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THE JAMES JOYCE ITALIAN FOUNDATION

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JOYSPACE
JAMES JOYCE AND SPACE

Edited by
Roberto Baronti Marchiò

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IRAKLI TSKHVEDIANI

'NAUSICAA': FRAGMENTED NARRATIVE, MONTAGE AND SPATIAL FORM

Abstract: In his 1945 study of Djuna Barne's *Nightwood*, Joseph Frank analyzes a crucial technique of modernist literature, the substitution of spatial relationships for temporal progression as a formal metaphor of thematic development. Starting with Gustave Flaubert and recognizing his efforts to duplicate the simultaneity of action possible in drama and later in film, Frank comments that since language proceeds in time, it is possible to approach this simultaneity of perception only by breaking up temporal sequence. While Flaubert introduces this method, it does not become a dominant form until James Joyce's *Ulysses*. According to Frank, spatialization of form in this novel provides an alternative to the chronological development normal to verbal structures, which can be read only in a linear fashion through time, unlike painting and the plastic arts, which can be visually apprehended instantaneously. Applied to *Ulysses* as a whole by Joseph Frank, the conception of spatial form might as well serve as a convenient point of departure for analysis on much smaller, let's say, "episodic" scale. In 'Nausicaa', Joyce dissolves temporal sequence by cutting back and forth between the various levels of action in a slowly-rising crescendo to achieve the unified impact, the sense of simultaneous activity occurring in different places. For the duration of the episode the time-flow of the narrative is halted: various levels of action are juxtaposed independently of the progress of the narrative. Joyce, in this fragmentation of narrative structure, proceeded on the assumption that a unified spatial apprehension of his work would ultimately be possible.

Keywords: Spatial form, Spatialization, Modernist novel, Spatial apprehension, Juxtaposition, Montage

Joyce cannot be read - he can only be re-read.
Joseph Frank

A very short space of time through very short times of space.
Five, six: the Nacheinander […] Exactly: and that is the ineluctable modality
of the audible. Open your eyes. No Jesus! If I fell over a cliff
that beetles o'er his base, fell through the Nebeneinander ineluctably[1]!
U 3.11-15

The purpose of the present essay is to explore the spatiotemporal dimension of the 'Nausicaa' episode in James Joyce's *Ulysses* from the perspective of Joseph Frank's concept of "spatial form". Frank broke new critical ground in his 1945 study of Djuna Barnes's *Nightwood* entitled "Spatial Form in Modern Literature", analyzing a crucial technique of modernist literature, the substitution of spatial relationships for temporal progression as a formal metaphor of thematic development. This paper attempts to apply Frank's theory to the narrative structure of 'Nausicaa'.

In the first half of his essay, Frank presents his general conception of modern "spatial form". Starting with Gustav Flaubert and recognizing his efforts to duplicate the simultaneity of action possible in drama and later in film, Frank comments that "since language proceeds in time, it is impossible to approach this simultaneity of perception except by breaking up temporal sequence" (Frank 1988: 87). According to Frank, spatialization of form in the novel provides an alternative to the chronological development normal to verbal structures, which can be read only in a linear fashion through time, unlike painting and the plastic arts, which can be visually apprehended instantaneously. Frank argues that while in poetry spatialization led to the "disappearance of coherent sequence […] the novel, with its larger unit of meaning, can preserve

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[1] "One after another … Side by side". In his *Laocoön* (1766), the German dramatist and critic Gotthold Ephraim Lessing (1729-81) set out to distinguish between subjects appropriate to the visual arts and those appropriate to poetry: "In the one case the action is visible and progressive, its different parts occurring one after the other (nacheinander) in a sequence of time, and in the other the action is visible and stationary, its different parts developing in co-existence (nebeneinander) in space" (Lessing 1969: 77). Lessing implies that the first is the subject of poetry and asserts that the second is the subject of painting.

coherent sequence within the unit of meaning and break up only the timeflow of narrative" (Frank 1988: 88).

Frank argues that this method, initially introduced by Flaubert, does not become a dominant form until James Joyce's *Ulysses* and Marcel Proust's *In Search of Lost Time*.

Frank points out that for a study of aesthetic form in the modern novel, Flaubert's famous agricultural fair scene in *Madame Bovary* is a convenient point of departure. This scene has been justly praised for its mordant caricature of bourgeois pomposity but Frank focuses on the method by which Flaubert handles the scene — a method he calls cinematographic, since this analogy comes immediately to mind. As Flaubert sets the scene, there is action going on simultaneously at three levels, and the position of each level is a fair index to its spiritual significance. On the lowest plane, there is the surging, jostling mob in the street, mingling with the livestock brought to the exhibition; raised slightly above the street by a platform are the speech-making officials; and on the highest level of all, from a window overlooking the spectacle, Rodolphe and Emma are watching the proceedings and carrying on their amorous conversation (Flaubert 1965: 176-204). "Everything should sound simultaneously", Flaubert later wrote, "one should hear the bellowing of the cattle, the whisperings of the lovers and the rhetoric of the officials all at the same time".[2]

But since language proceeds in time, Frank argues, it is impossible to approach this simultaneity of perception except by breaking up temporal sequence. And this is exactly what Flaubert does: he dissolves sequence by cutting back and forth between the various levels of action until—at the climax of the scene—Rodolphe's phrases are read at almost the same moment as the names of prize winners for raising the best pigs. This scene illustrates, on a small scale, what Frank means by spatialization of form in a novel. In Flaubert's scene, as in modernist novel, all levels of action are interwoven by "dialectic platitude" and spatially juxtaposed: both can be properly understood only when they are apprehended reflexively, in an instant of time (Frank 1988: 87-88).

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[2] Frank's discussion of the county-fair owes a good deal to Albert Thibaudet's *Gustave Flaubert*. This quotation from Flaubert's letter has been translated from his book

Flaubert's scene, although interesting in itself, is of minor importance to his novel as a whole, and is skillfully blended back into the main narrative structure after fulfilling its satiric function. But Flaubert's method, Frank argues, was taken over by James Joyce, and applied on a gigantic scale in the composition of *Ulysses*. Joyce composed his novel of an infinite number of references and cross-references which relate to one another independently of the time-sequence of the narrative; and, before the book fits together into any meaningful pattern, these references must be connected by the reader and viewed as a whole. In other words, Joyce presents the elements of his narrative in fragments. All the factual background — so conveniently summarized for the reader in an ordinary novel—must be reconstructed from fragments, sometimes hundreds of pages apart, scattered through the book. As a result, the reader is forced to continually fit fragments together and keep allusions in mind, connecting allusions and references spatially, gradually becoming aware of the pattern of relationships. As Frank puts it:

> This, it should be realized, is practically the equivalent of saying that Joyce cannot be read — he can only be re-read. A knowledge of the whole is essential to an understanding of any part; but, unless one is a Dubliner, such knowledge can be obtained only after the book has been read, when all the references are fitted into their proper place and grasped as a unity. Although the burdens placed on the reader by this method of composition may seem insuperable, the fact remains that Joyce, in his unbelievably laborious fragmentation of narrative structure, proceeded on the assumption that a unified spatial apprehension of his work would ultimately be possible. (Frank 1988: 90)

Frank's conception of spatial form has become a classical critical statement[3], one emended and developed by numerous other critics. Ivo Vidan, for instance, builds on Frank's conception in order to make a distinction between earlier literary works and modern ones: the former provide the connections between events and time periods while the latter often rely on "collocation and juxtaposition" that require "the reader to construct a meaning out of seemingly loose elements" (Vidan 1988: 437).

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[3] In 1963 Professor Frank, who had spent most of his career at Princeton University, published *The Widening Gyre*, a full-length presentation of the critical conceptions contained in "Spatial Form in Modern Literature".

According to Vidan, modern works provide a greater freedom for "subjective interpretation". Having established criteria for defining a work dominated by spatial form, he subdivides such works into four groups: "novels with a continuous fable that develops in an ascertainable way, however intricate their story might be" (Joseph Conrad's *Lord Jim*, Ford madox Ford's *The Good Soldier*, William Faulkner's *Absalom, Absalom!*); „novels of subjective exploration that share many facets of lyrical organization largely based on the stream-of-consciousness technique" (James Joyce's *Ulysses*, Marcel Proust's *In Search of Lost Time*); "the multivolume (or multipart) novel in which the examination of spatial form involves the temporal parallelism between the semiautonomous parts that go into the production of one novel (Faulkner's *The Sound and the Fury*) or an integrated series (Lawrence Durrell's *The Alexandria Quartet*)"; "the novel of indeterminate sequentiality" (the French nouveau roman) (Vidan 1988: 444-445). Vidan discusses only the first group in detail, focusing on Joseph Conrad's *Lord Jim*. One might also want to compare Frank's treatment of *In Search of Lost Time* with Gerard Genette's. Genette is concerned with what he considers three main problems of narrative discourse: time, mode, and voice. Genette focuses exclusively on the problem of time, subdividing it into three parts: "the temporal order of the events that are being told and the pseudo-temporal order of the narrative"; "the duration of the events and the duration of the narrative"; and "the frequency of repetition between the events and the narrative, between history and story" (Genette 1988: 279). Drawing on Joseph Frank's assumption that modern literature breaks with traditional conceptions of chronology and narration, and exploits alternative temporal ordering, he particularly stresses the question of narrative frequency because it has been often neglected by critics and theoreticians of narrative technique, and because it occupies a particularly prominent place in the work of Marcel Proust (Genette 1988: 297).

The conception of spatial form applied by Frank to *Ulysses* as a whole might well serve as a point of departure or conceptual framework on a much smaller scale — for the analysis of separate episodes in *Ulysses*. The choice of the 'Nausicaa' episode can be justified by its pivotal position in the progression of chapters and its tightly framed bipartite cohesiveness as well as its notoriety.

This episode has remained an object of much critical scrutiny and analysis over decades —critical essays by such prominent Joyce scholars as Stuart Gilbert (Gilbert 1989: 149-159), Frank Budgen (Budgen 1989: 159-167), Stanley Sultan (Sultan 1989: 167-177), Harry Blamires (Blamires 1989: 177-186), Fritz Senn (Senn 1989: 186-214)[4] and many others have been devoted exclusively to 'Nausicaa' but, to the best of my knowledge, Frank's theory has never been applied to 'Nausicaa'.

Joyce, as a matter of fact, frequently makes use of the same method as Flaubert—cutting back and forth between different actions occurring at the same time—and usually does so to obtain the same ironic effect. As in Flaubert's scene described above, in 'Nausicaa' the action is going on at several levels simultaneously: (1) Gerty MacDowell (Nausicaa), Cissy Caffrey, and Edy Boardman are sitting on the rocks on Sandymount shore, where Stephen Dedalus walked and mused that morning; (2) Cissy's two brothers, Tommy and Jacky, four year old twins, and little Baby Boardman are playing; (3) In the background there is Howth Hill (for Leopold and Molly Bloom the place of youthful love realized) and, nearby, the parish church dedicated to Our Lady as Star of the Sea (Stella Maris). At this Roman Catholic Church of Mary (Dignam's church) a temperance retreat[5] is in progress in the course of the episode. Gradually, as Harry Blamires points out, an important parallel is unmistakably established between Gerty MacDowell and the Virgin Mary. Each of them is "in her pure radiance a beacon ever to the storm-tossed heart of man" (Blamires 2002: 134-135). The children are playing and fighting. Meanwhile, Gerty MacDowell sits lost in thought. The description of her, voiced in the sentimental idiom of her own thinking and dreaming, is as much a piece of self-revelation as of objective picturing. The use of words and phrases like "graceful" (*U*

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[4] These essays have been included in the second part of *Critical Essays on James Joyce's Ulysses* titled "Anatomies of 'Nausicaa'" (Benstock 1989: 145-238). The editor isolates the 'Nausicaa' episode for "a chronological tracking of critical attitudes toward it over half a century" in order to provide "an anatomical survey not only of Joyce's creation but also of the attitudes in *Ulysses* criticism over the decades" (Benstock 1989: 145).

[5] The church service that begins with a supplication to the Virgin. After reciting the rosary and hearing a sermon, the retreat is to celebrate benediction with the Blessed Sacrament, an evening service in honor of the Virgin Mary in the course of which the Litany of Our Lady or a hymn in honor of Mary would be sung (For more information, see Gifford & Seidman 1989: 388).

13.83), "almost spiritual in its ivory-like purity" (*U* 13.88), "finely veined alabaster" (*U* 13.89), "queenly" (*U* 13.97), and "glory" (*U* 13.116) reinforces the implicit correspondence with the Virgin Mary. The reader moves in Gerty's mind aware of its absurdities, stirred simultaneously to laughter at her and sympathy for her.

In the episode Joyce parodies many ideas and styles and points of view. Against the epic Homeric background, the effects of the pervasive commercial aesthetic and popular culture of Irish middleclass mores and behaviours become particularly evident[6]. In the *Odyssey* Nausicaa, daughter of Alcinous, king of Phaeacia, accompanied by her maids, comes to the beach to wash her linen. They find Ulysses there, naked, worn-out, cast up by the waves. Nausicaa takes charge, cleans Ulysses and clothes him, then leads him home. The Homeric reticence, modesty and discretion that characterize the meeting of Nausicaa and Odysseus on the beach, the accepted codes of chastity and decorum observed by these high-born figures — in spite of the attraction each feels in the presence of the other's divine, radiant beauty — are more than missing in Joyce's scene on the strand with Gerty, her friends, and Bloom. Gerty's projected image of her married self and life is perhaps the most self-deceptive, one of the most poignant examples of the betrayal of the individual for whom the illusory promises of popularized, commercial culture have become an absolute belief and basis for survival. As Patrick Cogan convincingly argues, in 'Nausicaa', Joyce takes up the distortion of sexuality by popular romance (Cogan 2014: 116)[7].

Meanwhile, the children keep playing and quarrelling; simultaneously, in the background the reader hears the singing and the

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[6] Describing Joyce's use of "the mythical method" (a term coined by T. S. Eliot in his often quoted influential essay "Ulysses, Order and Myth" (Eliot 1975: 175 – 178)) as "The text's grace, its redemptive maneuver […]", Margot Norris convincingly argues that *Odyssey* is not used simply "[…] as a critical and satirical perspective on the cheapness of modern desire and modern state" and "[…] in exploring the function of myth in 'Nausicaa', the text appears to exercise a far more radical critical function, and the mythic method seems to me more devious than Eliot supposed" (Norris 1988: 37).

[7] Interestingly enough, Hogan presumes that the rather minimal use of story organization in *Ulysses* is part of the realism of the work since the world is more complex and various than genre structures (Hogan 2014: 115).

organ playing from the church where Reverend John Hughes is conducting a men's temperance retreat. At this point Joyce introduces a new level of action related to Leopold Bloom.

At first Bloom remains in the background as a passive secondary figure, of minor importance for the scene, being only stared at and mentioned randomly by others; it is in the second part of the episode that the narrative focus/perspective shifts to him, and the level of action related to him eventually becomes one of the dominant narrative lines of the episode. However, as Suzette Henke has demonstrated, the portrayal of Gerty as a male-constructed vision of female desire, one enacting the strictures of prevailing ideologies and silencing her first through a dominant male narrative voice and after through the interior voice of Bloom, is misconceived - Joyce unmasks consummate fakery on both sides of the gender divide (Henke 2004-2005: 85).

These various levels of action unfold as follows: the twins continue playing; the verbal echoes of Benediction ("spiritual vessel … honourable vessel… vessel o singular devotion" (*U* 13.373-374)) are coming through the open window of the church. The twins are playing merrily; Gerty indulges an emotional surrender to the searching eyes of Bloom fixed upon her. She is aware of her own transparent stockings and kicking legs. The words of Benediction flow on pressing the correspondence between Gerty and the Virgin Mary as Gerty imagines herself as "comfortress of the afflicted" and "refuge of sinners" (*U* 13.442); the twins are quarrelling again; the priests in the church are looking up at the 'Blessed Sacrament', Bloom on the shore is looking up at Gerty's legs. Conscious of Bloom's admiration and aware of the appetite she has aroused, Gerty swings her legs. The Blessed Sacrament proceeds in the church. Over the trees beside the church coloured fireworks from the Mirus bazaar shoot into the sky. Leaning backward as if to watch the fireworks, Gerty displays her legs and thighs and knickers; she exposes herself more and more as she leans back ostensibly to watch but really to be seen, they both—Gerty and Bloom—pass from arousal to orgasm.

At the climax of the scene — when the firework reaches its culmination and Bloom and Gerty achieve orgasm — various levels of action are unified spatially, independently of the timeflow of the narrative

and all voices sound simultaneously in a quickly-rising crescendo of a rhythmic flow of language through Gertry's stream of consciousness:

> She would fain have cried to him chokingly, held out her snowy slender arms to him to come, to feel his lips laid on her white brow, the cry of a young girl's love, a little strangled cry, wrung from her, that cry that has rung through the ages. And then a rocket sprang and bang shot blind blank and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! They were all greeny dewy stars falling with golden, O so lovely, O, soft, sweet, soft. (*U* 13.733-740)

And then everything melts away in the post-orgasmic tranquility: "Then all melted away dewily in the grey air: all was silent!" (*U* 13.741).

Like Flaubert, as Joyce sets the scene there is action going on simultaneously at several levels but Joyce achieves greater degree of simultaneity than Flaubert; virtually all levels of action are interwoven or intermingled in Gerty's exalted consciousness in the moment of utmost pleasure. To achieve the impression of simultaneity Joyce breaks up temporal sequence of the narrative: he dissolves it by cutting back and forth between the various levels of action; for the duration of the scene the timeflow of the narrative is halted; attention is fixed on the interplay of relationships within the limited time area. These relationships are juxtaposed independently of the progress of the narrative, and the full significance of the scene is given only by the reflexive relations among the levels of action. Craig Barrow convincingly argues that this idea of a juxtaposition of exterior and interior images without narrative comment, or montage by attraction[8] may go a long way to explain the seeming "difficulty" of *Ulysses*, much of the difficulty of which arises from such a discontinuity in narrative technique (Barrow 1980: 5). Breaking up temporal sequence of the narrative in order to achieve the simultaneity of different levels of action is common to many modernist experimental works. One finds variant representations of this narrative strategy in the works of Joyce, Proust, Ezra Pound, T. S. Eliot, Djuna Barnes, John Dos Passos, Thomas Wolfe, Gertrude Stein and others. With Joyce, Proust,

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[8] Barrow defines "montage by attraction" as the "reinforcing of the meaning of one image by association with another image not necessarily part of the same episode" (Barrow 1980: 4).

Pound and Eliot, spatial form is the structural scaffolding of their works. Joyce and Proust embody common approach to spatialization, accepting the naturalistic principle and presenting their characters in terms of commonplace details, descriptions of circumstance and environment. Djuna Barnes, on the other hand, breaks with this tendency to present a literary equivalent of abstractionism. Barnes's abstractionist spatialization can be compared with the experimental work of another expatriate American modernist, Gertrude Stein. In modernist poetry, the struggle towards spatial form in Pound and Eliot resulted in the disappearance of coherent sequence after a few lines; but the novel, as Frank has pointed out, with its larger unit of meaning, can preserve coherent sequence within the unit of meaning and break up only the timeflow of narrative (Frank 1988: 88).

Another problem arises from the sequential nature of the arrangement of words on a page. When Joyce wishes to convey the impression of simultaneity, say, of external scene and internal reaction, he does not have at his disposal the simultaneous montage[9] devices of the movie director[10]. He must convey the impression sequentially.

'Nausicaa' employs some of the most experimental montage techniques in *Ulysses*, both deriving from a character's consciousness and established by an omniscient narrator. In addition to this, 'Nausicaa' uses montage deriving from the juxtaposition of styles. The episode is broken up for purpose of montage by the narrator-author who arranges the primary

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[9] Simultaneous montage—The simultaneous juxtaposition of images in a shot through the use of a mirror or window; or simultaneous juxtaposition set up by a superimposition of images or, still another possibility, simultaneous contrapuntal use of sound and shot (Barrow 1980: 6-7).

[10] The works of Joyce have been described as "cinematic" by numerous scholars. Harry Levin argues that "*Ulysses* has more in common with cinema than with other fiction" and convincingly compares the style of *Ulysses* with that of cinematic montage (Levin 1960: 88). For a more detailed discussion of the connection between Joyce's fiction and the cinema, see Thomas Burkdall's book-length study *Joycean Frames: Film and the Fiction of James Joyce* (Burkdall 2001). Employing concepts from film theory, this study explores in-depth the "cinematic" quality of James Joyce's fiction from *Dubliners* to *Finnegans Wake.*

montage[11] of Gerty's interior monologue, the church service, and the fireworks. As Barrow puts it, the episode:

> […] is divided in two. The first half employs a syrupy omniscient narrator who describes the scene on the beach in sunny terms but who also is often close to Gerty's mind in passages resembling indirect interior monologue. Gerty's sentimental view is juxtaposed with Bloom's almost uninterrupted interior monologue of the second half of the episode. In Bloom's half of the episode there is very little objective third-person description, as Bloom watches Gerty, Cissy, Edy, and the children walk home and the fireworks continue to shoot off. (Barrow 1980: 128)

Bloom's interior monologue involves simultaneous and primary montage, anchored in objective description and in Bloom's memories of the scene just preceding in which he masturbated while watching Gerty. Bloom's thoughts, as he watches Gerty, Cissy, and Edy and the children walk home along the beach as the fireworks explode, continue to provoke further thoughts about women's sexuality which in turn provoke memories of Molly and Milly.

The last three paragraphs of 'Nausicaa' provide a juxtaposition between the third-person narration and the sounding of the cuckoo from the clock, which finishes the narrator's sentences with a judgment on Bloom's situation. In spite of this situation, there remains the optimism of his continuing love for Molly and the possible rejuvenating implications of his dream.

The basic device of the primary montage arranged externally by the narrator in the first part of 'Nausicaa', to refer once again to Barrow's book *Montage in James Joyce's Ulysses*, is:

> […] to juxtapose Gerty's virgin sexuality and its effect on Bloom with the Benediction service for the men's temperance retreat at the church nearby. Also Gerty's and Bloom's mounting desire and orgasm are juxtaposed with the shooting off of the bazaar fireworks. Also juxtaposed in the first half of the episode are Gerty's romantic imagination and Gerty's and Bloom's mounting passion with the anti-climactic scenes of Cissy and Edy taking

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[11] Primary montage—Raymond Spottiswoode calls the juxtaposition of shots primary montage and juxtaposition of soundtrack with shots simultaneous montage. In primary montage the sound is aligned to the content of the images; that is, the sound is taken as a realistic dimension of the images portrayed (Spottiswoode 1965: 51).

care of the children, who are playing and fighting and (baby Boardman) throwing up on their bibs. The action involving Gerty and Bloom and the juxtaposed action in the church proceed chronologically, the points of contrast between the two being broken in sensually apt ways. The fireworks then take over as juxtaposed action, as Gerty's and Bloom's desires become warmer: as the Sacrament is placed back into the tabernacle, the fireworks begin to shoot off, Bloom ejaculates after masturbating, climaxing the montage sequence. (Barrow 1980: 128)

This technique, i.e. this montage of shots (the church service, Gerty and Bloom, and the fireworks), in combination with the incredibly laborious fragmentation of the narrative, makes it possible for the reader to perceive the entire scene — various levels of action — spatially, in an instant of time, as if it were a painting in which its parts are co-existing side by side in space and not a literary work in which its different parts occur one after another in a sequence of time. However, this kind of unified spatial apprehension of *Ulysses* as a whole cannot be achieved at first reading – only while rereading the novel can the reader reassemble a meaningful unity out of the correspondences scattered all over the text, spatially apprehending a system of references and cross-references as an ordered aesthetic whole.

    Ulysses marked radical changes in the epic structure, a transformation in constructing temporal continuity of narration being one of them. Joyce's intention was to abolish the feeling of time elapsing in narration or, in other words, to transform time into space. Complicated structure of such works (introducing several narrators and presenting one and the same story from different view-points, conscious faltering of the sequence of events by using flashbacks, cuttings, montage, stream-of-consciousness technique etc.) creates a new form which tends to be spatial rather than temporal. Joyce achieved this result with the help of over-detailed analysis and description of the slightest evidence of consciousness. In the final analysis, Joyce achieves that effect of timelessness which Thomas Mann calls "nunc stan" or, to put it more precisely, "by maintaining continuous parallel between contemporaneity and antiquity" (Eliot 1975: 177), i. e. by making use of "the mythical method" Joyce creates mythical spatiotemporal dimension or mythopoeic chronotope in which time is abolished in favor of mythic eternity - or rather, all times meet in the eternal now — the frozen present moment of

the characters' consciousness. This 'eternal present', which is perception in a moment of time, that is to say, space rather than time, is variably referred to by the modernists as "pure time" (Proust), "time immutable" (Thomas Wolfe), "moments of being" (Virginia Woolf), "the point of intersection of the timeless with time", "moment in and out of time", "the still point of the turning world" (T. S. Eliot), "an 'Image' […] which presents an intellectual and emotional complex in an instant of time" (Pound), "frozen momento" (Jean Paul Sartre).

The vision of Joyce the myth-maker is synchronic – he creates archetypal characters who exist in timeless world and complete ever recyclable actions. In building his multi-layered and hierarchically organized edifice, Joyce did not resort to a specific myth, but to a web of classical and anthropological sources. With its montages of overlapping traditions, *Ulysses* is designed in such a way as to set up correspondences, analogies and equivalences between different cultures belonging to various temporal and cultural perspectives. The novel flows over multitudes of points of view and establishes links between different sets of beliefs and archetypal images that lie at the foundations of human psyche. Its atemporal nature is endowed with an almost Jungian blend of mythic time and psychological history.

Ulysses, which is prototypical for extraordinarily heterogeneous modernist imagination, is essentially protean, marked with polymorphism and polychronotopical structure, i.e. it is a battlefield of different chronotopes, evoking several chronotopic images or, in other words, it is marked with polychronotopia. The dialogue between chronotopes causes the reader to experience one particular type of image as dominant and to select it as the "overarching chronotope". In *Ulysses*, as a paradigmatic high modernist text, spatiotemporal dimension of the narrative as embodied in a variety of chronotopic configurations, in the final analysis, is subordinated to the mythopoeic chronotope that envelops or dominates the others, shaping all narrative discourse and complex spatial form of the novel.

The form of 'Nausicaa', dominated by the mythopoeic chronotope and spatial form functioning as a structural scaffolding, can be properly understood only when its units of meaning are apprehended reflexively, in

an instant of time. Joyce breaks up his narrative and transforms the very structure of the episode into an instrument of his aesthetic intention.

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