "see the object as in itself it really is" (Arnold 1865: 1), assuming that, as Harris noted, "it is at least possible to see objects as they actually exist without any distortion arising from the constitution of the mind of the viewer" (Harris 1971: 735). However, the same work (object), produces different effects in different periods; this makes it very difficult to understand its true essence, as one is obliged to consider alterations in the perception of the work at different points in time of a cultural tradition as well as changes in the paradigm assumed as the basis for comparison.

In his *Preface* to *The Renaissance*, Walter Pater amended Arnold's doctrine: "'To see the object as in itself it really is,' has been justly said to be the aim of all true criticism whatever; and in aesthetic criticism the first step is to know one's own *impression* as it really is, to discriminate it, to realize it distinctly" (Pater 1873: xviii).[4] Pater's statement posits the acceptance of the implications of Arnold's position, whereby the object of contemplation is the *effect*, the impression; but, independently of the limits of the personal impressions of the artist and viewers alike, critics need to work with their own "impressions of the artists' impressions of experience" (Harris 1971: 740). Pater's position, which rests significantly on both philosophical relativism and scientific empiricism, establishes a direct relationship between the impression which the artist embodies in the work of art and the critic's impression of that work, thus setting the stage for Wilde.

[4] The italics are mine.

Oscar Wilde

In *The Critic as Artist* (1891), Wilde expresses his view regarding the respective positions of the critic and the work of art:

> *Ernest*: The highest Criticism, then, is more creative than creation, and the primary aim of the critic is to see the object as in itself it really is not; that is your theory, I believe?
> *Gilbert*: Yes, that is my theory. To the critic the work of art is simply a suggestion for a new work of his own, that need not necessarily bear any obvious resemblance to the thing it criticizes (Wilde 1891a: 1028-1030).

Though he recognises the importance of Arnold's influence, he refers to Pater (and Ruskin) to promote a novel paradigm of the critic, founded on the paradoxical acknowledgement of the creativity of criticism, on the basis of personal impression.[5]

To Wilde, though, art and criticism are not confined to their aesthetic function alone, as their ultimate goal is one of a moral nature. Criticism acquires a role as an art in itself, because of the paradox on which it is built; it enables the soul to "see beyond the moment, and think beyond the day" (Wilde 1891a: 1041). It is the soul which needs to be revealed by the work of art, just as the impressions of the object (which may be unknown to the viewer/reader) reported by the artist and critic reveal the essence and the capabilities of the soul. The critic's mission concerns the age rather than the individual, seeking to awaken consciousness, and make it responsive, "creating in it new desires and appetites, and lending

[5] According to Varty, "Wilde permits his leading partner of the dialogue, Gilbert, the leisure to reflect on the activity in which he is engaged. This act of literary self-reflexivity mirrors the refined self-consciousness that Wilde's critical spirit inculcates" (Varty 2014: 57). He establishes a dynamic relationship between the work of art and its spectator, reader or audience, attributing the individual with full responsibility for the construction of meaning or mystery that a work of art generates: "it is rather the beholder who lends to the beautiful thing its myriad meanings, and makes it marvellous for us, and sets it in some new relation to the age …" (Wilde 1891a: 1027). It is the one holding the mirror, then, who determines the mirror's function, as well as the object and the value of what the mirror reflects. As he states in the *Preface* to *Dorian Gray*, "All art is at once surface and symbol. […] It is the spectator, and not life, that art really mirrors" (Wilde 1891c: 22).

it his larger vision and his nobler moods", shaping, "as Arnold points out […] the intellectual atmosphere of the age" (Wilde 1891a: 1041). Through the critic's creative work (of art), the impressions of objects (i.e. the objects "as in themselves they are not") provide a realistic picture of "the range of qualities, powers, and desires which make up the race of man as in itself it really is" (Harris 1971: 747).

Wilde, of course, could not be satisfied with only cracking the glass; an artist himself, and a critic, he could not relegate the role of his genius to a mere reflection. In *The Decay of Lying* (1889/1891), Cyril and Vivian discuss the dangers of putting genius into life, and talent into works[6]:

> *Cyril*. Well, before you read it to me, I should like to ask you a question. What do you mean by saying that life, "poor, probable, uninteresting human life", will try to reproduce the marvels of art? I can quite understand your objection to art being treated as a mirror. You think it would reduce genius to the position of a cracked lookingglass. But you don't mean to say that you seriously believe that Life imitates Art, that Life in fact is the mirror, and Art the reality?
> *Vivian*. Certainly I do. Paradox though it may seem — and paradoxes are always dangerous things — it is none the less true that Life imitates art far more than Art imitates life. (Wilde 1889/1991: 921. Underlined is mine)

Here the heap of (broken) images enlarges, while genius — the necessary quality to give life to art — becomes the lookingglass which cracks when art becomes a mere reflection of life. The artist, the viewer, the reader, and the critic — the forms which Life takes to express itself – imitate Art in trying to produce it, and cannot but be upset when they look for confirmation of their true self in a mirror. Wilde expressed his considerations further in *The Picture of Dorian Gray* (1890), beginning with the Preface to the novel itself (added in 1891):

> The nineteenth-century dislike of Realism is the rage of Caliban seeing his own face in a glass.

[6] "I put all my genius into my life; I put only my talent into my works". Oscar Wilde in conversation with André Gide in Algiers (quoted in a letter by Gide to his mother, January 30th, 1895: see Gide 1905: 17).

> The nineteenth-century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass. (Wilde 1889/1891: 17)

In the first case, the mirror serves his purpose of reflecting the face of reality, thus forcing the viewer to acknowledge his/her own condition; in the second case, the mirror does not reflect the viewer, thus making self-recognition impossible. These two apparently opposite positions are reconciled, paradoxically, in the viewer's dislike of both reflections, implicitly suggesting that it is the viewer's responsibility (and ability) to hold "the mirror up to nature — distorted nature" (ME, see anted). Hence the title of the book: a "picture", which is not only a "portrait", but rather an "image", a perceived impression of the expression produced — the translation depends on the degree of the reader's perception of what (s)he sees reflected in the work of art, bearing in mind that the novel itself is a mirror or a looking-glass, where the reader is, at the once, *inside* the story because of the emotions it evokes (trepidation, horror, scandal), and *outside* of it as far as its consequences (pains, triumphs and tragedy) are concerned (see F. Marenco 2017: XIII and following)[7]. The transfer of Dorian's vital self into art, his acquisition of full awareness of life through a work of art (which is never shown to a public in the book, but described fully and made 'visible' to the public — the readers), serve the main purpose of Art, which is to reveal life and nature by dominating, replacing them. The main character needs to become indifferent towards his own deeds, which is made possible by continuously turning his attention (and that of the public) towards works of art, to reveal their own tragedy to the readers and their position as mere inert spectators. Though he hides knowledge from the actors in the story, Wilde hands it over to the reader/spectator, along with the responsibility of providing the whole picture with meaning, charging mere, terrible words with sense — and reality[8].

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[7] According to Marenco, "The more the invention of the author looks fictional and artificial, his fantasy arbitrary and his art formal, the more the position of the public results realistic, confirmed in tis external, detached position of end-user, judge and – why not? – buyer of all these attributions" (2017: XIII, my translation).

[8] "Words! Mere words! How terrible they were! How clear, and vivid, and cruel! One could not escape from them. And yet what a subtle magic there was in them! They seemed to be able to give a plastic form to formless things, and to have a music of their

Language becomes the means by which to shape the mirror but also to interrogate it, while at the same time inexorably questioning the readers, bestowing form on the deeds they do not dare to do, and calling them to (self)judgement.

Joyce's Looking through the Looking-glass

Wilde devoted to paradox, Joyce — who learnt the lesson well — made irony the gold he forged. A master wordsmith, he may have paid his first tribute to Wilde's love for *jeux de mot* in *The Portrait of the Artist*, a mirror-reference to *The Picture of Dorian Gray*; in both texts, the (anti)hero is the artist of his own life, the *narratum atque narrans* protagonist of a novel intended to mirror "real" life which, from the very beginning of the text, seems to be the spectator of the story: "His father told him that story: his father looked at him through a glass: he had a hairy face" (*P*, 3).

In *Ulysses* references to mirrors and looking-glasses multiply, seemingly interrelating Wilde (to whom the reference is explicit) and Edgeworth (implicitly evoked in Stephen's — the artist's — reference to "the cracked lookingglass of a servant").

> Stephen bent forward and peered at the mirror held out to him, cleft by a crooked crack, hair on end. As he and others see me. Who chose this face for me? This dogsbody to rid of vermin. It asks me too.
> Laughing again, he brought the mirror away from Stephen's peering eyes.
> — The rage of Caliban at not seeing his face in a mirror, he said. If Wilde were only alive to see you!
> Drawing back and pointing, Stephen said with bitterness:
> — It is a symbol of Irish art. The cracked lookingglass of a servant.
> Buck Mulligan suddenly linked his arm in Stephen's and walked with him round the tower, his razor and mirror clacking in the pocket where he had thrust them.
> […] — Cracked lookingglass of a servant! Tell that to the oxy chap downstairs and touch him for a guinea. He's stinking with money and thinks you're not a gentleman. … God, Kinch, if you and I could only

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own as sweet as that of viol or of lute. Mere words! Was there anything so real as words?" (Wilde 1890: 60)

> work together we might do something for the island. Hellenise it.[9] (*U* 1.135-158)

The reference to Wilde is not confined to Caliban's rage. The whole process of self-interrogation about the reflection mirrored in and by the looking-glass is drawn from both *The Critic as Artist*, and *The Picture of Dorian Gray*, to question the role of the artist, the role of the critic, the truth of things mirrored, and the function of the mirror at the same time. Joyce the author is mirrored in Stephen the artist, and they are both critics of the reality of Ireland using their emotions and feelings as material, according to Wilde's classist (and deeply Irish) idea of classicism. As T.S. Eliot (1923: 482) put it, in reviewing *Ulysses*,

> It is much easier to be a classicist in literary criticism than in creative art — because in criticism you are responsible only for what you want, and in creation you are responsible for what you can do with material which you must simply accept. And in this material I include the emotions and feelings of the writer himself, which, for that writer, are simply material

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[9] *Hellas* (Ancient Greece) was a confederation of *poleis*, city-states. It is considered as the cradle of Western civilization, being the place where, besides the Olympic games, the first democracy was born, as well as ancient philosophy (and consequent dialectic criticism), and many scientific and artistic disciplines. The country's varied and complex landscape, marked by the sea, the mountains, and the lowland, historically caused the people to migrate. The Greeks established colonies all over the Mediterranean, and beyond. They were colonisers but also, being tradesmen, like the Jews and the Armenians, they have traditionally been diasporic. A country that is simultaneously European, Balkan, Mediterranean, and Near Eastern, Greece lies at the juncture of Europe, Asia, and Africa. The heirs to Classical Greece, the Byzantine Empire, and nearly four centuries of Ottoman Turkish rule, the Greeks have always been characterized by a great deal of ethnic, religious, and linguistic diversity, which, in time, has resisted many governmental attempts to assimilate minorities — a policy known as "Hellenization". Language is still a sensitive issue in that country, and most likely was at the time when *Ulysses* was written. Mulligan's proposal to Stephen to work together to "Hellenise" Ireland may be read through a multifaceted lens: putting their different talents into the same effort, on the one side, Ireland could become the new (ancient) Greece, spreading cultural and artistic values upon which the western world could re-build its heritage; on the other hand, Joyce may have adopted a socio-political perspective, which hints at the need for establishing a new identity, a balance between the roles of colonisation and diaspora. Leopold Bloom is a Jew — a wandering and wondering Jew, in a city which is at the same time his home and a foreign land.

> which he must accept — not virtues to be enlarged or vices to be diminished. The question, then, about Mr. Joyce, is: how much living material does he deal with, and how does he deal with it: deal with, not as a legislator or exhorter, but as an artist?

This perspective also sheds a new light on Mulligan comparing Stephen to a romantic critic[10]: by looking at the mirror, the positions of the critic and the artist are reconciled in the same face, whose self-perception is doubled and questioned by the contrast between external reality and subjective experience. While Mulligan refers to the reflection which both he and Stephen see in the mirror, Stephen replies by referring to the object – the mirror itself. It is the object, not the artist, which functions as a symbol, because the critic (who in this case is the artist himself) holds it and reveals it as such. What is reflected in the mirror is then real for the viewer, who can also perceive what the holder of the mirror (the artist as critic) shows. The ability to accept this double perspective enables the reader (an external critic) to understand the reality of the things mirrored in the text, as well as their distortion due to the crack in the glass.

Significantly, Joyce adds "of a servant" to his lookingglass, so that the reader is forced to picture the power relationship which, here, binds what the mirror reflects, the viewer of this reflection, and the subject holding the mirror — subject not only as a person, but also and more notably as a political person, implying the socio-political ideology of this addition, according to which language becomes a means of power. Joyce's linguistic and stylistic experimentation can be read, therefore, as an expression of the colonial experience of an Imperial language (see Dingle 2015). The chain of stylistic variations which constitutes the structural pattern of *Ulysses* may then play a double and opposite role. On the one hand, it may be seen as an undermining of the assumption that art mirrors 'reality', therefore questioning the notion that language can represent experience; on the other hand, the deceptive stylistic variations which grow stronger throughout the text, representing the slippery quality of Hiberno-English as a testimony of the cultural politics of colonial experience — Joyce's colonial experience, reflecting the crack in the identity of the artist and critic when trying to express his condition as a colonial

[10] For a different reading, see John Hunt (2011a and 2011b).

subject in "the *sermo patris* of the oppressor's language" (Van Boheemen-Saf 2004: 2).

We can, therefore, accept Terrinoni's (2014) invitation to read the text itself as if it mirrored in a looking-glass. According to Terrinoni, *Ulysses* is based on a constant inversion of meanings, its language continuously challenging and setting snares for the reader. Pushing the boundaries of language to the extreme limit, absorbing all varieties of the Irish brogue[11] and cultural reference, Joyce aimed at defying the English tradition, and to set out on a journey of cultural self-determination by creating the first great Irish national epic poem. If, as Richard Ellmann suggested, Joyce's political goal was the emancipation of Ireland, *Ulysses*'s mirror might well have served the purpose of showing both the English and the Irish respective reflections of their cultural heritage, shedding light on the obscurity of the future.

The artistic mirror (the text as a mirror, but also the object-mirror inside the text), once cracked, loses its function as a means by which to disseminate both reality and the traditional heritage as perceived by the people, while it questions the symbolic function of language, the medium with which literary art is duly concerned, as fully representational.[12] Stephen's cracked mirror, by "asking" him, urges him to problematise the notion of the representational possibilities of language, and his answer to Mulligan politicises the very act of representation to which the artist (and the critic, being himself an artist) is committed, as he is now aware that the language he uses to express his artistic consciousness in not his natural tongue, but an "alien experience" (Ibid.).

Joyce shares the same awareness of being an alien among strangers which Wilde had already experienced to cope with when trying to balance his genius, his life, and his art: "I am Irish by race ... but the English have condemned me to speak the language of Shakespeare" (Wilde, p.100) in order to show those emotions that "hey had repressed within themselves" (Kiberd 1996: 35) to the Victorian English who usu-

[11] A strong dialectal accent. In Ireland it originally indicated Irish spoken with a strong English accent, but gradually came to mean English spoken with a strong Irish accent, as English control of Ireland gradually increased and Irish began to vanish as the country's most-widely spoken language.

[12] See Dingle 2015: 3.

ally attributed them to their Irish mirror-colonial neighbours. As Morales Ladron (2006: 209) underlines, from the *Portrait* on

> Stephen is obsessed by the use of words and by the effect of their multiple associations, and one of his main preoccupations is to discern whether words are used "according to the literary tradition or according to the tradition of the marketplace" [(P: 219)]. Noticing that there are words, which do not belong to him, Stephen feels strangled by language and he realizes that he will not be able to fully communicate until he overcomes the domination and oppression that language is exerting on him. (Morales Ladron 2006: 209)

Here Joyce stages the subaltern vision of the colonised, by expressing the alienation produced by interiorizing the hegemonic language of the oppressor, continuing to feel it as non-natural, superimposed, though, at the same time, inevitably and historically necessary.

Edgeworth: Irony, Language, and Identity

This very same issue had been dealt in a very Irish way — that is, ironically — by Edgeworth in *Essay on Irish Bulls* (1802), though Maria's primary aim was the opposite to Joyce's, not only because she meant to reveal the worth of the Irish, notwithstanding their allegedly scarce mastery of English, but also because the 'Imperial language' she used to support her claim was native to her.

Conceived in 1797, written mainly between 1801 and 1802, the result of a close collaboration of Maria and her father Richard Lovell Edgeworth, and first published in 1802, the text is an ironic parody of the *Irish bull*, a form of blunder or linguistic absurdity associated with the Irish, mainly to prove their inferiority as a people, due to their supposed poor command of the English language (and mindset).

English by birth, and Irish by adoption[13], Edgeworth "satirically refunctions the genre of the Irish bull by interrogating its presumptive sta-

[13] Maria was born in Black Bourton, Oxfordshire, in 1767 (some say 1768, but the records of those years have been lost), third child — first daughter — to Richard Lov-

tus as an essentially Irish form of speech" (Tuite 2011: 719). Reassuming Jonathan Swift's scheme (dating back to 1730) for a satirical 'revenge' against those English denigrators of the Irish who stereotype them as stupid, blundering speakers, the *Essay* proposes a collation of anecdotes, retrieved from different literatures and nations, integrated by some short stories based on real experiences[14] and written deliberately by Edgeworth to sustain her (and her father's) claims. Contemporary English examples, then, but also French, Italian, German, as well as ancient Greek, Latin and Far-Eastern quotes contribute to the disqualification of bulls as prominently Irish. The ironic trait is directed against the English by — ironically in itself — a member of the upper-class Anglo-Irish gentry, a 'standard English' language speaker and English-culture native who was " neither *born nor bred* in Ireland" (Edgeworth 1802: 313, italics in the

ell Edgeworth and Anna Maria Elers. Richard Lovell, an enlightened man of letters and science, inherited the ownership and responsibility of the Edgeworthstown estates, in county Longford, Ireland. In March 1773 Maria's mother died; her father then moved the whole family to Ireland, to manage their property. Apart from a period in Derby, later in London to complete her education, and some brief journeys through England and Europe, Maria spent her whole life in Ireland, working actively for the progress of the country and the people, cooperating with her father, until his death in 1817, when she took over the management of the family estate on her own. After the first biography provided by Hare at the end of the XIX century (Hare 1895), the most complete account of her life story is Butler 2000; for further reading, see Leproni, 2015.

[14] The story of "Little Dominick", modelled on Maria's father school experience, is particularly significant in this respect, as it portrays the background and consequences of language bullying very eloquently. The eponymous character, an Irish boy "born at Fort-Reilly, in Ireland, and bred nowhere until his tenth year" (Edgeworth 1802: 67) is sent to school in Wales by his stepfather "to learn manners and grammar" (ibid.); there, he is bullied for his improper pronunciation of English by his Welsh master (who speaks with a strong Welsh accent). Dominick is helped by Edwards, the son of a Welsh gentleman, whom, many years afterwards, he will free from debtors' prison by paying his debts. Language, the main topic of the story, is reported and analysed through the description of the actions and the reactions Little Dominick is obliged to tackle. As happens too often in schools, the behaviour of the masters becomes the model upon which the schoolboys build their attitude; Dominick's companions, observing and imitating Mr Owen ap Jones etc. (their schoolmaster), quickly target him as a victim for bullying (see Leproni, 2018).

text)[15], thus assuming a supremely favourable neutral position when judging the country's merits and deficiencies.

Edgeworth "deals with the question of Irish identity coupled with a long-standing history of turmoil between England and Ireland all under the guise of defining the origin and use of the Irish bull" (Golightly 2008: 25), which offers her readers (on both sides of the divide) an occasion to come to terms with "the confusions of identity and the relationship of Irish people to the English"[16] (Edgeworth 1802: 24). A form of counter-Whig history and anti-colonial social reflection, according to Tuite "*Essay on Irish Bulls* is an antiquarian and material history. It is also a highly polemical argument for the historical agency and performativity of language. It offers a national history that is also a history and philosophy of language and rhetoric" (Tuite 2011: 720).

In the light of the 1798 United Irish rebellion and the 1801 Act of Union, "Edgeworth's fascination with identity as fashioned through language, her playfulness with linguistic codes and systems of representation" (Myers 1995: 367) provide an illuminating view of how rhetorical or symbolic violence underwrote the material violence of the Empire.

As Joyce was to do a century later, Edgeworth presents the reader with 'a feast of languages', and indeed, as O'Sullivan (2007) suggests, "[l]anguage, its duality and elusiveness and its often confusing and contradictory nature is the subject matter of this witty and polemical linguistic treatise". Language, though, is a mirror of social conditions, and the *Essay* targets the issue of Ireland's hybridised identity and its relation

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[15] In Wilde's *The Importance of Being Earnest* (1895: 71), Lady Bracknell finds it impossible to allow her daughter, Gwendoline, marry a man who was "born, or at any rate, bred" in a handbag (whether it had handles or not) as it seems to "display a contempt for the ordinary decencies of family life".

[16] Edgeworth's capacity of encryption in the Irish tales, and especially in *Essay on Irish Bulls*, so that the form of her writing is a way to construct and address to the different kinds of readers of her texts, is an innovative technique peculiar to her Irish Tales. As Myers acutely points out, "It is an intellectually self-conscious attempt at a group portrait of a hybrid, often disunited people who may have their own languages, some of them secret. It plainly addresses different readerships, either within the one nation or outside it. There is an implicit assumption behind this mode of writing that the English Protestant reader and the Gaelic Catholic reader will have a different reading experience". Demanding the attention of her readers, "the language Edgeworth uses in these different genres and sub-genres is tailor-made for its imagined audiences" (Myers 1996: 151-157).

with what I would, in modern terms, call ‘language bullying’: English colonisers treated the Irish people as b-class citizens on the basis of a stereotyped perception of their linguistic peculiarities, which were, to an English ear and mind, the expression of their inferior culture. This stereotype degenerated into prejudice and resulted in discrimination to bear substantial political consequences that surpassed the linguistic domain, as it provided justification for acts of violence against the Irish meaning the definitive achievement, in the modern sense, of bullying — hurting, intimidating or persecuting (a weaker or smaller person)[17].

Edgeworth’s determination and capacity to represent the non-standard English speech of her Irish characters in writing, which won her fame as the first regional Irish novelist (ironically again), represents one of the many innovations she introduced into writing, along with her stylistic experimentation with the representation of her characters’ thoughts. In *Little Dominick*, many passages serve this purpose; one of the most relevant depicts Welsh, Irish, and English dialectal variations of English, spoken respectively by Mr. Owen ap Jones (the master of the school where Dominick has been sent to in Wales “to learn manners and grammar”), Dominick (who is Irish), and Edward (“the son of a Welsh gentleman” and Dominick’s only friend, who masters the standard language and tradition so well to quote a popular English song):

> The little Irish blockhead started from his form, and, throwing his grammar on the floor, leaped up higher than he or any boy in the school had ever been seen to leap before, and, clapping his hands, he exclaimed, “A letter from my mother! And *will* I hear the letter? And *will* I see her once more? And *will* I go home these holydays? Oh, then I will be too happy!”
> "There's no tanger of that”, said Mr. Owen ap Jones; "for your mother, like a wise ooman, writes me here, that py the atvice of your cardian, to oom she is coing to be married, she will not pring you home to Ireland till I send her word you are perfect in your Enclish crammer at least”.
> “I have my lesson perfect, sir”, said Dominick, taking his grammar up from the floor; “*will* I say it now?”
> “*Will* I say it now? No, you plockit, no; and I will write your mother word you have proke Priscian's head four times this tay, since her letter came. You Irish plockit!” continued the relentless grammarian, “will you never

[17] See Leproni, 2018.

> learn the tifference between *shall* and *will*? *Will* I hear the letter, and *will* I see her once more? What Enclish is this, plockit?"
> The Welsh boys all grinned, except Edwards, who hummed, loud enough to be heard, two lines of the good old English song,
> *"And will I see him once again?*
> *And will I hear him speak?"*
> (Edgeworth 1802: 72-74)

If, on the one hand, it is true that Dominick does not speak standard English, his master is incapable of doing so either, and his speech acts as an exposition of the limits of his own poor command of English pronunciation while imputing Dominick with grammatical inaccuracy. The situational irony of the passage is reinforced by Edward humming "the good old English song". Language here is the lookingglass mirroring some of the social and cultural clashes caused by prejudice and stereotyping and resulting into Mr. Owen ap Jones becoming a bullying model for Dominick's classmates.

Throughout the different stories in the *Essay*, the narrator (in some cases a character) takes the readers by the hand and leads them into the characters' mind, without their even noticing it, in order to make them conjure up the scene and focus on a specific point of view. In later texts the technique will be enhanced to become the prodrome of the free indirect speech and interior monologue Joyce was to develop in such a masterly way in his writing. In *Harrington* (1817), a novel narrated in the first person by the eponymous character, the protagonist starts by recollecting external facts/reactions, and often proceeds by entering into other characters' thoughts and opinions without signalling the shift to the reader — a techniques of Lawrence Sterne's taken up later by Joyce. At the beginning of the book, for instance, Harrington's nanny scares the child by telling him dreadful stories about the Jews, in order to reduce him to passive obedience; elder Harrington (the narrating voice), recollecting that period of his life, incorporates the nanny's tale into his own, so much so that in the end the nanny's words are interiorised as his own even in reported direct speech:

> Above all others, there was one story — horrible! most horrible! — which she used to tell at midnight, about a Jew who lived in Paris in a dark alley,

> and who professed to sell pork pies; but it was found out at last that the pies were not pork — they were made of the flesh of little children. His wife used to stand at the door of her den to watch for little children, and, as they were passing, would tempt them in with cakes and sweetmeats. There was a trap-door in the cellar, and the children were dragged down; and — Oh! how my blood ran cold when we came to the terrible trap-door. Were there, I asked, such things in London now?
> Oh, yes! In dark narrow lanes there were Jews now living, and watching always for such little children as me; I should take care they did not catch me, whenever I was walking in the streets; and Fowler (that was my maid's name) added, "There was no knowing what they might do with me. (Edgeworth 1817: 5-6)[18]

The power of language is rendered through the language of power, as it becomes the means by which to exert power both within the text (as in the cases of Harrington and Little Dominick), and outside of it, by holding sway over the readers. In particular, in the case of the *Essay*, which was meant to make both the Irish and the English aware of their respective limits, the language of the coloniser was the only voice which could ensure the text some degree of diffusion and a reading public. At the same time, the recurrent use of the Irish brogue emphasises how becoming aware of how one's own language is perceived can embarrass the speaker. Mirroring the oral language in a text in print, providing it with physical form, Edgeworth is able to render the embarrassment produced in the speaker highlighting the difference between his/her speech and that of the coloniser; she used this sense of embarrassment in the very opening of the *Essay* apparently to mock the Hiberno-English idiom while introducing the idea of Irish bull as something laughable.

Addressing a political problem through linguistic means "proved effective at a time when fissures and distrust had engendered a system of prejudice and oppression by England toward Ireland", where "the colonized position of the Irish caused them to feel inferior and to internalize linguistic self-hatred" (Shapiro 2003: 83), as Edgeworth herself points out repeatedly in the *Essay*:

[18] A curiously similar behaviour will be designed for Sweeney Todd, The Barber of Fleet Street, whose story would be published for the first time in *The String of Pearls: A Domestic Romance*, a penny dreadful serial from 1846–47.

> Impute a peculiar incurable mental disease to a given people, show that it incapacitates them from speaking or acting with common sense, expose their infirmities continually to public ridicule, and in time this people […] may be subjugated to that sense of inferiority, and to that acquiescence in a state of dependence, which is necessary consequence of the convocation of imbecility. (Edgeworth 1802: 29)

This internalised inferiority, leading to the paralysis and sterility of political, cultural, and spiritual life, was what fuelled Wilde's being 'more English that the English themselves'[19], and was depicted later by Joyce.

A Cracked Mirror of Shattered Words

Despite the different strategies they chose to implement, all three writers shared several traits when it came to dealing with the complex relationship between Ireland, identity, and the people. They all became intentional strangers in a land they chose to live in — Edgeworth moving to Ireland, Wilde and Joyce fleeing from it. They all believed that the Irish people, as well as the English, needed to look at themselves from a distance to understand their own situation, "since it was from that other that a sense of self was derived" (Kiberd 1996: 48); they all chose to mirror Ireland (and England) in ironical terms, to depict social issues and styles of behaviour in their literary works, which deliberately broke the rules of the very tradition destined to acknowledge them as masters.

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[19] See Kiberd 1996: 35-36: "Wilde's entire literary career constituted an ironic comment on the tendency of Victorian Englishmen to attribute to the Irish those emotions which thy had repressed within themselves. […] Wilde saw that the image of the stage Irishman tells far more about English fears than Irish realities, just as the "Irish joke" revealed less about Irishmen's innate foolishness than about Englishmen's persistent and poignant desire to say something funny. Wilde opted to say something funny for them in a lifelong performance of "Englishness" which was really a parody of the very notion. […] Yeats saw Wilde's snobbery not as such, but as the clever strategy of an Irishman marooned in London, whose only weapon against Anglo-Saxon prejudice was to become more English than the English themselves, thereby challenging many time-honoured myths about the Irish".

The breach of formal rules they enacted aimed at re-establishing a balance with tradition, at different historical moments when traditional forms of writing had grown incapable of expressing contemporary feelings and ideas. The cracked looking-glass showed many realities at the same time, forcing the readers to become aware of both their own perception and that of others. The reflection of the people who held the mirror to view themselves, captured, simultaneously, the image of the background against which their own image stood out, making each viewer an "other", creating an effect of estrangement and defamiliarization which allowed the readers to re-appropriate their own "selves".

Joyce chose to perform his "reversed anthropology" "from a peripheral country with a chronically depressed economy" (Kiberd 1996: 327) — yet Trieste was not Italy at that time, but part of the Austro-Hungarian Empire and its most important port (as Dublin was to the British Empire for a while)**;** the very same Italy where Edgeworth had chosen to set one of her exemplary short tales, "*The Little Merchants*", as it was so like Ireland that even her little readers could perceive the similarity[20]. Through his linguistic and stylistic experimentation within the domain of the Imperial language, he tried to portray and possibly rearrange the disorder of the colonial experience, expanding the strategy that Edgeworth had used to ironize on the loss of their native language that the Irish were experiencing[21], and raising their voice against the indifference to which they seemed to be doomed.

Wilde, a little before Joyce, instead of choosing a single pathway, trod down two at the same time: "On the one side, he duplicated many of the attributes of the coloniser, becoming a sort of urbane, epigrammatic Englishman […]. On another more subversive level, he pointed to a subterranean radical tradition of the English culture, which might form a use-

[20] See Leproni 2015 (chapter 5).

[21] On the feelings Joyce developed about the loss by the Irish of their native tongue, and the consequent paradox of becoming a master in the coloniser's idiom, Kiberd remarks that "The moment when Joyce wrote in English, he felt himself performing a humiliating translation of a split linguistic choice. […] He knew that the colonial education system offered Irish children an alien medium through which to view their native realities. To interpret those realities through literary forms which were alien to them would serve only to make the people seem even more unknown and unknowable. Hence Stephen's unrest of spirit" (Kiberd 1996: 332).

ful alliance with Irish nationalism and thus remain true to its own deepest imperatives. Sensing that England might be the last, most completely occupied, of the British colonies, Wilde offered in saving Ireland to save the masters from themselves" (Kiberd 1996: 44). He developed this thought — and attitude — in Oxford; maybe, though, the idea came into his head when, during one of his visits to Edgeworthstown, where his aunt and uncle lived and his sister Isola was buried[22], he came across the greatest of the Irish Bulls, the one a little woman had told about in her English voice to make the Irish heard.

Using irony, satire and paradox, which were to become Wilde and Joyce's favourite instruments, Edgeworth ridiculed the cultural and linguistic prejudices of the English and contested their colonial dominion over their neighbours. By showing similarities between the English of England and the English of Ireland, she demonstrated the deficiencies of "standard", Imperial English, presented Hiberno-English favourably, thus supporting a dialogic construction of both identities: as Ireland was now part of the Empire, "[w]hatever might have been the policy of the English nation towards Ireland whilst she was a separate kingdom, since the Union it can no longer be her wish to depreciate the talents or ridicule the language of Hibernians" (Edgeworth 1802: 153). Being part of an "achieved, self-confident culture" (Kiberd 1996: 329), Edgeworth could commit to print what the Irish did not venture to, offering both nations the words to crack the mirror they did not care or dare to look at.

Mirrors and looking-glasses "in words" keep detaining and performing their primary function, and the tale they depict may well become a declaration of a poetic informing the debate on the relationship between literature, language, art and culture. The power of language may then play a decisive role in demystifying the language of power, while at the same time revealing the cultural awareness and commitment which shapes the minds of generations of thinkers, writers, artists, critics, weaving them into the wide-ranging tapestry of tradition.

[22] On 23rd February 1867, the nearly 10-year-old Isola Francesca Emily Wilde died while staying at the Rectory in Edgeworthstown, then the home of her aunt and uncle, Margaret and the Reverend William Noble. Isola is buried in the cemetery of St John's Church, where Maria and some other members of the Edgeworth family are also interred.

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KATHARINA RAJABI

(NOT) SEE OURSELVES AS OTHERS (DO NOT) SEE US. SEEING BLINDNESS IN *ULYSSES*

Abstract The article examines the conceptualisations of blindness in *Ulysses*. As vision's other, Joyce's text marks blindness as essential in thinking and interrogating visual perception, thus highlighting its mechanisms. For *Ulysses*, as has been argued, the central perceptual paradigm is that of the triadic structure of parallax relating two different (subject) positions to the same object. Stephen's and Bloom's encounters with blindness, I will argue, reveal and accentuate different aspects of this parallactic constellation. While for Stephen the absence of vision calls into question the relation between perception and the ontological status of the world, the object of vision, for Bloom it unsettles the sighted subject itself, challenging the act of seeing by way of its negation as well as by reflecting on the positions of activity and passivity it entails. The discourse on blindness is thus ultimately concerned with the intersubjective relation between sighted subject and blind other. The article wants to show that it is therefore precisely through the examination of blindness, that visual perception is revealed in its parallactic configuration as characterized by relativity and reflexivity.

Keywords *Ulysses*, Blindness, Vision, Perception, Parallax, Reflexivity

Joyce's eye problems, resulting in countless operations and temporary near blindness, are well-known and well-documented in his letters. They may well have contributed to a heightened interest in the workings of visual perception apparent in his texts. Indeed, John S. Gordon argues that „rather than sealing him off from the world of the senses, [they] made him particularly studious of it: certainly he became, in the course of his ten eye operations, an authority on optics" (Gordon 1981: 2) – or, as Joyce himself supposedly phrased it, an "international eyesore" (*JJII*

412)[1]. The double entendre in this expression reveals, albeit ironically, the possible reflexivity at work in visual perception (but then irony itself, of course, is always, 'ineluctably', connected to reflection): the reflexivity inherent to the question of 'direction', of subject or object of vision – or, indeed, of its absence. It is precisely this reflexivity I want to focus on in my consideration of blindness in *Ulysses*.

The significance attached to the "ineluctable modality of the visual" (*U* 3.1) informs not only the "Proteus" episode but the whole of *Ulysses*. "Thought through [the] eyes" (*U* 3.1-2) is the constitutive principle of a text as much preoccupied with the perception of the world as with the language used to narrate it. As vision's *other*, its absence, blindness, for Joyce, is of equal importance. It not only implicitly reflects authorship, literary tradition and intertextuality through the biographical link to Joyce himself as well as to Homer, undoubtedly the most famous (allegedly) blind poet[2]. Moreover, blindness, under the paradigm of parallax central to the text, is essential in thinking and interrogating visual perception. Applied in astronomy to determine the distance of stars, in *Ulysses* the parallactic principle of "apparent displacement or […] difference in apparent direction of an object as seen from two different points of view" (Gifford 1988: 160) comes into effect as a mechanism of perception, emphasising the significance of perspective. The parallactic paradigm situates perception within a triangular constellation of subject, object, and other – an other to the subject (as well as *another* subject) occupying another position, holding another point of view. Thus, seeing is characterized by relativity and reflexivity, and, I argue, it is precisely through the negotiation of blindness that this is ultimately revealed

Stephen's and Bloom's encounters with blindness are staged against the backdrop of their respective examinations of visual perception, and so it is no surprise that their explorations of blindness's point of

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[1] Richard Ellmann states that Joyce wrote this on a newspaper clipping he sent to Harriet Shaw Weaver (*JJII* 781), but does not provide further information. There is no other source for this quote, nor any record of it in the *Letters*.

[2] Joyce himself brings up the parallel in a letter to Harriet Shaw Weaver dated 11 March 1923. After describing his current eye troubles and treatment, he turns to the relation between *Ulysses* and the *Odyssey*, and writes of Homer: "he [Homer] went blind from glaucoma according to one of my doctors Dr Berman as iridectomy [an operation Joyce underwent several times] had not been thought of" (*Letters I* 201).

'view' are ultimately less about comprehending blindness than about insight into sight. Through experiment and following the paradigm of parallax, the position of the "unseeing" (*U* 11.1281) is assumed by the sighted to gain, through a glimpse at the perceptual experience of blindness, another perspective on seeing: A variation in the key of blindness of Bloom's thought "See ourselves as others see us" (*U* 8.662)[3].

In the following considerations, I will trace these explorations of visual perception via its other. I want to argue that, within the framework of the triadic constellation of parallax, the different examinations of blindness's position – the *blind spot* of the sighted and of seeing – accentuate different relations within the parallactic configuration of perception: Stephen's approach proceeds from the *object* of perception, onto which blindness offers a different perspective, and accordingly – and in keeping with the philosophical tradition – figures blindness as the counterpoint to the perceptual relation between sighted subject and object of perception. In contrast, Bloom's encounter with blindness literally sees himself faced with the *other*, centring the discourse on the intersubjective relationship between sighted self and blind other. Thus, the other is rendered visible in the self and also, literally, incorporated into the signifier, becoming, in Bloom's own words to the blind stripling in "Circe" the sighted's "more than Br*other*" (*U* 15.1600, italics mine).

Othering Blindness

Blindness figures not only as the blind spot of perception but has historically also figured as the blind spot of the reflection on perception, intrinsically tied to, but at the same time radically othered from vision. In this formation, the presence of the other causes the need to grasp, to 'read' it, in order to keep it distanced and, therefore, controllable, othered. This reading of the other is, therefore, always inevitably determined by the way the self is conceptualized. And so, the historical readings of blindness as a metaphor are based on an established metaphorization of vision. Where in antiquity and medieval times sight acts as a metaphor for (crea-

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[3] Hence the, admittedly, grammatically somewhat dubious title of this paper.

tive, religious, etc.) insight, blindness, accordingly, is functionalized within the context of cognition and ignorance, as well as that of punishment and salvation: As a *contrapasso*-type punishment, it penalizes the mis-use of vision of either having seen too much or of having seen too little.[4] Correspondingly, the gaining of sight, as described, for instance, in the various accounts of healings from blindness in the New Testament[5], implies the finding of faith. Inversely, however, blindness itself can also be imagined as providing a sort of supernatural vision or insight distinct from mere worldly, and thus superficial sight.

Even with vision being increasingly examined thoroughly in terms of its physiological conditions in the early modern period, the optical discourse did not cease to follow a paradigm of metaphoricity: As visual culture studies have pointed out, the Renaissance saw the establishment of a centralised subject defined by visual perception categorically separate from the perceived object.[6] Just as seeing becomes a metaphor for subjectivity, blindness is radically othered. But at the same time, philosophical examinations of vision do address blindness as its other. Even if they do not explore blindness itself, it seems as though sighted subjectivity is intrinsically linked to and cannot be conceptualized without the radical – and of course potentially destabilising – other its establishment had created. In his *Optics* (1637) Descartes, who termed sight "the noblest and most comprehensive of the senses" (Descartes 1985: 152), uses blind perception through touch and assisted by a cane as an analogy to visualize the mechanisms of visual perception. Of the blind, in turn, he writes, "one might almost say that they see with their hands" (153). While this interconnectedness of blindness and sight in thinking vision hints at a reflexive moment, it is with Locke's *Essay Concerning Human*

[4] In some traditions, for example in Callimachus' *Hymns*, Tiresias is blinded by Athena for having seen her naked, while Oedipus famously blinds himself after having 'seen' the truth. In Dante's *Inferno*, seers – most famous amongst them Tiresias – are punished for their hubris of claiming foresight by having their heads turned permanently backwards and their eyes clouded by tears – a state of quasi-blindness.

[5] See Jacques Derrida (1992) for a reading of blindness in the New and especially the Old Testament.

[6] Martin Jay incorporates the Cartesian cogito and speaks of "Cartesian perspectivalism" (Jay 1988: 3) which, as Hal Foster writes, "separates subject and object [and] renders the first transcendental and the second inert" (Foster 1988: x).

Understanding (1692) and the 'Molyneux problem' that a thought experiment establishes itself as the prevalent frame for subsequent philosophical examinations of blindness. In the second edition of the *Essay*, Locke includes a question the Irish philosopher William Molyneux had posed:

> Suppose a man born blind, and now adult, and taught by his touch to distinguish between a cube, and a sphere of the same metal, and rightly of the same bigness, so as to tell, when he felt one and the other, which is the cube, which the sphere. Suppose then the cube and sphere placed on the table, and the blind man to be made to see. Quaere, whether by his sight, before he touched them, he could now distinguish, and tell, which is the globe, which the cube. (Locke 1987: 146)

While this hypothetical question, which would go on to preoccupy, amongst others, Berkeley, Voltaire, Condillac, Leibniz, and Diderot, produced different answers, it always served as the basis for demonstrating the respective theory of visual perception. For Locke, the Molyneux problem illustrates the importance of judgement and experience for perception, on which Berkeley elaborates in detail who also considers it as proof of the incommensurability of the different senses. Thus, it is not the experience of blindness itself that the Molyneux problem focuses on, but rather the degree zero of sight. It is Diderot's *Lettre sur les Aveugles* (1749) that, for the first time, centres blind perception itself and not solely the moment of gaining sight – even if the accounts of it are fictionalised attributions. Moreover, in accentuating the correspondences between blind and sighted perception, Diderot relativizes the infallibility of sight – anticipating a modern figuration.[7]

The 19th century sees a paradigm shift: Optical inventions such as photography and the stereoscope, which proves the hitherto predominant model of monocular vision to be a fiction, and new discoveries in optics like the detection of a reaction time between a visual stimulus and its cognitive processing in the brain reveal the deficiency of human vision, destabilising the 'scopic regime' (Jay 1988) of emancipated subjectivity through vision by focussing on the physicality of the self – a physicality conceived in all its shortcomings. At the same time, the marked dichoto-

[7] The importance the text attaches to the mirror also suggests a moment of reflexivity.

my between subject and object of vision is destabilised as well, since, as Jonathan Crary writes, „[o]nce the objects of vision are coextensive with one's own body, vision becomes dislocated and depositioned onto a single immanent plane“ (Crary 1988: 35). Consequently, the formerly uncontested subject is now threatened not only by the discovery of the precariousness of its own way of subjectification but also as the potential object of someone else's, *another's* vision. Under the earlier paradigm of sighted subjectivity and the ensuing distancing of the other, blindness always related to vision as an other without which vision could not be fully explored. However, in doing so, blindness had no destabilizing effect on the sighed subject. This now changes: With the very sense upon which the sighted subject's dominance had been built in question, blindness now gains power as the other *within* the self. It is on this ground that blindness is now staged as a figure of reflexivity. In a sort of twisted mirror stage, the sighted recognises himself in the figure of the blind, his reflection in the reflecting/un-reflecting eyes of the other. This moment, I would argue, is the pivotal scene of modernist examinations of blindness.

Stephen: Shut Your Eyes and See

Unlike Bloom's, Stephen's experimentation with blindness in "Proteus" is not prompted by an encounter with a blind person. Rather, it is introduced as an intellectual exercise, an inquiry into the workings of perception, in the tradition of the Molyneux problem, alluded to through the implicit and explicit references to Berkeley throughout the episode.[8] The "ineluctable modality of the visible" (*U* 3.1), the perceived insistence of the visual calls into question the relation between perception and the ontological status of the world. Stephen's speculations on the shore of Sandymount, his examinations of the status of things as perceived objects oscillate between idealist and materialist notions, between Berkeley, "the

[8] With the Irishmen Molyneux and Berkeley to, respectively, propose and extensively explore the problem, David Berman's assessment, quoted by Philip Sicker, that "[i]f a philosophical problem may be assigned a nationality, then the Molyneux problem, more than any other may be called an *Irish* problem" (quoted in Sicker 2018: 49) seems justified, and accentuates its relevance to the passage in "Proteus".

good bishop of Cloyne" (*U* 3.416), and Aristotle, "maestro di color che sanno" (*U* 3.6-7). With reference to Böhme and Berkeley the semiotic structure of the world is emphasised: "Signatures of all things I am here to read" (*U* 3.2). At the same time, the question of the nature of this reading process arises. Stephen still seems attached to the idea of a hermeneutic operation on the grounds of the presupposition that the essence of the perceived object is not contained in the perceived image of it and thus is to be found "beyond the veil" (*U* 3.425) beyond the visual surface.[9] But if the visual is only surface, not itself 'essential', what, then, is its status, especially when, mediated through perception, it persists, 'ineluctably'? Further examining the configuration of the visual, the *sequence* of perceptual acts within visual perception is addressed: "[…] coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured" (*U* 3.3-4). As spatial perception precedes the perception of colour, this raises the question if it could, therefore, even be entirely independent of visual perception? These issues induce the need for a change of perspective, a *see-change* amidst the "seachange" (*U* 3.482) on Sandymount Strand. The answer is to be found in another point of view, the absence of vision promising insight: "hut your eyes and see" (*U* 3.9).

In the closing of the eyes, seeing is swiftly transformed into hearing ("closed his eyes to hear", *U* 3.10). Sound takes over as the now dominant sense and organises the perceived. Invoking Lessing's concepts of *Nacheinander* and *Nebeneinander* (as constitutive principles of textual and visual art, respectively), hearing is associated with linearity, the *Nacheinander*, and consequently a model of two-dimensional space, surface. Beginning, now, to orientate himself ("I am getting on nicely in the dark", *U* 3.15) in this two-dimensional, 'rhythmically' structured space, Stephen discovers that, still, rather than overcoming the three-dimensional, he cannot escape it, it sticks "My two feet in his boots are at the end of his legs, *nebeneinander*" (*U* 3.16-17). As a body ('feet', 'legs') the absence of vision does not completely dislocate him to the two-dimensional. And although he walks not only literally in Mulligan's

[9] This actually proves to be exactly the opposite with Bloom, as exemplified in his 'reading' of "metempsychosis" in "Calypso", where the attempt at signification leads back to the signifier, the 'surface', 'ineluctably'.

shoes but also figuratively in those of the blind, mentioned immediately before ("Tap with it: *they* do", *U* 3.16, italics mine), he remains rooted in the three-dimensional space connected to vision. And even when reflecting on rhythm and metrics, visuality inserts itself back: Not only could the two verses, as has been suggested, possibly allude to either the sculptor Henri Lemaire or the painter Madeleine Lemaire, but the incomplete repetition of the last verse – "*deline the mare*" (*U* 3.23) – also insinuate a visual practice, in fact, the very act Stephen himself performs in this episode: the outlining, or *sketching*, ('délinéer' in French) of the sea ('mare' in Italian).

So, a return to sight is inevitable: "See now" (*U* 3.27). The terminal point of the experiment is the degree zero of vision, the starting point for an answer to the question of the ontological status of things that initiated it in the first place, briefly unsettling: "Has all vanished since?" (*U* 3.25). "There all the time without you" (*U* 3.27): At the end of Stephen's experiment with blindness stands the realisation of the continued existence of a material world independent of a perceiving subject.

Still, even if this assurance of the world's ontological status ultimately seems to oppose idealist notions, the "walk in the dark" (Sicker 2018: 44) has, at the same time, provided a sense of understanding that visual perception does not simply 'objectively' capture the perceived object, but is itself at work, constructing vision. Accordingly, towards the end of the episode, the perception of depth is described as a secondary cognitive act based on experience as Berkeley postulates in *An Essay Towards a New Theory of Vision*: "Flat I see, then think distance" (*U* 3.418).

Following the paradigm of sighted subjectivity, vision's other is distanced. However, its perspective is needed and temporarily taken to gain a more thorough understanding of the relation between the existence of perceived objects and the act of perception. The escape into self-imposed blindness to elude the 'ineluctable modality of the visible' and investigate its status ultimately serves to see more clearly, the reduction or flattening of the three-dimensional to the two-dimensional exposes the workings of visual perception, and the absence of vision eventually refers back to its other: sight. Because just as the visible its 'modality' is 'ineluctable', it needs to be (temporarily) distanced in turn, othered, to be ap-

proximated. In this way, the exploration of blindness, for Stephen, proves to be a figure of reflection.

Within the parallactic structure organizing, as argued, the text's discourse on vision, the subject takes the position of the other because this position provides a different perspective on the perceived object. While this other standpoint does also offer insight into the mechanisms of seeing and thus constitutes a reflexive moment, the conception of sight as a unidirectional act a subject performs on an object separate from itself is maintained and prevents a more direct exchange of the subject with the other without the alignment to a shared object – an exchange that would fundamentally destabilise the sovereignty of the sighted subject. But although the 'scopic regime' of sighted subjectivity which presupposes the stability of the subject is still prevalent in "Proteus", the text, at the same time, not only produces the subject's other and carves out their reflexive, and therefore potentially destabilising, relation, but also subtly suggests and anticipates its potential undermining with regard to its own position: instead of being situated on stable ground, this subject walks on sand, his feet always sinking in: "Unwholesome sandflats waited to suck his treading sole" (*U* 3.150).

Bloom: I'll See You across

While Stephen personifies the other to gain insight into the status of the material world, Bloom encounters the other personified and engages directly with their condition. And whereas Stephen places himself in blindness's shoes, Bloom, the voyeur, who is attached to instead of preoccupied with the material presence of things, in "Lestrygonians", sees himself faced with the other in the character of the blind stripling. He experiences this as a scene of observation: looking at someone who cannot see. From this situation arises the possibility of challenging the positions of activity and passivity, of subject and object of vision.

But first, the situation of looking at someone who, in turn, is unable to see him leads Bloom to speculate about the workings of 'blind' perception. With the blind stripling's face being, for Bloom, blank, seemingly devoid of ocular expression, a "wallface" (*U* 8.1078), he attributes

'vision' or a sense of orientation to various parts of his body: "the seeing hand" (*U* 8.1090), "the eyeless feet" (*U* 8.1106) guiding him through space, his "forehead", perhaps capable of perceiving a "kind of sense of volume" (*U* 8.1108-9); and, of course, the cane, being at once almost independently animate – "The cane moved out trembling to the left" (*U* 8.1082) – and an extension of the blind man's body. This incomprehensible, fragmented body provokes Blooms desire to try to 'read' it: "Stains on his coat. Slobbers his food, I suppose" (*U* 8.1096) – "Like a child's hand, his hand. Like Milly's was. Sensitive" (U 8.1097-8). Still, these attempted 'readings' cannot make sense of this vision-wise non-sensical body. Instead, the failed readings raise the question of the possibility of their inversion, of the other reading him: "sizing me up […] from my hand" (*U* 8.1098) – "Knows I'm a man. Voice" (*U* 8.1102). Bloom thus veers away from his initial doubting of the other's subjectivity – "Wonder if he has a name" (*U* 8.1098-9) –, exploring the other's experience, blind perception. In doing so, the text especially focuses on the blind's perception of space in general and of the urban space of Dublin in particular: "sense of volume. Weight or size of it, something blacker than the dark. Wonder would he feel it if something was removed. Feel a gap. Queer idea of Dublin he must have, tapping his way round by the stones" (*U* 8.1108-11) Here, unlike in Stephen's experiment, blind perception does actually encompass three-dimensional space and is not confined to the *Nacheinander*, plane two-dimensionality. This is also due to the fact that Bloom, more extensively than Stephen, also considers the role of the other senses – "Of course the other senses are more" (*U* 8.1118) – also unlike him only very marginally mentioning sound ("Knows I'm a man. Voice" (*U* 8.1102) – "Look at all the things they can learn to do. […] Tune pianos" (U 8.1115-16)). He is more interested in the blind's sense of smell, taste, and most of all touch. With almost voyeuristic curiosity he imagines erotic pleasure, which for himself, as is evident in the whole of the text, is always linked to seeing, under the absence of vision. Paralleling Stephen's thoughts on colour, Bloom then, to somewhat comic effect, goes on to speculate about the relation between colour and touch, about the possibility of 'feeling' colour: "Feeling of white" (*U* 8.1131). This, finally, prompts him to conduct his experiment, not only hypothesising the other's way of perceiving but actually putting himself in his position.

"See ourselves as others see […]" (*U* 8.662), or indeed *'(not) see ourselves as others (do not) see*'. The underlying principle of this exchange of positions, this change of *perspective*, is, of course, that of parallax, established explicitly for the first time in this episode and continuing to preoccupy Bloom: "what's parallax?" (*U* 8.578). Contrary to the parallactic change of position performed by Stephen, however, the focus here lies not on attaining a different perspective on a perceived object from another/'s point of view, but rather, *self*-reflexively, on the relation of the other's point of view to the position of the self: "See ourselves as others see *us*" (*U* 8.662, italics mine) — '(not) see ourselves as others (do not) see *us*'.

The change of position itself is performed in the most absurd way possible, with Bloom furtively attempting to 'feel' the colour of his stomach: "Walking by Doran's publichouse he slid his hand between his waistcoat and trousers and, pulling aside his shirt gently, felt a slack fold of his belly. But I know it's whitey yellow. Want to try in the dark to see" (*U* 8.1140-42). Presumably not even closing his eyes, Bloom is unable to renounce vision entirely, and fails in his whimsical attempt at experiencing the other's way of perception. Consequently, after having tried to measure blindness in its physicality, he seems to be returning to its metaphorization, contextualising it within the paradigm of punishment: "Karma they call that transmigration for sins you did in a past life the reincarnation met him pike hoses" (*U* 8.1147-8). But what this failed attempt in all its absurdity actually illustrates is merely the impossibility of becoming completely one with that which has been othered. The text's engagement with otherness is less concerned with identifying with the other, but rather with othering the self. As sighted, Bloom evidently cannot truly experience or 'embody' blindness. However, he *can* experience himself in the *position* of the blind, a position which had been marked in the beginning of the passage as being the object of vision and unable to see. And so shortly after his encounter with the blind stripling, right at the end of the episode, Bloom experiences himself under the threat of being *seen* by Boylan, and unable to really look himself:

> Straw hat in sunlight. Tan shoes. Turnedup trousers. *It is. It is.* His heart quopped softly. To the right. Museum. Goddesses. He swerved to the right. *Is it? Almost certain. Won't look.* Wine in my face. Why did I? Too

> heady. Yes, it is. The walk. Not see. Get on. Making for the museum gate with long windy steps *he lifted his eyes*. Handsome building. Sir Thomas Deane designed. Not following me? *Didn't see me perhaps. Light in his eyes*. The flutter of his breath came forth in short sighs. Quick. Cold statues: quiet there. Safe in a minute. *No. Didn't see me*. After two. Just at the gate. My heart! (*U* 8.1168-1179, my emphases)[10]

But, just as the self-othering in the reflexive staging of blindness, again, this constellation of points of view develops a reflexivity: Bloom escapes being seen while being able to watch Boylan, who, in turn, is blinded by the sunlight, which is, again, in turn, reflected in his eyes. Developing out of the encounter with blindness as its other, vision now continues to be reflected as a continuously reflexive situation, with the positions of subject and object always switching.

And so, as also marked by the last gesture of the episode – "his hand looking" (*U* 8.1191) – the blind, the other, has truly become Bloom's "more than Brother" (*U* 15.1600).

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[10] Certainly, now the insinuated scope of the potency attributed to sight becomes evident as well, and in metaphorizing in terms of the whole of *Ulysses*, we have the paradox of the voyeur Bloom looking the other way.

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ANDREW GOODSPEED

'SEEMS A SORT OF JOKE. READ YOUR OWN OBITUARY': JAMES JOYCE IN HIS OBITUARY NOTICES

Abstract This essay investigates the reputation and critical reaction to James Joyce as it was reported in the most immediately posthumous medium: obituaries. At the time of his death, obituaries were commonly unsigned, and therefore represent the work of intelligent journalists who were not necessarily literary critics; the obituary form therefore represents one of the clearest insights we now have to how Joyce was viewed by intelligent non-specialists at the time of his death.
The essay finds that Joyce was generally considered a controversial author whose experimentalism and stylistic oddity would not likely (in the views of the obituarists) provide him with lasting fame. It also notes that the basic human treatment of Joyce's life and activities was often strangely condemnatory—such as mocking his brief period studying medicine — or else was simply factually wrong.
What is perhaps most notable to twenty-first century readers is the lack of recognition that Joyce had done work that would endure. The obituaries generally present him as a dubious and controversial author who had likely made no lasting contribution to Anglophone letters. Reading Joyce's obituaries is a startling glimpse into how significantly even presumably responsible journalists can misread the accomplishments and posterity of someone whom they recognize as having been notable in life.

Keywords James Joyce, Obituary, Posthumous reputation.

When James Joyce died in 1941, his death was widely reported in the Anglophone press through the medium of obituaries. This paper examines a selection of several of those obituaries to investigate the popular understanding of the immediate reaction to Joyce's work in the first days

after his death. It finds that while Joyce was widely regarded as a notable writer with a controversial reputation, the general editorial view of his obituaries was that Joyce was someone likely too experimental to have a lasting impact on subsequent literature.

The limitations of such a study must be acknowledged at once. This essay is a distillation of an ongoing project to examine Joyce's obituary notices, to attempt to learn how his era viewed his achievement in the immediate aftermath of his death. This paper confines itself entirely to obituaries published in the English language. This is both to provide a useful boundary to delimit a potentially sprawling topic, and to focus simply on the language in which Joyce wrote (and might, therefore, be hypothesized to have had the largest significance). Additionally, it should be noted that no such survey could reasonably assure comprehensivity, even were it attempted; there must be countless small or regional newspapers that carried wire-service obituaries of Joyce, but in locations or cultures to which he had no notable connection. For this reason, this paper merely selects three representative or intriguing examples of Joyce's obituaries, to exemplify the broader sweep of popular reaction to his death. They are chosen, however, not for their eccentricity, but for their representative characteristics.

Obituaries merit attention for several brief reasons. First, they represent an immediate reaction to the passing of someone noteworthy. Although a draft obituary may have lingered for decades in newspaper files awaiting the notable's death, it nonetheless will have been reread and modified when required before inclusion in the paper. Obituaries therefore offer contemporaneous reactions to the death of prominent people, without the later reassessments provided by scholarly research, or the accretion of retrospective honor or ignominy. Secondly — and this marks a significant change in newspaper policy between Joyce's time and our own — at the time of Joyce's death almost all obituaries were unsigned documents, apparently written by professional journalists, but not by professional literary scholars or book critics. This means that obituaries from the first half of the century represent a revealing look at what literate non-specialists thought of recently deceased artists. They therefore offer a compelling, more critical annex to the advocacy of scholars or patrons who championed these artists during their lives. Finally, of course, obitu-

aries are not an elitist medium: they print information for a popular readership. Obituaries present us with a glimpse of what the newspaper editors believed their readers would like to know about the recently dead person. In this sense, they provide a valuable glimpse of the broad public perception of their subjects.

(Because newspaper citation can be somewhat vexing, in this paper such documents will be referred to in brackets, with an abbreviation of the title; the publication date as numerical day/month/year; and the page number — thus, for example, *NYT*, 13.1.41, 15 would refer to *The New York Times* of 13 January 1941, page 15).

Let us therefore begin with Joyce's *New York Times* obituary, which appeared on 13 January 1941, as the *Times* is commonly regarded as a paper of intellectual seriousness, and is based in New York City, where Joyce had significant support and prominent admirers. He has the most extensive obituary on the obituary page. Yet let us begin by noting several of the other obituaries alongside which Joyce's appeared. On the obituary page, we read notices of the deaths of (among others): a Mrs. John Bell, 'Organist at Death,' who died at the age of 91; a Mr. Thomas McEwing, of Lansing, Michigan, who died at the age of 103, and was notable for having 'Voted for Lincoln in 1860'; and — in a detail Joyce would surely have relished — a Rev. T. M. Ferris, who died at the age of 37 while leading an ice-skating expedition for 12 boys from the Junior Holy Name Society and Xavier Club of the Roman Catholic Church of St. Francis Xavier, the Bronx.[1]

These people seem to have lived lives of respectability and benefit to their society. A woman who lives until 91 and volunteers as an organist at her church has done something generous with her time. Voting for Abraham Lincoln in 1860 was the right thing to do, and Mr. McEwing is to be commended for it. The ice-skating Reverend was only 37 years old, and was taking city children to a rural lake for exercise. Yet these people form a community of death with Joyce, through the happenstance of their inclusion in the same *New York Times* obituary page, and this gives us our first glimpse of how Joyce's reputation has grown significantly since the time of his death. For a twenty-first century reader, there is a massive disproportionality to their achievements: a man who voted

[1] All items here: *The New York Times*. 13 January 1941. Page 15.

for Lincoln, an ice-skating young Reverend, a woman who played the organ in her church, and the man who wrote *Ulysses*. To us, Joyce fits awkwardly in such company; he seems a cultural giant among incomparably lesser figures; yet we may assume that this juxtaposition was not intended to be ludicrous. We must therefore recognize that Joyce's position as a major artist was evidently less certain to those marking his death than it is to us.

Such an assertion is evidenced throughout the obituary itself. In the headings it notes his authorship of *Ulysses*, refers to him as "Irish author of book banned for years here and in England", comments that his "literary influence [was] wide", and calls him a "scholar and innovator hailed and attacked for odd style and "new language"".[2] This is reasonable and accurate, although we note already the emphasis is on the controversy of Joyce's work and the peculiarity of his stylistics, not the magnitude of his achievement. That focus upon Joyce as the center of a literary contretemps continues in the first general statement about him in the body of the text itself: "James Joyce, Irish author whose 'Ulysses' was the center of one of the most bitter literary controversies of modern times, died in a hospital here earlier today despite the efforts of doctors to save him by blood transfusions".[3] Again, we note that his prominence is emphasized by adverting to the scandals around his work, not upon any fixed notion of his achievement.

That, indeed, is the general attitude struck by the obituary: one of uncertainty regarding what Joyce may have accomplished on a lasting basis. The text openly acknowledges this confusion: in a section headed "Hailed and Belittled by Critics" we read:

> The status of James Joyce as a writer never could be determined in his lifetime. In the opinion of some critics, notably Edmund Wilson, he deserved to rank with the great innovators of literature as one whose influence upon other writers of his time was incalculable. On the other hand, there were critics like Max Eastman who gave him a place with Gertrude Stein and T. S. Eliot among the 'Unintelligibles' and there was Professor Irving Babbitt of Harvard who dismissed his most widely read novel,

[2] *NYT*, 13.1.41, 15.
[3] *NYT*, 13.1.41, 15.

'Ulysses,' as one which only could have been written 'in an advanced stage of psychic disintegration.'[4]

Although this clearly strives for a rhetorical balance of positive and negative interpretations, it is notable that admiration of Joyce is attested by only one expert, indirectly cited, and criticism of Joyce is given two different expressions, both quoted, one calling him a member of an "unintelligble" movement and the other asserting his "psychic disintegration". Thus this apparent attempt to offer two interpretations of an undetermined status for Joyce provides, if nothing else, eloquent testimony to the unsettled view of Joyce's accomplishment in 1941.

The New York Times' obituary offers a generous assessment of the increase in Joyce's status as a result of the legal decision permitting *Ulysses* to be published and purchased in the United States: "Since then [the admission of *Ulysses* into the USA] the book, unlike many another once banned by the censor and then forgotten, has been read widely; less for the passages once objected to than for the book as a whole".[5] This handsomely acknowledges that Joyce's appeal is not purely scandalous, and accords with our later understanding that *Ulysses* must be judged in totality, and not merely through occasional challenging or explicit passages. We note, however, that the specific objectionability of *Ulysses* is left tantalizingly without clarification; whether this is the result of editorial modesty, or reveals an expectation that the readership will be familiar with the specifics of the controversy, is uncertain.

The obituary strays into error later, however, and the errors are both methodological and factual. We read, for example, that:

> Joyce was in continuous rebellion against Ireland and its life and said 'When the soul of a man is born in this country there are nets flung at it to hold it back from flight.' The words are Stephen Dedalus's in 'A Portrait of the Artist as a Young Man,' but it was Joyce speaking, and, at the age of 20, he left Ireland for Paris where he intended, and for a time pretended, to study medicine. At this time he started the stories that were eventu-

[4] *NYT*, 13.1.41, 15.
[5] *NYT*, 13.1.41, 15.

> ally published as 'Dubliners' (this book was later publicly burned in a Dublin public square) and started his first novel.[6]

Here we observe three phenomena. First, despite the autobiographical nature of Joyce's work, it is a basic interpretive error to assume that Stephen Dedalus' words should be understood as unqualifiedly representing Joyce's personal views, but here that equivalency is directly asserted. Second, it appears to our later age jarringly churlish — in an obituary — to dismiss Joyce's efforts to study medicine as having been "intended, and for a time pretended". Many people at that age explore various options for study, and one suspects that Joyce would have been startled to know that this brief enthusiasm of his would later arise in his obituary as evidence of simulation. Third, it is simply untrue that *Dubliners* was "publicly burned in a Dublin public square". The intended reference must be to the publisher Maunsel & Roberts burning the galley sheets, but this was far from a public burning of Joyce's text in a Dublin public square (note the repetition of the "public" nature of this burning).[7] In the obituary of a controversial artist, and particularly in the year 1941, the concept of a public burning of a literary text conveyed a much more menacing and sinister suggestion than the reality deserved.

When *The New York Times'* obituary mentions *Finnegans Wake* it is again on dubitable ground. The newspaper notes that:

> For many years after 'Ulysses' was done Joyce worked on what he called 'Work In Progress.' Much of it appeared in Transition, the magazine published in the Nineteen Twenties in Paris by Eugene Jolas. In May, 1939, it was published as 'Finnegan's Wake,' a book 'distinguished' by such 'words' as Goragorridgeorballyedpushkalsom, to name one of the simpler ones, and many puns. In it Mr. Joyce suggested the book was the work of 'a too pained whitelwit laden with the loot of learning.'[8]

Although *Finnegans Wake* remains to this day a most challenging text, we note immediately the ironic editorial intrusion in the quotation marks bracketing the concepts "distinguished" and "words". These cast ironic

[6] *NYT*, 13.1.41, 15.

[7] For this destruction, see Ellmann (1982: 335).

[8] *NYT*, 13.1.41, 15.

suspicion on the distinction of the text, and the very concept of the neologisms Joyce employed. The obituary text then goes on to provide an example of such "words", — "Goragorridgeorballyedpushkalsom" — which appears nowhere in *Finnegans Wake*. The combination does appear, but that the *Times* intended "Goragorridgeorballyedpushkalsom" to be understood as one word is evidenced by the reference to it as "one of the simpler ones". That this statement about "simpler ones" is itself undermined by the next sentence, in which Joyce's "whitelwit" is quoted, providing a much more accessible example of Joyce's technique. The obituary comments on Joyce's apparent opacity in the last summary of his personality by noting that "his conversation was clear, never anything like his writing".[9]

The picture that emerges from this obituary is recognizable in essentials, but seems closer to caricature than appreciation. This Joyce appears to have been a controversial experimentalist writer, whose work was publicly burned in his hometown, and who divided critics between those who admired his work and those who recognized in "Goragorridgeorballyedpushkalsom" the evidence of "psychic disintegration". There is little or nothing to suggest that Joyce's work might have an extended relevance beyond his own lifetime. We need not criticize *The New York Times* for failing to anticipate Joyce's subsequent renown, but we should observe the casual dismissal of his work and attitudes, and the errors of fact and quotation, that *The New York Times* printed. We may also permit ourselves the reflection that this was not a hatchet job; however correctable we may now find the obituary, *The New York Times* was, and remains, a respected newspaper, with a proven commitment to coverage of the arts, and publishing in an urban area where Joyce had numerous supporters and advocates. If we wish to understand the unexpected hostility — or perhaps just bafflement — in Joyce's *New York Times* obituary, it may be well to recall Hugh Kenner's observation that "Joyce had been the first to go of the 'Men of 1914.'"[10] In other words, Joyce represented the first challenge for obituarists to grapple with the achievements of the High Modernists.

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[9] *NYT*, 13.1.41, 15.

[10] Kenner (1971: 550).

Let us now turn to the *Times-Picayune* (of New Orleans), chosen merely because it used the Associated Press wire service obituary, and was published in a location with no known connection to Joyce. Thus, unlike *The New York Times* — which served a readership that might well be familiar with Joyce's work — the *Times-Picayune* represents the much broader readership served by complete or abbreviated wire-service reports. In this newspaper (13 January 1941), Joyce's death is reported on the front page, along with war news including Nazi raids on London and an expression of solidarity with Norway.

Because the basic biographical details of Joyce's life are broadly similar in reportage throughout his various obituaries, this essay focuses primarily upon those intended or implied critical comments on his achievement. Yet the press report of Joyce's youth deserves commendation, for many decades later it reads as basically accurate, succinct, and informative:

> Joyce was born in Dublin February 2, 1882, into a family of some consequence but poor economic resistance, and before the author was out of his teens poverty was upon them. In spiritual rebellion against the economic decay and incomplete culture of Ireland, disillusioned in faith, and determined to treasure his artistic integrity on the continent of Europe, he left Dublin in 1904 at the age of 22 to escape the fog of Anglo-Saxon civilization. He lived in Trieste, later in Zurich, Switzerland, where in 1914 he began work on 'Ulysses,' which required seven years to write.[11]

One might note the "incomplete culture of Ireland" and the "fog of Anglo-Saxon civilization" as being disputable, but this notice does not appear grossly misleading about Joyce's life, circumstances, and activities.

The difficulties begin in earnest, however, in the obituary's attempt to summarize Joyce's work. The general comment offered in explanation of *Ulysses* is that "'Ulysses,' the record of the complete man of literature, carried forward the spiritual and artistic development of Stephen Dedalus who, to all intents, was Joyce himself".[12] Here again we note the conflation of Joyce and Dedalus, with only the light and essentially affirmative codicil "to all intents". Yet, as we already observed in

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[11] *Times Picayune (New Orleans)*, 13.1.41, 1.
[12] *TP*, 13.1.41, 1.

the obituary from *The New York Times*, there was a common identification of Joyce and Dedalus that twenty-first century readers may wish to question, but which was clearly uncontroversial at the time of Joyce's death.

More interesting, however, is the uncertainty about the centrality of Stephen Dedalus. The obituary defensibly attempts to describe *Ulysses* as being "the record of the complete man of literature", but then appears to imply that the subject being thus explored is Joyce's fictional alter-ego, and not a completely different — indeed, an unmentioned and unnamed — character. Thus the syntactical and thematic sense of the sentence might easily lead a reader to believe that the main character in *Ulysses* was Dedalus, and might additionally confuse that reader into believing that this Dedalus was the subject of "the record of the complete man of literature". Leopold Bloom is not mentioned.

The obituary then attempts to contextualize *Ulysses*, with a startling intrusion of editorial judgment:

> The book was immediately banned in London, Dublin and New York — it had been published in Paris — and become the most controversial novel of modern times. It became also one of the most influential books of our day, exerting an enormous influence, chiefly for the worse, on the literary style and thought of hundreds of young men.[13]

The reader of this obituary would be justified in understanding therefore that Joyce's book is about the development of Stephen Dedalus; that Dedalus is Joyce; and that this book was "the most controversial novel of modern times" — but is left with no indication about why it was controversial, or why it was defended by some, or why it was legalized by an important judicial verdict. Joyce's influence is "chiefly for the worse", without evidence or explanation. The reader learns essentially that Joyce wrote a controversial book about himself that was banned, and had a lamentable influence on both the writing and thought of young men. (Although tangential to the focus of this essay, it should not pass unobserved that young women were apparently expected either not to read Joyce at

[13] *TP*, 13.1.41,1.

all, or perhaps at least not to have their writing or thought disordered by his influence. The casual sexism of the era is remarkable).

The obituary continues, evidently still striving to contextualize Joyce's accomplishment, by noting that "Joyce distrusted enthusiasms, but 'Ulysses' made him the fountain head of a cult which contributed little if anything to the world's letters and became chiefly known for incomprehensibility".[14] This commentary is oddly gratuitous. Understood most charitably, it might appear to be an attempt to address the challenging stylistics of *Finnegans Wake*, but that work is not named, nor would a reader reasonably guess about the experiment that the *Wake* represents. Instead, it merely adds a paragraph of summary suggesting that Joyce was a cultish figure, whose influence "contributed little if anything to the world's letters". This note of dismissal has not aged well, but it is strikingly revealing to a twenty-first century audience; we need not disparage the obituary author for underestimating Joyce's literary longevity, but we do well to note that — even in his obituary — his reputation was sufficiently dubious that it was acceptable to note that his work added "little if anything" to the world's writing, beyond the enthusiasm felt by cultish adherents of his brand of "incomprehensibility".

In fairness, it must be acknowledged that this final judgment is ambiguously phrased. One might suggest that this statement could be read to mean that it was Joyce's "cult" that made so little contribution, and was notorious for its "incomprehensibility". In such a reading, we would take this statement to imply that Joyce was *sui generis*, but that the following he inspired resulted in a fervent band of imitators who championed a confrontationally unclear style. Perhaps that was indeed the author's intention. But several observations then advance themselves irresistibly. First, if Joyce were not responsible for this cult following, it is only appropriate to distance him explicitly from his admirers. Second, such sentence architecture is rarely encountered in, or utilized by, newspapers; they understand that their major requirements are clarity, accuracy, and forthrightness. Third, however acrobatically we may read this statement as referring to Joyce's "cult" and not to himself, it remains the assertion of this obituary that Joyce's influence was not beneficial to *belles lettres* — something entirely consistent with the obituary's earlier

[14] *TP*, 13.1.41,1.

assertion that *Ulysses* exerted "an enormous influence, chiefly for the worse, on the literary style and thought of hundreds of young men".

The Irish newspapers were more moderate, as Gordon Bowker noted: "While Catholic opinion was antagonistic, and at his old schools, Clongowes and Belvedere, Joyce's death went unacknowledged, there was no hostility from the leading Irish papers".[15] Bearing that in mind, let us now direct our attention to *The Irish Press* of 14 January 1941. If one accepted absolutely the two previous obituaries' insistence that Joyce was in frenetic rebellion against Ireland, one might therefore expect a more censorious obituary notice in his native papers. This does not appear to be true. Although we see a certain anticipatable parochialism to their references — quite simply, Irish readers will understand Irish references — the obituary is notably more broad-minded and reasonable. It certainly seems like more responsible, and less sensational, journalism than we encountered *The New York Times* and the *Times-Picayune*/Associated Press reports.

The Irish Press account gives basically reliable details of Joyce's life:

> James Joyce was born in Dublin in February, 1882, and studied at Clongowes, Belvedere, and at University College, Dublin… James Joyce's father was a Parnellite organizer.[16]

Thus far this is a decent summary of Joyce's early life, with references to local schools and a university that the readers would know. It also notes a detail that escaped other obituaries, that he was "the son of a Parnellite organizer". Although one may dispute the overall effectiveness of John Joyce as a "Parnellite organizer", the detail about Joyce's father would have carried weight in Ireland, and would have situated his famously expatriate son in his original Irish context. Please also observe that *The Irish Press* refers to his brief medical studies without comment, and refrains from stating that this was an imposture: a restraint not shown by *The New*

[15] Bowker (2012: 534).
[16] *The Irish Press (Dublin)*, 14.1.41, 1.

York Times: "In many of his writings Joyce introduced his knowledge of theology, medicine, and music".[17]

The Irish Press obituary continues:

> While in Dublin he published 'Dubliners,' a set of tales and studies of Dublin personalities in 1914, and the novel 'A Portrait of the Artist as a Young Man,' in 1916. He left Dublin about this period and spent the remainder of his life in Europe, living at various times in Rome, Trieste, Paris and Zurich.[18]

We may now find amusing the innocuous reference to *Dubliners* as being a compilation of "the capitol's personalities": it sounds like a collection of characterful anecdotes. Yet again, here, a reader would have some basic idea of what Joyce had written about, and the obituary makes no attempt to offer an immediate valuation of the merit — or demerit — of Joyce's accomplishment, or of his long-term posterity.

Moving on to Joyce's most prominent work, *The Irish Press* records that:

> His publications between 1914 and 1921 were few, but in 1922 came his much discussed 'Ulysses,' which attracted considerable attention because of some obscene and objectionable passages.[19]

Although this seems to imply the publication of *Exiles*, without mentioning it by name, this is a reasonable summary of why the name of the author of *Ulysses* might be familiar to readers, why the book had received attention, and why this person deserved an obituary. We may observe a certain paucity of detail (what is *Ulysses* about? what was the motivation behind the alleged obscenity and objectionability?), yet there is also no editorial intrusion to suggest that the work was incomprehensible, unintelligible, nor for that matter is there any implication that it was worth reading. *The Irish Press* has laudably explained that a controversial author has died, without denigrating that writer nor praising his work. It is balanced in describing a divisive reputation.

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[17] *IP*, 14.1.41. 1.
[18] *IP*, 14.1.41. 1.
[19] *IP*, 14.1.41, 1.

Concluding its discussion of Joyce's literary accomplishments, *The Irish Press* describes *Finnegans Wake* in the following terms:

> 'Work in Progress' was another publication with a Dublin background which appeared intermittently between 1927 and 1932, of which writers wrote of the style as a 'difficult problem' and as a work that to '999 readers out of 1000 must forever remain a sealed book'...Mr. Stephen Gwynn, in his 'Irish Literature and Drama,' said of 'Ulysses' that it had 'beyond question, affected or infected the whole of Europe.'[20]

This again has minor errors of fact (Joyce worked on *Finnegans Wake* long past 1932), and we may retrospectively observe that Stephen Gwynn's observation about *Ulysses* having 'affected or infected the whole of Europe' remains pessimistically ambiguous. But we should acknowledge that *The Irish Press* has given a reasonable enough description of the experimental challenge of *FInnegans Wake*'s stylstics that a reader might understand the basic controversy behind Joyce's final work, without being urged by the obituary either to admire or disparage Joyce's novel. It is also worthy of commendation that *The Irish Press* quotes directly a notable local — Stephen Gwynn — to testify to both the significance and the difficulty of the writer being obituarized.

The Irish Press obituary is, by any reasonable reading, the most professional and informative of the three examined here. It makes certain small errors of fact, but it does several things that the others surveyed did not accomplish: it explains clearly why this person was worthy of public interest; it explained his complex literature in a reasonably comprehensible way; and it avoided making adverse comment on Joyce's incomprehensibility or his being a figure of transitory avant-garde interest.

In the end, of course, obituaries do not matter enormously. Their subject cannot read them, and they do little to influence later reputation. Joyce has survived his own, and remains far more significant than his obituary writers predicted. Yet it is intriguing for us to read these initial impressions many decades later, as they help to contextualize the man, his reputation, and the cultural context in which he lived at the moment of his death. We see that Joyce was largely regarded as a figure of provoca-

[20] *IP*, 14.1.41,1.

tive reputation, someone notorious for *avant-garde* — but probably liminal — books. Of the three newspapers analyzed here, only *The Irish Press* asserted in print that Joyce's work possessed something that would remain of interest to later generations. If nothing else, the study of Joyce's obituaries is salutary, in that it reminds us of the transitory nature of critical judgment, and of the formidability of artistic achievement. Although he strikes us now as an irreplaceable part of world literature, our impression of Joyce and of the magnitude of his accomplishment is provably inconsistent with what many of those who lived in his era believed. At the time of his death he was dismissed as "incomprehensible" and his obituary appeared alongside those of an old lady organist, and ice-skating priest, and a guy who voted for Lincoln; and yet his death continues to seem more significant to us than it did to the people of his time, because of the art that still remains behind him.

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BOOK REVIEWS

BOOK REVIEWS

Ilaria Natali, *Reading the* Inferno*: James Joyce's* Notazioni *on Dante's* Divine Comedy (Rome, Bulzoni, 2020, pp. 190, € 13)

Joyce's well-known fascination for Dante and the central role played by the great maestro in the development of his own themes and techniques have never ceased to attract the attention of readers and scholars trying to highlight structural, thematic and intertextual relationships between their impressive *oeuvres*. Ilaria Natali's compelling book adds a new and quite singular perspective to this critical panorama, offering an accurate genetic analysis of the manuscripts that Joyce compiled in his student days and preserved for the rest of his life, containing transcriptions, glosses and translations of the first twenty-five Cantos of the *Inferno*.

The first chapter is particularly exhaustive in emphasising the central aspects of Dante's reception in the nineteenth and early twentieth centuries as refracted through the lens of Joyce's writings, which demonstrates his own familiarity with coeval studies about Dante's alleged sources as well as the transcultural dimension acquired by the *Comedy* through reference to multiple legends. Natali's insightful analysis shows that Joyce caught various facets of the nineteenth century critical discourse on the Florentine, generally characterised – after declining fortunes – by an unprecedented appreciation. Particularly interesting to Joyce was the patriotic image of Dante as the father of the Italian language and literature – something which clearly allowed some parallels with the Irish nationalistic pride, based on the Celtic revival – or his being considered a paradigm of exile, an aspect which of course had for Joyce strong personal resonances. Moreover, the author effectively demonstrates that exactly as Joyce frequently modeled himself on either Dante or the wandering protagonist of his *Commedia*, his fictional characters often oscillate between identification with the Florentine and parodic imitation of him.

Chapter two is devoted to a detailed analysis of some of Joyce's sources for the *Notazioni*, especially Niccolò Giosafatte Biagioli's (1818) and Eugenio Camerini's (1873) commentary and edition of the *Comedy*. With commendable effort, Natali first identifies these sources by consult-

ing no less than fifteen editions of the *Inferno*, and then relates them to three different stages, or shifts, in Joyce's note-taking method. Later on in the chapter, the author also succeeds in demonstrating how the *Notazioni*, mirroring Joyce's mature compositional process based on endless accumulation of material, became themselves valuable sources for his own later production, especially as far as the attack on the Jesuits' modes of thought is concerned.

Chapter three examines Joyce's note-taking and revision methods, based on adding entries, correcting misspellings and other transcription errors, or lemmatising terms. Natali finds these strategies interesting per se, but also as evidence of Joyce's command of the Italian language, his relying on the aforementioned sources, or his conceiving the annotations as a work in progress which protracted in time. Particularly interesting is the fact that in these manuscripts, though compiled in his youth, Joyce already starts converting the *Inferno* to his own purposes by playing with language, creating chains of words, or translating them on his own instead of relying on English editions available at his time. Natali rightly defines the *Notazioni* "a language workshop" (84) anticipating Joyce's mature multilingual extravaganza, and where the author explores both sound and rhetorical devices which he would largely employ in his later writings.

Finally, in chapter four Natali finds a thematic thread in the manuscripts, that is the attention Joyce pays to Dante's rhymes, rhythm and meter in an "aural exploration" (92) that certainly influenced the creative re-employment of the *Comedy* in his later works. The book closes with an extremely rich appendix where Natali – showing her expertise in genetic criticism and laying the ground for further research – offers an in-depth critical commentary on selected entries from the *Notazioni*, providing evidence and details concerning the sources employed, highlighting the emergence of note-taking patterns and identifying possible relationships with Joyce's later works.

Reading the Inferno is undoubtedly a fine example of scrupulous scholarship, giving insight into authentic material which has unfortunately received scant critical attention so far. Though committed to shedding light upon a neglected subject by offering incredibly specialised knowledge, the book provides nonetheless an analysis that is by no means

intended as definitive. Raising engaging issues and proposing stimulating interpretations, it will surely meet ample scholarly interest.

Annalisa Federici

Serenella Zanotti *with* Rosa Maria Bollettieri, *James Joyce, English Teacher*. *Archival Explorations into Language Teaching in Early Twentieth-Century Europe.*
(Roma: Bulzoni – 2020, pp. 204, € 14,50)

James Joyce's teaching methods and his figure as a teacher of English have been discussed over the years in different contributions, some of which centred on the specific issue — Elisabeth Switaj's[1], Hugh Kenner's[2], and Roy Gottfried's[3] to name few of them — while others tackling Joyce's role as a teacher seen as an important part of Joyce's Triestine years — as John McCourt's and Renzo Crivelli's books.[4]

Serenella Zanotti's new book, *James Joyce, English Teacher*. *Archival Explorations into Language Teaching in Early Twentieth-Century Europe*, is not a mere repetition of known data. The author draws a portrayal of Joyce as a teacher collating information deriving from previous biographies / studies, but also, and more significantly, problematizes some of the stereotypes usually and mistakenly associated to the depiction of Joyce's figure as a teacher as it emerges from different sources. Therefore, Zanotti acknowledges the merits of Richard Ellmann, whose authoritative account "paved the way to seeing Joyce's experience as an English teacher in the light of Giacomo Joyce" (39) but also warns against possible misleading descriptions implicit in different authoritative biographers' / commentators' / former pupils' reports (among which Ellmann's himself and Stanislaus Joyce's). The author devotes the first part of her book to the description and problematization of what she defines as "the creation of a myth" (Joyce as a teacher) investigating upon

[1] Switaj, Elisabeth. 2016. *James Joyce's Teaching Life and Methods. Language and Pedagogy in* A Portrait of the Artist as a Young Man, Ulysses, *and* Finegans Wake. Houndsmills, Basingstoke: Palgrave.

[2] Kenner, Hugh. 1976. "Approaches to the Artist as a Young Language Teacher". In Henry Regnery (ed.). *Viva Vivas! Essays in Honour of Eliseo Vivas*, 331-353. Indianapolis: Liberty Press.

[3] Gottfried, Roy. 1978/1979. "Berlitz School Joyce". In *James Joyce Quarterly*, 16 (fall / winter): 223-237.

[4] Crivelli, Renzo. 1996. *James Joyce: Itinerari Triestini / Triestine Itineraries*. Trieste: MGS Press. McCourt, John. 2000. *The Years of Bloom. James Joyce in Trieste 1904-1920*. Dublin: The Lilliput Press.

the portrayal of the noveslist as an unconventional and unsystematic teacher.

The second chapter of Zanotti's research provides an overview of "the language teaching methods in Europe at the turn of the twentieth century" with specific attention to the reform method and direct method as opposed to the traditional and obsolete grammar and translation methods (51-64). This excursus is functional to the close analysis of Joyce's teaching methods that follows in the chapter titled "Joyce's Teaching Methods" (65-99), a thorough investigation upon how much Joyce relied on the approach used at the Berlitz School. Zanotti lists and scrupulously describes different important features of Joyce's teaching methodology that derive from the Berlitz School: an (almost) exclusive use of English, the occasional use of dictations, an unusual absence of the traditional teaching of grammar followed by translation. However, "Joyce did not confine himself to teaching the Berlitz textbooks" (84). Reporting on the accounts of Joyce's pupils, Zanotti explains that for his lessons, Joyce used different texts from his library. He also made use of his own writings — even those that had not been published yet. Pupils also recollected how sometimes lessons ended up with Joyce sitting at the piano and singing. This unconventional style is eventually compared to Stanislaus's, who was much more a traditional professor.

After a close examination of Joyce's teaching methods derived from the analysis of the many biographies and of direct accounts of Joyce's former pupils, the second part of the book — probably the most interesting — deals with Joyce's teaching strategies as they emerge from the examination of unpublished materials connected with his teaching. All information gathered in the first part of Zanotti's study find its confirmation in the examination of two first-hand documents: the Sturli notebook and the Cuzzi notebook. These are two notebooks written by Joyce's pupils — namely the distinguished Triestine surgeon Adriano Sturli (1873-1964) who took private lessons in Trieste in 1913 and the eminent Triestine Lawyer, Paolo Cuzzi who had studied with Joyce for two years between 1911 and 1913. While commentators had had the opportunity to examine the Sturli notebook, the Cuzzi notebook is here taken into account for the first time. In 1964 Rosa Maria Bollettieri had the opportunity to conduct interviews with some of the Triestine pupils of the

writer: one of them was Paolo Cuzzi who generously donated her his English notebook. The fifth chapter of Zanotti's book is a brief and interesting preliminary overview of the characteristics of this manuscript as presented by Rosa Maria Bollettieri herself.

In the following chapters through an analysis of the occurrences of specific words in the two notebooks, Zanotti meticulously trace back the evidence of possible analogies with extracts from books available in Joyce's library and that were consequently and supposedly used as tools for teaching. She also makes good use of the notes and markings that can be ascribed to teaching activities, thus confirming the depiction of Joyce's methods as presented in the first part of the book. Furthermore, in a short coda, while identifying one main source for Joyce's lessons (*Il Piccolo Italiano*, a book by Oskar Hecker, lector of Italian at the university of Berlin around the turn of the century) Zanotti adds that Joyce certainly used different books for his classes: significantly many of them have not been identified yet: "there is much more yet to be discovered" (182).

Zanotti is extremely clear in her conclusions where she concisely summarizes the main aims of her study: this book is meant not only to dispel the negative myths surrounding Joyce's teaching style providing a context of the teaching methods used at the time; it also shows how the author of *Ulysses* was not unsystematic — as different critics / biographers suggested — but followed precise patterns inspired by the Berlitz School and by different materials the novelist found appropriate for his students.

The purpose of this book does not reside only in shedding new light on the figure of Joyce as an English teacher. *James Joyce, English Teacher. Archival Explorations into Language Teaching in Early Twentieth-Century Europe* can also be seen under a different perspective: it demonstrates how a close analysis of original materials — such as notebooks used for language acquisition — can be functional to understand how the practice of teaching languages has evolved over the years.

Fabio Luppi

The Editorial Board of *Joyce Studies in Italy* announces that due to problems related to the Covid-19 Pandemic Emergency several reviews intended for this issue have to be postponed to the next issue (2021). Among these:

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.

4. *Crowley, Ronan and Van Hulle, Dirk (eds).* New Quotatoes: Joycean Exogenesis in the Digital Age. Leiden and Boston: Brill Rodopi, 2016.

5. Gelashvili, Manana (ed.). *James Joyce and the World*. Tbilisi: Ivane Javakhishvili Tbilisi State University, 2020.

CONTRIBUTORS

Sonja Đurić obtained a PhD degree at the University of Valencia, Spain, where she is currently a researcher for the GENTEXT research group. Her ongoing research lies in the field of literature, James Joyce, translation, sexuality, medical translation, feminism, gender equality and censorship. She graduated at the University of Belgrade, Serbia. She specialized on the topic of Anglicisms and holds a Master Degree of the same university. She is an editor for *Engrami ─ Journal for Clinical Psychiatry, Psychology and Related Disciplines* and *Onlinelektorat*. Đurić is a coauthor in several books and glossaries of terms. She has published a number of scientific papers.

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 working on Joyce, little magazines, expatriate autobiography and celebrity culture in interwar Paris.

Dieter Fuchs is Assistant Professor with tenure track for Literatures in English and Cultural Studies at the Department of English and American Studies of the University of Vienna. He is also Director of the Vienna Centre for Irish Studies founded by Werner Huber. He received his doctorate from LMU Munich, his PhD thesis on James Joyce and Menippean Satire was supervised by Hans Walter Gabler.

Marija Girevska is a writer and a literary translator. She received her PhD from the University of Ss. Cyril and Methodius in Skopje, Macedonia (2015). In 2018 she completed her second MA in Theology (*Old Testament in Joyce's 'Ulysses'*) from the Faculty of Orthodox Theology in Skopje where she teaches Theology in English (Bible and Literature). She has published a study on English Surrealism in literature and painting, entitled

Guardians of the Unconscious: English Surrealism (2015), and another book exploring Gothic fiction in Irish, British and American literature, *The Will-o'-the-Wisp: Gothic and Fantastic Short Stories* (2017). Her most recent publication is *The Creator and the Writer: Old Testament in Joyce's 'Ulysses'* (Skopje: Kultura, 2019). She was awarded Golden Pen Award for her translation of James Joyce's *Ulysses* in 2013. As a Joyce scholar she has read at James Joyce symposia and at the Trieste Joyce school. Her research interests also include Anglo-Irish Modernism, Dada and Surrealism, and Gothic fiction.

Andrew Goodspeed was born in New York City. He was educated at the Universities of Michigan, Oxford, and Trinity College, Dublin (where he wrote his PhD on Oliver St. John Gogarty). He is currently Head of the English Department at South East University, in Tetovo, North Macedonia, where he has also served as the Provost, the Vice Rector for Academic Affairs, and the Vice Rector for Research.

Raffaella Leproni, PhD, Researcher and Adjunct Professor at Roma Tre University, Department of Education. Her research activity focuses on English for Specific Purposes in HR and Social Sciences, as well as on the analysis of the role of language in the participated construction of social identity as focal point of an intercultural perspective; her research project *Language, power, identity: the case of Ireland* [2011-13] focussed on the analysis of some emblematic outcomes of the Irish linguistic path. She has long dealt with Edgeworth's work and its reception in Italy; she has also translated some of M. Edgeworth's works.

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.

Jonathan McCreedy is Senior Assistant Professor in English literature in the Department of English and American Studies at St. Kliment Ohridski University of Sofia. He received his PhD from the University of Ulster, Northern Ireland, based upon his study of *Finnegans Wake* and its compositional "sigla". His scholarly interests include James Joyce, genetic criticism, Irish English, and the interdisciplinary study of twentieth century classical music together with modernist literature. He has publications in Genetic Joyce Studies, Joyce Studies in Italy, the James Joyce Literary Supplement, Literaturen Vestnik, and he is a co-editor of *Swiftian Inspirations: The Legacy of Jonathan Swift from the Enlightenment to the Age of Post-Truth* (Cambridge Scholars Publishing, 2020), *New Paradigms in English Studies* (St. Kliment Ohridski UP, 2017), and *Ireland-Europe: Cultural and Literary Encounters* (St. Kliment Ohridski UP, 2017).

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, or "narratourism". 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*.

Katharina Rajabi is a PhD student in Comparative Literature and research associate at the Department of German at Ludwig Maximilian University Munich. In her dissertation project she examines the function of photography in Literary Modernism, focussing on descriptions of photographs and their relation to questions of optics and visuality. She has published articles on Kafka and Joyce and is co-editor of a forthcoming volume on the workings of the visual in literature, philosophy and art.

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 Dis-*

locutions. 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).

Sara Spanghero obtained her PhD in English Literature at the University of Göttingen (Germany), in *co-tutelle* with the University of Udine/Trieste (Italy), in December 2018. She has been member of the interdisciplinary Research Training Group "Dynamics of Space and Gender" and of the Junior Research Group "Multiple Modernities", both at the University of Göttingen. In Göttingen she gained an M.A. in English Literature in 2011, after having concluded her B.A. in Foreign Languages and Literature at the University of Trieste, in 2009.

Jolanta Wawrzycka is professor of English at Radford University in Virginia. She has lectured at the Joyce Schools in Dublin and Trieste and contributes annually to Zurich Joyce Foundation August Workshops. She has served as Trustee of the International James Joyce Foundation. Her publications include guest-edited Joyce/translation issues of *James Joyce Quarterly* (2010) and *Scientia Traductionis* (2010; 2012) and edited/co-edited books, *Re-Translating Joyce for the 21st Century* (Brill 2020), *James Joyce's Silences* (Bloomsbury 2018) and *Reading Joycean Temporalities* (Brill 2018), in addition to numerous book chapters and articles on Joyce. Her translation of Joyce's *Chamber Music* as *Muzyka intymna* has been published in Kraków (2019). She has also translated Roman Ingarden, Czesław Miłosz and W. B. Yeats.

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