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**JOYCE'S FICTION
AND
THE NEW RISE
OF
THE NOVEL**

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Franca Ruggieri*

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MERCURIAL INTERPOLATIONS IN *ULYSSES*

This is a preliminary probe into Joyce's interpolations in *Ulysses* as they are part of a complex stratification, characterised, like everything else, by "infinity variety". The focus is on "interpolations", i.e., what is "put in", "inserted", or whatever interrupts the prevalent flow of narrative. Interpolations are often framed, set apart, and bring in disparate heterogeneous elements that, conceivably, could be omitted or bypassed. They are excursive, outside the main run or course of the story. Read aloud, they would entail a change of voice. Not that the distinction between basic text and interpolation would be self-evident; as will be shown, it becomes more and more problematic and confusing, even arbitrary — a common experience in Joyce.

Some of the interpolations are glaringly manifest and typographically distinct (like the headlines in "Aeolus") others differ stylistically, while some are not marked at all. The following article aligns exemplary passages; it could easily be expanded into a larger coverage, or possibly a book-length thesis. Genetically, of course, everything Joyce added after a first draft in his incremental procedure is, technically, inserted or interpolated, in the sense of added, but when it just extends the prevailing story, it does not qualify for the thematic approach adopted here.

Strictly speaking, there are only a few clear, graphic, interpolations in *Ulysses*: the two extra-textual pictures of music, the "Gloria" in "Scylla and Charybdis" (*U* 9.500) and the stanzas of the "Little Harry Hughes" song in "Ithaca" (*U* 17.806, 829); they are not typeset,

letter by letter, but were inserted as illustrations using printing plates. Then there is the notorious oversized black dot at the end of “Ithaca” (*U* 17.2332), which in some editions has been replaced by a typographical one. Bloom’s “Budget”, set in type, but with a columnar layout (*U* 17.1451), is a borderline case.

Some interpolations are so common or habitual that they are no longer perceived, like the references to the speaker within a speech: “— A woful lunatic! **Mulligan said**. Were you in a funk?” (*U* 1.9). This becomes more noticeable when the *inquit* formulae become more flagrant, as in the Library episode: “Lovely! **Buck Mulligan suspired amorously**. I asked him what he thought ...” (*U* 9.731¹). This convention is naturally outside the scope of this probe.

Obvious Candidates

Points of departure are the familiar and recognizable, though not all that well-researched, interpolations: the blatant Aeolian Headlines, the tangential insets (other terms have been used) in “Cyclops”, the “Sirens” “Overture” and the dislocations in “Wandering Rocks”. They all need and deserve separate treatment but will be examined in the following only in terms of their visibility.

The “Headlines” (or “Captions”, or “Sub-Heads”, etc.) in “Aeolus” are the most striking cases as they are set in different type, generally in capital letters, and surrounded by empty space. As it happens, they were inserted relatively late in the composition of *Ulysses*. They are wholly conventional in newspapers and were wholly unconventional in a novel. They vary in kind; the earlier ones are informative but then tend to become more ostentatiously autonomous and at times grotesque, as when they almost take up as much space as the text they anticipate. Occasionally they can be intriguingly cryptic and are clarified only in retrospect by what follows beneath them.

In “Cyclops”, the interpolations are not visibly distinct but they manifestly differ in tone, diction and style. Within the ongoing oral

¹ For the sake of demonstration, interpolations are marked in **bold**.

narrative, they interfere as thematic tangents, and, by nature, they imitate written documents. The very first one interrupts a stridently spoken jocular and partly mimetic report:

Jesus, I had to laugh at the little jewy getting his shirt out. He eat me my sugars. Because he no pay me my moneys?

For nonperishable goods bought of Moses Herzog, of 13 Saint Kevin's parade in the city of Dublin, Wood quay ward, merchant, hereinafter called the vendor, and sold and delivered to Michael E. Geraghty, esquire, of 29 Arbour hill in the city of Dublin, Arran quay ward, gentleman, hereinafter called the purchaser, ... (*U* 12.30)

In this, prominent, first case the register changes to factual, deadpan, monotonous legalese that emphatically avoids idiomatic or metaphorical embroidery and inherent distraction. Subsequently each insert moves from the spoken racy report to a tangential imitation of an idiosyncratic style, suited to the occasion. A suburban site can expand into a heroic legendary landscape, a casual almost meaningless blessing may initiate an ecclesiastical and ceremonial Benediction. A claim that the defunct Patrick Dignam has been seen in the street leads to a formal *séance* in which his ghost is conjured up. As it happens, Cyclopien interpolations are in some respect thematic textual ghosts.

The point made here is that these asides are not outwardly distinct. Joyce could have treated them separately, for example by indentation, italics or other signals, but on the whole, he is reticent in underlining differences, which shows in his almost consistent disregard of quotation marks to provide guidance. To avoid potential confusion, at least one edition of *Ulysses* ("remastered" by Robert Gogan) helpfully uses typographical signposts, like quotation marks, for distinction and more clarity; it separates the main narrative from the interpolations by

additional space in between a tilde (~). The asides are thereby visibly framed.²

In “Wandering Rocks” the interpolations consist of displaced scenes that indicate action going on elsewhere at the same time. In this instance, there is not even a stylistic change, the dislocations have the same deadpan diction as the rest, and in some cases they use identical wording. When in a scene close to the river, “the metal bridge”, is followed by “A card, ‘Unfurnished Apartments’, reappeared on the window sash of number 7 Eccles street” (*U* 10.542), most readers will note the local shift. But some of the less jarring interruptions may easily be missed, as in Father Conmee’s itinerary:

Master Brunny Lynam ran across the road and put Father Conmee’s letter to father provincial into the mouth of the bright red letterbox. Father Conmee smiled and nodded and smiled and walked along Mountjoy square east.

Mr Denis J Maginni, professor of dancing &c, in silk hat, slate frockcoat with silk facings, white kerchief tie, tight lavender trousers, canary gloves and pointed patent boots, walking with grave deportment most respectfully took the curbstone as he passed lady Maxwell at the corner of Dignam’s court.

Was that not Mrs M’Guinness?

Only someone familiar with Dublin, or consulting a street map, would know that Maginni could not possibly be seen by Father Conmee as Dignam’s court is in a different part of the city (even Dublin residents may not know of such an out of the way detail). Again, Robert Gogan comes to our rescue by separating the Denis J Maginni paragraph from its surroundings by space and tilde (“~”, p.186).

² James Joyce, *Ulysses. Remastered by Robert Gogan* © Robert Gogan, 2012, Straheens: Musical Ireland Publications, 254–300.

Readers of *Ulysses* might legitimately be confused or, to put it alternatively, Joyce pays them a dubious compliment by treating them as equals. Distinctions are a matter of discernment or accidental knowledge and so relegated to the eye of the beholder. Which shows their chancy nature and the hazards of the approach taken here.

Joyce does not highlight early major interpolations that are the first changes of perspective in the realistic manner of the opening chapters. They occur in “Hades”, first at the moment when the funeral party steps off the carriage, when the narrative switches — but without any outward sign — from its so far consistent point of view: “Martin Cunningham whispered:/— I was in mortal agony with you talking of suicide before Bloom. [...]” (*U* 6.527). For a few moments, Bloom becomes the object of observation.³

(Parenthetically)⁴

There is a classical Greek term for “interpolation” — “parenthesis”, which means literally something put (*thesis*) in (*en*) sideways (*para*). A “side input”, it became part of a rhetorical arsenal and is explained by Quintilian, the authority on oratory, in his *Ars rhetorica*:

... it is called “*interpositio* or *interclusio* by us, and *parenthesis* or *paremptosis* by the Greeks, and consists of the interruption of the continuous flow of our languages by the insertion of some remark.⁵

Another definition is supplied by a book on prosody that is mentioned in *A Portrait*, “the laws of Latin verse from a ragged book by a Portuguese priest” (*P*:179):

³ It happens again when Menton comments on Bloom, once again out of his hearing (*U*6.690–707).

⁴ A sketchy discussion is in Fritz Senn, “Errant Commas and Stray Parentheses”. Elizabeth M. Bonapfel and Tim Conley (eds.). *Doubtful Points: Joyce and Punctuation. European Joyce Studies 23*, Amsterdam: Rodopi, 2014, 11–32.

⁵ *The Institutio Oratoria of Quintilian*, with an English translation by H.E. Butler. London: William Heinemann Ltd. 1976, vol. II, 459)

Parenthesis is independent sense
Clos'd in a sentence () by this double fence.

With an example: “I believe indeed (**nor is my faith vain**) that he is the Offspring of the Gods”.⁶ The reference is both to the rhetorical device and its typographical mark (“double fences”), in fact interpolations are enclosed within an imaginary or graphic fence.

Parentheses, like most refined punctuation, entered writing relatively late. By now typographical parentheses are (often mini-) interpolations, the smallest unit, within a sentence. Joyce’s use of parentheses would be a study in itself – not attempted here. *FW* is studded with disruptive parentheses as one further obstacle to easy understanding. It appears that in *Ulysses* Joyce used them sparingly in the early, “realistic” passages, and above all rarely in interior monologue. They could have been applied for variations within thought processes, as when Bloom thinks about heat in relation to colour: “Black conducts, reflects (**refracts is it?**) the heat” (*U* 4.80), or in Church: “[the priest] “... stopped at each [communicant], took out a communion, shook a drop or two (**are they in water?**) off it and put it neatly in her mouth” *U* 5.345). But obviously he did not develop the device.

Punctuation is essentially a device of control, suited to writing and editing. So, it occurs in the literary passages, and parodies, or in conscious oratorical performances, appropriate to Aeolus: “... he looked (**though he was not**) a dying man” (*U* 7.818). Parentheses are wholly suitable for “Ithaca”, which is governed by order and categorisation, and so the section foregrounds distinctive labels that signal pedantic structure, as when the past day’s events are supplied with bombastic Biblical tags in a final recapitulation:

⁶ *The Latin Prosody of Emanuel Alvarez*, S.T.P., Dublin: M. H. Gills & Stephen. 1864: 106.

The preparation of breakfast (**burnt offering**): intestinal congestion and premeditative defecation (**holy of holies**): the bath (**rite of John**): the funeral (**rite of Samuel**): the advertisement of Alexander Keyes (**Urim and Thummim**): the unsubstantial lunch (**rite of Melchisedek**): [...] Butt Bridge (**atonement**). (*U* 17.2044–58)

The parentheses introduce tangential, entirely new dimensions, whether applicable or not, serious or jocular, interpolation in an obtrusive sense; they suggest different co-ordinations and so supplement the much better known Homeric ones.

Supervisory order and categories are seen as a dominantly male concern (as against the fluidity of Penelope), and it may or may not be coincidental that the last parenthesis in the book is “the birth on 27 November 1893 of second (and only male) issue, deceased 9 January 1894 ...” (*U* 17.2280); perhaps parentheses are a dominantly male issue.

One can hardly imagine parentheses in Molly’s monologue and yet one might discover virtual ones in her silent exclamations (which are interpolations by definition), surrounded by pauses and characterised by a different tone, of course unpunctuated, but implicitly present: “... and Mrs Opisso in Government street O what a name Id go and drown myself in the first river if I had a name like her O my” (*U*: 18.1466); the aside is bracketed between “O” and “O my”.⁷ The most famous meta-exclamation is her internal sigh “O Jamesy let me up out of this pooh” (*U* 18.1128), which is equally framed between the exclamations “O” and “pooh”.

Parentheses are a device in writing and printing, and a particularly intrusive one occurs in an Aeolian headline, consisting of an interpolation within an interpolation:

⁷ One latent overtone is that the name Opisso frames something between two O’s.

HOUSE OF KEY(E)S

— But wait, Mr Bloom said. He wants it changed. Keyes, you see. He wants two keys at the top. (*U* 7.141)

The spoken voice cannot pronounce the enclosure of a superfluous letter in a phonemic coincidence, the parenthesis serves to fuse a name “Keyes” with the object “keys” at least visibly, and it also illustrates an inherent dichotomy, which is foregrounded in “Aeolus”, that language is either a sequence of vibrating air shaped by vocal organs or else an arrangement of historically determined graphic symbols. “Aeolus” deals with the printing press, newspapers and books, yet it also abounds in dialogue and it is devoted to Rhetorics. One headline consists of just three quotation marks — “? ? ?” (*U* 7.512) — something to be seen but impossible to hear.

Parentheses are not the only device for minor interpolations: dashes, or more commonly commas, are conventional alternatives. Grammatical appositions are not necessarily experienced as interposed. Note how the second sentence in *Ulysses* — “A yellow dressinggown, **ungirdled**, was sustained gently behind him on the mild morning air (*U* 1.3) — is different in tone, pause, focus, emphasis, perception from what “A yellow ungirdled dressinggown ...” would be. Interpolations tend to fine tune orchestration.

In the same vein, every quotation could be subsumed under the general heading. A quotation consists of foreign matter plugged in. Buck Mulligan’s blasphemous intonation of “*Introibo ad altare Dei*” (*U* 1.5) is no interpolation narratively, but part of the action. Textually it is nevertheless an intrusion of Church Latin imported from an imagined external service; it takes us somewhere else and is — secondarily — a tangent or dislocation alongside the main drift of the story, in some cases a gratuitous overtone or a literary ghost. Mulligan’s information about the Martello towers to the Englishman Haines, that “Billy Pitt had them built ... when the French were on the sea” (*U* 1.544), contains a plug-in from an Irish song, “The Shan Van Vocht” (“Oh the French are on the sea”), which may or may not be noticed or

relegated to a note. Such infiltrations are ubiquitous in Joyce, especially in the Stephen Dedalus passages, as in the Library episode. Some of them may deserve extra attention.

Infiltrations

Joyce occasionally does mark latent quotations or infiltrations, but more often he does not. One mark of distinction is the use of italics (in Joyce's practice they are used for foreign expressions and for conscious quotations⁸). They are essential in the final and puzzling paragraph of "Eumaeus":

And humanely his driver waited till he (or she) had ended, patient in his scythed car. [...]

The driver never said a word, good, bad or indifferent, but merely watched the two figures, *as he sat on his lowbacked car*, both black, one full, one lean, walk towards the railway bridge, *to be married by Father Maher*. As they walked they at times stopped and walked again continuing their *tête à tête* (which, of course, he was utterly out of) about sirens enemies of man's reason, mingled with a number of other topics of the same category, usurpers, historical cases of the kind while the man in the sweeper car or you might as well call it in the sleeper car who in any case couldn't possibly hear because they were too far simply sat in his seat near the end of lower Gardiner street *and looked after their lowbacked car*. (U 16.1878–94)

There are strange narrative shifts. For one, the perspective moves away from what it has been all along, mainly, but not exclusively, Bloom's point of view. Now Bloom and Stephen are observed from the driver's seat on a "lowbacked car". It also looks as though a narrator were taking over, who comments on the obvious fact that the driver cannot hear what is being said, and the spectral narrator is also en-

⁸ Gogan obligingly uses them, when recognized, for clarification.

gaging in playful associations. So far, so odd, but what about Bloom and Stephen being “married by Father Maher”, a clergyman of unknown derivation? This has opened the door to strange speculations.

Once we trust the italicised phrases, they point to a quotation, a song by Samuel Lover, “The Low-backed Car”. It seems the hypothetical narrator notices a car with a low back and is associatively side-tracked into the song of which he remembers snatches and weaves them into the tale:

When first I saw sweet Peggy,
'Twas on a market day;
A low-back'd car she drove, and **sat**
...
As she sat in the low-back'd car,
The man at the turnpike bar
Never ask'd for the toll,
But just rubb'd his owld poll
And looked after the low-backed car.

While we drove **in the low-back'd car**
To be married by Father Maher;
Oh, my heart would beat high
At her glance and her sigh,
Though it beat **in a low-back'd car.**⁹

Once the song is called up, it explains the otherwise incomprehensible intrusions, underlined in bold:

The driver never said a word, good, bad or indifferent, but merely watched the two figures, ***as he sat on his lowbacked car***, both black, one full, one lean, walk towards the railway bridge, ***to be married by Father Maher***. [...] while the man in the sweeper [...]

⁹ Samuel Lover, “The Low-Backed Car”. *The Lyrics of Ireland*, London: Houlston and Wright, 1867, pp.137–8.

simply sat in his seat near the end of lower Gardiner street *and looked after their lowbacked car*.¹⁰

With his italics, Joyce at least provides a hint of an external source, though it remains questionable whether readers unequipped with annotations will follow the multiple distortions, let alone how these could ever be recreated in translation.

No Light from a Lamp

Benevolent guidance of his readers is not a Joycean trademark. In the same “Eumaeus” chapter, readers might be potentially confused. Bloom is thinking about returning husbands who might well not find their wives patiently waiting at home like Penelope:

Suppose she was gone when he? I looked for the lamp which she told me came into his mind but merely as a passing fancy of his because he then recollected the morning littered bed etcetera and the book about Ruby with met him pike hoses ... (“Eumaeus”, *U* 16.1470)

The crux is “the lamp which she told me”. Why would Bloom have looked for a lamp which presumably Molly told him something about?¹¹ These might be the guesses or questions of an innocent reader. Elucidation depends on the recognition of a memory fragment from a poem — but not italicized this time — by Thomas Moore. “The Song of O’Ruark” deals with another return when the wife has in fact gone:

THE VALLEY lay smiling before me,
Where lately I left her behind;

¹⁰ Again, Robert Gogan puts the song’s fragments between quotation marks (*Ulysses Remastered*, 510-1).

¹¹ Let us not forget that later on, in “Ithaca”, the reflection of Molly’s lamp in a window upstairs commands pointed attention (17.1170).

Yet I trembled, and something hung o'er me,
That saddened the joy of my mind.

I looked for the lamp which, she told me,
Should shine when her pilgrim returned;
But, though darkness began to infold me,
No lamp from the battlements burned!¹²

It now turns out that “the lamp which she told me” is an interpolation within the quotation; so that “she” is not Molly but the faithless wife who deserted O’Ruark, who is not named but has been insinuated. Confusion is augmented by the omission of a comma that in the original clarifies the construction: “I looked for the lamp which, **she told me,** /Should shine ...”.

Tooralooming

A salient motif or refrain may indicate the presence of an interpolation, as happens towards the end of “Circe” when Corny Kelleher, the funeral undertaker and possible police spy, turns up opportunely and rescues Stephen from being arrested. When he was introduced, Bloom immediately associated a lilt with him: “Corny Kelleher ... Police tout. ... Singing with his eyes shut. ... With my tooraloom, tooraloom, tooraloom, tooraloom” (*U* 5.12). That refrain reappears when Kelleher is either mumbling it again or is just associated with it; it infiltrates a strange stage direction:

*... With thumb and palm Corny Kelleher reassures that the two bobbies will allow the sleep to continue for what else is to be done. [...] The car jingles **tooraloom** round the corner of the **tooraloom** lane. Corny Kelleher again **reassuralooms** with his hand. Bloom*

¹² Thomas Moore, “The Song of O’Ruark, Prince of Breffni”, from *Irish Melodies, Poetical Works*, London: Routledge, 1885, p. 150. The fragmentary quotation takes up the theme that Mr Deasy in “Nestor” expatiated on: “A faithless wife first brought the strangers to our shore here, MacMurrough’s wife and her leman, O’Rourke, prince of Breffni” (*U* 2.392).

with his hand *assuralooms* Corny Kelleher that he is *reassu-
raloomtay*. The tinkling hoofs and jingling harness grow fainter
with their *tooralooloo looloo lay*. (15.4913)

A melody is superimposed or, put differently, the looming echo is woven into the text as though on a (toora)loom, conspicuous enough to be recognized. The technique is similar to the intrusion of the “Low-backed Car” song in “Eumaeus”. *Finnegans Wake*, which sports similar effects, is signally without overt indications.

Single Word (Not Known to All Men)

The first (unmarked) interpolation occurs on the book’s opening page.

He [Buck Mulligan] peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. **Chrysostomos**. Two strong shrill whistles answered through the calm. (*U* 1.24)

The oddity in a continuous tale is an abrupt departure from the use of sentences. “Chrysostomos” stops the action: a single word, and a foreign one to boot¹³. It transforms the visual impression of an open — and for once, silent — mouth showing gold teeth and translates this into a Greek compound, “golden” (*chrysos*) “mouth” (*stoma*). Such compounds, as it happens, occur in Homer. In antiquity, great orators were metaphorically called Chrysostomos (Mulligan is certainly adept at speaking). The most plausible account of the one word non-sentence is that it suggests Stephen’s associations, in other words, the first instance of an interior monologue technique which will be inserted some pages later and will encroach on the text before long, and even usurp it in several episodes. As such it is a pristine interpolation, indicating, among other things, that the book is shaped under its own autonomous rules and will contain many strange and unexpected

¹³ *Within* the interior monologue, a single word is very common and appropriate.

turns. (Odysseus is the man “of many turns”, “*polytropos*” in the first line of the *Odyssey*.)

Sirens, Enemies of Man’s Reasons (*U* 16.1890)

The “Sirens” episode, an intricate multi-layered composition, may well contain the greatest variety of interpolations. First of all, there is the initial separate unit, from “Bronze ...” (already a varied echo of *U* 10.962, 1197) to “Begin” (*U* 11.1–63), before yet another variant “Bronze by gold”. This turns out to be an arrangement of text fragments, which has been termed, musically, “Overture”, and which anticipates motifs that will be developed in the chapter. It is a unique and autonomous interpolation, preceding and therefore outside the continuous tale; it could be skipped with little loss, or else treated as a separate unit, as musicians do.

In some ways, “Sirens” continues the technique of translocation that was introduced in “Wandering Rocks”. The scene within the Ormond hotel bar can move to Bloom (walking on the other side of the river) in abrupt short paragraphs: “A man. / Bloowho went by Moulang’s pipes”, “Bloom”, “But Bloom”, etc. (*U* 11.85, 102, 133); these are spatial interpolations continued from the previous episode.

Then “Sirens” is the first episode that is patently self-reflective, pointing to its nature as an artificial composition, aware of itself. This probably becomes manifest for most readers with even a minimum of attention:

Pat served, uncovered dishes. Leopold cut liverslices. **As said before he ate with relish the inner organs, nutty gizzards, fried cod’s roes** while Richie Goulding, Collis, Ward, ate steaks and kidney ...” (*U* 11.519)

We are within a verbal artefact in which we were told earlier on that “Mr Leopold Bloom **ate with relish the inner organs** of beasts and fowls. He liked thick giblet soup, **nutty gizzards**, a stuffed roast heart, liverslices fried with crustcrumbs, **fried hencods’ roes**” (*U* 4.1). The

scope has widened to a self-conscious meta-level. “As said before” is a major interpolation, to be followed by analogous instances.

From now on, the book will flaunt memories of itself. It continues the transversal links in “Wandering Rocks” to indicate simultaneous events, but goes beyond them, irrespective of time. In the previous chapter, the blind stripling tapping his way along is buffeted by an errant pedestrian, and he vents his anger:

—God's **curse** on you, he said sourly, whoever you are! You're blinder nor I am, you **bitch's bastard!** (*U* 10.1115)

When a barmaid sympathetically comments on the same blind man, a piano tuner: “— So sad to look at his face, Miss Douce condoled”, an echo is activated: “God's **curse on bitch's bastard**” (*U* 11.284). This is not attributed to anyone in the novel itself, but is a purely textual memory. First it is linked to the blind tuner, but later on, the word “curse” serves as a trigger, as when it is linked to a verse from the song of the “Croppy Boy”: “Since Easter time he had **cursed** three times. **You bitch's bastard**” (*U* 11.1040). The various verbal items occur rearranged in another internal reminiscence: “With hoarse rude fury the yeoman **cursed**, swelling in apoplectic **bitch's bastard**” (*U* 11.1098). A minor free-wheeling motif has been created.

Above the mental range of its characters, textual transfers are taking place. They can intrude into Bloom's thoughts:

Instruments. A blade of grass, shell of her hands, then blow. Even comb and tissuepaper you can knock a tune out of. Molly in her shift in Lombard street west, hair down. I suppose each kind of trade made its own, don't you see? Hunter with a horn. **Haw. Have you the? Cloche. Sonnez la.** Shepherd his pipe. Pwee little wee. Policeman a whistle ... (*U* 11.12370)

Bloom cannot possibly remember “**Haw. Have you the? Cloche. Sonnez la**”, for he was not present when Lenehan asked the quickly

leaving Boylan: “— **Got the horn** or what?” (*U* 11.432), which is embroidered later on: “**Horn. Have you the? Horn. Have you the? Haw haw horn**” (*U* 11.526). Nor did he witness the erotic performance performed for the benefit of Boylan that Lenehan asked for: “— Now, now, urged Lenehan *Sonnez la cloche!* O do! There’s no-one” (*U* 11.404). It was Bloom’s thought “Horn” that called up the textual associations beyond his own range.

Foreign matter also intrudes into Bloom’s ruminations about someone exposed to the noise of an organ:

Organ in Gardiner street. Old Glynn fifty quid a year. Queer up there in the cockloft, alone, with stops and locks and keys. Seated all day at the organ. Maunder on for hours, talking to himself or the other fellow blowing the bellows. Growl angry, then shriek cursing (want to have wadding or something in his no don’t she cried), then all of a soft sudden wee little wee little pipy wind. (*U* 11.1196)

The oddity occurs in the parenthesis, a rare occurrence within interior monologue: (“want to have wadding or something in his ...”), where a noun is expected, but an abrupt syntactical change occurs: “... **no don’t she cried**”. It turns out to be the echo of an earlier passage when the barmaids seem to touch on a delicate subject:

— But wait till I tell you, miss Douce entreated.

Sweet tea miss Kennedy having poured with milk plugged both two ears with little fingers.

— **No don’t, she cried.**

— I won’t listen, she cried. (*U* 11.128)

Through refracted bypaths, the object “ears” is enlisted to complete, not surprisingly, Bloom’s “want to have waddings or something in his ...”. Stopping one’s ears of course recalls the Homeric motif of the Sirens as well as the overall theme of hearing

The most prominent meta-transfer is a paragraph that interrupts Bloom’s comments on the letter to Martha Clifford which he has just

written, a paragraph that has no anchorage within the “Sirens” episode itself:

Quotations every time in the year. To be or not to be. Wisdom while you wait.

In Gerard’s rosery of Fetter lane he walks, greyedauburn. One life is all. One body. Do. But do.

Done anyhow. (*U* 11.905)

Extraneous motifs are introduced, and the identity of “he” is uncertain. Again a textual echo provides a link to Stephen’s musings in the Library:

Do and do. Thing done. In a **rosery of Fetter lane of Gerard**, herbalist, **he walks, greyedauburn**. An azured harebell like her veins. Lids of Juno’s eyes, violets. He walks. **One life is all. One body. Do. But do.** (“Scylla and Charybdis”, *U* 9.651)

The Shakespeare trigger is probably “To be or not to be” in Bloom’s mind, but he could not possibly be aware of what Stephen thought in the Library. It is again a remote textual memory (that readers would be unlikely to share), or a thematic one which may reinforce similarities between Stephen’s view on Shakespeare and the “French triangle” (*U* 9.1065) of Bloom’s situation. At any rate, the Fetter lane insertion is the most blatant instance of authorial interference, as is the transition from “Do. But do” to Bloom’s “Done anyhow” and the return to the “Sirens” setting.

Some of the meta-interpolations in the episode occur with parentheses. In some instances they amount to authorial comments or nudges.

Upholding the lid he (**who?**) gazed in the coffin (**coffin?**) at the oblique triple (**piano!**) wires. He pressed (**the same who pressed indulgently her hand**), soft pedalling, a triple of keys to see the

thicknesses of felt advancing, to hear the muffled hammerfall in action (*U* 11.460)

Since the action moves from place to place within and outside the Ormond Hotel, it is not clear who “he” is in a new paragraph. The question is asked in a parenthesis “(who?)”, and the odd out-of-place word is also noted: “(coffin?)” but immediately explained in the next comment “(piano!)” — a lexical note that “coffin” also means the bulk of a piano. In the sequence it becomes obvious that Simon Dedalus is exploring the inside of the instrument.

A lexical note — with perhaps a self-reflexive glance at the homophonous nature of the episode — clarifies a potential misunderstanding:

Scaring eavesdropping **boots** croppy bootsboy Bloom in the Ormond hallway heard growls and roars of bravo, fat backslapping, their **boots** all treading, **boots not the boots the boy.** (*U* 11.1142)

The internal comment clarifies that the first mention of “boots” refers to the bootsboy, the second to the footwear; one could imagine the insertion being put between square brackets for editorial interference. It simply (simply?) indicates that the English word “boots” also serves for the “bootsboy” who cleans the boots in a hotel, the lowest in rank, as the one who turns up prominently in the earlier part of the episode. One irony is that the note only makes sense in English and would be unnecessary in any other language.

Incantation

The 14th episode, “Oxen of the Sun”, begins with a heterogeneous threefold “Deshil Holles Eamus”, consisting of three times three odd words, followed by two more triadic paragraphs (*U* 14/1–6). “Deshil Holles Eamus” is cryptic at first blush and would probably remain so at further blushes and so it demands an annotation: A Gaelic word “deshil” for sunward or south, an Anglo-Saxon name indicating Hol-

les Street, and a Latin imperative, *Eamus* = “let us go”, combine to hint that we are now proceeding to the Holles Street Maternity Hospital. The emerging accumulated threes, suggesting the nine months of pregnancy, the invocation of a Latin fertility poem (*Carmen arvale*¹⁴), anticipate the theme of the chapter; furthermore a link is provided with the ninefold “Cuckoo” at the end previous episode (*U* 13.1289–1306).

An erratic block, all in all, something wholly unexpected though not visibly prominent, can be subsumed under the heading interpolation, and it is in fact treated as such where editorial orientation is provided, in the *Reader’s Edition* by Danis Rose (365)¹⁵ and Gogan’s *Remastered Ulysses* (332), where the opening is surrounded by empty space and thereby separated from the main text. Indeed, it is simply wedged, arbitrary, into the narrative; it is not in anyone’s thoughts and it amounts to a separate unit, remotely analogous perhaps to the Overture of “Sirens”. It could also be likened to epigraphs or mottos as found in traditional novels.

Whether or not such features should be subsumed under the term Interpolation was certainly no concern of the author. But it becomes a concern as soon as one undertakes the task of distinguishing types of inserts from the main narrative drift. Unsurprisingly, it turns out that no clear line can be drawn. As far as we can tell, consistency or compliance, or even self-imposed rules, were hardly ever Joyce’s intention, especially in his increasingly impulsive procedure.

¹⁴ The *Carmen arvale*, a fertility rite based on triadic words and phrases, is one of the oldest extant texts of Latin literature. See Wikipedia.

¹⁵ Danis Rose, *James Joyce Ulysses, Reader’s Edition*, London: Macmillan, 1997