UNIVERSITÀ DEGLI STUDI ROMA TRE

THE JAMES JOYCE ITALIAN FOUNDATION

JSI – Joyce Studies in lta1y
Founder: Giorgio Melchiori
General editor: Franca Ruggieri

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

JOYSPACE
JAMES JOYCE AND SPACE

Edited by
Roberto Baronti Marchiò

CONTENTS

1. JOYSPACE JAMES JOYCE AND SPACE

2. JOYCEAN GLEANINGS

3. BOOK REVIEWS edited by Fabio Luppi

LAURA DIAMANTI

JAMES JOYCE'S TEXT: THE SUBJECT'S DISPLACEMENT AND THE SPATIAL DIMENSION

Abstract: This contribution draws upon a philosophical-psychoanalytic perspective, investigating the field of linguistics, semiotics and anthropology and observing the concept of "the *text*", deemed a signifying practice of the speaking subject's positing (Kristeva 1984: 210). According to this assumption, the process of signification in the text entails the displacement and the absence of the subject from the positions of the signified and the signifying (Kristeva 1984: 54), yet resulting in an addressee characterised by "the multiple 'I''s of the author" (Kristeva 1984: 91). The triadic structure of author or addresser, reader/listener or addressee, and poetic text is thus taken into account, to draw attention by considering a few and selected excerpts from James Joyce's writings *Ulysses* and *Finnegans Wake*, to establish a connection with the notions of the signifying process and of the text. Furthermore, the space-time relation is examined in how the written language structures time and space in the text in the aforementioned works. The aim is to illustrate how time in narrative or poetic language may be reversed and the reading act can be reiterated, even in the anticipation of an event when inverting the linear succession or structured sequence in a text (Jakobson 1985: 20). It is finally argued how Joyce's writing experiments what Umberto Eco defines as "open work" (1988: 2) in looking at details to render the text evocative: the constant research of a suggestive and resonant effect is aimed at freeing the addressee's perception and interpretation (Eco 1989: 8-9). The open work creates its "own space and the shapes to fill it" (Eco 1989: 12), and in Joyce's works paronomasia is also emblematic: it aims at a deliberate construction to effect ambiguity and a constant fluctuation in the spatial interpretation by the addressee (Attridge 2004: 190).

Key words: subject's displacement, subjectal space, textual space, spatial dimension, noetic or substantial space.

Introduction

This contribution draws upon a philosophical-psychoanalytic perspective investigating the field of linguistics, semiotics and anthropology, whereby "the *text*" is deemed a signifying practice of the speaking subject's positing (Kristeva 1984: 210). It offers a reflection around two main assumptions based on the subject's displacement on the one hand, and of the textual space of the text on the other hand, that are examined to focus on the linguistic and social construction of the subject in positioning according to a "subjectal space" in the text (Kristeva 1984: 91). The process of signification in the text thus entails the displacement and the absence of the subject from the positions of the signified and the signifying (Kristeva 1984: 54), yet resulting in an addressee characterised by "the multiple 'I''s of the author" (Kristeva 1984: 91). Hence the triadic structure of author or addresser, reader/listener or addressee, and poetic text is taken into account, in considering a few and selected excerpts from James Joyce's writings *Ulysses* and *Finnegans Wake*.

By spelling out the nature of the signifying process of the subject, the metaphor of the "trefoil knot" is taken into account to point out how Joyce's writing appears to be shaped as a "Borromean knot" (Lacan 2016: 132). Furthermore, in drawing upon the concept of two modalities of language, it is discussed how the relation the oral language has with time is opposed to the relation the written language establishes between time and space in the text.

In particular, time in narrative or poetic language may be reversed and the reading act can be reiterated, even in the anticipation of an event when inverting the linear succession or structured sequence in a text (Jakobson 1985: 20).

Space appears to be the result of the motility of the elements intersecting with time according to their deployment. Hence, the textual space relates to place when being verbalised inasmuch as ambiguously altered, situated in time, dependent on rules, and adapted according to the context, as "an act of reading" (de Certeau 1984: 117). Moreover, considering the distinction of the twofold sense of "spatiality", the principle of the "consciousness of existing" pertaining to the philosophy of "phenomenology" is approached to draw attention to the concept of

"*spatiality of situation*", which entails a motional activity: the spatiality of the subject is projected into action (Merleau-Ponty 2002: 115).

To conclude, it is argued how Joyce's writing experiments what Umberto Eco defines as "open work" (1988: 2) in looking at details to effect "a halo of indefiniteness", and by rendering the text evocative. The constant research of a suggestive and resonant effect is aimed at freeing the addressee's perception and interpretation (Eco 1989: 8-9). The open work creates its "own space and the shapes to fill it" (Eco 1989: 12), and in Joyce's works paronomasia is also emblematic: it aims at a deliberate construction to effect ambiguity and a constant fluctuation in the spatial interpretation by the addressee (Attridge 2004: 190).

The displacement of the subject in the text.

In carrying out a philosophical-psychoanalytic study on the subject Julia Kristeva develops a theory of signification which foregrounds the concept of "the *text*", as a signifying practice of the speaking subject's positing (1984: 210) in the poetic language, by investigating linguistics, semiotics and anthropology: its subject's construction and social and linguistic method are thoroughly examined (1984: 15). In the first instance, Kristeva discusses René Descartes's view on "the thinking subject" as acting by means of thoughts and language: the thinking subject seemingly appears a fragmented practice, or equally reveals disjointed points in time that the subject and language share in a process suggesting a purely "trans-linguistic" practice (1984: 14). Hence, Kristeva draws on Sigmund Freud's theory epitomising the rationalisation of the signifying process in the text, and points out how the signifying process would rather decline the formal restrictions of discourse from a positivist view: the practice resulting from shattered discourse involves the essential relations, subjective, social, and even unconscious. Instead of merely functioning by means of linguistic levels, or displaying stored structures, language is embodied in a signifying practice which takes place in language itself, although its intelligibility lies only "*through*" this practice (1984: 14-15).

Accordingly, in elucidating the nature of the signifying process in natural languages, Kristeva draws upon Jacques Lacan's semiotic and

symbolic dimensions, which interact inseparably within the signifying process, by determining discourse. Considering that the signifying process is constitutive of the subject, as logical result the subject is "*both* semiotic *and* symbolic" (1984: 24): this relation is suggested by the semiotic as a modality of the signifying process which looks at the subject postulated and situated, though absent, by the symbolic (1984: 41). In particular, subjectivity in Lacan's theory involves three registers or orders, the first being the "imaginary" as the referent to the images reflected and experienced in terms of awareness or unconsciousness. Opposed to the imaginary is the "symbolic", whereby symbols in Lacan's view are an extension of the generalised concept of Saussure's signifiers, interdependent on their signified to form an order. The symbolic is foregrounded over the imaginary insofar as the symbolic constitutes the order determining the subject, and the subject is effected by the symbolic (Lacan 2001: ix). Furthermore, what is experienced by the subject "*I*", and the ego functioning as the object "*me*", needs to be observed to ascertain whether referring to the symbolic or to the imaginary orders, in a fashion that the symbolic relation resulting from the subject and the signifiers differs from the imaginary relation involving the ego and its images (Lacan 2001: ix-x). Hence, a third register is introduced by Lacan as different from the symbolic and the imaginary, the "real" order, which is however ruled out from discourse. The real is not synonymous of reality and needs to be looked at "in its 'raw' state", in the form of "an algebraic x": as visible and comprehensible reality has not to do with the real, which rather reveals in Lacan's analysis only what lacks in the symbolic order (2001: x).

Notwithstanding their heterogeneity, the three dimensions are homogenised in an integrated whole in the metaphor of the "trefoil knot" which is elaborated to establish a relation between what are termed "subjective supports" by Lacan (2016: 39). Their nature concerns the subject according to the formula "a subject knots together as three", as binding the three dimensions and being sustained by their permanence, thus assuming the position of a fourth element, that is to say "their symptom" (Lacan 2016: 41). Hence, the trefoil knot tied as a "Borromean knot" results in a, b, and c which are associated to the imaginary, the symbolic, the real as being interwoven: what is signified rests on the imaginary and the symbolic (Lacan 2016: 75). Lacan explains that Joyce's

144

writing appears "a way of making up for the knot's coming undone" (2016: 70-71) as Joyce's text is shaped as a Borromean knot (2016: 132). By paraphrasing Lacan's remark, McGee also points out that "Joyce the symptom illustrates the psychoanalysis that Joyce the subject refuses" (1988: 2).

In Lacan's theory, which draws on Rhetoric, the Russian Formalism and Structuralism in linguistics, the signifier is deemed comparable to Sigmund Freud's concept termed the "primary process" which concerns the unconscious "id" or "Ucs" (Freud, 1960-1989: 17). Freud's "mechanisms" of the primary process are analogous to the functions of the metaphor and the metonymy, by virtue of substitution on the synchronic dimension and combination on the diachronic dimension effected by the signifier that take place in discourse (2001: 227). Jakobson's analysis of metaphor and metonymy sheds light upon two basic aspects of language, viz. "selection" and "combination": any linguistic sign is endowed with these operations (1971: 243) which are respectively paradigmatic and syntagmatic (1971: 524). Whereas selection is rendered in language on the basis of the principle of similarity, combination constitutes "the buildup of any chain" of messages according to the principle of contiguity. In poetic language equivalence prevails in the sequence (1971: 704): it is metaphorical, characterised by selection on the paradigmatic axis. Prose is rather metonymical, identified by combination on the syntagmatic axis. Hence, metaphor and metonymy are two tropes establishing two basic opposed relations in language: the metaphoric relation of similarity or dissimilarity is "internal"; the metonymic relation of spatial and temporal contiguity or distance is "external" (Jakobson 1971: 232). Moreover, in poetry the focus is on the sign, whereas in prose it is on the referent: this reflects the character of opposition embodying the symbolic process (Jakobson 1971: 258). Jakobson's analysis also investigates the mechanisms of dreams to ascertain whether they are structured according to the relation of similarity hence corresponding to "Freud's 'identification and symbolism'", or according to the relation of contiguity thus conforming to "Freud's metonymic 'displacement' and synecdochic 'condensation'". A bipartite consideration points out that metalinguistic symbols and linguistic symbols are related with similarity and their relation lies in "a metaphorical term with the term for which it is substituted"

(Jakobson 1956: 81). Differently, in metonymy, the correlated substitution occurs with "the relation between the metaphoric dimension of the paradigmatic-selective pole and the metonymic dimension of its syntagmatic-combinative counterpart" (Bradford 1994: 7).

In Charles Sanders Peirce's theory a metaphor is termed "hypoicon" as being an "iconic representamen" (*CP* 2.276, 1902 ca.)[1] of the sign, the "*Representamen*", the first and genuine in the triadic relation with the second "*Object*" which determines a third "*Interpretant*" operating as a third constituent in an endless reiteration of the sequence (*CP* 2.274, 1902 ca.). This would entail the metaphor being looked at as self-referential, which stands for "the representative character of a representamen by representing a parallelism in something else" (*CP* 2.277, 1902 ca.), and as different from the object in epitomising the other referent in the relation. Nevertheless, by drawing on Jakobson's basic character of opposition consisting in two basic operations in any sign, Anthony Wilden notes that two interpretants, respectively to the linguistic structure and to the linguistic context, are needed to complete the semiosis: the metaphoric relation of similarity applies to the former, whereas the metonymic relation of contiguity to the latter (1980: 47). In positioning the basic operations of language in context, the self-referentiality of the metaphor reflecting equivalence would be opposed to the other-referentiality of the metonymy denoting substitution.

In light of linguistic, philosophical, psychological, and semiotic assumptions whereon the thinking subject and the signifying process are based, the triadic structure of author or addresser, reader/listener or addressee, and poetic text is to be accordingly examined. It is thus aimed to draw attention to the construction and the position of these roles within the text, with regard to Joyce's *Finnegans Wake* and *Ulysses*.

---

[1] The abbreviations of the reference respectively stand for: *Collected Papers* (henceforward *CP*), whereof 2 refers to Vol. II, followed by the number of paragraph 276 (henceforward Volume number.paragraph number), published in 1902 ca. according to Cross-References, in Peirce, Charles Sanders (1984). *The Collected Papers of Charles Sanders Peirce*, Vols. I-VI ed. Charles Hartshorne and Paul Weiss (Cambridge, MA: Harvard University Press, 1931-1935), Vols. VII-VIII ed. Arthur W. Burks (same publisher, 1958).

The "subjectal space" in Joyce's writings.

In Lacan's analysis discourse reflects a formalistic and topological perspective that entails different components accounting for the position or space of an addresser, "the *agent*", and the position or space of an addressee "the *other*" to which "the space of *production*" is set up by the agent: the "dimension of *truth*" usually remains covert and thus needs to be investigated by psychoanalysis (Adams 1996: 72). In exploring discourse Kristeva looks at the text as a system entailing a signifying practice (Kristeva 1984: 51): its heterogeneous character consists in a process positing and displacing any thesis. In examining the language from a semiological perspective, Kristeva denotes the twofold nature of the text: the "genotext", a process, although not linguistic, constituting "the underlying drive force", which is identifiable, but not calculable, as a space topologically mapped; the "phenotext", a static system displaying the actual language, "structured and grammatical", which is recognisable as calculable algebraically. The concepts of genotext and phenotext are to be respectively associated to the semiotic and symbolic modes of language of a "split subject" (Oliver 2002: 24-25).

In her study, Kristeva also focuses on transference. In principle, when analysing discourse the process of transference is rendered personified in that it reveals the subject's place: hence this process conventionally allows "the analysand" to construe the content "the analyst" would perform. Whereas, in the psychoanalytic text the analyst's place is represented by a void (1984: 208). This textual practice renders the text independent from "the focus of transference" - which would rather aim at a designated addressee in discourse - and the relation of transference is effected by "the *structure*" of the text that is deprived of its dimension of truth. As a result, the text widens its field of the signifying function (Kristeva 1984: 209), and the place of the analyst is taken by the text, whereas the place of the analysand is assigned to the text's readers or listeners. Hence, the place of the focus of transference is taken by the linguistic structure and function in the text (1984: 210), which is heterogenous and characterised by the displacement of position or of process of the subject: the construction of the text is shaped in a space "outside "art", through "art" (1984: 211). This space, which in literary

narrative is determined by the "*matrix of enunciation*" situating the "I" or "author", in the text is defined by Kristeva as the "subjectal space" (1984: 91). Its "*enunciation*" presupposes a signification entailing the displacement and the absence of the subject from the positions of the signified and the signifying (Kristeva 1984: 54) yet resulting in an addressee characterised by "the multiple "I" 's of the author". Furthermore, this motility of position extends to different roles in the familial relations or immediate social structures. Whereas the structure of language as phenotext remains prescriptive, and the system of norms regulating them is equally observed (Kristeva 1984: 91), although they undergo modifications in the signifying chain due to this practice. The matrix of enunciation thus appears to be "*anaphoric* since it designates an elsewhere: the "*chora*" that generates what signifies". As a consequence, Kristeva notes that the text needs to be read from "the signifier and moving toward the instinctual, material, and social process the text covers" (1984: 101). In this regard, Kristeva also emphasises that Joyce's writing reaches "the semiotic *chora*" (1984: 88) and explains how Joyce epitomises this practice which entails the reader "giving up the lexical, syntactic, and semantic operation of deciphering, and instead retracing the path of their production" (1984: 103). In particular the term *chora* appears to be first theorised and discussed in Plato's *Timaeus* and semantically indicates a "receptacle": it stems from the Greek "χώρα", is transliterated as "*khōra*", and is broadly represented with the grapheme *chora*. In ancient Greek it would be also interpreted as "space, area, or land": Kristeva utilises this denotation and posits it is "the space in which drives enter language" (Oliver 2002: 24).

Joyce's *Ulysses* and *Finnegans Wake* are characterised by a process of poetic creativity which produces a displacement of the subject (MacCabe, 1979: 4) and any position that in a traditional discourse would point to a unity is disrupted in these works (MacCabe, 1979: 152). Hence other positions of the subject are offered to the reader, and the relation between the author's subject and the reader is consequently altered as regards their positions (MacCabe 1979: 4-5). Differently from the traditional relation, a unity of meaning may be inferred from the field of experience provided by the subject, thus being in dominant position: to the reader is assigned the role to produce his or her signification (MacCabe

1979: 35). Accordingly, considering the direct relation between "meta-language" and "object-language", Colin MacCabe spells out this appears as disrupted in Joyce's novels, due to the displacement occurring in the meta-language which is absent inasmuch as "a meta-language regards its object discourses as material but itself as transparent" (1979: 14). The effect is that meaning becomes obscure and needs to be constantly re-interpreted throughout its reading (MacCabe 1979: 15). This disjunction also entails a deferment in time and a change of position in space: the writing subject appears as fragmented in the signifying process and the reader needs a continuous re-interpretation of the meaning of the narrative prose to the detriment of its truthfulness (MacCabe 1979: 76). A passage from *Finnegans Wake* appears to display the discontinuity in the sentences in assigning a referent as well as in the opposition between space and time: "A space. Who are you? The cat's mother. A time. What do you lack? The look of a queen" (*FW* 223.23-24). The meta-language and the object language are disjointed by effecting a separation "between sign and its referent" (MacCabe 1979: 142): the relation between the linguistic and the referential context is altered in the structure of the language and in its denotative function. A further instance of this disjunction is also epitomised in the use of "father" in *Finnegans Wake*, which appears unrelated to its referent. Considering in particular "*The Ballad of Persse O'Reilly*", what is produced by the term results in a sequence of sound segments, insofar as the image of the father does not seem to represent the familial or social origin, but a plausible mockery expressed through a phonological play with a resonant effect: "*He was fafafather of all schemes for to bother us*" (*FW* 45.15). Its phonological realisation thus enters the symbolic order (MacCabe 1979: 49) as a "paradigmatic ear" (*FW* 70.36): the addressing forms for the father are conceived through metaphors localising the father's semantic place. In *Ulysses* the disjunction in the sign father consists in producing the effect of a sense of otherness to the addressee by means of the deconstruction of the signifier in distancing from its referent - who conventionally would represent the origin who begets his son (MacCabe 1979: 79). In the passages "A father [...] is a necessary evil" (*U* 9.828) as well as "Who is the father of any son that any son should love him or be any son?" (*U* 9.844-5), the lack of identity and role of the father in the family or in the society is manifested through

evocative, social and emotional, dissociations. As noted by Derek Attridge, Joyce's language is characterised by forms that never reach "the connections between the sounds or shapes of language and their significances" (2004: 11).

Space as a noetic or substantial textual construction.

Jakobson's consideration on the two modalities of language denotes the clear distinction between the relation the oral language has with time, vs. that the written language establishes between time and space in the text. The time pertaining to the writing stream may be reversed and the reading act can be reiterated, even in the anticipation of an event which is perceived by the listener subjectively and by the reader objectively when inverting the linear succession or structured sequence in a text (1985: 20). Correspondingly, the contemporaneity of separated actions occurring in space can be rendered by the narrator to the reader by attributing a reversed chain of events to the narrative reality construction (Jakobson 1985: 21). As Jakobson remarks, time in narrative as well as poetic language may be conceived as "unilinear" or "multilinear", "direct" or "reversed", "continuous" or "discontinuous": time may even combine "rectilinearity" with "circularity" (1985: 22).

  An instance from Joyce's *Finnegans Wake* epitomises these considerations: "she was, after all, wearing for the space of the time being some definite articles of evolutionary clothing, inharmonious creations" (*FW* 109.22-23). In this excerpt space appears to be extended over its time span: the dimensions of space and time conjoin in a single continuum, as postulated in Einstein's theory of General Relativity which suggests a space-time structure in non-uniform motion (1961: 72).

  In light of this, it is worth noting that, in pre-hermeneutic studies of the temporal-spatial dimensions in relation to the text, two perspectives are foregrounded, "structural" and "thematic". Although from a different standpoint both of them look at the dimension of time insofar as it flows inside and throughout the narrative text. Nevertheless, if temporality is to be considered as a sequence, then spatiality is to be seen as a concurrence. Whereas a conventional style would convey the representation of time

flowing within the space of the narrative text (Graff 2012: 27), conversely, in Joyce's modernist style, time is regarded as opposed to space, as space is shaped within the language itself (Graff 2012: 41). In *Finnegans Wake*, an instance which would epitomise this concept is: "And let me be Los Angeles. Now measure your length. Now estimate my capacity. Well, sour? Is this space of our couple of hours too dimensional for you, temporiser? Will you give you up? *Como*? *Fuert it*?" (*FW* 219.24-27). Whereas, in Ulysses, in *Ithaca*, an instance would favour in the reader or listener the perception of this opposition, when Bloom "allowed his body to move freely in space by separating himself from the railings and crouching in preparation for the impact of the fall. Did he fall?" (*U* 17-89-90).

Considering the shift from the concept of "linguistic turn" to "spatial turn" in literary studies, Pamela K. Gilbert draws upon Michel Foucault's interpretation of space which is to be deemed of emergent and prime concern. In this regard, Gilbert argues that the movement of scholars, following Foucault's view on the analysis of discourse, considers how a linguistic turn in the field of the studies in history and geography co-occurred with the reflections about space in literature and culture (2009: 102). In his work "*Des Espaces Autres*"[2], Michel Foucault's standpoint emphasises how space is to be observed in its history, as space inevitably intersects with time (1986: 22). The noetic or substantial space presents an inhomogeneous twofold nature: its heterogeneity is revealed in how individuals dwell in spaces revealing connections that shape places, and forge them as "irreducible" and "not superimposable" sites (Foucault 1986: 23). These sites are thus interrelated and are to be identified on the one hand as "utopias", in the sense of "unreal spaces" directly or invertedly analogous to real spaces which they represent. On the other hand, and by contrast, these sites are to be looked at as "heterotopias", insofar as existing places that reflect the utopian "placeless" places, in the same fashion effected by the mirror: as resulting from the combined occurrence of utopias and heterotopias, the mirror reflects a placeless place. Hence the mirror is either a utopia, in that it reflects an unreal space, or a heterotopia,

---

[2] The essay was first published by the French journal Architecture-Mouvement-Continuité in October1984 and results from a lecture held by Michel Foucault in March 1967; its English translation "Of Other Spaces" by Jay Miskowiec was published by *Diacritics* / spring 1986.

as itself really exists and reflects the observer's effective position in space towards a virtual one: this projection of heterotopology depicts a "simultaneously mythic and real contestation of the space" Society inhabits (Foucault 1986: 24).

To explain how space is essentially structured, Michel de Certeau's perspective of "narrative actions" distinguishes the concept of place from that of space. The former represents the system of the coexistent components wherein every element would be in the exact position: each would be definitely sited. Differently, the latter is determined by the physical dimensions of those forces entailing velocity, direction and time. Space is the result of the motility of the elements intersecting according to their deployment. Hence, space is effected by the union of diverse elements operating in situating it and binding it in time. Accordingly, space relates to place when being verbalised inasmuch as ambiguously altered, situated in time, dependent on rules, and adapted according to the context. Compared to place, space has no univocal permanence in that "space is a practiced place". In light of this premise, a logical relation is established for instance between the geometric space produced in a fashion that is delimited by an urban area, and the space of "an act of reading" which is effected "by the practice of a particular place". Hence a writing appears as a place wherein textual symbols are orderly sequenced by representing a code of signs (de Certeau 1984: 117).

de Certeau's analysis draws upon Maurice Merleau-Ponty's philosophy of "phenomenology" of the "consciousness of existing" to focus on the distinction of the twofold sense of "spatiality": on the one side the facet of the space in its geometry, which is exchangeable and uniform and corresponds to the place, as "a pure *position* distinct from the *situation* of the object in its concrete context" (2002: 284). Different from the spatiality of position is on the other side the facet regarding the "*spatiality of situation*", which entails a motional activity: the spatiality of the subject is projected into action (Merleau-Ponty 2002: 115). The body's movement is personified by the subject in establishing and situating inherently in an environment (Merleau-Ponty 2002: 327). This relationship, which spreads out to different spaces according to diverse personal spatial perceptions (Merleau-Ponty 2002: 340), suggests that "space is existential" to the extent that "existence is spatial" (Merleau-Ponty 2002: 342).

In Joyce's *Ulysses* the textual spaces are shaped in a constant temporal fluctuation entailing the past: an instance of these considerations is deemed emblematic in the passage from *The Oxen of the Sun*, "The voices blend and fuse in clouded silence: silence that is the infinite of space: and swiftly, silently the soul is wafted over regions of cycles of cycles of generations that have lived" (*U* 14.1078-80). Furthermore, the space of Dublin results in a place portrayed by Joyce inasmuch as a textual space wherein other spaces interact with each other. Place and space are not solely represented in their mere physical dimensions: Joyce's spatial representation rather concerns the textual space of his writings, which depicts an actual or metaphoric space (Thacker 2003: 116-117). An instance of the substantial and metaphorical space, represented in that limited as well as infinite, appears in *Finnegans Wake* in the passage "Mark Time's Finist Joke. Putting Allspace in a Notshall" (*FW* 455.29). Another excerpt epitomising the textual metaphor of space is also offered from 'Circe': "*Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry*" (*U* 2.9-10).

Conclusion: the textual space.

In focusing on the English novel of the early twentieth century, Adam Barrows discusses the modernist narratives as artistic forms expressing the temporal character of spatiality whereof the concept of time is interpreted as mediating between the diverse spaces, broad or specific (2016: 59-60). As Barrows notes, Joyce's modernist style may be deemed to have the structure of "panarchies" (Barrows 2016: 60), which are encapsulated in recurring and unranked textual and spatial constructions constantly modifying. Joyce's view of the nature of infiniteness and ambiguity of the actual modern spaces is fully represented in *Finnegans Wake* as a paradigmatic "imaginative panarchy", wherein language is structured "to capture the rhythmic nature of spatiality and the inevitable spatial manifestations of time" (Barrows 2016: 73). In *Finnegans Wake* an instance is "Why, bless me swits, here he its, darling Dave, like the catoninelives just in time as if he fell out of space, draped in mufti, coming home to mourn mountains from his old continence and not on one foot

either or on two feet aether but on quinquisecular cycles after his French evolution" (*FW* 462.30-34).

Harry Levin's reading emphasises Joyce's "spatial mind" insofar as in his novels "characters move in space, but they do not develop in time" (1960: 116). The intricacy of the texture (Levin 1960: 29) of the language reveals a temporal-spatial narrative wherein perceptual settings are experienced by the characters. As observed by Levin the concept of time in Joyce's writings is rendered a spatial constituent of the three dimensions (1960: 164) as postulated by Einstein's theory of relativity (1961: 72). In *Ulysses*, Stephen Dedalus's experience of spatial perception is embodied in a narrative consciousness underlying the text itself. In this regard, of the manifold instances concerning space and time which occur and interweave with sensory perceptions, two are offered from 'Proteus'. The former is: "I am, a stride at a time. A very short space of time through very short times of space. Five, six: the *nacheinander*" (*U* 3.11). Space and time intersect, and the phrase "the *nacheinander*" suggests the temporal perception of the objects as consecutively placed, "one after another". The latter follows in the next few lines in 'Proteus': "My two feet in his boots are at the end of his legs, *nebeneinander*. Sounds solid: made by the mallet of *Los Demurgos*. Am I walking into eternity along Sandymount strand?" (*U* 3.18-19). Here, the phrase "the *nebeneinander*" rather suggests the spatial perception of objects as located according to a visual image, one beside the other.

As Patrick McGee observes, in *Ulysses* no specific style would be identified for its multiplicity of styles insofar as the novel cannot be framed or uniformed according to a standard literary form (1988: 3). As representing a work of art, in McGee's view Joyce's writings innovates in experimenting what Umberto Eco defines as "open work" (1988: 2). Eco's concept of the open work looks at details such as the "[b]lank space surrounding a word, typographical adjustments, and spatial composition in the page setting of the poetic text", which are utilised to effect "a halo of indefiniteness" by rendering the text evocative as carrying an immeasurable variety of these features. It is a constant research of a suggestive and resonant effect which aims at freeing the addressee's perception and interpretation (1989: 8-9). In this regard, *Ulysses* and *Finnegans Wake* epitomise the technique of open work illustrating a

154

representation of the ontology of the world. In particular, the chapter 'Wandering Rocks' in *Ulysses* depicts the microcosm of the city of Dublin with its streets wherein its characters perform in a space-time continuum. An instance from *Ulysses* in 'Ithaca' also is deemed to symbolise this continuum: "The cold of interstellar space, thousands of degrees below freezing point or the absolute zero of Fahrenheit, Centigrade or Reaumur: the incipient intimations of proximate dawn" (*U* 17.1246-8).

A wider "process of 'openness'" is revealed in *Finnegans Wake* in the opening lexeme which needs to be linked to the closing lexeme to complete the final sentence, by effecting a contrast between the finiteness of the work and its sense of limitlessness wherein words in occurring establish connections with the other words (Eco 1989: 10). An instance from *Finnegans Wake* seems to epitomise these considerations: "Of course the unskilled singer continues to pervert our wiser ears by subordinating the space-element, that is to sing, the *aria*, to the time-factor, which ought to be killed, *ill tempor*" (*FW* 164.32-36).

Furthermore, the novel is extensively characterised by the use of wordplay: there are, for instance, portmanteau words, corresponding to linguistic blends, as morphological processes that manifest compositionality and follow a phonological pattern to render the sense of "the totality of space and time" (Eco 1989: 10). In this regard, Attridge also observes that the usage of the pun aims at a deliberate construction to effect ambiguity and a constant fluctuation in the spatial interpretation by the addressee (2004: 190).

The myriad of puns also occurs in the recurrent use of "the *calembour*" or paronomasia, the rhetoric figure structured by two signifiers which exploit their homophony or polysemy to express relatedness in meaning. In Eco's view, Joyce's aim is to set up "a knot of different submeanings, each of which in turn coincides and interrelates with other local allusions, which are themselves 'open' to new configurations and probabilities of interpretation". The rewording of the definition of "postdodecaphonic serial composition", rendered by the classical composer Henri Pousseur and quoted by Eco to elucidate its effect, endeavours here to explain the resemblance of what is effected with paronomasia in the work of art. It is in the interruption of "a term-to-term determination", which allows the reader to take a position on the

interpretation of Joyce's writing, so as to be freed to select his/her style in approaching them and consider their points of reference, to make use of the different dimensions offered simultaneously in order to extend his/her perceptions (Eco 1989: 10-11). The open work creates its "own space and the shapes to fill it" (Eco 1989: 12): the structure of the sentence in Joyce's works is the result of a combination of linguistic and semantic features denoting and connoting a constant evolution. The aesthetic openness of the forms is determined by the modes meaning is conveyed in the sequences which offer further options of it (Eco 1989: 42): in that reflecting a constant fragmentation in the narration they are to be looked at as they appear (Eco 1989: 90). The language of Joyce's works is structured "to place between reality and itself a series of filters and lenses, the schizophrenic arc of humor" (Eco 1989: 242).

Works Cited

Adams, Parveen (1996). *The Emptiness of the Image*, *Psychoanalysis and Sexual Difference*. London and New York: Routledge.

Attridge, Derek (1988 - 2004). *Peculiar Language*, *Literature as Difference from the Renaissance to James Joyce*. London and New York: Routledge.

Barrows, Adam (2016). *Time, Literature, and Cartography After the Spatial Turn, the Chronometric Imaginary*. New York: Palgrave Macmillan.

Bradford, Richard (1994). *Roman Jakobson Life, Language and Art*. London and New York: Routledge.

de Certeau, Michel (1984). *The Practice of Everyday Life* (transl. Steven Rendall). Berkeley, Los Angeles, London: University of California Press.

de Saussure, Ferdinand (2011 [1959]) *Course in General Linguistics* (P. Meisel and H. Saussy eds.). New York, Chichester, West Sussex: Columbia University Press.

Eco, Umberto (1989). *The Open Work* (transl. Anna Cancogni, with an introduction by David Robey). Cambridge, Massachusetts: Harvard University Press.

Einstein Albert (1961). *Relativity. The Special and the General Theory.* New York: Bonanza.

Foucault, Michel (1986). *Of Other Spaces* (transl. Jay Miskowiec), *Diacritics*, Vol. 16, No. 1 (Spring, 1986), 22-27.

Freud, Sigmund (1960-1989). *The Ego and the Id* (transl. Joan Riviere, revised and edited James Strachey, introduction by Peer Gay). New York, London: W.W. Norton & Company.

Gilbert, Pamela K. (2009). *Sex and the Modern City, English Studies and the Spatial Turn*, in Barney Warf, and Santa Arias (eds.). *The Spatial Turn, Interdisciplinary Perspectives*. London and New York: Routledge.

Graff, Agnieszka (2012). *This Timecoloured Place, The Time-Space Binarism in the Novels of James Joyce* (Tadeusz Sławek ed.). Katowice Interdisciplinary and Comparative Studies Literature, Anthropology and Culture, Frankfurt am Main: Peter Lang, Vol. 1.

Jakobson, Roman (1985). *Verbal Art, Verbal Sign, Verbal Time* (K. Pomorska, S. Rudy eds.). Minneapolis: University of Minnesota Press.

— (1971). *Selected Writings II, Word and Language*. The Hague: Paris, Mouton.

Jakobson, Roman. Halle, M. (1956). *Fundamentals of Language*. The Hague: Paris, Mouton.

Joyce, James (1992). *Ulysses* (with an Introduction by Declan Kiberd). London: Penguin Books.

— (2012). *Finnegans Wake* (Robbert-Jan Henkes, Erik Bindervoet and Finn Fordham eds.). Oxford: Oxford World's Classics.

Kristeva, Julia (1984). *Revolution in Poetic Language* (transl. Margaret Waller, with an Introduction by Leon S. Roudiez). New York: Columbia University Press. *La Révolution du langage poétique* (1974).

Lacan, Jacques (2016). *The Sinthome*, *The Seminar of Jacques Lacan*, *Book XXIII* (Jacques-Alain Miller ed.; transl. A.R. Price). Cambridge: Polity Press.

— (2001). *Écrits, A selection* (transl. Alan Sheridan, with a foreword by Malcolm Bowie). London and New York: Routledge.

Levin, Harry, (1960). *James Joyce: A Critical Introduction* (second edition). London: Faber and Faber.

MacCabe, Colin (1979). *James Joyce and the Revolution of the Word*. London and Basingstoke: The MacMillan Press LTD.

McGee, Patrick (1988). *Paperspace, Style as Ideology in Joyce's* Ulysses. Lincoln and London: University of Nebraska Press.

Merleau-Ponty, Maurice (2002). *Phenomenology of Perception* (transl. Colin Smith). London and New York: Routledge Classics.

Oliver, Kelly (ed.) (2002). *The Portable Kristeva*, *European Perspectives*. New York: Columbia University Press.

Peirce, Charles Sanders (1984). *The Collected Papers of Charles Sanders Peirce*, Vols. I-VI (Charles Hartshorne and Paul Weiss eds.). Cambridge, MA: Harvard University Press, 1931-1935. Vols. VII-VIII ed. Arthur W. Burks (same publisher, 1958).

Thacker, Andrew (2009). *Moving Through Modernity: Space and Geography in Modernism*. Manchester-New York: Manchester University Press.

Wilden, Anthony (1980). "Metaphor and Metonymy: Freud's Semiotic Model of Condensation and Displacement", in: id., *System and Structure: Essays in Communication and Exchange*. 2nd ed. London, New York: Tavistock, 31–62.