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JOYCE STUDIES IN ITALY

22

**JOYSPACE
JAMES JOYCE AND SPACE**

*Edited by
Roberto Baronti Marchiò*

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*Volume pubblicato con il contributo
di The James Joyce Italian Foundation*

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1.

JOYSPACE
JAMES JOYCE AND SPACE

JOYCE PAYS, JOYCEPACE (OR JOYCE AND SPACE):
AN INTRODUCTION

*Why all this fuss and bother about the mystery of the unconscious?’
— ‘What about the mystery of the conscious?’
J. Joyce to F. Budgen*

To be in places is an extremely common human experience. They are everywhere around us. We may feel "*out of place*", "*displaced*" or "*misplaced*", but in any case, our life "*takes place*". We live and dwell in places, as much as we live in time and in our culture.

In the past few decades, the so-called “spatial turn” in the arts, humanities and social sciences has been marked both by a radical alteration in the ways space is perceived, and by a deep awareness of the significance of space, place, mapping, and spatial relations. Rather than functioning as an empty container or a backdrop, space has been shown to have an active and productive presence in society and culture as well as in various art forms.

This has not always been the case in the past, and the history of the human perception of time and space appears to be a succession of conflicting periods, each asserting the pre-eminence of one dimension over the other. For instance – as Michel Foucault put it – the temporal dimension became “the great obsession of the nineteenth century” (Foucault 1986: 22). It is with the advent of Cartesian logic that space became the dominant dimension and entered – as Henri Lefebvre remarks in the opening page of his influential *The Production of Space* – “the realm of the absolute”. As

Object opposed to Subject, as *res extensa* opposed to, and present to, *res cogitans*, spatiality became “an order immanent to the totality of what existed” (Lefebvre 1991: 1), a dimension containing and thus dominating “all senses and all bodies”.

Contrary to Descartes’s absolute space in which things are contained and situated, Kant revived the Aristotelian approach and space “albeit a tool of knowledge, a means of classifying phenomena, was yet quite clearly separated (along with time) from the empirical sphere: it belonged to the a priori realm of consciousness (i.e. of the ‘subject’), and partook of that realm’s internal, ideal – and hence transcendental and essentially ungraspable – structure” (Lefebvre 1991: 2). Thus, space became a transcendently separate and independent category of human cognition and, consequently, the world could be perceived only as a mental and personal construction: “*Space is not something objective and real*, nor is it a substance, nor an accident, nor a relation; it is, rather, subjective and ideal; it issues from the nature of the mind in accordance with a stable law as a scheme, as it were, for co-ordinating everything sensed externally” (Kant 1992: 397).

The diminished importance of spatiality had the effect of reducing space to a mere backdrop behind any significant phenomena and therefore temporality took on greater relevance bringing to the front the importance of historical processes and of gradual movements in time. Indeed, a concern with time is intrinsic to the internal logic of modernity, so much so that nowadays it seems unavoidable to associate the beginning of the twentieth century with various technological innovations and human practices that suppressed distances and had a considerable influence on the ways time and space were understood, experienced, and represented.

Modernist aesthetic considered temporality the dominant dimension because it could reveal the reality of private time or the inner workings of the mind, as in William James’s idea of consciousness as a continuous flux, Marcel Proust’s sense of the past or Henri Bergson’s philosophy of time and memory. Personal identity and selfhood were mainly considered as rooted in temporality, and mental life was thought not to extend in space but in time. Thus, an opposition was implicitly established between the status of space and the status of the ‘subject’, between the thinking ‘I’ and the object thought about. Although the real spaces were undoubtedly still

“out there” beyond one’s self, they were not of primary concern in many modernist works: “In such a narrative, it makes sense that space would appear less important than time, for in the fluvial metaphor, the individual’s psychological being is caught up in the flow of time, as it is figuratively embodied in, for example, a stream-of-consciousness narration” (Tally 2013: 36).

The spatial dimension, however, continued to be present in art and literature. The Cubists, through their use of multiple perspective, broke up the homogeneity of visual space and rendered both the interior and exterior of objects from a variety of perspectives on a single canvas. Besides, in his *Time and Western Man* (1927) Wyndham Lewis launched a savage attack against those philosophers and writers – including his former friends Ezra Pound and James Joyce – who had contributed to what he called the time-cult. According to Lewis, the modernists were obsessed with temporality, and their representational assumptions were based upon a faulty ontology that accepted flux as the source and end of being. Against this time-obsessed *Zeitgeist*, Lewis proposed himself as the champion of a “space philosophy” most suited to the modern world and, more important, most productive for the arts.

If at the beginning of the Twentieth Century the idea of identity and selfhood was mainly considered as rooted in temporality, in the 1970s the ‘spatial turn’ spearheaded by Henry Lefebvre, Michel Foucault, and Michel De Certeau represented a paradigm shift in social and humanities theory that dispersed the traditional privileging of time over space. The spatial condition of human existence acquired again a profound relevance and produced changes in the relationship between place, body, mind, memories and emotions

Places can be conceived and experienced in a variety of ways: through fleeting yet intense bodily perceptions, mental and memory constructions, or as the result of cultural and literary inventions, so much so that distinctive places are not only defined by scientifically verifiable geographical coordinates, but are regarded as the product of deeply felt links between people and the places they live in. Alongside a geographical “reality” deemed objective and invariable, there is “another” geography

that takes shape in the minds of the individuals, because places are also an interpretation, and the geographical reality is rooted in our individual subjectivity and in our symbolic world. We ourselves define and give meaning to a place, and this, in turn, in some way defines us and actively shapes us, nourishing our sense of belonging and identity. Places are one of the founding elements of our sense of identity, and with them we establish a continuous and mutual exchange, a dialogic relationship between subjective and objective, because *who we are* is closely linked to *where we are*. «To be human is to live in a world that is filled with significant places: to be human is to have and to know your place» as Edward Relph writes in his seminal *Place and Placelessness* [RELPH 1976, p. 1].

Although spatial or geographical considerations have always been part of the literary and critical practice, in literature the significance of space and place has traditionally been overlooked and downplayed as a mere setting, a background in which characters are situated or in which events take place.

Against this traditional conception, space and spatial relations have emerged as an active presence informing if not actually affecting the formation of characters or determining essential elements of the story. More than simply providing a setting, places and localities serve other important if under-explored narrative roles: they can trigger emotional responses, embed within literary texts an exploration of personal, social, or political identity, or foreground the affective and social experience of a place. Thus, through associative resonances between characters and places, literature can translate the experience of a locality into a critique of predominant modes of construction of reality or disclose the ideological or political meaning of any ‘produced’ place.

In Joyce’s novels space and places are constituted, perceived, known, and lived in their physical, social, memorial, textual, cognitive, political, imaginative, or cerebral dimension. Such perceptions – real or imaginary, conscious or unaware – contribute to building the identities of places and of individuals, in a continuous exchange between subjective and objective, between *embodied mind* and places.

In *Dubliners*, as in *Ulysses*, Joyce, for most part, referenced real places within and with respect to which, characters construct or deconstruct their subjectivity. The structure of their subjectivity is given in and through the structure of the places they inhabit as in “A Little Cloud” or in “The Dead” when Gabriel Conroy becomes part and is identified with the surrounding world: “His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in, was dissolving and dwindling”.

As Valérie Bénéjam and John Bishop write in *Making Space in the Works of James Joyce* (2011) Joyce’s concern for space “be it urban, geographic, stellar, geometrical, or optical – obviously appear[s] a central and idiosyncratic feature of his work” (Bénéjam and Bishop 2011: 3). For example, in the first chapter of the *Portrait* Stephen writes on his geography textbook his position in space, according to his personal cosmology and implicitly inscribing his subjectivity within the political reality of Ireland.

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe (P 15)

In *Ulysses* the perception of places is firstly lived through bodily sensations as the body is the centre of the characters lived experience of the world. Conscious perceptions, not rationally elaborated sensations or even unnoticed “atmospheres” mediate between the outside world and the mind, even when such perceptions are forced upon the psyche through involuntary sensory impressions, as in the “Scylla and Charybdis” episode of *Ulysses*: “Space: what you damn well have to see” (*U* 9.86) or the many sensory sights and smells that intrude on Bloom’s interior subjectivity.

There is an important ontological dimension to such bodily sensibilities for, as Merleau-Ponty suggests, having a body is what enables us to understand the space, because the experience of the space – the only

way of approaching it – relies on the body¹: “The possession of a body implies the ability to change levels and to ‘understand’ space just as the possession of a voice implies the ability to change key” (Merleau-Ponty, 1962: 251). Joyce himself notoriously defined *Ulysses* “the epic of the human body” undelying that “the body lives in and moves through space and is the home of a full human personality” (Budgen: 1972: 21).

At the same time, however, *Ulysses* is notoriously the novel of urban spatiality. Stephen and Bloom move around the city and travel the topography of Dublin. A substantial part of Joycean scholarship focused on place and urban spaces has read the city as a social, cultural, or political space, or reconstructed the detailed intricacies of Dublin and its urban landscapes. The contextual and literary importance for Joyce of maps, measures and directions directly drawn from the concrete reality of the city is deeply implicated in the narrative structure of *Ulysses*, and Joyce, as well as Bloom, would accompany “narrations by constant consultation of a geographical map” (*U* 17.1909).

In *Finnegans Wake* as well, the way in which place functions has attracted much scholarly attention. The “locative enigma” (*FW* 135.26), the need to know one's location, is a central concern in the novel: “Where are we at all? And whenabouts in the name of space?” (*FW* 558.33). However, here places make a drastic departure from any realist convention and more than sensations they cause associations. Dublin (often revealingly spelled “doubling”) has many imagined transmutations, it is like a layered archaeological or geological site where dreamed, remembered, imagined or perceived extensions of the tangible city are stratified. It is puzzling to determine the “whereabouts exactly” of anyone or of any place. “Transmuted into all kinds of different cities” (Bénéjam and Bishop 2011: 3) Dublin is like a palimpsest text, and as with the palimpsest nothing, potentially, is lost; all may be brought to light.

¹ In the ‘Cyclops’ episode, Bloom, significantly, is described as a “distinguished phenomenologist” (*U* 12.1822); he is certainly interested in phenomena, in things as they are apprehended through immediate sensory experience.

The papers collected in this book investigate several aspects of Joyce's spatial imagination from various viewpoints. Drawing on the classical perspective of Joseph Frank's concept of spatial form Irakli Tskhvediani's essay aims at analysing the spatiotemporal dimension of the 'Nausicaa' episode showing how Joyce breaks up the temporal sequence and juxtaposes elements in space rather than unrolling them in time. Zoe Miller, instead, focuses on what she metaphorically calls 'holes, piers and canyons' within the 'Circe' and 'Ithaca' episodes. These 'gaps' are 'empty spaces' in the text that encourage readers to produce new reading practices, and personal readerly responses. Likewise concerned with metaphorical places, Sonja Đurić's essay offers an original interpretation of the "Ivory Tower". Here the Tower is the place full of memories and desires Molly Bloom builds in her daydreams and to which she flees whenever she wants to escape from the real world.

Focused on Joyce's use of maritime spatial language is Duncan Foster's compelling essay that through a close analysis of nautical and sea terminology considers the Joycean exploration of possible interconnectedness and of his position in the global setting.

Drawing upon a philosophical-psychoanalytic perspective Laura Diamanti investigates the concept of "the text" as a signifying practice of the speaking subject's positing, whereas the comparative article by Mina Đurić explores how Borislav Pekić and Orhan Pamuk engage in a creative dialogue with Joyce's works and why, according to certain characteristics, *Ulysses* is deemed the forerunner of the novel of urban heterotopia.

In her fascinating essay Carla Vaglio examines *Finnegans Wake* in search for maps, charts and other geographic or topographic depictions that Joyce refers to in order to scan the invisible and build up his personal "paperspace". Blending material and immaterial elements Joyce progressively expands his universe trying to shape the unknown and the "immarginal". Likewise concerned with textual space is Annalisa Federici's contribution which analyses the serialisation of *Ulysses* in *The Little Review* as a challenge to the cultural politics of high modernism and the traditional identification of the little magazine as epitome of high modernist publishing space.

Following a consolidated practice, the final section, "Joycean Gleanings", is open to essays not necessarily in harmony with the main

theme of the volume. If Chiara Valcelli explores the relationship between Joyce and Dante scrutinising the many references to Dante's *Inferno* in *Dubliners*, Jonathan McCreedy investigates the topic of *Finnegans Wake*'s apparent ability to predict future events almost as if it were a divination book, in this way opening up to "unintentionalist" readings of the Joycean text. What McCreedy is looking for are possible references to President Donald J. Trump and to the events that followed the 2020 Presidential election. McCreedy raises serious hermeneutical problems as he demonstrates that the possibilities of interpretation in *Finnegans Wake* can be extreme and virtually infinite.

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‘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

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).

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. Aknowledge 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 statement³, 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).

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 retreat⁵ 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*

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 evident⁶. 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

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 Gertry'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 attraction⁸ 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,

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 montage⁹ devices of the movie director¹⁰. 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

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*.

montage¹¹ 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

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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HOLES, PIERS AND CANYONS:
ABSENCE AS EMANCIPATORY SPACE IN *ULYSSES*

Abstract: In this article, I suggest that James Joyce creates newly active reading practices through his use of textual gaps in *Ulysses*. I propose that instead of presenting readers with difficulties or frustrations these gaps can be seen as emancipatory, asking readers to choose their own path, create their own meanings, and sit with uncertainty. I focus on how textual gaps are created within the ostensibly traditional forms of ‘Circe’ and ‘Ithaca’, represented as a play-script and a catechism respectively. I metaphorically characterise these empty spaces in the text as a hole in rock, a pier, and a canyon to think through the different readerly responses they facilitate and inspire. I argue that whether readers choose to move through the hole in rock, remain contemplative at the end of the pier, or shout across Joyce’s authorial canyon represents a democratic choice, giving us the important space to engage with *Ulysses* on our own terms.

Keywords: *Ulysses*, Gaps, Absence, Reading practices, Space

Reading *Ulysses* can, aptly, be considered a journey; a process which challenges what readers expect from a literary text and from the act of reading itself. Colin MacCabe suggests that James Joyce “displaces reading as a passive consumption” of accepted meaning and “transforms it into an active organisation of signifiers”, thereby creating new meanings by encouraging readers to interact with language in new ways (MacCabe 1978: 11-12). MacCabe suggests that Joyce, thus, “disrupt[s] the normal position assigned to the reader in a text” and articulates that this disruption may cause “difficult[ies] of reading” for those approaching *Ulysses*

(MacCabe 1978: 5, 2)¹. Building from MacCabe's argument, I will be exploring these newly active positions of reading but will challenge the shorthand used by MacCabe that these new methods present readers with difficulties. I will be looking at various gaps created throughout *Ulysses* and suggesting that interaction with these empty spaces can produce emancipatory reading practices: asking readers to choose their own path, create their own meanings, and sit with uncertainty. I have chosen to focus on how different formal gaps are created within the seemingly traditional forms of 'Circe' and 'Ithaca' – represented as a play-script and catechism respectively. I will metaphorically categorise these empty spaces in the text as like a hole in rock, a pier, or a canyon to argue that Joyce's gaps create liberatory methods of reading which, rather than frustrating readers, asks us to engage with *Ulysses* in newly active ways.

MacCabe bases his argument upon the idea that Joyce transforms the process of reading by transforming the relationship between language and the world. He outlines that it is only through an assumption of the "homogeneity of language and a position from which the elements within it can be judged that it is possible" to speak of representation (MacCabe 1978: 4). *Ulysses* can be seen to consistently undermine such a straightforward relationship between the subject and language: showing language to transcend the subject, obscure rather than represent experience, and hold creative potential in isolation of any labelling quality. As MacCabe summarises, *Ulysses* is "concerned not with representing experience through language but with experiencing language through a destruction of representation" (MacCabe 1978: 4). It is in this way that *Ulysses* can be seen to create new readerly experiences, deconstructing accepted ideas of language rather than expecting readers to absorb experiences represented realistically through symbolic language. MacCabe goes on to suggest that "Joyce's texts are concerned with the various *positions* from which meaning becomes possible" (MacCabe 1978: 4, emphasis added), and this argument will form the basis of my exploration

¹ I do not agree that we can presume a homogenous reading position or "normal" reader, so will instead build from MacCabe's nonetheless important arguments about active reading and its difficulties.

of *Ulysses*². I aim to explore what happens to the process of reading when Joyce leaves readers stranded in open gaps or asks them to engage with shaped gaps; what meaning can be found within such empty spaces of readership?

Joyce begins 'Circe' by employing the play-script form in a conventional way, using stage directions to explicitly describe the *mise en scene*:

THE Mabbot street entrance of nighttown [...] rows of flimsy houses with gaping doors [...] stunted men and women squabble [...] whistles call and answer. (U 15: 561-2)

Here, the adjectives 'flimsy' and 'gaping' relate directly to their nouns ('houses' and 'doors') and evoke images which could, conceivably, be recreated on stage: houses with open doors and unstable structures. The stage directions, thus, appear to serve their traditional purpose, allowing readers to imagine the action, sounds, and scene which would be occurring on stage (even if the play is not designed to be literally staged)³. These stage directions are also clearly differentiated from the dialogue of the script by italics and a paragraph break. The use of characters' names in capital letters to introduce their speech further distinguishes between action and scene, creating a structured reading experience in which readers are guided by formal markers between different aspects of the text.

However, these formal markers soon begin to challenge meaning as well as structure it. For example, when Cissy Caffrey's song is introduced, it is preceded by a sentence of stage direction, a full stop, a bracket, and then her full name in capitals with a colon:

([...] Cissy Caffrey's voice, still young, sings shrill from a lane.)
CISSY CAFFREY:
I gave it to Molly [...] (U 15: 563)

² Although I will touch upon MacCabe's ideas about the Joycean relationship between language and experience, I will be focusing on Joyce's formal experimentation to illustrate my points. Unfortunately, I will therefore not have space to engage with MacCabe's discussions of metalanguage, the relationship between the signifier and the signified, or Joyce's textual politics.

³ Hugh Kenner similarly explores how *Exiles* is resistant to 'dramatization' (Kenner 1978: 23-26).

I suggest that such distance between the signal of the action – ‘sings’ – and the realisation of this action – in the first line of Cissy’s song – keeps readers in suspense, expecting action which appears repeatedly out of reach. The repeated punctuation marks and formal structures which prevent the realisation of action may be seen as difficulties or obstacles, but I suggest that we could just as easily see them as gaps: by inserting distance between Cissy as a subject and her voice, Joyce can be seen to challenge language as direct representation, creating a space in which readers cannot passively consume the text. Neither the punctuation marks, nor the reiteration of Cissy’s name give readers any new information, and, so, we are asked to wait in suspense for meaning to be made clear. It is precisely in this moment of suspense – or “gap” – that I suggest readers are invited to question what it means to be a reader.

Clive Hart can be seen to articulate a similar process for readers in his exploration of *Ulysses*’ use of commas:

That comma [...] is a crack rather than a gap, a break in the texture allowing the reader to insert himself and weigh differing senses of meaning and thrust, while at the same time the break warns that there must be no easy assumptions about what will be found on the other side. (Hart 1993: 429)

Although I believe the “gap” I have identified preceding Cissy’s song operates slightly differently to Hart’s theory of comma cracks (a point I will return to), I wish to engage with Hart’s proposal that such breaks in *Ulysses* may create new methods of reading by allowing readers to ‘insert’ themselves into the text. However, I conversely propose that this new method of reading can be seen as liberatory. Although there are “no easy assumptions” which readers can make whilst within these gaps, I believe this emancipates readers rather than “throw[ing]” them “into doubt”, as Hart suggests (Hart 1993: 429). For example, by asking readers to “read” a gap in the text whilst also holding on to information from the beginning of the gap, Joyce can be seen to create an active and challenging reading style. I believe this active form of reading may constitute the Joycean ‘metamorphosis’ MacCabe describes (MacCabe 1978: 2), not just by transforming linguistic relations, but by transforming our understanding of what it means to be a reader. By creating a gap which readers *can* ‘insert’ themselves into, Joyce creates a choice and, I suggest, it is this choice which allows readers to identify their position as “reader” in the text. In

other words, readers have to choose whether they skim over the empty space, acknowledge it but move around it, or enter into it in an attempt to analyse it. It is this choice of readerly movement that makes the position of “reader” legible in the text, allowing different possibilities of meaning depending on which position readers choose to occupy.

This process of choice may be liberating rather than frustrating because *Ulysses* has guided us towards such active processes of reading. As Hart summarises, interacting with gaps “is a procedure the reader has to get used to all the time in *Ulysses*” (Hart 1993: 429). For example, by employing the conventional literary form of a play-script, Joyce can be seen to lead readers towards the gap between the stage direction and speech; he utilises the script’s markers to create a displacement of meaning which allows readers the freedom to move around in this empty space. However, Hart implies that the cracks he identifies in *Ulysses* present “stumbling blocks, ditches, [and] trip-wires” for readers (Hart 1993: 429). In contrast, I see *Ulysses* much more similarly to Declan Kiberd: it is an intrinsically democratic text as it “was designed to produce readers capable of reading *Ulysses*” (Kiberd 2009: 19). Joyce encourages newly active readership by leading readers towards absences in the text but then allowing them the freedom to interact with these themselves. In this way, I suggest that the gaps in Joyce’s text are levelling as they allow readers to choose the course through *Ulysses* which feels right for them, and, as Hart suggests, “weigh differing senses of meaning” in their own way.

Such readerly interactions with different senses of meaning may be further illuminated by Hart’s theory of comma cracks, exemplified in this scene by the comma between ‘voice’ and ‘still young’: “*Cissy Caffrey’s voice, still young, sings*”. This comma appears to separate Cissy’s ‘voice’ from the action of ‘sings’ and can be seen to create a confusion of meaning: does ‘still young’ relate to Cissy, her voice, or exist as a separate clause? Readers are asked to actively enter into the text to contemplate what meaning can be found within the gap created by this comma. As Hart summarises: “Cracks function then, right from the start, to allow the reader to work at the meaning, [they] are no more than hairline breaks in the surface” (Hart 1993: 430). ‘Cracks’ may represent the best metaphor for the type of gap Hart is discussing, representing “hairline breaks in the surface” of the text which invite the reader to fill them with meaning.

Despite this, I believe the gap I have previously identified between Cissy and her song operates in a slightly different way. I would, thus, like to present the idea of a ‘shaped’ gap: a space in the text that we are led to by formal structures and which holds specific meaning on either side. The gap between ‘sings’ and the first line of Cissy’s song inspires wider questions surrounding language as representation, voice, and the reader’s position within the text, but it does not leave readers stranded without context. Therefore, instead of a smaller ‘crack’ in the surface of the text or a more open gap, I suggest *Ulysses* sometimes offers readers a ‘shaped’ gap like a hole worn into rock. Readers can still choose how they interact with the hole in the rock (move through it, pass around it, or remain inside it) but they are guided towards this specific gap in form or meaning by the surrounding text.

Shaped gaps which allow readers to ‘work at’ meaning increasingly become more frequent in ‘Circe’, notably through Joyce’s penchant for neologisms: “*He passes [...] in the convex mirror grin unstuck the bonham eyes and fatchuck cheekchops*” (*U* 15: 566). Such coined compound words – “fatchuck cheekchops” – seem especially troubling to meaning because they appear in a stage direction, a formal device which has been established in literature, and since the start of the episode to convey literal *mise en scene*. In this way, readers may be left to question how a distorted reflection (in a ‘convex mirror’) of “unstuck” eyes and “fatchuck” cheeks could possibly be interpreted on stage. Thus, the distance between what readers may expect from the form of the episode and what is delivered to them can be seen to create a gap. Readers can then enter into this gap to, as Hart suggests, “weigh differing senses of meaning and thrust”, ruminating on the possible meanings of the neologisms and considering the significance of a possibly un-stageable stage direction. Such linguistic experiment can also be seen to inspire questions of readership: if readers cannot imagine how “fatchuck cheekchops” would appear on stage and receive no guidance from established language or authorial hints, what does this mean for readership? Returning to the metaphor of the shaped hole, readers are invited to consider whether they wish to come up with their own images for these terms (pass through the hole), become comfortable with the absence of defined meaning (remain within the hole), or skim over this gap in the text (choose not to acknowledge the hole in the

rock and keep walking). Indeed, even if readers choose to skim over the gap, perhaps after having encountered similar neologisms throughout *Ulysses*, this choice still represents active readership which has been shaped by the text.

As the episode descends into fantasy, readers are guided towards more ‘open’ gaps in which they are left to contemplate emptiness in the text with much less context than granted by shaped holes. For example, within Stephen’s fantastical encounter with his dead mother, he asks: “Tell me the word, mother, if you know now. The word known to all men”, but she responds with an unrelated question: “Who saved you [...]?” (*U* 15: 682). This lack of direct response may leave readers ‘hanging’: we can never know the word which is supposedly “known to all men”. I suggest that this ‘hanging’ creates a different kind of gap in *Ulysses*, without the shaping context I have discussed previously; there are no obvious markers in this scene which might allow readers to ‘weigh differing senses of meaning’ in relation to Stephen’s question. Indeed, this unanswered question feels more open-ended than a crack or shaped gap which it is possible for readers to insert themselves into. I, therefore, propose that this gap is more similar to a pier: readers are guided towards the end of a pier and left there by the text, surrounded by a sea of uncertainty. Thus, such an open gap is still somewhat structured by the context of the text – in this case, Stephen’s question represents the pier – and still requires active readerly choice. For example, readers could choose to retrace their steps back down the pier, searching for context in this scene and the wider context of *Ulysses* in an attempt to find “the word known to all men”⁴. Readers could also choose to walk back to dry-land and refute Joyce’s attempts to get them to interact with such a pier at all. However, I suggest that choosing to remain at the end of the pier and contemplate what such a position may mean for the concept of readership can also be seen to represent an active and emancipatory form of reading. By sitting with the uncertainty *Ulysses* inspires in leaving Stephen’s request unanswered, readers may be freed to think about wider questions of how it feels to be left without information by a text and whether it is important to know ‘the

⁴ To give only a few examples, critics such as Richard Ellmann (1984), Hugh Kenner (1987) and Thomas Sawyer (1983) have suggested the word may be ‘love’, ‘death’, or ‘synteresis’.

word known to all men', or if they are happy to simply contemplate the sea. The interpretation of such questions is subjective and, therefore, democratic: there is no wrong way to interact with the pier, just like there may be no right answer to the question of 'the word known to all men'.

Ulysses can be seen to lead readers towards similar gaps (both shaped and open) in 'Ithaca' by employing the traditional form of a catechism: a religious question and answer format which aims to communicate spiritual 'truth' through the repetition of memorised responses. By employing a form which is inherently concerned with truth and has specific answers to the questions it poses, Joyce can be seen to establish an expectation of completeness and conclusion in this episode, especially relevant given the episode's penultimate position within the novel. However, as Hart identifies is common in *Ulysses*, Joyce appears to be "preparing us for a sense of conclusion, which [he] nevertheless somewhat surprises" (Hart 1993: 429). For example, Joyce at first establishes the catechism form in a conventional way, with questions which appear concerned with establishing truth, and answers which provide relevant information:

Were their views on some points divergent? [...] Bloom dissented tacitly from Stephen's views on the eternal affirmation of the spirit of man in literature. (*U* 17: 777)

Here, it is established that Bloom and Stephen differ slightly on their understandings of different kinds of truth – including readings of 'literature' – and we are presented with a clear answer to the question posed: *yes* their views on some points *are* divergent.

However, the relation between question and answer becomes less clear throughout 'Ithaca':

Did Bloom accept the invitation to dinner given then by the son and afterwards seconded by the father?

Very gratefully, with grateful appreciation, with sincere appreciative gratitude, in appreciatively grateful sincerity of regret, he declined. (*U* 17: 795)

Through the repetition of affirmative words – 'grateful', 'appreciative' – Joyce can be seen to establish an expectation of reconciliation in readers: it is expected that Bloom *will* have accepted the invitation. However, the

elongated sentence actually ends with Bloom declining, separated by a comma. Thus, readers' expectations are starkly contrasted with the information on the other side of this comma, creating a gap between anticipation and fulfilment and possibly evoking Hart's investigation of comma cracks. However, I believe this disparity may be more similar to the shaped gaps I have discussed in 'Circe': by creating a gap between the question and expected answer, Joyce inspires questions surrounding cohesion and what such a lack of cohesion might mean for processes of readership. Readers are asked to insert themselves into this gap and question what it means to read a misleading text, or to be a reader who is misled. I suggest that this shaped gap may also pose wider questions to readers regarding cohesion and truth: can the response be considered a truthful answer to the question? If so, readers may question the nature of truth which appears to change over the course of a sentence. If not, readers may face a larger gap within the form of the catechism, acknowledging that questions do not always lead to cohesive answers, and, therefore, that such methods may not lead to truth.

Such disparity between the question-and-answer method and truth is explored by Stephen in 'Nestor', in which he challenges the pedagogical system where students are expected to reach the truth of history by reciting facts and figures. Stephen then undermines this traditional method of teaching by encouraging the creative word-association of 'Pyrrhus' and 'pier', proposing that a pier is "a disappointed bridge" (*U* 2: 29). I have previously used the metaphor of the pier to discuss how Joyce may insert gaps into *Ulysses* that lead readers towards an emancipatory position of thought. However, I suggest that 'open' gaps in 'Ithaca' operate in a slightly different way. For example, the episode ends on an unanswered question – "Where?" (*U* 17: 871) – but this seems not so much to lead readers down a path which is then unfulfilled – like "a disappointed bridge" – as to leave them stranded. I suggest that the wide gap between the end of 'Ithaca' and the start of 'Penelope' may function more like a canyon than a pier; the gap still has textual context (in that it is preceded and followed by text) but readers are left to shout across this gap without authorial reply.

I return to MacCabe to further illustrate this idea, focusing on his explanation of how language was revolutionised in methods of psychoanalysis:

The silence of the analyst and his or her refusal to enter into normal inter-subjective relations are what allows the patient in the analytic situation to reorient him or herself in language. The patient constantly hears his or her own discourse return across the silence of the analyst with a message different from that which was first entrusted to it. (MacCabe 1978: 5)

Therefore, readers may communicate with the author in new ways by engaging with and questioning this gap between episodes. The “Yes because he never did a thing” (*U* 18: 871) which begins Molly’s soliloquy in ‘Penelope’ does not appear to respond to the ‘Where?’ which ends ‘Ithaca’, metaphorically forming the two walls of rock in between which readers may project their questions of truth, conclusion, and readership. For example, readers may question what it means to move on from the end of an episode of *Ulysses* without a conclusion. They may also question what this lack of conclusion means for the idea of “truth” in an episode predicated upon a religious form of truth assertion. They may, indeed, feel frustrated by the lack of meaning which concludes ‘Ithaca’ but, in the words of MacCabe, it may well be Joyce’s “silence” which allows such frustrations to “return across” the gap “with a message different from that which was first entrusted” to them. In acknowledging that an aspect of expected readership has not been fulfilled – both in the failure to answer the question and conclude the episode – readers may then be re-presented with the question of why they may have expected readership to be conclusive ‘passive consumption’: we communicate with the silent Joyce our own expectations of reading. I suggest, therefore, that this canyon-like gap is not necessarily a frustration but an emancipatory opportunity for readers to explore their own ideas of literature and readership without being dictated to by authorial authority.

In episodes intimately concerned with representation and truth, *Ulysses* can be seen to explore newly creative ideas of readership and meaning by asking readers to enter into empty spaces in the text. The position of “reader” and the complex relationship between reader, author, and text is made visible by these varied gaps. However, this relationship can be seen as democratic, rather than frustrating as readers are “freed” by absence to choose how they interact with Joyce’s text; creating new meaning dependent on which position they choose to occupy. Whether readers choose to move through the hole in rock or pass by this absence,

whether they choose to retrace their steps back to dry land or remain contemplative at the end of the pier, and what they choose (if anything) to shout across Joyce's authorial canyon represents a readerly choice, giving us the important space to engage with *Ulysses* on our own terms. Therefore, rather than presenting "difficulties" (MacCabe 1978: 2), or "cracks" in its surface (Hart 1993: 429), I see Joyce's writing much more similarly to Hugh Kenner: *Ulysses* is a like "a Henry Moore sculpture" and would be, thus, incomplete without its "holes" (Kenner: 1977, 393). In this paper, I have in no way presented an exhaustive list of such 'holes' in *Ulysses* but have attempted to suggest that different gaps created by Joyce ask us to interact with the text in newly active and 'open' ways. In other words, when we walk through a hole in *Ulysses'* rock or contemplate the sea at the end of Joyce's pier, we are freed to shape how we understand what it means to be a reader by the choices we make when positioned within these textual absences.

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AN IVORY TOWER WITHIN AN IVORY TOWER – INVENTED SPACE IN JAMES JOYCE'S *ULYSSES*

Abstract: The Ivory Tower, an imaginary space, a haven, existing in one's dreams rather than physically, has been a reoccurring literary symbol throughout history. This paper deals with the modern-day metaphoric use of the Ivory Tower as a literary symbol in *Ulysses*. James Joyce employs the Ivory Tower metaphor in order to construct a space within a space for his characters in *Ulysses*. The aim of this article is to establish a connection between Molly Bloom's mental state in 'Penelope' and the life events that led to her escapism, arguing that she resorts to self-isolation as a mechanism of defense. In her daydreams, Molly builds an Ivory Tower, to which she retreats whenever she needs protection from the real world. Additionally, the paper determines the whole 'Penelope' episode, the house in 7 Eccles Street and the bed in the Bloom bedroom with Molly in it as another Ivory Tower to which Bloom refuges when it becomes too demanding to deal with reality. Hence, in 'Penelope' a Tower is constructed within a Tower, an imaginary space within an imaginary space limited by real-life boundaries.

Keywords: Molly Bloom, Leopold Bloom, Ivory tower, Imaginary space, *Ulysses*

Introduction

The first reference to the Ivory Tower is found in the Song of Solomon in the Old Testament (Bull 1999, Skowronek and Lewis 2010). Although the first usages have a descriptive and comparative character, its metaphorical meaning later on became an allusion for Virgin Mary, the Mother of Jesus (Bull 1999). The Ivory Tower (*turris eburnea*), pure, strong, withstanding, converted into a symbol for Virgin Mary who stood next to the cross, tall as a tower, graceful, pristine, while her son was tortured to death (Shapin 2012).

Shapin (2012) argues that ivory, in all probability, has always been connected to the imaginary world as in Greek ivory is *elephas*, whereas to cheat or deceive is *elephairo* which gives room to wordplay, through which “[t]he artist deceives you, takes you away from the real” (2012: 2). An example of daydreaming and ivory together is found in Homer’s *Odyssey* where Penelope aches for her husband’s return, connecting it to passing through ivory gates. However, in a nineteenth-century poem, Charles Augustin Sainte-Beuve first employed the Ivory Tower metaphor to denote an imaginary place where someone is happily isolated from the rest of the world (Shapin 2012). From then onwards, the Ivory Tower has often been used as a modern-day metaphor for a fantasy retreat.

James Joyce first mentions the Ivory Tower in *A Portrait of the Artist as a Young Man* (1916), referring to the Virgin Mary, “Tower of Ivory, they used to say, House of Gold” (1916: 36) (Shapin 2012). Parting from the assumption that Joyce is a master of deception, this paper deals with the modern-day metaphoric use of the Ivory Tower as a literary symbol in *Ulysses*, according to which the Tower represents an imaginary space in one’s mind. Underlining the parallels between Molly Bloom and Virgin Mary and pointing out to the differences in the composition of the ‘Penelope’ episode when compared to the rest of the novel, the paper intends to establish Molly Bloom as the Ivory Tower. Molly Bloom, the Bloom household at 7 Eccles Street and the old bed in their bedroom represent a safe haven for Leopold Bloom, his place of retreat, but at the same time a place from which he tries to escape. In addition, Molly, through self-isolation, time-travel and daydreaming, builds a space of her own, her own Tower. Nevertheless, Molly’s Ivory Tower is less tangible than Bloom’s as it consists of memories and dreams.

Mr. Bloom’s Ivory Tower

The Blooms are first introduced in an episode ironically called ‘Calypso’, from which it is gathered that Bloom is possessed by his wife in the same way Odysseus is trapped by Calypso, “[h]e dots upon every aspect and attends to every whim of his wife” (Fagnoli and Gillespie 2006: 172). The old jingly bed, which Molly contemplates in, is mentioned for the first time

in 'Calypso' and it travels "[a]ll the way from Gibraltar" (*U* 4.60) like Molly. The bed seems to be a vessel which takes both characters to their Ivory Towers.

It is impossible to talk about Bloom without mentioning Molly since his thoughts are constantly about her. Throughout the day as Bloom runs errands, in his mind, he constantly goes back to Molly, obsessed with the letter she receives in the morning which confirms his suspicion that she has a lover. Stone (1965) suggests that the situation for Bloom is humiliating and exciting at the same time. From Bloom's thoughts it is gathered that Molly is from Gibraltar, that she knows a little bit of Spanish, if any, that she sings, that she will go on a tour with her lover and that they have lost their son. The way Molly is introduced through the eyes of others, chained to her bed and banished to her house (Raleigh 1977, Quick 1990), makes her untouchable and secluded. And although there are hints that Molly has had 26 lovers, in reality there is evidence only for one, Bloom (Callow 1990). The only person who has access to Molly is Bloom, he even "controls the money in the household" (Callow 1990: 468) and she depends on him. Bloom grants access to others like Boylan for example, as he is aware of the extramarital relationships his wife has, therefore he plays the role of Molly's dungeon keeper.

Molly becomes Bloom's Ivory Tower as he constantly resorts to her in times of need and sorrow (Schwaber 1983). Bloom idealizes Molly and is fascinated by her (Schwaber 1983) and every thought he dedicates to her is a fond memory. We see Molly only through Bloom's eyes, therefore she is only his. Cut off from the rest of the world she stays at home (Callow 1990: 468) and represents a safe space to which Bloom retreats when the reality becomes too harsh, she is his Ivory Tower. Nonetheless, he intends to break free from his Ivory Tower by twice forgetting the key to the Bloom household, "cheating on" Molly with Martha, observing other women voyeuristically, pleasing himself on the beach while watching Gerty or visiting the brothel. None of these help as he ends up comparing Martha, Gerty, Bella Cohen and all the others to Molly, and each time Molly wins. Eventually, Bloom returns to his sanctuary, to Molly, to the Ivory Tower, drawn by its charms, without the key, he jumps over the gates and occupies his designated place in the old jingly bed.

Molly Bloom's Ivory Tower

Plot-wise, *Ulysses* finishes with 'Ithaca', the style drastically changes in 'Penelope' and the main characters are no longer Bloom and Stephen Dedalus, but Molly Bloom. In some editions, there is even a large dot after 'Ithaca' (Aliyev 2020). The story line, which moves in space across Dublin from 'Telemachus' to 'Ithaca', statically stands in 'Penelope', confined to 7 Eccles Street, the Bloom bedroom and the old jingly bed, which Molly leaves only once during her soliloquy (Raleigh 1977, Quick 1990). Quintelli-Neary (2009: 158) points out that "Molly, in contrast [to Bloom and Stephen], is a static creature rooted in the natural world rather than the intellectual one". Therefore, the Bloom household with Molly in it, becomes an enchanted place, the Ivory Tower, to which Bloom is driven and from which he tries to escape through his indiscretions, perversions and wanderings.

According to Attridge (1989: 546), Joyce employs "a very different set of conventions to represent Molly's thoughts from that utilized earlier for Stephen, Leopold, and [...] other characters". The first 17 episodes mostly follow the timeline of 16 June 1904, while episode 18 embarks on a time travel into past and future. It could be argued that based on the way Joyce structured the last episode he meant for it to stand apart as if it were a tower, thereby contrasting it to the Martello Tower which appears in the first episode of *Ulysses*. However, unlike the Martello Tower which stands at Sandycove Point in Dublin where Joyce spent six nights in 1904 (Bowker 2012), the Ivory Tower exists in a purely metaphorical sense.

In order to locate Molly's Ivory Tower, we need to take a look at her origins. Allegedly, Marion (Molly) Bloom is a daughter of Major Brian Cooper Tweedy and Lunita Laredo. She was born on 8 September 1870 and she shares her name (French diminutive for Mary) and date of birth with Virgin Mary (Herring 1978, Boyle 1997, Aliyev 2020). Lunita Laredo is presumably a Spanish Jew of Sephardic origin, although there are indications that Molly's mother is of Moorish origin coming from Morocco (Herring 1978, Stewart 1991). Quick (1990) indicates that Carmen, a gypsy smuggler might be Molly's mother. Bella Cohen, the brothel's Madam, who Bloom sees as an older version of Molly and whose surname coincides with the surname of the previous owner of Molly's bed, might be another

possibility for Molly's mother (Raleigh 1977, Quick 1990). Molly learns about her mother from her father who is not a trustworthy person, thus Molly herself is unsure of her lineage, "my mother whoever she was" (*U* 18.846-7) and tends to invent facts which she cannot know for certain, "I've my mothers eyes and figure" (*U* 18.890-1), making her personal identity fluctuate. Not knowing her mother's origins, she does not know her own either – hints of being Jewish, Catholic, Muslim. Molly believes Bloom is first drawn to her "on account of [her] being jew looking after [her] mother" (*U* 18.1184-5). However, she hides the possibility of being Jewish from him, "he hadnt an idea about my mother till we were engaged otherwise hed never have got me so cheap as he did" (*U* 18.282-4).

Although the Virgin Mary references (e.g. date of birth and name) could take us directly to the Ivory Tower metaphor, probably a better connection represents Molly's seclusion. Growing up as an illegitimate daughter of an Irish officer serving at a military base in Gibraltar in the 19th century, Molly is stigmatized and isolated from an early age, which contradicts her idyllic childhood memories of "the Alameda gardens yes and all the queer little streets and the pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where [she] was a Flower of the mountain" (*U* 18.1602-3). She neither belongs to the garrison where the story of her mother must be known, nor the Spanish village, where she is surely seen as a foreigner of Irish origins. Apart from being motherless, Molly lacks fatherly love and presence as the Major is often away on duty. At the age of 16, she moves to Dublin with her father, probably in order to have a better chance of getting married. Dublin is yet another place where she might feel isolated and out of place, as she is a foreigner of exotic origins. Even her profession (an opera singer) is uncommon for a woman at the end of the 19th and the beginning of the 20th century. Molly does not fit in anywhere, which makes her shut herself up in her fictional world, in her Ivory Tower. Desperately looking for love, at the age of 18 she marries an older and somewhat strange Bloom, who himself is an outcast – a Jew who gets christened.

Life circumstances make Molly have a distorted, idealized opinion about love. She accepts the incomplete and strange Bloom for her husband in search of love and attention. Her great desire for attention and love

makes her write love letters to herself, "I wish somebody would write me a love letter" (*U* 18.735-6). Not receiving the attention she seeks for from Bloom, she resorts to promiscuity (openly flirting, seducing, taking men to bed, changing partners, dreaming of new partners), "I gave my eyes that look with my hair a bit loose from the tumbling and my tongue between my lips up to him the savage brute" (*U* 18.592-4). The moment she realizes that her lover Boylan is not treating her as someone he loves but as an object of pure pleasure, in her thoughts she returns to Bloom and their strange relationship.

'Penelope' begins *in media res* (Cohn 1978) as if the readers are already familiar with Molly's past and present (through Bloom they partially are) to the point that everything she states in her soliloquy is a mere reminder of what is already known. Molly's soliloquy begins and ends with a "yes", thereby it is circular, rounded (McBride 1979), like a base of a tower. It stands apart from the rest of the novel, isolated, with the rhythmic, smooth, unpunctuated water-like flow of thoughts (French 1976, Bolt 1981, Hayman 1982, Henke 1978). Additionally, it is spiral, and built from the bottom (the past), upwards (to the future).

The flow (the structure of the Ivory Tower) is entered on ground level (the present), whereas the past is placed in an underground, basement space (subconscious and memories) and the future appears in the form of dreams and daydreams, extending towards the clouds, the sky, placed in the attic. As the door of the Ivory Tower opens, we become familiar not only with the space inside Molly's house but also with the space cherished in her heart and mind. Molly's mind works in random circles (Henke 1988), waving the texture of the Tower, as she opens door by door, each time she embarks on a journey full of memories. Hints and clues are scattered around; her past is barely grasped when she closes the door. No one is truly let inside to explore on their own and find the hidden skeletons in Molly's wardrobes, not even Bloom from whom she hides numerous facts (e.g., the true story of her bed). According to Schwaber (1983: 773) "Molly Bloom remains at least and always a structure of words". Thus, Molly remains a mythological creature, a nymph, untouchable, even for Bloom, who is obsessed with her and drawn to her habitat, the Ivory Tower, where he feels safe and in a strange way loved.

The bed, which travels with Molly from Gibraltar, as we first hear from Bloom in 'Calypso', is her only connection to her origins since it hides the truth, "the bed of conception and of birth, of consummation of marriage and breach of marriage, of sleep and of death" (*U* 17.2119-21). Allegedly, Major Tweedy buys the old bed for Molly at an auction of the property of Lord Napier, the Governor of Gibraltar, which is the version Bloom knows. However, Molly knows that it is not true and that the bed belonged to old Cohen, who she evidently knew well. For some reason or other she hides the true story of the bed from Bloom, "the lumpy old jingly bed always reminds me of old Cohen I suppose he scratched himself in it often enough and he thinks father bought it from Lord Napier [...] because I told him" (*U* 18.1212-15) (Raleigh 1977, Quick 1990).

The only time Molly leaves her bed throughout the 'Penelope' episode is when she uses the chamber pot (Sternlieb 1998). She eats her breakfast in bed, which is brought to her by Bloom, who additionally opens the window blinds and brings her mail to bed and runs errands around town for her (e.g., looks for a book she wants). Hence, Bloom represents Molly's connection to reality, her bridge to the rest of the world.

The mechanisms of psychological defense force Molly to flee into her own world, each new disappointment leading further to escapism and narcissism (McBride 1979, Henke 1988). The lack of a mother, departure of her best friend Hester, moving to Dublin, loss of a child make her isolate herself even more (Henke 1988). Molly longs for love and when she does not find it, through daydreaming, she escapes into her own world and closes the door behind her, builds a wall and cuts all ties with reality. She exists exclusively in the realm of her home at 7 Eccles Street, where she is tied to her maiden bed with unbreakable and invisible bonds. The realm of her world and her household represent her Ivory Tower, her safe retreat, a place Joyce built for her. As Molly opts for self-seclusion and a make-believe world in which she retreats to her Ivory Tower, Bloom becomes her connection with the real world and in return she becomes his Ivory Tower.

Mutual Ivory Tower

Ellmann (1982: 501) argues that ‘Penelope’ is the center of *Ulysses*, “the clou”, while Callow (1992: 160) believes that Bloom is “the clou” a “center of attraction”. Molly and Leopold Bloom are mutually connected, representing each other’s central focus and as Ferrara (1972: 57) suggests, “Molly dreams and is dreamt”. Molly’s soliloquy begins and ends with thoughts about Bloom. She compares her lover Boylan to Bloom only to decide that her husband is a better choice. Similarly, Molly never leaves Bloom’s mind throughout the day. He obsessively ponders upon their relationship as he wonders around Dublin. For Bloom, Molly is a shelter from reality, whereas for Molly, Bloom is the only connection with the real world.

Mutual (inter)connection of the Blooms is expressed through several quirky bodily functions and thoughts which underline the possibility of their mutually created world in the form of an Ivory Tower. As Molly meets with Boylan and reaches a sexual climax Bloom’s watch stops, “[w]as that just when he, she? O, he did. Into her. She did. Done” (*U* 13.849). Both Bloom and Molly masturbate or think about masturbation, he on the beach, voyeuristically, she while remembering a past experience with a banana. He reaches a climax as he watches Gerty, she thinks that Boylan could satisfy her. According to Lang (1993), Bloom concentrates on the male sexual organ while urinating in ‘Ithaca’, whereas Molly does the same in ‘Penelope’, concentrating on the female organ while on the chamber pot (Henke 1988). Additionally, both Molly and Bloom focus on the beauties of the female body, she believes it is “plump”, “tempting” (*U* 18.1378), “all perfume” (*U* 18.1608), “so round and white” (*U* 18.1380), he finds it “plump mellow yellow smellow” (*U* 17.2241). The smell of menstrual blood for him is “[p]otted herrings gone stale” (*U* 13.1031), for her it is “such a mixture of plum and apple” (*U* 18.1535).

Moreover, they both menstruate, she gets her period while urinating and Rice (1997) suggests that Bloom too menstruates and is hence “a finished example of the new womanly man” (*U* 15.45). If Bloom truly menstruates, he is unique, and through his period he is connected to Molly, together they are one of a kind. Furthermore, as Molly’s cycle begins a week earlier it may be implied that she and Bloom are experiencing a

period of better understanding as their menstrual cycles synchronize. Although it has not been fully proven or disproven that women who live together and/or are socially close tend to go through menstrual synchrony (McClintock 1971, Wilson, Kiefhaber and Gravel 1991, McClintock 1998, Strassmann 1999, Harris and Vitzthum 2013), it may be hinted that the Blooms are experiencing menstrual synchrony as Bloom is aware of the synchrony.

How many women in Dublin have it today? Martha, she. Something in the air. That's the moon. But then why don't all women menstruate at the same time with the same moon, I mean? Depends on the time they were born I suppose. Or all start scratch then get out of step. Sometimes Molly and Milly together. (*U* 13.781-5)

Perhaps the culmination is reached when Bloom gives birth to 8 children in 'Circe', thereby becoming completely connected to Molly, as the only man that can feel what she felt with Milly and Rudy. Additionally, the number of children being 8 links to Molly's birthday on 8 September. Furthermore, the 'Penelope' episode consists of 8 long sentences, and finally number 8 from a different perspective is the infinity sign ∞ , suggesting an infinite overlapping between the two. On 8 October 1904 Joyce and Nora embarked on a journey to Europe, hence this number might even indicate that *Ulysses* is Joyce's Ivory Tower, a world he builds for himself to escape reality, filled with real-life characters and events.

Attridge (2000: 115) suggests that "the marriage of Molly and Leopold is also cemented by that which divides them". She has a lover, but he is excited by the thought of her having a lover. Thus, her "betrayal is [ironically] an act of loyalty" (Hall 1990: 582). According to Aliyev (2020), Molly is with Boylan in order to make Bloom jealous. Shechner (1974: 207) describes Molly as "Booms betrayer and his avenger", "an adulteress and a 'fair tyrant'". Parrinder (1984) believes that the emotional estrangement between the Blooms has led them to unorthodox sexual behaviour, she seeks lovers, whereas he masturbates, enjoys in perversions (voyeurism, coprophilia, sexual fantasy). The odd relationship of the Blooms depicts a strange reality in which they live, their household, their minds and hearts represent spaces where they both feel safe and escape from reality. They seem to be society outcasts and as such, they can only

find comfort within the space of their Ivory Towers, an imaginary place they build for themselves separately and together.

Conclusion

Throughout *Ulysses*, Leopold and Molly Bloom are seen as two peculiar individuals. On the one hand, Bloom is a Jew who converts to Christianity, hence he is a social outcast with a series of quirks. On the other hand, Molly, uncertain who her mother was suffers the lack of parental love. Bloom has lived on the margins of Dublin society because of his religion until socially much more popular Molly comes along. At the same time, Molly has been isolated because of her origins, until Bloom accepts her by marrying her without questioning her roots. The Blooms have found safety and love in each other's arms, no matter how complicated and entangled their relationship is. She tolerates his perversions, while he overlooks her unfaithfulness. It appears that they find mutual understanding above all, knowing that the other one has experienced seclusion and discrimination, so together they rise above it all. Life events have made the Blooms depend on each other – by building defense mechanisms they cope with reality. Their strange sexual relationship and the perversions and fetishes they foster have provided an outlet, a clandestine secret they share. However, through mechanisms of defense they escape into their imaginary worlds in which they feel safe and where they build Ivory Towers, enchanted spaces, their mysterious refuges. For Bloom, Molly, their household and the old jingly bed is a safe haven, an Ivory Tower, when attacked, sad or worried he runs in his mind to his wife and the days when their relationship was happier. Molly, on the other hand, escapes into a space built in her mind, a space full of memories and dreams, where she idealizes her youth and her life with Bloom before losing her second child. The way Joyce constructs the 'Penelope' episode, stylistically, plot-wise and structurally, he makes it clear that 'Penelope' is an isolated space which holds an imaginary place within its boundaries. The way the Blooms live, it becomes clear that their relationship and household represent a mutual Ivory Tower to which they can escape together when the reality becomes too harsh.

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THE POETICS OF THE NOVEL ON URBAN HETEROTOPIA: JOYCE'S DUBLIN, PEKIĆ'S BELGRADE, PAMUK'S ISTANBUL

Abstract: Following Foucault's definitions of heterotopia, in this paper I analyzed Joyce's *Ulysses* as the forerunner of the novel of urban heterotopia. Through a comparative interpretation of novels by James Joyce (*Ulysses*), Borislav Pekić (*The Pilgrimage of Arsenije Njegovan*) and Orhan Pamuk (*A Strangeness in My Mind*) I determined some of the basic poetic characteristics of the novel of urban heterotopia. My research into Joyce's, Pekić's and Pamuk's works has shown that the city strolls of these novels' main characters is a kind of a stimulus for the employment of the stream-of-consciousness technique or fluctuations of the characters' ideas, which are presented as a metatextual chronotope and a stronghold of heterotopia, thus also confirming that the character's opinion of the city is one of the most prominent elements of urban heterotopia. In the ways in which Pekić and Pamuk creatively receive Joyce's work one notices that more prominent among the characteristics of the novel of urban heterotopia would also include: the simultaneity of time and space expressed through the single-day poetics or various relativizations of the temporal limits (the degree of transgression, the use of cartography, genealogical trees); the hero's fear that his own city as a chronotope of heterotopia may be lost; and an attempt to realize and preserve that heterotopia within the framework of the main character's public speech and the manner of reading the advertising discourse. In this analysis, Joyce's *Ulysses* presents itself as the forerunner of the entire genealogy of the novel of urban heterotopia, whose influences and creative receptions are also realized in other literatures and cultures of the 20th and 21st centuries.

Keywords: Space, City, Heterotopia, Chronotope, Novel

Joyce's *Ulysses* as the forerunner of the novel of urban heterotopia

The main hypothesis of this paper is whether Joyce's method of writing about Dublin is a kind of a stronghold of the development of the city novel,

which actually represents a type of urban heterotopia (cf. Foucault, Miskowiec 1986: 22-27). The paper examines the characteristics of this type of novel and how they would influence the development of the poetics of the novel of urban heterotopia in different cultures. As examples of the creative reception¹ of Joyce's *Ulysses* (1922) and the continuation of the poetics of the novel of urban heterotopia in the 20th and 21st centuries, I considered two works, which, following Joyce's realization of the novelistic depiction of Dublin as urban heterotopia, summarize the impression of a geopoetic border – Belgrade in the novel *The Pilgrimage of Arsenije Njegovan* by Borislav Pekić (1970) and Istanbul in the novel *A Strangeness in My Mind* by Orhan Pamuk (2014).

Both Pekić's and Pamuk's works are leading an implicit creative dialogue with Joyce's opus. In one of his letters from London, written to literary critic Predrag Palavestra on May 14, 1978, in which he mentioned Joyce, Borislav Pekić elucidated some of the basic tenets of his multi-volume novel *The Golden Fleece* (1978-1986) (including the problems of temporality, composition and others), confirming the textually generic fact of planning and knowing all elements of the whole, including the end of this extensive work, even while writing the first segments of the novel (Pekić 2011: 308). This type of poetic-architectural *preparation* stands out as one of the basic denominators of Joyce's creative approach (cf. Zvevo 1975: 72), which Pekić uses as a starting point. In addition, it should be borne in mind that it is precisely in Pekić's template provided along with the rough draft of the second volume of the novel *The Architects* (1995), or rather in his poetic and phenomenological aspiration to conquer an indefinite time for the symbols of *Builders* and *Buildings*, that a metaphor of resurrection of builders Finnegan is to be found, expressed through the type and form of internal speeches such as those found in the 'Penelope' episode or in excerpts from *Finnegans Wake* (Pekić 2014a: 286-299). In terms of explicit and implicit poetics, those facts confirm the permanence of Pekić's unambiguous creative dialogues with Joyce's literary works.

Pekić's novel *The Pilgrimage of Arsenije Njegovan* deals with architecture, buildings, construction and home ownership, and is written in the tone of Arsenije's testamentary legacy, using long sentences that reflect the turmoil of his consciousness in a borderline life situation (cf. Pekić

¹ Cf. Ђурић 2017: 12-31; Ђurić 2018: 15.

2014b). This novel deals with turbulent events taking place during a single day in June 1968, which has Joyce's June 16, 1904 as its predecessor. Then, after 27 years of voluntary self-isolation in his house (from 1941 to 1968), Arsenije emerged on the day of large student demonstrations in Belgrade in order to visit his estates, which, due to numerous social changes after the Second World War, no longer exist, of which he is not actually aware at the time of his departure (cf. Pekić 2014b).

Arsenije's walk through Belgrade on June 3, 1968, and his discovery of major architectural, social, and cultural changes in the city, intertwined by two more traumatic walks through the masses of people – one in 1919, during the revolution in Solovkino, and another on March 27, 1941, during the coup against the royal government in Belgrade – which he revisits in his memories through numerous associations, show Arsenije's testamentary consciousness as a scene that is in a dialogue with the type of constituting Stephen's or Bloom's consciousness, as the basis of heterotopic possibilities (cf. Pekić 2014b; Foucault, Miskowiec 1986: 22-27). Since, just like Steven's and Bloom's, Arsenije's thoughts are largely directed towards urban artefacts (and mostly towards the houses he once owned, and with which he developed a relationship as with beloved matrons), their consciousnesses can largely be considered the basic strongholds of urban heterotopia in which the simultaneity of many temporal and spatial layers (cf. Foucault, Miskowiec 1986: 22) of a certain city – Dublin or Belgrade – is established through numerous associations.

In one of his interviews from 2003, Orhan Pamuk unequivocally stated that during the very process of writing novel *My Name Is Red* (1998) one of the things he had in mind was the way in which Joyce approached the novelistic description of Dublin (Pamuk 2003; cf. Tekin 2015: 410–419). In the preface to the Turkish translation of the novel *The Life and Opinions of Tristram Shandy, Gentleman* (1759-1767) by Laurence Sterne, Pamuk states that “*Ulysses* is the greatest novel, which saved the world from unbearable realism, and which also brought an end [...] to rural-kasabic realism [in Turkey]; the novel *Tutunamayanlar* [written by Oğuz Atay, the pioneer of Turkish postmodernism, and published in 1972], which presents the identical impression of freedom and a metropolis, was written under the influence of *Tristram Shandy*” (Pamuk 2011: 123). Implicitly establishing the thread of modernity in the approach to genre

conventions and narrative techniques between Laurence Sterne, James Joyce and Oğuz Atay, Pamuk points out that the dominant aspects of modernization also concern the changes in the method of narration about the city, especially through reducing aspects of the realistic narrative paradigm (Pamuk 2011: 123). That, in fact, contributes to the novelistic focus on the elements of psychologization and the stream-of-consciousness technique or the fluctuation of the hero's ideas, as, among other things, important strongholds of the novel's urban heterotopia, which are in Pamuk's novel developed under the influence of Joyce's works.

Pamuk's novel *A Strangeness in My Mind* was published in 2014, at the time when the centennial of the appearance of Joyce's *Dubliners* (1914) was being marked. This Pamuk's novel (un)consciously establishes a dialogical relationship with Pekić's novel *The Pilgrimage of Arsenije Njegovan*, while choosing as one of the themes the time after 1968, which largely marked the changes concerning the understanding of architecture, the aspects of urbanity and the philosophy of space in general (cf. Pamuk 2015). As with Pekić, the focus of Pamuk's novel is a longer period of time in Istanbul (from 1969 to 2012), which implies many ideological and sociological changes that the city has undergone and which are reflected through the views of the hero Mevlut Karataş, who walks through the city and sells *boza* (a type of beverage nostalgically reminding the population of some bygone days), and whose thoughts, like Stephen's, Bloom's or Arsenije's, are the basis of heterotopic evocations of different strata of Istanbul (cf. Pamuk 2015). The spatial and temporal simultaneity, as one of the important signs of urban heterotopia (cf. Foucault, Miskowicz 1986: 22), is achieved in Pamuk's novel *A Strangeness in My Mind* by selecting several individual dates from the Mevlut's life through which a decades-long layer of historical and demographic complexity of Istanbul is reflected: June 17, 1982; March 30, 1994; April 15, 2009; October 25, 2012 (cf. Pamuk 2015).

The first of these dates is quite symbolic, as it is the day of the week in which Joyce's *Ulysses* takes place (Thursday), and a day after Bloomsday, the day when, instead of a novel dedicated to a genuine amorous encounter, Mevlut ends up being disappointed, almost as much as Bloom, because, in fact, he chooses the wrong girl, exactly on the centennial of Joyce's birth (cf. Pamuk 2015). And the above points to a

complex network that is implied by Pamuk's creative reception of Joyce's novel as the forerunner of the novel of urban heterotopia.

Walking as a chronotope of (meta)text in the novel of urban heterotopia

What would be some of the characteristics of the novel of urban heterotopia and why could Joyce's *Ulysses* be considered the forerunner of that particular type of urban novel?

Starting from Foucault's definitions of heterotopia provided in a 1967 lecture and prepared for publication posthumously, almost 20 years later, one of the basic characteristics is the establishment of a close connection of certain spaces with the concept of simultaneity:

The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. (Foucault, Miskowiec 1986: 22)

In what ways are the impressions of spatial juxtaposition achieved in Joyce's novel as those which contribute to the feeling of simultaneity, as the starting point of heterotopia (cf. Foucault, Miskowiec 1986: 22), and are among the basic characteristics of this novelistic type? One of the dominant assumptions concerns the mentioned single-day poetics, i.e. the fact that on the whole or in the most important segments the plot of the mentioned novels of urban heterotopia is connected to one day, in which the focus is on a walking hero and the juxtaposition of his memories, allusions, and references to many past times (cf. Foucault, Miskowiec 1986: 22).

The aspiration to maintain the comprehensiveness of the perspectives of Dublin, Belgrade and Instabul in the form of heterotopia and heterochronia on the poetic level of achieving simultaneity in a particular space (cf. Foucault, Miskowiec 1986: 22-27) was realized through the (un)boundedness of Stephen's, Bloom's, Arsenije's and Mevlut's thoughts in a defined time sequence. The conditionally determined simultaneity of the single-dayness in the novel of urban heterotopia, and the intention to comprehensively present the city perspective, influence the narrative organization, encouraging the main

character's introspectiveness, the interlinking of the stream-of-consciousness techniques or fluctuation of ideas, playing with the (pre)text positions, which especially contributes to the relativization of time through the multiple perspectives of the story.

The relativization of temporal limitations in the novels by James Joyce, Borislav Pekić and Orhan Pamuk is also achieved through especially emphasized rites of passage – birth, childbirth (*Ulysses*, *A Strangeness in My Mind*), wedding or other events related to marriage (*Ulysses*, *A Strangeness in My Mind*) and burial (*Ulysses*, *The Pilgrimage of Arsenije Njegovan*), but also through the stream of (Stephen's, Molly's, Bloom's, Arsenije's, Mevlut's) consciousness, as well as the variations in the presence of many voices from the genealogy tree of ancestors and descendants (the members of the Virag-Bloom family in Joyce's novel, the Njegovan-Turjaški family in Pekić's novel and the Akataş and Karataş family in Pamuk's novel).

This is, among other things, manifested in the ways of conceiving and performing extremely long, polyphonic sentences, in numerous textual transitions of quotations, allusions, and other examples of intertextuality in the novels. With the help of paratextual templates – including an added map of Dublin in Joyce's novel, an attached genealogy of the entire Njegovan family in Pekić's novel, and a branched out table of historical events and an index in Pamuk's novel – the temporal relativizations in the novels of urban heterotopia are also strengthened by the perspectives of temporal readings from multiple positions, which paradoxically determine the aspects of nonlinearity in the search for the documentary through fiction and in the ways of encircling the totality of heterotopia.

Those are also the ways to encompass through the reader's consciousness the multiple depictions of the city into a single, specific moment, which condenses many other times through the hero's thoughts, which represents a certain type of heterotopia referring to the diachrony of an entire cultural domain, as defined by Foucault in his famous lecture:

But among all these sites, I am interested in certain ones that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invent the set of relations that they happen to designate, mirror, or reflect. (Foucault, Miskowiec 1986: 24)

Those relations, which ensure heterotopicity through the determination and reflection of many layers (cf. Foucault, Miskowiec 1986: 24), are especially achieved through stream of consciousness or the fluctuation of the ideas of main characters walking through the city, which makes Joyce's, Pekić's and Pamuk's characters actually the main hubs of urban heterotopia of the chosen city center, which essentially persists through the character:

There are also, probably in every culture, in every civilization, real places – places that do exist and that are formed in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. (Foucault, Miskowiec 1986: 24)

The simultaneity of representation and inversion through heterotopia in the heart of an urban setting, where normally it would not be easy to find (cf. Foucault, Miskowiec 1986: 22-27), is set in a chosen hero who is in constant motion, which shows that the thematizing of the hero's walk through the city often stimulates the use of the walk of consciousness, stream of consciousness, and fluctuations of ideas that become the basis of the metatext chronotope and a reflection of urban heterotopia. This is evidenced in the ways in which Joyce's novel was creatively received in Serbian literature by Borislav Pekić and in Turkish by Orhan Pamuk.

In the famous section devoted to examining the aspects of the chronotope in the novel, as well as in some researches from late 1930s, Bakhtin describes the chronotope as a *fusion* of “spatial and temporal indicators”, which form “concrete whole”, so that “time [...] becomes artistically visible” and “space becomes charged and responsive to the movements of time, plot and history” (Bakhtin 1990: 84). This kind of Bakhtin's reasoning appears to be a kind of a basis for developing Foucault's ideas about the interrelationships of heterotopia and heterochronia (Foucault, Miskowiec 1986: 26), and one of the implicit typological definitions can be found in Joyce's representation of Stephen's inner art curriculum of the city in the episode ‘Proteus’, which is also seen as a paradigmatic example for constituting a definition of the walk as a chronotope of the (meta)text and the center of urban heterotopia:

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. 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. I am getting on nicely in the dark. My ash sword hangs at my side. Tap with it: they do. My two feet in his boots are at the end of his legs, *nebeneinander*. Sounds solid: made by the mallet of *Los Demiurgos*. Am I walking into eternity along Sandymount strand? Crush, crack, crick, crick. Wild sea money. Dominic Deasy kens them a'.

*Won't you come to Sandymount,
Madeline the mare?*

Rhythm begins, you see. I hear. A catalectic tetrameter of iambs marching. No, gallop: deline the mare.

Open your eyes now. I will. One moment. Has all vanished since? If I open and am for ever in the black adiaphane. *Basta!* I will see if I can see.

See now. There all the time without you: and ever shall be, world without end. (*U* 3.10-28)

The identification of Stephen's walk in the chronotopic fusion of the relationships between "space of time" and "times of space" (hierarchically given in the definitions of the chronological and the audible, as one following the other – "*Nacheinander*", and in the intersection of the omnipresent and the visible, as simultaneous – "*Nebeneinander*") as a basis for the idea of juxtaposition of the heterotopic and heterochronic elements (Foucault, Miskowiec 1986: 26) suggests a context of creating a literary demiurge of a new text within the text and the activity of creatively engaged thought, which symbolically connects walking along the shore to "walking into eternity" (*U* 3.10-28). Segments of Stephen's thoughts, coupled with echoes of words, phrases, names of the authors, verses and wordplay (cf. Steinberg 1968: 192–195), in which the walk is analyzed through a metapoetic commentary in the emerging text, where walking through the city is turned into a commentary on the poetic meter through its heterotopic conservation, represent the hero's consciousness as being close to Foucault's definition of a metatextual-librarial heterotopia:

By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages [...]. (Foucault, Miskowiec 1986: 26)

The hero's accumulated awareness of the walk as a chronotope, the possibility of shaping the hero as the creator of a new text in the course of the walk, i.e. the hero's thoughts about his own and other works that are intertextually invoked and commented upon during the walk, influence the processes of constituting the walk as a metatextual chronotope, or the space of imagination of the hero's text as the center of immanent urban heterotopia. Related examples could be found even before Joyce's *Ulysses*, for example in the novel *Petersburg* (1913) by Andrei Bely, which also is dedicated to a single city:

The cerebral play of the wearer of diamond-studded decorations was distinguishing by strange, very strange, extremely strange qualities: his cranium was becoming the womb of thought-images, which at once became incarnate in the spectral world [...] Appolon Appolonovich had his very own secret: a world of contours, tremors, sensations – a universe of strange phenomena [...]. Appolon [...] would remember all the inapprehensibilities of the past, rustlings [...] He would remember everything he had seen the day before so as not to remember it again. (Bely 1979: 107)

The novelistic idea of a walking hero is important both at the level of recognizing oneself as the author of the text on the move, and in the sphere of identifying one's own walk as a chronotope of metatext, an implicit commentary on the text created during the walk, as well as the very walking through the city, all of which become significant reflections of urban heterotopia. That premise is activated ever more strongly the longer time is filtered through the hero's consciousness, which can be seen in later segments of Pamuk's novel *A Strangeness in My Mind*:

He never used to get bored when he sold boza out in the city at night, not even in the emptiest street where no one ever opened any windows or bought any boza. Walking fueled his imagination and reminded him that there was another realm within our world, hidden away behind the walls of

a mosque, in a collapsing wooden mansion, or inside a cemetery. [...]. (Pamuk 2015; cf. Pamuk 2017: 399).

The power of imagination is manifested during the walk in Stephen's case as well, and *the endless world* from the strand through which he walks (U 3.27-28) or the hidden universe anticipated by Mevlut (Pamuk 2015; cf. Pamuk 2017: 399) are urban traces of heterotopia in the novels, as presented by Michel Foucault:

The last trait heterotopias is that they have a function in relation to all the space that remains. This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory [...]. (Foucault, Miskowiec 1986: 27)

While the fourth segment of Pamuk's novel, dedicated to a moment from June 1982 (the year that marked the centennial of Joyce's birth), begins with a motto from Joyce's novel *A Portrait of the Artist as a Young Man* (Pamuk 2015; cf. Pamuk 2017: 219), at the end of Pamuk's novel *A Strangeness in My Mind* the centering of urban heterotopia as the hero's consciousness is further established as a very strong epiphany:

So this is how Mevlut came to understand the truth that a part of him had known all along: walking around the city at night made him feel as if he were wandering around inside his own head. That was why whenever he spoke to the walls, advertisements, shadows, and strange and mysterious shapes he couldn't see in the night, he always felt as if he were talking to himself. (Pamuk 2015; cf. Pamuk 2017 580)

The way in which, like in the case of Joyce's Stephen, Pamuk's Mevlut in a dialogue with elements of the city becomes the author of a new text indicates another important connection between the hero's walk through the city and reading city signs as an immanent stronghold of urban heterotopia qualifications in novels.

Advertising discourse as the basis of urban heterotopia

In Joyce's *Ulysses*, within the framework of the function of walking as a chronotope of the (meta)text, the chronotope of simultaneous walking and

reading stands out, which can also be analyzed as one of the characteristics of the novel of urban heterotopia. In that sense, this segment of research is particularly focused on how the movement of the novel's hero, dominated by walking through the city, influences the development of types of kinetic and nonlinear readings that become the basis of urban heterotopia, and also indirectly affects the changes in the position of text recipients in the processes of (post)modernization in literature.

The dynamics of the reading process while walking down the city streets shows Leopold Bloom highly inspired for the reception, commentary on and creation of a multimedia text, which looks like an avant-garde poster:

College sports today I see. He eyed the horseshoe poster over the gate of college park: cyclist doubled up like a cod in a pot. Damn bad ad. Now if they had made it round like a wheel. Then the spokes: sports, sports, sports: and the hub big: college. [...] Of some one sole unique advertisement to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life. (*U* 5.550-53; 17.1770-73)

The indicated affinity for collage reading on the move and recreating posters as the basis of the urban text culminates in the consciousness of Bloom, an advertising agent, to the point of an unfulfilled ambition of the ideal project of urban heterotopicity – scrolling neon signs:

Which example did he adduce to induce Stephen to deduce that originality, though producing its own reward, does not invariably conduce to success? His own ideated and rejected project of an illuminated showcart, drawn by a beast of burden, in which two smartly dressed girls were to be seated engaged in writing. (*U* 17.606-610)

In the context of the history and art of advertising, the nonlinear change in the uses of broken newspaper columns and the dynamization of typography observed in Joyce's *Ulysses* represents Bloom's characteristic of the hypermodern kinetic reader and poet on the move as a chronotope of the (meta)text, where the reader's on-the-move mode is one of the basic strongholds of the survival of urban heterotopia.

The advertising cultural-textual mapping of the environment after certain changes is a confirmation that the city of Dublin in Joyce is also

“[...] a huge product of texts [...] in which various forms of social, ideological and cultural layers clash” (Петровић 2014: 728-729), and that it is only through the dynamics of the hero’s reading approaches to advertising discourse is urban heterotopia possible, which can be clearly observed in Pekić’s novel *The Pilgrimage of Arsenije Njegovan* as well.

When Arsenije, after 27 years spent in self-isolation, undertakes “his walk with eyes wide open [...] during this journey similar to a pious pilgrimage” (cf. Pekić 1994: 48; Pekić 2014b: 62), due to many cultural, sociological and industrial changes, the focus is placed not only on heterotopic searches for houses that are no more, and yet intensively thought of, “but also on companies, advertisements, traffic signs, kiosks, shops, cars” (Pekić 1994: 49), as well as on reading a certain kind of an encyclopedia of a new form of life and order, a textual mirror of a society to which he no longer belongs, and which only in this hero’s reading of advertisements is preserved and reflected as an urban aspect of heterotopia:

I had to pay attention to everything that differed in the slightest from the picture of the town I had carried with me when I had irreversibility withdrawn from public life, to everything which during my absence had been built [...] companies, advertisements, traffic signs, kiosks, shops, cars. (Pekić 1994: 48-49)

In *Ulysses*, the very constitution of the characteristics of a perfect advertisement in Bloom’s mind proves to be a heterotopia that is, according to Foucault definitions, “[...] capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible” (Foucault, Miskowiec 1986: 25):

What were habitually his final meditations?

Of some one sole unique advertisement to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life. (*U* 17.1769-73)

The idea of a perfect heterotopic and heterochronic textuality of advertisements (cf. Foucault, Miskowiec 1986: 26) in Pamuk’s novel combines the aspects of the modernized marketing light of an urban metropolis and the art of oral presentation of goods, thus contributing to

understanding how the hero's approach to advertising discourse achieves the aspect of urban heterotopia:

There were enormous billboards that took up one whole side of a six- or seven-story building with images of beautiful women using Tamek tomato ketchup or Lux soap; the women [...] did not wear headscarves, and they would smile down at him until his father turned away from the square and into a shaded lane on the right, calling, 'Yogurt sellerrr' [...]. (Pamuk 2015; cf. Pamuk 2017: 79)

Just as in the given example Mevlut's father will be invited to the apartment for sale after the appearance of that particular advertisement, in some other examples the advertisements and signs of Istanbul in Pamuk's novel are given as moments of connecting people. Even when they are materialized and mechanized, through advertisements and the manner of the hero's approach to them, deep humanistic connections are actually realized, whereby the aspect of urban heterotopia reaches its ontological value in the work.

All the buildings, stores, shopwindows, people, advertisements, and movie posters that came between them seemed like pieces of the life he shared with Neriman. As the number of steps between them multiplied, it was as if they also had more memories to share. (Pamuk 2015; cf. Pamuk 2017: 122)

If the consciousness of a hero in motion, like a heterotopic chronotope, is a possible stronghold of different layers of the city, and if the advertising discourse in the novel is a potential for creating heterotopia in the hero's reading of the city on the move, one of the most prominent form of anxiety manifesting in the hero of a novel of urban heterotopia is the fear of loss of its heterotopic chronotope, i.e. its totality. Therefore, the stronghold of the totality of preserving the multi-layered nature of that chronotope is situated in the public speeches of the heroes of the novel of urban heterotopia, examples of which can be found in the analyzed works of Joyce, Pekić and Pamuk.

Public discourse as urban heterotopia markers in novels

In the (un)conscious readiness to preserve their heterotopic reading of the city at all costs, the heroes of urban prose, in which the city undergoes

constant change, leave a mark on the city with their public speeches as the last scene of a nostalgic confrontation with an inevitable loss, i.e. with a rare possibility to enable a full realization of the impression of urban heterotopia, which also includes the totalities of all classes, as well as traces of many times. Among the permanent places of the presented speeches, the strongholds of the heterotopic alternative to the ideal urban space stand out, which in Joyce is to be observed in Bloom's hallucinatory vision of the role of the city senator presenting his social program in the nocturnal urban landscape from the 'Circe' episode:

BLOOM: My beloved subjects, a new era is about to dawn. I, Bloom, tell you verily it is even now at hand. Yea, on the word of a Bloom, ye shall ere long enter into the golden city which is to be, the new Bloomusalem in the Nova Hibernia of the future. [...] I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. Saloon motor hearses. Compulsory manual labour for all. All parks open to the public day and night. Electric dishscrubbers. Tuberculosis, lunacy, war and mendicancy must now cease. General amnesty, weekly carnival, with masked licence, bonuses for all, esperanto the universal brotherhood. No more patriotism of barspongers and dropsical impostors. Free money, free love and a free lay church in a free lay state. (*U* 15.1541-45; 15.1684-94)

However, the question remains as to what the reaction of the public speech audience would be to the heterotopicity created by juxtaposing the words about the ideal city Bloomusalem and the (non)reality of Dublin, i.e. whether the heterotopicity of the city is fully achievable in that particular form. In Pekić's novel, it can be noticed that in the recipient circumstances of sudden historical changes in the city (on March 27, 1941) only the travesty of the speaker Arsenije Njegovan among the protesters remains possible, in the humorous encounter of two completely disparate ideological, sociological and cultural systems:

'Honored Lady President! Esteemed ladies! Gentlemen' [...] ' – As I said, to set out before you the economic life of Belgrade, I shall take in the economic life of all country' [...] 'Get rid of that idiot.' [...] 'He doesn't even know how to speak Serbian!' [...] That is the last observation which I am reasonably certain was directed at me. Controlling myself, I ask with whom I have the honor, then everything becomes mixed up, troubled,

disintegrating in a seething emulsion of colors, movement, and shouting. (Pekić 1994: 102, 103, 105, 106)

The suffering of Arsenije as a speaker in the ultimate stage of civic decadence is a consequence of the repetition of matrices of replacing the spaces of private and public speeches, where the chronotope of a public speech is the scene of a duel of an unfulfilled need for recognition and a result that is fixed in advance by a one-sided reception of the surroundings (cf. Wirth-Nesher 1988: 282–292). Therefore, “Arsenije’s city” in Pekić’s novel, due to the failure to recognize the possibility of heterotopia by others and their tendency to overthrow a representative of the bourgeoisie, instead of a utopian project becomes an example of how Arsenije’s consciousness translates a possessive passion into a demonic superiority of a *proprietor’s control over a uniform crowd*, to which Arsenije would give the keys to his home, an alternative to New Belgrade – “Arsenije’s city! Arsenije Njegovan’s city with 30,000 inhabitants” (Pekić 2014b: 259-260), and the keys “to their own lives, which they had almost forgotten about – keys whose duplicates would belong only to me. Such gigantic dwellings, particularly if concentrated in the Arsénie Negovan Development, would be safe, stable, unchanging” (Pekić 1994: 167-168). Thus, in contrast to Bloom’s sustainable speech in Joyce’s novel, in Pekić’s novel, bearing in mind the complex historical circumstances that the novel deals with, instead of an equal involvement of all classes in the context of public speech as a marker of urban heterotopia, the supremacy of one of the voices is shown, which also contributes to the impression of the illusion of the complete feasibility of heterotopia that was initially sought.

On the other hand, the concept of heterotopia, which is indicated through the reception of speech about the ideal city Bloomusalem, even in its hallucinatory variations is close to the ultimate pacifism of the subject of the speaker’s memories of the city, as it appears in Mevlut in Pamuk’s novel *A Strangeness in My Mind*:

‘But don’t you worry about street dogs and robbers at night?’

‘No one would harm a poor boza seller,’ said Mevlut, smiling. This, too, was another of his practiced responses. ‘Bandits and robbers don’t bother boza sellers. I’ve been doing this job for twenty-five years. I’ve never been mugged. Everyone respects a boza seller.’

‘Why?’

‘Because boza has been around for a long time, passed down to us from our ancestors. There can’t be more than forty boza sellers out on the streets of Istanbul tonight. There are very few people like you who will actually buy boza. Most are happy just to listen to the boza seller’s call and remember the past. And that affection makes the boza seller happy, it’s what keeps us going’. (Pamuk 2015; cf. Pamuk 2017: 43-44)

The reception of Mevlut’s speech about *boza* from Pamuk’s novel *A Strangeness in My Mind*, directly inspired by Bloom’s speech about the ideal city Bloomusalem from Joyce’s *Ulysses*, and in a kind of a connection to Arsenije’s speech about the ideal city from Pekić’s novel *The Pilgrimage of Arsenije Njegovan*, show how the multilayeredness of a city is achieved in different metonymies, which are the stronghold of heterotopia expressed in the public speeches of the heroes from Dublin, Belgrade and Istanbul.

In the previous research, through the study of Joyce’s *Ulysses* as the forerunner of the novel of urban heterotopia, as well as through the creative receptions of Joyce’s work about the city in Pekić’s novel *The Pilgrimage of Arsenije Njegovan* and Pamuk’s novel *A Strangeness in My Mind*, certain characteristics of the novel of urban heterotopia have been singled out, including: the simultaneity of time and space expressed through the poetics single-dayness or via the relativization of temporal limitations through various aspects of paratextual additions; the presented fear of heroes that their own city as a chronotope of heterotopia may be lost; and an attempt to realize and preserve this heterotopia within the public speech of heroes and the ways of reading the advertising discourse. The fact that the main characters of the analyzed Joyce’s, Pekić’s and Pamuk’s novels are those who walk through Dublin shows how walking through the city encourages the use of the stream of consciousness techniques and the fluctuation of heroes’ ideas, which become a chronotope of a metatext and a reflection of urban heterotopia. Joyce’s *Ulysses* thus proves to be the forerunner of the entire genealogy of the novel of urban heterotopia, the influences and creative receptions of which, along with Pekić’s and Pamuk’s works, are also realized in other literatures and cultures of the 20th and 21st centuries.

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THE VEHICLE OF THE BROKEN SPACE HIEROPHANY IN 'ITHACA' AND THE SIGNIFICANCE OF JOYCE'S FINAL ANALYTIC

Abstract: The ingenious Joycean analytics catechism in 'Ithaca' puts forward a "literary montage [that represents] the method of construction of the dialectical image", implementing the dialectical relation that Walter Benjamin foregrounds as obtaining between what-has-been and an immensely scientific and experientially relevant *Jetztzeit/now*, invoked to blast open the continuum of history. When the Ithacan vehicle of the space/cosmic hierophany on which the paper focuses is invoked, in (*U* 17.1039: "heaventree of stars hung with humid nightblue fruit") only to be broken and kneaded into, or trodden down in, the overriding scientific denial of the same image 100 lines later "[t]hat it was not a heaventree, not a heavengrot, not a heavenbeast, not a heavenman. That it was a Utopia [...]" (*U* 17.1139-40), the book itself rehearses seventeen times the blasting open of the narrative template and cosmos intertextually inherited from the Odyssean myth and James Joyce's unsurpassed character takes a modernist and courageous step forward into the already late modern *Jetztzeit* constructed all along the episodes where Leopold Bloom grapples with the traps and inescapable constants of his marital life. Readers can grasp the wider relevance, intentions, and significance of the 1922 *Ulysses* in the way the modern Odysseus checks himself in denying what he had asserted earlier. For he rather regretfully condones the high-flying romantic image that had carried him skyward and the hierophanic is replaced by most lucid dialectic. The focus on the assertive axis mundi image, also acknowledged by John Gordon 2004 and the analytic/scientific statistics employed in the author's argument inspired our own claim that 'Ithaca' in fact represents an exception to the predominantly architectural acoustics in *Ulysses* signalled by Valerie Bénéjam and John Bishop 2011. This makes emblematic the significance of Bloom checking himself and withdrawing from the all-encompassing space image of the heaventree by breaking it.

Keywords: Space/cosmic image, Hierophany, Axis mundi, Immensely relevant *Jetztzeit/now*, Dialectical image

In 'Ithaca', *Ulysses* rises star-high into outer space to convey, and subsequently break, a hierophany that revolves around the visual image of "the heaventree of stars hung with humid nightblue fruit" (*U* 17.1039)¹. The context of this image, which covers the period after the two male protagonists' "egress [...] into the penumbra of the garden" in 7 Eccles Street, is sobering for a reader running away [into cosmic space?] with the idea that the Dublin *Odyssey* moves towards a final hierophany, going cosmic right before its end, in a titanic *tour de force* that makes space, time and the cosmos actively correspond to the inspired person's structure of identity that engenders poetic/expressive structures. Marking from above the encounter of Stephen and Mr Bloom, the hierophanic image also sanctions the complementarity of the two characters whose paths² crossed repeatedly during the Bloomsday. But the same actually synaesthetic image sighted in the sky, though promising to act as an Eliotean objective correlative that seals the main characters' correspondence and to project it onto an Apollonian cosmic scale, proves momentary in spite of being momentous. It is undone in several stages. Firstly, the parallaxic "drift of so-called fixed stars" introduces the relativity of outer space measurements – they are subordinated, as proved by astronomy, to the observation point. Gifford and Seidman explain things in their notes to *U* 8.110 and *U* 17.1052-53: parallaxic outer space measurements shattered the illusory fixity of the stars, and, in addition, indicated that the constantly recorded discrepancies (or drift) in tracing star trajectories were due to the varying

¹ After beginning the present paper, I found out that in chapter 10 of *Joyce and Reality*, John Gordon affirms: "The resplendent [image]...is Yggdrasil, Norse earth-tree said to transfix the heavens at the pole, with [the other] constellations hanging from its branches like ornaments on a Christmas tree" (Gordon 2004: 134). Though the author's final association with the Christmas tree baubles flattens the mythical potential of the image, Yggdrasil is still compatible with the *axis mundi* and may consequently support the hierophanic function which transfixes the poetic mind in the sudden realization of numinous correspondences and harmony, as Mircea Eliade has shown in *Patterns in Comparative Religion*.

² Narratologically understood, 'path' designates a character's order of experience, marking what exactly each character knows and in what order s/he grasps things. It is the third term added by Peter Rabinowitz to the story/plot dyad in the Wiley Blackwell *Companion to Narrative* 2005, Chapter 11. The term was used to explain the paronomastic intertextual clues and the detective narrative formula of *Ulysses* via what the present author's title termed *Fabula* and *Sjuzhet*.

places of the measurements: shifting points in space change the parallactic observation angle and the resulting measurement. After such a scientific wet blanket, which “breaks” the visual hierophany, proving that “so-called (a portmanteau for “specious”) fixed stars” are – just like people, but on the astronomic space scale – “evermoving wanderers from immeasurably remote eons to infinitely remote futures in comparison with which the years, threescore and ten of allotted human life, formed a parenthesis of infinitesimal brevity” (*U* 17.1053-6), there comes a second moment which deals a blow to the soul-warming, *axis coeli* image sighted from the Earth: Bloom himself bluntly denies his own earlier image of harmonious plenitude, placing the heaventree in a drab, self-deprecating series and concluding: “[t]hat it was not a heaventree, not a heavengrot, not a heavenbeast, not a heavenman. That it was a Utopia [...]” (*U* 17.1139-40). In these words, the original romantic image is denounced through the categorical break effected with the participation of the complete traditional hermeneutic stratigraphy.

The all-encompassing, systematic character of the denying cue is in keeping with the analytic template provided by the catechism structure, which displays, on clearly discernible, separate pegs, in order and almost didactically, the underpinnings of the novel’s interactions. Pertinent, ingenious, predictable or delectable questions are asked about the characters’ meeting, environment and biographies – jointly or in isolation – and they are answered with a tantalizing profusion of scientific detail sought and transcribed with what may appear as tongue in cheek precision. Truth telling, the exhaustive, axiomatic question-answer “method” (or artifice) surreptitiously introduces in the Bloomsday narrative many a page of *bona fide* space-creating or simply visual description that crowns the much-commended Joycean *auditive space* with directly visual, locative prose. It is tempting to find in ‘Ithaca’ an exception to the predominantly architectural *acoustics* signaled by Valerie Bénéjam in the volume coedited with John Bishop:

Joyce’s use of acoustics stands as a crucial element in his construction of Dublin’s spatial environment: reading “Sirens”, for instance, we can hear “in our mind’s ear” the architectural acoustics of the Ormond, which might even make it possible to visualize the place. Further blurring the so-called ineluctable dichotomy between time and space, thanks to the linguistic, stylistic, and rhetorical achievement of his writing, Joyce has succeeded in

deriving the “ineluctable modality of the [audible]” (our own interior resonance of his text) from the “ineluctable modality of the visible” (or readable), the language resonating from the printed pages of *Ulysses* (*U* 3.1). This may remind us of Marshall McLuhan’s distinction between visual space, which stresses linearity and regularity, and values objectivity, and acoustic space, which engages multiple senses and allows its various parts to co-exist simultaneously. According to McLuhan, acoustic space preexisted visual space, as the primary mode of communication of oral cultures was speech, while print culture is the realm of visual space. Revealingly, he saw modernist writers (Eliot and Joyce most prominent among them) as breaking up visual space through their revolutionary treatment of print. (Bénéjam and Bishop 2011: 66)

The catechism as discourse and the cues that are primarily space-related, stress “linearity and regularity, while valuing objectivity”, which, according to Marshall McLuhan, should be associated to visual space. Is there not, then, more than the “breaking up of visual space *through [the] revolutionary treatment of the printed page*” here, in ‘Ithaca’? Might it not be the male novel’s paradoxical slow-motion coda employing genuine visual and space images – before the unstageable rapids of Molly’s quick-witted monologue that is all over the place?

Studied closely, the space-creating catechismal answers total 182 lines (including one directly space-related question, “What occupied the position originally occupied by the sideboard?” *U* 17.1333). They are evenly distributed: 91 before the “heaventree of stars hung with humid night-blue fruit” and 91 afterwards, but they surprisingly amount to no more than 7.85 % of the overall 2,331 episode lines. To these should be added the visual but not three-dimensional clusters, not always directly related to perception acts: *U* 17.1435-45; 1480-89, the contemplation of celestial constellations in 1590-91; the inventory of the drawers’ content in 1775-1822 and 1853-67; the description of Bloom’s departed father on the bed in the Ennis hotel at 1889-92, before the perception of Molly’s “female personal wearing apparel” in 2092-2100 and 2102-07. This count was meant to verify the impression that the seventeenth episode... made more room for (visual) space than did others, but a similar conclusion was reached by John Gordon in the tenth chapter of his book committed to proving the realism of Joyce’s observation preceding the writing proper, which, however, bears so many traces of this precision as to justify the

subtitle of Gordon's study: *The Empirical Strikes Back*. In his chapter that makes light of both the letter and the spirit of the penultimate *Ulysses* episode, "'Ithaca' as the Letter C"³, Gordon refers to the way this text makes a difference "in what Stephen would call 'the modality of the visible'" (Gordon 2004: 212). Following the Ithacan "book of diagrams, mainly Euclidian, progressing from one to the other, as with the turning of pages", and tending "to fall into set patterns, composed out of geometry's limited store of elemental shapes" – Gordon decides that the elemental shapes "tend to break down into just one of those shapes, that of the arc" (Gordon 2004: 212 for all the excerpts in this sentence). Thanks to a critical intertextuality with Hugh Kenner 1980 that discerns "'Odysseus' power manifested in his great bow'" behind the 'Ithaca' reminiscence about the schoolboy Bloom, who, when urinating, "had been capable of attaining the point of greatest altitude against the whole concurrent strength of the institution", Gordon charts "the figurative landscape of 'Ithaca' [as] a field of arcs and composites of arcs" from the "macrocosmic Northern Crown (*U* 17.2018-19) to [the] microcosmic 'protruding part of the great toenail' (*U* 17.1489)" (Gordon 2004: 213). The reference to macro- and micro-cosmic, rather than macro- and micro-*scopic* arcs that dominate the text of Joyce's seventeenth chapter, keeps the "heavenscape" and the image of cosmic hierophany somehow in abeyance, as does Kenner's momentary presupposition extended to a momentous one by Gordon – who justifies the minute and profuse cognition deployed in 'Ithaca' as the manifestation of unequalled powers that keep tense the bow-arcs of *Ulyssean* knowledge. At the end of the novel, the mana-like life-force that sustained it throughout, is allowed to fill the novel's denouement stage – with empirically palpable, and of course also more solid visual-*cum*-directly

³ Gordon makes his case starting from "the record number of question marks (sickle-shaped, bent arc above dot), and, most of all, the letter C [in 'Ithaca']". C appears more frequently than in any other episode of *Ulysses*, at a rate of incidence way off the curve" (Gordon 2004: 212). And the endnote he appended here includes the word-processor count of both capitalized and lower case C's for all the eighteen episodes - compared to which 'Ithaca' takes the lead, with 4,278 letter C occurrences out of the 151,637 characters, and with 1 occurrence every 35.45 characters, whereas in all the other episodes there are occurrences of 1 C in maximum every 69.89 characters (in 'Penelope'), and minimum 47.37 (in 'Eumaeus') (Gordon 2004: 291).

scientific data. Just as Odysseus' prowess and power that by far exceed the average acquire a centre-stage position after doing away with the suitors.

Though the Joycean Homeric mimesis just mentioned is decisive and causes the numerous novelistic intricacies of the fictional Bloomsday history to cohere under the immense power of the unifying Odyssean prowess/arc/bow, yet one must not forget the recurrence of breaks and iterations that cut short, interrupt, deflect, or deflate continuities. What is one to make of breaks such as the one that blurs and disperses the momentary cosmic hierophany, which corresponds to, and anticipates, the brevity of the converging male characters' paths, with Stephen's disappearance into *nowhere* after the handshake, leaving Bloom-Noman to himself? What do such cooperating *nihilities* point to? Is it not the case that Joyce is a revisionist who constructs and handles a dialectical image to evade the pressure of unifying forces and to break up all the constraining intentional/narrative flow? Can one comment with Benjaminian (rather than Bénéjamian?), concepts, viz. the dialectical image, to discern "the constellation of extremes" that configure a fresh-fangled Idea? The ingenious Joycean analytics catechism puts forward a "literary montage [that represents] the method of construction of the dialectical image" (Benjamin's *Selected Works* 4, 402 quoted in the *Stanford Encyclopedia of Philosophy*). It feels as if Joyce's genius were instructed by Walter Benjamin in the guise of a genie to proffer the final heroic montage of details in 'Ithaca' and implement in this way the dialectical relation of what-has-been to an immensely scientific and experientially relevant *Jetztzeit/now*⁴. Like Odysseus skilfully bending his bow as only he himself could, the Irish writer expertly wields "the interruptive force" which allows understanding how "dialectical (you can read catechismal!) images impart experience as a consequence of the instantaneous temporality". The momentary flashes of the catechism's questions and answers have the power of the dialectical image deploying "the discharge of an explosive force – the explosive force of now-time, blasting open the continuum of

⁴ In 'Ithaca' the precise data lifted from Thom's Official directory are enhanced and merged with the most precise and up to date theories and measurements yielded by sciences like astronomy, mathematics, geography, physics and chemistry, meteorology, medicine, philology, music, bibliotechnomy, gastronomy, history, archaeology, religion – not to mention the profuse and precise information geography and recent history of Dublin and its surroundings, etc.

history”. When, as in Benjamin’s *Arcades* project “what has been comes together in a flash with the now to form a constellation”, [Hegelian] “dialectics [is] brought to a standstill” (Benjamin 2002: 462/N2a, 3), and the ghosts of earlier Joycean isolated epiphanies emerge in a flash from the space-gap of the broken hierophany.

All this brings a reader back to the last spectacular breach of spatiality in the final (if not definitive) question of ‘Ithaca’: “Where?” (*U* 17.2331). Though a fully space-related interrogative pronoun, as first learners of English as a Foreign Language well know, at the end of ‘Ithaca’ it functions as a valedictory question forbidding mourning; it makes the silence following it, with or without the much disputed double, treble, moth- or fly-mark full stop, ponderously resonate by way of a conclusion to the typographical symphony of the text. And we are borne from epiphany, to hierophany, to the immensely dialectical Joycean *Jetztzeit* in the Irish writer’s departing, yet yearly returning, low-backed car⁵...

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⁵ Reminiscing *U* 12. 687-88, a passage that returns to the lyrics of the song which inspired Joyce given in full by Gifford and Seidman 388.

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MAPPING THE UNKNOWN, CHARTING THE
IMMARGINABLE, FATHOMING THE VOID: SPACE,
EXPLORATION AND CARTOGRAPHY IN *FINNEGANS
WAKE*

Abstract: “Mapping the desert” is one of the capacities in which Joyce finds himself involved since his beginnings as a writer. He will have to ‘dislocate’ and ‘dislocate’ language in order to ‘make space’ for art, building up his own polyhedric “paperspace”. Following Darwin in his explorative, “beagling” journey round the world, meeting and facing stormy seas in the “ouragan of spaces”, i.e. his ‘origin of species’, Joyce felt he had first to ‘remount’ time and space (“ere commence commencement”!) in order to reach the original nucleus of transformations, sketching his own Tree of Life. Just as all explorers he will set up and resort to maps that are both geographic and aesthetic or ‘literary’, in which memorable *gesta* are inscribed. In his ‘map of wonders’ of the world, trying to shape the “immarginable”, to scan the invisible, to fathom the void, blending material and immaterial elements, his geography will have to include the fantastic. His ‘expanding universe’ will need very sophisticated charts resembling the flexible navigation maps of the Marshall Islands in wooden sticks, that only mark wave swells and currents, in which orders are constantly “othered” according to navigation needs, that take into account ‘real absence’ and black holes, as well as multiple points of view at a time. As Genette has it, (the text being with Joyce “a perfect signature of its own”): “Le langage s’espace, afin que l’espace, en lui devenu langage, se parle et s’écrit”.

Keywords: Mapping, Making space, Exploration journeys, Time, Space, Paperspace

His father once observed that if Joyce were dropped in the middle of the Sahara he would sit down and make a map of it¹.

Remounting alittle towards the ouragan of spaces. (*FW* 504.14)

Of the highly perceptive remark his father had made, Joyce would retain the challenging idea of charting a desert, but certainly not the idea of “sitting down and making a map” of it, establishing fixed and stable points of view for surveying the territory or calculating distances (“mensuring” them *FW* 331.22)². As a modern Renaissance man, (not a monk in the Middle Ages), Joyce had abandoned “the idea of solitude, of terror before unfamiliar animals, before the unknown of the Middle Ages when “uncertain regions” were indicated by the vague formula, ‘*Hic sunt leones*’ and stated that “our age points to something different: we are avid for details” (*OCPW*, 189) and would certainly not resort to the ‘vague formulae’ of old cartographers.

The concept and the method for surveying the desert could also apply to other realities. Charting Dublin, itself a ruined and desertified city, unsound and unstable at all levels, (specially if explored below the surface, in its depths), would be no less demanding or challenging than charting a desert and would imply the adoption of very sophisticated methods of presentation and of newly fabricated scientific instruments.

The grandiosity of space of exploration opened up in *Finnegans Wake* by Joyce’s ‘dislocated’ language and literary construct, mixing up physical and mental, subverts and undermines the possibility of the rendering of details in plain depiction, moreover, in the modality of “scrupulous meanness”.

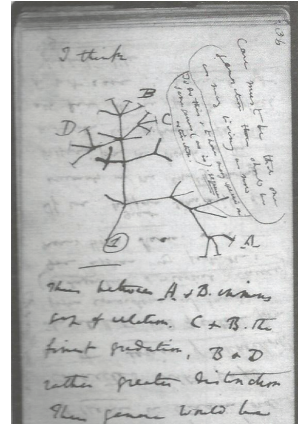
In order to map the desert Joyce would have to redefine conceptually both ‘desert’ and ‘map’, approaching them at the same time aesthetically and geographically, physically and symbolically. Rather than adopting a stable point of observation or resort to systematic archaeological excavations, Joyce would have to recreate the desert in his mind, by showing desertification in progress, using the powers of imagination and

¹ C.G. Anderson, *James Joyce and his World*, London, 1967, 14.

² The wakean spelling, “mensuring” could evoke Dicuil, Irish monk and astronomer of the 8th century, reader of Homer, Hecateus and Herodotus, whose *De mensura Orbis terrae* was a highly influential work.

memory to reproduce, from afar and in exile, the incongruities, the ‘lacunae’, the black holes lurking in the map. Joyce would have to intertwine and combine a static method of meticulous observation with a more dynamic apprehension of things.

Darwin’s *Voyage of the Beagle*, a voyage round the world lasting almost five years (1831-36), which aimed, literally, at “remounting” time and space, by navigating along the coasts of South America, in stormy seas: (“ouragan of spaces”) and by exploring geologic formations, conflicting cultures and clashing spaces, rendering them in their historical and geographic diversities, will eventually attain the dynamic nucleus, the ‘origin of species’, intended as the common principle of the evolution of mankind, ideally placing it even beyond time: “Remounting alifflle towards the ouragan of spaces“ (*FW* 504.14), as we can see in the mental scheme-diagram-map of the Tree of Life (1837), (possibly referred to as “Tree taken for grafted” *FW* 221.31)³.



1. Charles Darwin, The Tree of Life (1837) in B notebook, *Transmutation of Species*, 36.

By singling out the modalities of the voyage referred to as “beagling” and the Darwinian method of elaboration of the theory of evolution: “with renounced urbiandorbic bugles” (“Gundogs of all breeds were beagling with renounced urbiandorbic bugles”, *FW* 96.36-97.01), Joyce also wanted to stress, in Darwin and in himself, a shared method of consistent observation and gradual (almost geologic) conceptual, linguistic, and terminological elaboration.

Joyce would know that, in order to start his voyage of exploration and set up his comprehensive map, he would first have to locate and inscribe himself in space, right at the centre of his map and ask himself basic questions of narrative import: “Where are we at all? And whenabouts in the name of space?” (*FW* 558.33), mapping temporal and spatial movements, (also by inventing geographic fancy names, notations or

³ The first ‘Tree of Life’ diagram, the first enunciation of a general law of evolution, is introduced by: “I think”

concepts: “then-on-sea”(FW 539.24), or “antipodes, in the past” (FW 472.17), or “motto-in-lieu”, FW 139.29, even making characters out of places or places out of characters: HCE as Howth Castle and Environs), stressing the point where space and time, geography and history get entangled and mingle, in endless “miscegenations” (FW 18.20).

The visual appeal of maps and their cognitive value were such for Joyce that, in his use of maps he exhibited, in his own works, an entire series of different experimental stages. His first inscription on the map is apparently in *Portrait*, in the concentric geography of the virtual map that could be drawn after the passage written on the flyleaf of his copybook:

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe

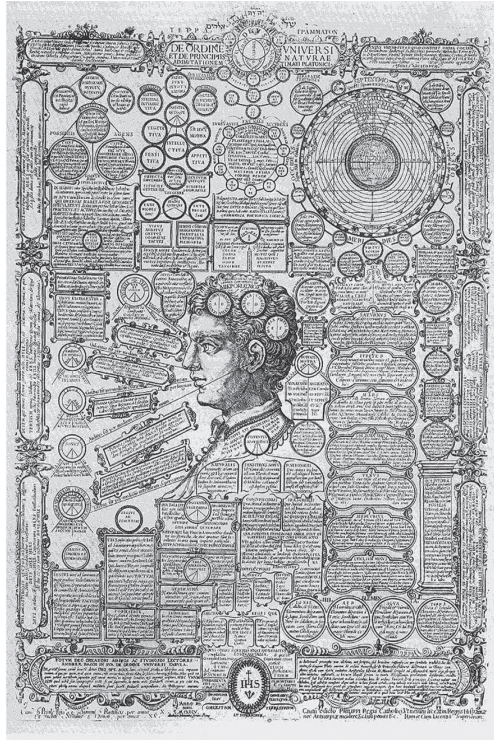
Already anticipated in the 1904 “Portrait of the Artist” in which the portrait appears to be sketched according to an “individuating rhythm[...] the curve of an emotion” (Scholes and Kain 1965: 57), in *Portrait* the centre becomes the symbol of the concentration of the spiritual energy necessary for the inscription of the artist’s name on the map: “Every part of his day[...] he circled about its own centre of spiritual energy” (P 148), which opens up for him the possibility of decoding and recreating the “skeleton” map of the city, blending centre and margins, (or, centre and circumference, as Giordano Bruno had suggested), heaven and earth, identifying the vocation of the artist for extreme adventures and navigations outside the limits of the known world:

In the beginning he contented himself with circling timidly round the neighbouring square [...] but when he had made a skeleton map of the city he followed boldly one of the central lines. (P 69)

Stephen Dedalus will, most appropriately, see himself acting in a primordial “oceanic silence” (*P* 230), from which he will start to elaborate his own identity and find the energy to affirm it, while at the same time engaging in creating “the uncreated conscience of his race”.

All sorts of maps fascinated Joyce and because of the reference, in *Portrait*, to religion and to his Jesuits’ education (whose art of “arranging things in such a way that they became easy to survey and to judge” Joyce thought of having retained, as he told the sculptor August Suter, in Budgen, 1956, 533), the most pertinent map to represent *Portrait* could be the wall map in use in the schools of the Jesuits, reproduced in Andrea Bacci, *De ordine universi et de principiis naturae*, Rome, 1595, that, through a hierarchic presentation of all human forms of knowledge (including religion), beautifully sums up the idea of a mental order (the real focus of Jesuits’ education: the head being placed at the centre of the map).

It would also be pertinent, to show the very first world map, the *Imago mundi* map (or the *Babylonian world map*), that could be assumed as the map that, illustrating the progress of Stephen Dedalus in the world, ultimately projects him into the Universe.



2. Andrea Bacci, *De ordine universi et de principiis naturae*, Rome, 1595.



3. *Imago mundi* (or *Babylonian World Map*), crude clay tablet, 7th century BC. First map of the world.

the map of Dublin in *Ulysses*. The map is in a moulded baked clay tablet written in cuneiform alphabet (“best unbaked bricks in bould Babylon” *FW* 139.11-12), an embodiment of “Uru”, Sumerian ideogram for ‘city’ (“Uru, a house he has founded to which he has assigned his fate” *FW* 136.11), (related to a Sumerian poem on Paradise, *FW* 136.11), in which the Euphrates course is featured together with canals, dams, gardens, all in sexagesimal calculus for better calculating angles and distances. Certainly moulded and drawn for practical administrative reasons, it looks, for its accuracy, exhaustive and highly realistic.

If the working method and practice, advertised by Joyce himself when he illustrated his work on ‘Wandering Rocks’ to Frank Budgen, seem to be in keeping with the topographical precision and the neat urban

Discovered at Sippar, first deciphered in 1889, dating from the 7th century BC, the tablet in crude clay, featuring a circular area, crossed by the Euphrates, including names of various towns, encircled by the “bitter sea”, the Ocean, having eight triangles stemming from the ocean circle, possibly representing the “regions” that link heaven and earth, eventually reaching out to the universe.

In the same way, another map, from the same area, a map that apparently is the first map of a town, built in bricks, the Sumerian city of Nippur (1500 BC) (Sumerians being the ‘inventors’ of cities), could be assumed, for its accuracy, as the visual example for



4. *Map of Nippur*, baked clay tablet, 1500 BC, first map of a city.

presentation of Nippur in the Sumerian map, it is precisely in ‘Wandering Rocks’, in the risky attempt at rendering simultaneous actions, that time and space do not seem to tally, being at variance, lending themselves to questionable results.

Yet, as Frank Budgen has it, Joyce’s method seemed to be highly scientific and effective:

To see Joyce work on the ‘Wandering Rocks’ was to see an engineer at work with compass and slide-rule, a surveyor with theodolite or with measuring chain or, more Ulyssean perhaps, a ship’s officer taking the sun, reading the log and calculating current drift and leeway. [...] Joyce wrote ‘Wandering Rocks’ with a map of Dublin before him on which were traced in red ink the paths of the Earl of Dudley and Father Conmee. He calculated to a minute the time necessary for his characters to cover a given distance of the city. (Budgen, 1972: 123-25)

If in *Ulysses*, topographical precision and archaeological and historical research seem to represent Joyce’s working method at its best, yet it is possible to detect the germs of a constant process of self-invalidation that comes from the tension to incorporate, together with the certainties, all the inconsistencies and uncertainties inherent and related to map making.

To solve the “locative enigma” (*FW* 135.26) of Dublin, Joyce would have to use various abilities: to create a location anew, out of a desert and a void, creating an order out of chaos, to scan and sound what is invisible and yet describing it in depth and in detail, at the same time inventing the language for representing it as an event in progress, in continuous “transmutations”, in its multiple dimensions of space and time.

The nature of Joyce’s literary construct in *Finnegans Wake*, with its thick and dense coatings of conglomerated signs and symbols, with the intricacy of its lines that tend to animate a blank space, (paradoxically shown to be teeming with signs), asking to be explored in all its vast extent in an ‘endurance’ test, in the display of a markedly Irish “thole” (*FW* 134.02): “I’ll travel the wide void world over (*FW* 469.11), (in that going back to the origins of the world: “In the buginning is the woid” (*FW* 378.29), or even going back to uncharted times and spaces ‘before’ the time, “Ere commence commencement “ (*FW* 266.24), at the same time sounding the territory in depth “ in all fathom of space “(*FW* 394.10).

To ‘make space’⁴ in the map and in the text, to enlarge, to make it dense and “mounded up”⁵ by cumulating different layers, Joyce had to multiply points of view (“blinkpoint” *FW* 139.18), linking geologic, biologic, historical and ethnographic notations, availing himself of a “camparative accoustomology” (*FW* 598.23) method. making the map heavily dependent on exploratory expeditions and voyages.

As the joycian text advertises itself as a “paperspace [...] a perfect signature of its own” (*FW* 115.08), taking into account the fact that places are moulded by events, as “places remember events”, the joycian map grid that accommodates them all, will unfold and exhibit itself as a gigantic archive of cultures, myths, languages, and signs, constantly transforming themselves and expanding to weave together space and time, geological, geographic, mythological and anthropological information, while at the same time witnessing in its original stage the potential “endlessness of livestories [...] like a waast wizzard all of whirlworlds” (*FW* 17.27-30).

In *Finnegans Wake*, in a prose divested of any representational character, as well as of any systematic and scientific method of presentation, engaged in an imaginative reworking of elements without ever resorting to a neat demarcation of borders, but rather choosing to operate “in the broadest way immarginable” (*FW* 4.19), Joyce adopted map making as the artistic fabrication by which, aware of the impossibility to capture and render ‘facts’ faithfully in his polished glass, he radically questioned his matter in an action of continuous assemblage and disassemblage of elements.

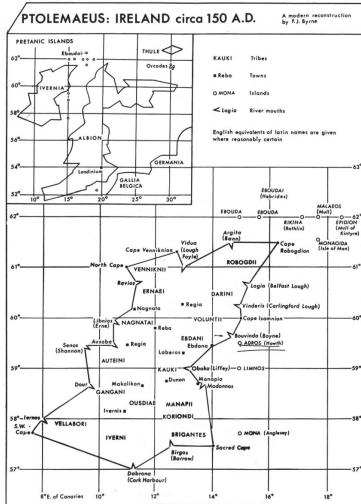
Map making, while superimposing multiple points of view, had to undergo an incessant work of correction and updating, rewriting and reshaping, a presentation both of ‘facts’ and their imaginary projections, striving after a mythical “geographic truth”: locations and their symbolic functions, recreated historical facts and the open series of alternative versions, narratives, legends, myths originated and rooted in their locations (the ‘Aitia’, the ‘causes’ of places, of Callimachus and Apollonius Rhodius), are harboured in the text in the attempt to disentangle and reveal,

⁴ Valérie Bénéjam, et alii exhaustively explore the works of Joyce precisely on these terms. *Making Space in the Works of James Joyce*, New York: Routledge, 2011.

⁵ “Exaggerare = to mound up” in *Selected Letters*, Richard Ellmann ed. New York, The Viking Press, 1975, 317.

projected as in *ad infinitum* (curved) parallaxes, the progress of mankind across times.

Lands and waterworlds, solids and liquids, depths and distances, are heaped up and conglomerate in a map that is at the same time multidimensional, polymorphous and polymaterial.



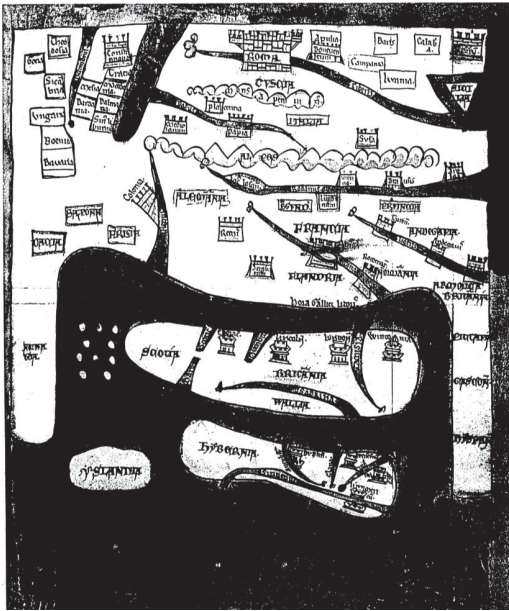
5. Map of Ireland, in *Ireland from Maps*, The National Library of Ireland, map number 1.

they were characterised by a large Clew Bay filled with islands. The coastal detail reflects”, as *Ireland from Maps*, National Library of Ireland, p. 4, has it, “the extent of trade between Ireland and the Continent, Italy, in particular, in the Latin Middle Ages”).

Directly taken from Ptolemy’s works are the mentions of the name for Dublin, “Eblana” (*FW* 46.14) or “Eblanamagna” (*FW* 525.26) and the details referring to the waters of the Liffey “If you would be delited with

In Ireland, the history of cartography starts with the map (reconstructed according to the latitude and longitude of sixty points of the country) of Claudius Ptolomaeus (150 BC, whose *Geography* was circulating in a Latin version during the fifteenth century) but especially with the map depicted by Martin Waldseemuller, for the “Tabula nova Hibernie, Anglie et Scotie” included in the new edition of Claudius Ptolemy, *Geographie opus*, Strasburg, 1513 (known under the name of ‘Argentine Ptolemy’, according to the Latin name of Strasburg, Argentoratum), which included twenty new maps that cannot be called, strictly speaking Ptolemy maps since they were derived “from a type of

pilot’s book chart then popular in which



7. Map of Ireland and England, in *Ireland from Maps*, The National Library of Ireland, map number 2.

changing and moving “Allrouths, austereways or westersways, in roaming run to Room” (*FW* 153.24-25), place of production of “unfallable encyclicling” (*FW* 153.26), literally commenting on the layout of the ‘mappae mundi’ of the time. The high symbolic (religious) potential of this map, however, (Rome = space, all space; urbs = orb, the world) coexists with a very low degree of geographic precision: England and Ireland appearing as grossly simplified, while among the very few geographic terms included are Dublin and

Auenliffus (i.e. Abhainn Liffus, the Liffey).

As there seemed to be no Norman nor native cartographic tradition it was up to English cartographers at the time of Tudor conquest to draw maps that had a military utility: it was an unidentified Englishman who supplied Gerardus Mercator with the materials for a wall-map (*Angliae, Scotiae et Hiberniae nova description*, Duisburg, 1564) that represented a milestone in the development of the map of Ireland, although it was superseded in popularity by the one, derived from it and contained in Abraham Ortelius, *Theatrum orbis terrarum*, Antwerp, 1570. The views of fortifications, castles and the recreation of the sites of battles inspired the maps contained in Thomas Stafford’s *Pacata Hibernia* (“Pacata Auburnia”, *FW* 275.04), Ireland appeared and reduced, while John Speed’s highly influential and much copied, *The Theatre of the Empire of Great Britain*, London 1611, offered apparently accurate, yet fictitious, perspective views of various towns of the Empire.

The “Down Survey” (so called because the data were ‘plotted down’ in map form) led to the publication of a “General Map of Ireland” in *Hiberniae delineation*, London, 1685, in this way bringing to an end the list of foreign surveyors. It was only in the eighteenth century, though, that a generation of Irish cartographers emerged with the military surveys of Charles Vallancey.

Rather than geographer, Giraldus Cambrensis, emerges in *Finnegans Wake* as an authoritative ancient historian (“Gerontes Cambronses” (FW 573.20) as he is included in a passage containing a long series of Irish historians (from Ware, to d’Alton, to Gilbert, FW 572-573).

The integration of geography and history (and of macro and micro history) was the actual foundation principle of the *Dublin Annals*, the chronological list of historical facts from 140 AD, reproduced in Thom’s *Dublin Directory*, a book that was for Joyce (particularly in the 1904 edition), a precious source of details, as he thought he was, charting Dublin anew, writing a new ‘History of Ireland’ (for which we find evidence in the details included in the final monologue of Anna Livia in *Finnegans Wake*, FW 625.28).

If to be able to read *Ulysses* it is advisable to relate the movements of the characters to a map of Dublin (updated and with details coming from Thom’s *Dublin Directory*, 1904) in *Finnegans Wake* it is the text itself that, in a sustained embodiment of modern creativity, becomes the map, the pilot’s book, the topographical pattern, the metaphoric grid, the model and the structure capable of projecting the image of the world onto a screen, on a two-dimensional page in which “projected lines curve, ramify, and cross each other” (CW 235), interweaving different perspectives, showing in the medley of distortions, false truths and misplacements (which are for Joyce, as all ‘errors’, “portals of discovery”), the impossibility of a univocal reconstruction of geographical and historical facts (facts appearing to be, on the contrary, examples of “notional gullery”, FW 57.21) and of an exact reproduction of reality, is strongly stressed.

Joyce does not rely on recognized official or charted facts but rather on “unfacts” (FW 57.16), on marginal aspects that can undermine and dismantle truths, in byways and back alleys in which nor the eye nor the ear proper are at work but the “mind’s eye” and the “mind’s ear” or a blend of the two: “The mar murmury mermers to the mind’s ear, uncharted rock,

evasive weed" (*FW* 18-19), to survey territories, to fathom depths and abysses (down to "Challenger Deep" or "Bartholomew Deep" in the Pacific Ocean, *FW* 367.34-35 and 99.36)

Only by means of this kind of combined eye and ear it is possible to imagine and come to know, to "possess the wonders" of new worlds (cf. Greenblatt 1991), that do not appear in official documents, testimonies of uncertain status (as in *Ulysses* the house of Bloom, the Cabman's shelter, Bella Cohen's brothel), that is to say, the innumerable "known unknown locations" (the paradoxically well known unknown lands) on which Daniel Denton, explorer of the east coast of North America, wrote in 1670 (in Davis 1987: 55).

Joyce's map of Dublin, the town that is, according to Giorgio Melchiori, a "metaphor of the world and of man", incorporating and embodying doubt and uncertainty, expands (becoming so large as to risk appearing almost devoid of shape and sense), exploring and at the same time 'exploding' truth in the name of Nansen, arctic explorer ("Nansen [...] storstore exploder" *FW* 326.23), whose ship, the "Fram", (*FW* 312.07) is also mentioned) or in the name of Cabot, adventurous vagabond and eccentric "cabotinesque exploder" (*FW* 512.18).

Joyce's idea of 'life' "suspended in doubt like the world in the void", a phrase that clearly reveals its cartographic origin (Ellmann 1982: 557), comes very close to Victor Bérard's idea of the "sentiment of distances"⁷ in Homer, a pathos, a sentiment which animates the otherwise merely enumerative Phoenician pilot's books, a sentiment by which man himself (Odysseus) becomes, in his reading the 'signatures' of things, the 'measure' of a polytropic and plastic space (otherwise, how to conceive of the 'omphalos' of the sea, in Book I of the *Odyssey*, of the paths of water, both material and immaterial, in Book IV, or the "vortex of Charybdis"?)

The map of Joyce included the fantastic, his geography was a geography of the imaginary. As R.G. Kelly has it: "The real world was for Joyce larger than for most men. His map of the world was dense with figurations and names that other people found fantastic and esoteric and that had to be looked up in books" (Kelly 1966: 5). And, more specifically in relation to *Finnegans Wake*, Klaus Reichert notices the 'expansion' of the text in every direction, limits and borders being constantly erased and

⁷ Victor Bérard, *Les Phéniciens et l'Odyssee*, Paris, Armand Colin, 1902.

blurred: “The non-representative writing of the *Wake* is the creation itself of things uncreated, whereby the God given boundaries and distinctions are being blurred and replaced by any kind of overstepping, transgressing infringement: manmade hybrids, chimeras, grotesque monsters that keep growing, rapidly and limitless, in every direction” (Reichert 1986: 274).

In Joyce’s mind, geography is essentially “Geoglyphy” (*FW* 595.07), an exercise in notation of “anaglyphics” (*FW* 419.19), the scanning of inscribed, sculpted and storied places, marked and shaped by the presence of man, filled with signs and tracings, a relief map, a “graphplot” with hatched signs (*FW* 284.07), that reveal and deploy a vast and polymorphous “landscape” (*FW* 595.04), the mosaic of cultures and languages that is the world itself, whose richness and intricacy evoke the graphic shape and the visual impact of the *Book of Kells*.

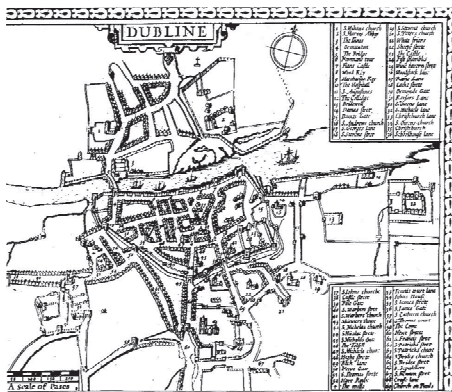
The idea conveyed by *Ulysses*’ geography, the ‘epic geography’ illustrated in the “sunto, chiave, scheletro, schema” sent to Carlo Linati, the “storiella” of a day and the recreation of a myth in modern times, where the human figure and astronomical projections are attained starting from “the courage of particular things”, a quotation from Aristotle, *Etica Nichomachea*, (to the point of letting us see, touch and smell the sooty aspect of Dublin: “dear dirty Dublin”): the work represents Stephen and Bloom as astronomical bodies, Molly as earth, that has no ends really because it’s round and that rotates incessantly around her axe.

In Joyce the recreation of place starts from and evolves from an aesthetic apprehension of maps (including even the maps of “Wonders”) and their evolution in time, their deciphering includes the reading of instructions and of the booklets usually attached to them in modern times, as in his presentation of the map of Galway to the Triestine audience, a map: “rich in symbolic expressions and engravings” (“The City of the Tribes”, 1912):

All the margins of the parchment are heavy with the heraldic arms of the tribes and the map itself is, basically, a topographical symphony on the theme of the number of tribes. Thus, the mapmaker enumerates and depicts fourteen bastions, fourteen towers on the walls, fourteen principal streets, fourteen monasteries, fourteen castles, fourteen lanes, and then, sliding down to a lower level, enumerates and depicts seven climbing paths, seven altars for the procession of Corpus Domini, seven markets and seven other wonders. (*CW* 235)

Joyce's ability is also that of reading in maps and in navigation routes, both the growth and success of the Galway line steam navigation (in which some of the ships, had, together with Irish names, names referring to the Argonauts' expedition: from *Argo*, to *Jason*, to *Golden Fleece* and included songs related to the preposterous transatlantic vocation of Galway: "We are destined time out of mind/ To rule the Atlantic Ocean,/ For nature placed us in the west", 1913), but also the waning of it, its "heroic failure" (a ship named "The City of the Tribes" had been scrapped in 1912). He was certainly aware, because of the many references to him, in songs and in the press ("That man of worth and pride of earth,/ Brave Father Peter Daly"), as far-sighted Fr. Daly (alias Warden Daly) had prophesied: "worse and worse says Warden Daly", *U* 18.1220; "woe on woe, says Wardeb Daly, *FW* 526.20) (Collins 2002 : 81; 209; 214).

Joyce's map expands and unfolds progressively, intertwining views and perspectives as well as different techniques: from early maps that focused on distance and direction (as *Tabula Peutingeriana*) or that depicted bi-dimensional views ("profusely fine bird's eye view[s]", *FW* 564.08), not taking into account reliefs ("relief map" *FW* 564.10) and different layers of geologic formations, opposing more elaborated and 'artistic' relief maps (through *hachures* that could evoke the "sepiascraped" Leonardo da Vinci's ones, *FW* 182.32) that aptly signal variations in height and in depth, as well as in mass ("our mounding's mass", *FW* 08.01).



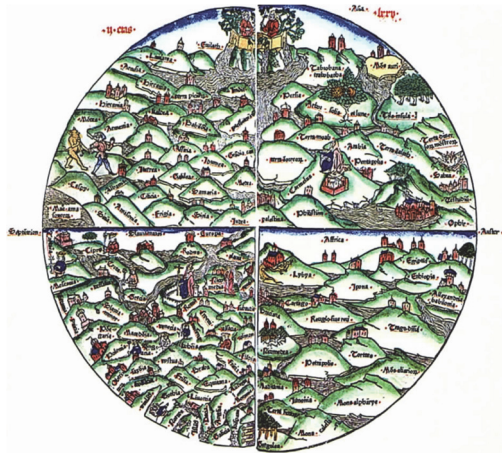
8. Map of Dublin, bird's eye view, The National Library of Ireland, map number 6.

A whole late medieval tradition of mapping a symbolic world is summed up in the phrase: "To make mountains of molehills" ('To make a great fuss about trifles'. Cicero: *Ex cloaca arcem facere*), acted out by Joyce as "They hopped it up the mountainy molehill traversing climes of old times gone by the days not worth remembering" (*FW* 474.22). Map making is precisely making mountains out of molehills but, also,

conversely, making molehills out of mountains. Moreover, in the map, mountains are not proper mountains but countries, depicted as mountains, set side by side, distributed in four sectors and imbricated in a fish scale pattern (see Ambrosiak 1999).

An example of relief map we could take the map of Dublin, derived from the *Atlas* of Mercator, which had been inserted in the work of John Speed (*The Theatre of the Empire of Great Britain*, London, 1611), where the architectural structure, also by introducing human figures, animates and shapes, deforms and ‘explodes’, with the continuous opening of different perspectives, the space of any traditional or commercial map of Dublin⁸.

If, as Joyce has it, in *Ulysses* “the ports of call were known in advance” (*Lett.* I.204), the texture of pilots’ books is in *Finnegans Wake* is far different: the “Gran Phenician rover’s” navigation (*FW* 221.32), although it starts on “the boat of life”, from the Ivernian Ocean (the Irish sea in Ptolemy’s maps: “the harbourless Ivernikan Okean”, *FW* 197.30), although it wanders, at the beginning, at the mouth of the Liffey, will have to navigate all seas, to encounter the actual “ouragan of spaces” (*FW* 504.14), circumnavigating the globe, reaching the antipodes (New Ireland or new Meclenburgh, or, with a native name, Tombara), will have to build his own surveying instruments, his competence in reading signs, (“signlore” *FW* 36.17) with which to spot the salient traits of the new lands and the most favourable places for landing (“he spied the loom of his landfall” *FW* 197.30-31), studying the new routes in a zigzagging that



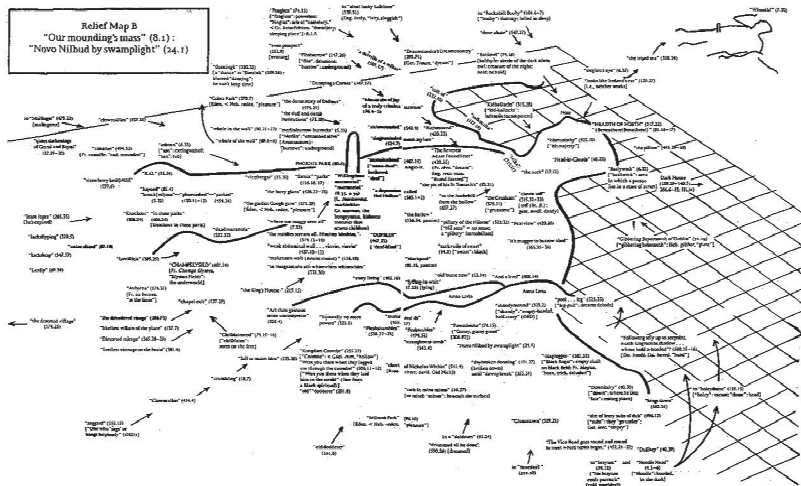
9. ‘Mountains as Molehills’, in Brian M. Ambrosiak and Jeffrey R. Ambrosiak, *Infinite Perspectives*, New York: Princeton Architectural Press, 1999.

⁸J. Speed, *Dubline*, 1610, *Historic Dublin Maps*, The National Library of Ireland. Historical Documents, 1988.

could even follow Vico's "corsi e ricorsi", Vico being, with Bruno, the best guide to reconstruct, in the *Wake*, the map of human movements and flows that have impressed a cultural form on the globe.

America, where “toll stories go proudest” (*FW* 427.24) could represent a good example of cultural forms exhibited in maps as ‘merveilles’, together with various mounds or tumuli, “horned cairns” (*FW* 594.24), somewhere in Ireland, graffiti, “white horses” (*FW* 132.12)) sculpted on the slopes of hills, “macroliths” in circles (*FW* 594.22) or ‘standing stones’ (“stanserstanded” *FW* 594.22), the ‘speaking stones’ of the old continent.

In the case of *Finnegans Wake*, Joyce could adopt as map the one reconstructed by John Bishop: it is a case of anthropomorphic geography which presents the buried giant, his “mounding’s mass” (*FW* 08.01) with



10. Relief map B, "our mounding's mass" in J. Bishop, 1986, *Joyce's Book of the Dark. Finnegans Wake*. Madison, Wisconsin: The University of Wisconsin Press.

his head as Howth cape and feet at Phoenix Park: “Finn his park” (*FW* 564.08), (in this way also ‘correcting’ Ptolemy’s mistake that presented Howth as an island), a skeleton and pattern that at the same time reads and deciphers the original shape of Dublin, the centre from which all the other geographical notations depart and acquire meaning (Bishop1986: 34-35).

If for Leo Knuth “the circle and cross [...] represents the shape both of *Ulysses* and *Finnegans Wake*, a circular tale, divided into four parts” (in that also accommodating Vico’s ‘corsi’), the pertinent cartographic reference could be to the so-called T-in-O maps, that we see adopted in a medal by Francesco Laurana that depicts “a planisphere divided into four parts”, according to the four cardinal points [...]: Europe, Asia, Africa and Brumal”⁹, Brumal being the north-west (and, in Arabic language, ‘sham’).

“Brune in brume” (*FW* 271.21): in *Finnegans Wake* Joyce approached the representation of ‘Brumal’ (the twilight area of the west, where “the solid world [...] was “dissolving and dwindling” (‘The Dead’) with the surveying instruments that Eugene Jolas had called “the language of the night”, a language that allowed Joyce to explore the radical strangeness of faraway lands and the mysteriousness of the unconscious, as the language of the day characterized by a simplified basic grammar and syntax (“cut-and-dry grammar and go-ahead-plot”, *Lett.*, 1926), “dully expressed” (*FW* 500.15), was considered as clearly inadequate.

It was fundamental for the drawing of his expanded map to project himself into high seas assuming in writing the risk and the audacity (of which he had told Arthur Power (Power 1974: 95) and at the same time the dreadful character of some explorations: as in the case of the fatal journey of Vasco de Gama: “to the vast go the game” (*FW* 512.15).

Past the proverbial Hercules Pillars, the navigation runs out into the Atlantic Ocean, taking Ireland, the extreme western land as the ideal starting point to face a nautical enterprise in the “billowy way”, by definition a measure of virility and of heroism (“He can prapposterus the pillory way to Hirculos pillar”, *FW* 16.03-04), leaving behind him ‘Thule’, “Finishthere Punct” (*FW* 17.23), “Endsland” (*FW* 304.21) at the same time gathering a whirling series of testimonies and stories.

The form assumed by the voyages of exploration is that of a glaring “photophoric pilgrimage to [...] antipodes in the past (*FW* 472.17-18), to antipodes that are in space and in geography, but also in time and in history, reaching out for the “roaring forties” (the “rolling forties”, an area in the Pacific between 40 and 50 degrees of latitude south, *FW* 506.08), the New Ireland of Melanesia or Australia, (in slang “down under”, *FW* 321.32), in a map that, as it includes the infinite series of “polar anthisishis” (*FW*

⁹ Jacques Heers, *La découverte de l’Amérique*, Paris: Editions Complete, 1991, 134.

177.33) represents a “grand continuum, overlorded by fate and interlarded with accidence” (*FW* 472.30-31).

If the voyages of exploration start from Jason’s “cruise” (*FW* 89.34), from the African periplus of Hanno (“unbrookable script”, *FW* 182.20), from the navigation of St Brendan: “High Brazil Brandan’s Deferred” (*FW* 488.25), whose mythical traits are emphasized by the possibility of linking two clamorous ‘false discoveries’: the isle of St. Brendan and Hy-brazil, an isle that we could detect in the map of Waldseemuller, off the western coast of Ireland, from that of Mael Duinn (*FW* 4906.09), down to the exploration of Leif Ericson of north America (*FW* 316.27), the history of exploration must necessarily start from Columbus.



11. Map of South America, Piri Reis (1513), in C.H. Hapsgood, *Maps of the Ancient Sea Kings*, Philadelphia & New York: Chilton Books, 1966

The audacity and determination of Columbus, considered as having Hispanic traits, as in “Crestopher Carambas” (*FW* 512.07), lies on his project of reaching the East navigating from the West (the famous phrase ‘buscar el levante por el poniente’, can be read in “on his levantine ponenter”, *FW* 480.10), but there is also determination in Cabot, discoverer of Newfoundland, “explorer”, although also seen by Joyce in the shape of a strolling actor (“cabotinesque explorer”, *FW* 512.18: from the French, ‘cabotine’), but embodied in the couple of actors from the ’30ies, Cabotino and Tenorino (Frank 1969: 57); in Magellan (“the Megalomagellan of our winevattswaterway” *FW* 512.05, a name that also appears in “magellanic clouds” of astronomical import); in Ponce de Leon, discoverer of Florida (*FW* 321.34); in Antonio Herreras y Tordesilla, first historian of the conquest, (whose method is singled out as “herreraism”, *FW* 512.18); in Piri Reis, “pirigrim” (*FW* 600.35), Turkish navigator that surveyed the coasts of south America and in 1513 set up a map (that was discovered and

could be studied only from 1929); in the explorers of the Arctic and of the Antarctic, from the Irish Shackleton (*FW* 317.15) to Nansen (*FW* 326.23), to Amundsen (*FW* 325.22), to Charcot (*FW* 479. 28-30)

Adhering to the spirit of the first explorations, “antisipiences” and “recognizances” (*FW* 261.19), philosophical positions and prejudices, historical truths and legends (*FW* 261.19) had an equal role, imaginary lands are set on maps side by side or superimposed on actual discoveries, from Atlantis (“Atlant’s”, *FW* 132.03) (cf. Dévigne 1923), to the ‘Purgatorium Sancti Patrici’ (*FW* 177.04), in the north of Ireland, to Hybrazil, in the map of Waldseemüller, to the “isle of women”, in the navigation of Mael Duinn, to the isle of St Brendan (“isle of the seven cities”), to the coast of south America in the map of Piri Reis¹⁰, east bound (in a way that lent itself to be considered as the north coast of the Antarctic), in homage to Ptolemy that had represented the Indian Ocean as landlocked.

It is a matter, both for Columbus, reader of Marco Polo, of Pierre d’Ailly, of Ptolemy, and for Joyce, of laying out a virtual map, a “literary” one (such is the definition that I found in the *Ireland from Maps*, National Library of Ireland), adopting the method of ‘a navigation in books’ as well as on the oceans, a navigation that represents an experience fully anticipated (and misrepresented) by books, maps and diagrams.

Seriality, scales and cosmic amplification, as well as tragicomic traits are present in a text that proceeds “seriolcosmically” (*FW* 263.24), starting from the already discovered America, rediscovered only because of Columbus’ miscalculations, as he kept thinking of it as Asia (“the undishcovery of americle”, *FW* 326.31), a consideration also made by Joyce, in “The Mirage of the Fisherman of Aran” (1912, *CW* 235): “Christopher Columbus [...] is honoured by posterity because he was the last to discover America. A thousand years before the Genovese navigator was derided at Salamanca, Saint Brendan weighed anchor for the unknown world from the bare shore which our ship is approaching, and, after crossing the ocean, landed on the coast of Florida”, to the ‘artistic’ (“cabotinesque”) wandering of Cabot, to the odorous exploration of the ‘Spice Islands’ intended as smelly “privy closets”, to the exploration of the

¹⁰Piri Reis, Map of South America (1513) in C.H. Hapsgood, *Maps of the Ancient Sea Kings*, Philadelphia and New York, Chilton Books, 1966, Note 3.

notice to quit. They buy the place up with gold and still they have all the gold. [...] Piled up in cities, worn away age after age. Pyramids in sand. Built on bread and onions. Slaves. Chinese wall. Babylon. Big stones left. Round Towers. Rest rubble, sprawling suburbs, jerrybuilt, Kerwan's mushroom houses, built of breeze. Shelter for the night. No one is anything. (*U* 8.484).

In the same spirit one of the first examples of Italian language, a testimony of the possession of land by Benedictines: “Sao ko kelle terre per kelle fini che ki contene trentanni le possette parte Sancti Benedicti”¹¹: “Soa koa Kelly Terry per Chelly Derry lepossette” (*FW* 484.32) is turned, through the embedding in the quotation of the name of Terence Kelly, Dublin pawnbroker, into a provisional pawnshop receipt.

The ethical dimension of Joyce's artistry in *Finnegans Wake* that defines the colonial adventure unambiguously as “coglional” (*FW* 488.31) and singles out dignified explorers labelling them as ‘bastards’: “dubblebasterd navygaiters” (*FW* 320.07), seems to be in the tradition of Bruno's relativism, upsetting every established order: “In the Universe there is no middle nor circumference but in everything is the middle and at every point one can take part of some circumference in relation to another middle point or centre” (*De l'infinito, universo e mondi, Dialogo V*).

Joyce's method was that of including both certainties and conjectures, the imaginable and the unimaginable, to deprive of meaning and to reassign it, as with Mercator: “This land is certain but its dimensions and its extension are unknown”¹² or as with Shackleton who, experiencing the resistance of things to come into focus in the “white unknown”, wrote on the fantasmic ‘Great Ice Barrier’, concluding in a disarming way by saying that all that can be said is that “it is mainly made of snow” or that, about the three islands Emerald, Nimrod and Dougherty, that do not seem to exist anymore, nevertheless it seemed better “to continue to include them in maps until their nonexistence is not proved”¹³ or with Charcot, who gave a name to an iceberg: “Pallas-Athéné”¹⁴.

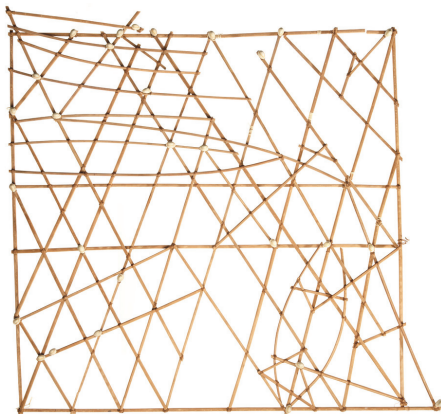
¹¹ See Wikipedia: Placiti Campani.

¹² Mercator's Map (1569) in R.A Skelton, *Explorers Maps*, London, Spring Books 1970, 203.

¹³ E.H. Shackleton, *The Heart of the Antarctic*, London, Heinemann, 1909, viii.

¹⁴ M. Emmanuel, *J-B Charcot. Le “Polar Gentleman”*, Paris, Editions Alsatia, 1945, photograph facing page 145.

“Browne yet noland’s” (*FW* 300.29), in his expanding universe, following Bruno, in a series of exercises at the end of his tether, Joyce has made possible to conceive of the coincidence of the opposites, of “real



5. Map in wooden sticks, nautical chart, Marshall Islands, XIX century

absence”, shaping the “immarginal” with space triangulations that go beyond Euclid (*FW* 286.18), in the direction of space curvatures studied according to the geometry of Riemann and Lobachevsky (in Herring 1979: 474)¹⁵, following in physics Plank (*FW* 505.28), Einstein (“Winestain”, *FW* 149.28), Poincaré (“pointcarried” *FW* 304.05) and Eddington, *The Expanding Universe* (*FW* 263. 27), going beyond Hercules’ Pillars, wandering in territories that are at

the same time in space and in time, by that extending the four dimensions: “severalled its fourdimmansions” (*FW* 367.27), making of his cosmic map a “chaosmos” (*FW* 118.21), or a flexible navigation map made of wooden sticks, signalling only wave swells and currents, like the navigation charts of the Marshall Islands¹⁶, in a sustained testimony of the plurality of orders (“order is othered”, *FW* 613.14), at the same time always focussing on the moment in which, in a redefinition of both reading and writing, as Genette has it “le langage s’espace afin que l’espace, en lui devenu langage, se parle et s’écrive” (Genette 1966: 108).

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ULYSSES AND THE TEXTUAL SPACE OF LITTLE MAGAZINE SERIALISATION

Abstract: This essay analyses the serialisation of *Ulysses* in *The Little Review* in terms of the role played by the little magazine context with its paratextual elements (advertisements, pictures, editorial announcements and notes, letters, comments and essays) on the text of the novel as it was experienced by its first readers, as well as on the enactment of promotional strategies which helped to forge the image of Joyce as a literary celebrity, and which the editors Margaret Anderson and Jane Heap turned to their own advantage in order to grant visibility to *The Little Review*. Moving from the assumption that the impact of the novel's formal experimentation can be better understood when contextualised within the material forms and circuits of print culture through which it was produced, distributed and promoted as a *succès de scandale*, this study argues that Joyce's recourse to little magazine serialisation in advance of the volume publication of *Ulysses* reveals the ways in which his work challenges what is generally assumed to be the cultural politics of high modernism and the traditional identification of the little magazine as epitome of high modernist publishing space. Quite the contrary, the appearance of the novel within the pages of *The Little Review* further undermined an already faltering cultural divide between the elite and the popular and ultimately brought visibility to both the author's work and the journal that publicised it. *Ulysses* increasingly became a powerful promotional tool for the periodical which in turn promoted it. By means of this editorial move, Joyce's name was right from the start framed by a tense balance between commercial forces and cultural capital, and intellectual prestige became inextricably interwoven with monetary concerns.

Keywords: *Ulysses*, *The Little Review*, Serialisation, Celebrity culture, Print culture

Pierre Bourdieu's sociological theory of literature has recently proved to have strong methodological implications for literary and cultural studies,

and particularly for some major issues addressed in this essay, namely the necessity of redefining both what Andreas Huyssen famously named the “great divide”¹ between modernism and mass culture, and the role played by little magazines in such dichotomy; the importance of conceiving early twentieth-century literary production and reception as an integrated network in which writers, editors, publishers, printers, distributors, critics and readers collaborate; and finally the appropriation by high modernist authors of self-promotional strategies often typical of the commercial sphere within the context of an emergent celebrity culture. According to Bourdieu, the field of cultural production is specifically concerned with the creation and dissemination of symbolic or cultural capital, which has an apparently antagonistic relationship to economic capital. In fact, in Bourdieu’s view, cultural capital is only acquired when quintessentially economic interests are absent or concealed, since these threaten the field’s claim to a monopoly of influence according to which cultural goods are valued. In theorising the field of cultural production in such terms, Bourdieu can be said to construct a cultural geography analogous to the supposed Manichaean split between early twentieth-century canonical literature and mass culture as a source of potential contamination. In this model, artistic distinction is determined not by economic profit, but by symbolic capital derived from recognition. Therefore, highbrow art emerges as the mirror image of the commodity-driven marketplace, with the rules of “the economic world reversed” (Bourdieu 1993: 29). Bourdieu further claims that the field is structured, in the first instance, around the fundamental opposition between what he calls the “sub-field of restricted production” and the “sub-field of large-scale production” (*ibid.*: 53). The agents operating in the former – conceived as an autonomous grouping associated with elite culture and where the myth of the individual producer

¹ See *After the Great Divide*, with its famous predicament that “modernism constituted itself through a conscious strategy of exclusion, an anxiety of contamination by its other: an increasingly consuming and engulfing mass culture” (Huyssen 1986: vii). However, scholars have recently explored this dichotomy in greater detail, challenging the commonplace of modernism’s inveterate antagonism to mass culture, and portraying high modernists as more acute about mass marketing strategies of self-promotion and authorial self-fashioning, especially by means of the visibility granted by the periodical press. See, for instance, Dettmar and Watt 1996; Willison, Gould and Chernaik 1996; Rainey 1998; Cooper 2004; Rosenquist 2009.

as charismatic genius is prevalent – measure value primarily in aesthetic terms, while those operating in the latter, seeing their craft as a commercial enterprise, recognise that extra-cultural principles of legitimacy pertain, and thus measure value chiefly in economic terms. Between these two extremes, however, several positions combining the two perspectives in various degrees may obviously occur. Bourdieu emphasises the dynamic nature of these subfields as well as their continual mutual interaction and conflict, in a manner that is relevant to two crucial aspects of high modernism underlined here: its relationship with a popular print culture aimed at a large audience, and the emergence of a growing celebrity culture mainly through the periodical press. It has been widely recognised, indeed, that modernist publishers and printers, like many avant-garde writers, could not exclusively profess the pure ideal of art for art's sake. Over the last few decades, literary and cultural studies have revealed the importance of reassessing high modernism with reference to its intersections with mass or popular culture. Several critics have challenged the assumption that modernist authors scorned popular appeal, refused to advertise themselves and sought refuge from the commercial sphere, thus forcing readers to rethink preconceived notions of the relationship between high art and the marketplace. This recent proliferation of work demonstrates that, far from being opposed to the economy of production and consumption, canonical modernists were thoroughly preoccupied with marketplace concerns and entertained “multiple, conflicting, often productive if always ambivalent relations with emergent mass culture” (Collier 2006: 2). Joycean scholarship has not failed to trace such relations. Kevin Dettmar, for instance, has shown that “Joyce’s anxious efforts to market *Ulysses* [...] were not at all anomalous, but rather symptomatic of the complex and often contradictory attitude the modernists held toward advertising, marketing, and mass and commodity culture” (1993: 796). More specifically, “because of the contradiction built into modernism, Joyce felt he must disdain his reading public, eschew publicity, and feign indifference to his books’ sales, while at the same time trying, for reasons of artistic affirmation and good old-fashioned self-esteem, to promote his books. He tended, finally, to push others to push his books – so that he could maintain the vaunted modernist air of impersonality, while subtly influencing the reception and interpretation of his texts” (*ibid.*: 797-798).

As Joe Moran has demonstrated, moreover, Bourdieu's notion of the competition for different forms of capital within and between distinct fields provides a useful analytical framework for examining literary celebrity, a phenomenon which "tends to be mediated in such a way that the author represents both cultural capital and marketable commodity" (Moran 2000: 6). In particular, "since they tend to straddle the divide between the restricted and the extended subfields of cultural production, celebrity authors are ambiguous figures. As cultural signifiers they often contain elements of the idea of the charismatic, uniquely inspired creative artist associated with the autonomization of the cultural field, but they also gain legitimacy from the notion of celebrity as supported by broad popularity and success in the marketplace" (*ibid.*: 7). Finally, in Bourdieu's relational theory of context, literary practice is conceived as an action having meaning only in the interaction between different agents (not only writers but also mediators of all kinds) and the well-ordered positions they occupy, the field being a social space that engages a collective history of its productions. Matthew Philpotts (2012) has convincingly applied Bourdieu's structural model of sociocultural relations to print culture and periodical studies. In his view, not only does the journal editor transform the literary text into a commodity by introducing it into the market; more specifically, Bourdieu's notion of "habitus", seen as a set of dispositions generating the perceptions and practices of individual agents in the field, also allows us to consider the editor as a figure negotiating the complex nexus of social, economic and artistic relations which find material form in a magazine. Bourdieu ascribes a distinctive type of habitus to a category of cultural agents, such as gallery directors and publishers, who mediate between the aesthetic and the commercial fields; caught between conflicting logics, these "double personages" combine "completely contradictory dispositions: economic [...] and intellectual" (Bourdieu 1996: 216). Moreover, following Bourdieu's discussion of André Gide's achievement as editor of *La Nouvelle Revue Française*, Philpotts proposes to analyse the "common habitus" of a periodical as the defining "ethos" which "unites the members of what one calls the 'nucleus'" and which acts as "a unifying and generative principle" (*ibid.*: 273) for its cultural practice. In Bourdieu's theoretical assessment of the value of a literary journal, its table of contents represents "an exhibition of the symbolic capital available to the

enterprise”, while the editor’s success lies in their ability to acquire such capital: “the gathering together of the authors and, secondarily, of the texts that make up a literary review has as its genuine principle [...] social strategies close to those governing the constitution of a salon or a movement” (*ibid.*). The efficacy of Bourdieu’s model of the field as a theoretical tool, then, lies precisely in its ability to articulate a mediating ground between textuality and social history, between symbolic value and material production. Furthermore, it provides a broad analytical framework allowing to perceive writing and reading as thoroughly social practices.

Bearing in mind not only Bourdieu’s sociological theory of literature, but also the point made by Jerome McGann that, in any text, “meaning is transmitted through bibliographical as well as linguistic codes” (1991: 57) – the former consisting in such matters as “typefaces, bindings, book prices, page format” (*ibid.*: 13) and the latter being the semiotics and semantics of the actual words – this essay proposes to analyse the serialisation of *Ulysses* in *The Little Review* in terms of the role played by the little magazine context with its paratextual elements (advertisements, pictures, editorial announcements and notes, letters, comments and essays) on the text of the novel as it was experienced by its first readers, as well as on the enactment of promotional strategies which helped to forge the image of Joyce as a literary celebrity, and which the editors Margaret Anderson and Jane Heap turned to their own advantage in order to grant visibility to *The Little Review*². Both author and journal editors, therefore, can be said to have experimented with the possibility that readers experienced not only the purely linguistic codes of the text of *Ulysses*, but also the bibliographical codes surrounding and publicising it. As Peter Brooker and Andrew Thacker remind us in their comprehensive work *The Oxford Critical and Cultural History of Modernist Magazines*, “the physical material of the magazine itself is [...] a crucial factor in understanding the texts and images found within its pages” (2009: 6), to the point that they propose to introduce a subset of bibliographic codes at play in any journal which they call “periodical codes”, namely “a whole range of features including page layout, typefaces, price, size of volume [...], periodicity of publication [...], use of illustrations [...], use and

² On the textual and contextual significance of *Ulysses* as it appeared in *The Little Review*, see also Gaipa, Latham and Scholes 2015, and Hutton 2019.

placement of advertisements, quality of paper and binding, networks of distribution and sales, modes of financial support, payment practices towards contributors, editorial arrangements, or the type of material published” (*ibid.*). The present essay, therefore, moves from the assumption that the impact of the formal experimentation of a text like *Ulysses* can be better understood when contextualised within the material forms and circuits of print culture through which it was produced, distributed and publicised as a *succès de scandale*, and that, in modernist literature in general, the multiple relationships between new forms and the methods for circulating and marketing them were mutually influential and enabling.

In a recent contribution to the growing field of modern periodical studies, Alan Golding aptly remarks that little magazines now occupy center stage in the critical history of modernism, at the same time a position that “associates them with the promotion of cutting-edge activity across the arts and grants them a foundational role in the construction of an experimental modernism that set itself against an allegedly philistine mass culture”, and one that, in the last few decades, “has begun to be complicated by a growing body of scholarship that focuses on the verifiable connections rather than the rhetorical disparities between the magazines and that same mass culture” (2012: 61). Joyce’s recourse to little magazine serialisation in advance of the volume publication of *Ulysses* reveals the ways in which his work – so often understood as representative of an elitist modernism, although recent scholarship has emphasised the ways it persistently subtends both high and low culture, the commercial as well as the aesthetic³ – challenges what is generally assumed to be the cultural politics of high modernism and the traditional identification of the little magazine as epitome of high modernist publishing space. Quite the contrary, the serialisation of *Ulysses* within the pages of *The Little Review* repeatedly subverts any implied opposition between “high” and “low”, between intellectual and mass culture, showing that the modernist authors’ engagements with the print market and promotional strategies were rich and diverse. The scandal of *Ulysses*’s appearance in *The Little Review* – fourteen episodes serialised in twenty-three instalments between March 1918 and December 1920, notoriously

³ See, for instance, Kershner 1996 and Leonard 1998.

ending with the infamous trial of 1921, during which Anderson and Heap were prosecuted and fined for publishing allegedly obscene material – further undermined an already faltering cultural divide between the elite and the popular and ultimately brought visibility to both the author’s work and the magazine which publicised it.

Contrary to any univocal appraisal of *The Little Review* as a coterie organ thoroughly committed to the “new” and to a range of emergent artistic, social and ideological movements, Golding proposes to consider this avant-garde periodical as “internally dialogic, enacting an ongoing and often heated conversation about modernism within its own pages” (*ibid.*: 62), and ultimately as “a magazine in persistent dialogue with itself” (*ibid.*). On close analysis, the review aimed to encourage open and lively debate concerning the nature and value of art chiefly by means of a column entitled “The Reader Critic” – a discursive public space where readers entered into dialogue with the material printed in each issue and with the editors themselves, who frequently responded in skirmish – as well as startling, provocative, flamboyant declarations of its own elitist position within the often perceived tension between the artistic and the vulgar. It is well-known that *The Little Review* adopted irreverent slogans by means of which it apparently cast itself as a highbrow publication: “A MAGAZINE OF THE ARTS MAKING NO COMPROMISE WITH THE PUBLIC TASTE” (appearing continuously from the June 1917 to the January-March 1921 issue), or “THE MAGAZINE THAT IS READ BY THOSE WHO WRITE THE OTHERS” (a subtitle running from October 1917 to April 1919). These can be considered as part of the periodical’s “broader tendency to use page design for the avant-garde purpose of discomfiting readers, writers, and commercial and social institutions” (*ibid.*: 71). If the overt criticism of her own contributors, readers and even co-editor was a recurring, provocative feature of Anderson’s editorial practice, the cheerful outspokenness of these straplines might at first seem to epitomise, as Katherine Mullin has observed, modernism’s frequently perceived hostility to mass culture. On close scrutiny, however, these catchphrases, far from voicing a haughty dismissal of audience, reveal the magazine’s tone of buoyant self-parody, “for the journal both flaunts and ridicules its own intellectual and aesthetic aspirations, undermining any tendencies

towards high modernist seriousness in ways which made it the ideal location for the debut of *Ulysses*” (Mullin 2008: 380).

Margaret Anderson and Jane Heap at the same time prided themselves on, and manifested discontent with, *The Little Review*’s status as a coterie publication with a few hundred subscribers. On the one hand, they showed commitment to youth, rebellion, change and the avant-garde by defiantly publishing the work of authors they held in high esteem – T.S. Eliot, H.D., Ford Madox Ford, Wyndham Lewis, Marianne Moore, Ezra Pound, Dorothy Richardson, May Sinclair, Gertrude Stein, William Carlos Williams along with Joyce himself – regardless of censorship or popular taste. On the other hand, they were eager to appropriate mass marketing techniques and advertising rhetoric in order to reach as many readers as possible, broaden the magazine’s circulation and increase its constantly precarious revenues. To this purpose, they indiscriminately ran eclectic advertising spaces and often created, as Edward Bishop (1996: 304-307) has pointed out, bizarre juxtapositions between, for instance, lavishly-illustrated ads for Goodyear tyres and articles on the anarchist Emma Goldman. The advertisements carried by *The Little Review* could range from notices for other literary journals (mainly *Poetry* and *The Egoist*) and publishing houses, various organisations and events, alongside restaurants, tea and ball rooms, or the products of mainstream culture such as Mason & Hamlin pianos, Hammond typewriters and mass-market fiction (like Leona Dalrymple’s prize-winning novel *Diane of the Green Van*), showing that “refusal to compromise with the public taste did not, and could not, extend to refusal to engage with the marketplace” (Golding 2012: 69). Such enthusiastic participation in the discourse of mass culture is also typical of other periodicals of the time and proves that “literary ambitions and idealistic actions associated with the editing of a little magazine [...] were deeply imbued with material and promotional concerns” (Aijmer Rydsjö and Jonsson 2016: 72), and that marketing strategies frequently merged with tactics for gaining legitimacy on the cultural scene.

Taken together, the dialogic relation with its readership, the choice of ostentatious slogans and the appropriation of promotional strategies further highlight the provocative nature of *The Little Review*’s commitment to “making no compromise with the public taste”. It is no surprise that recent scholarship has emphasised Anderson’s skilful enactment of

marketing tactics prominently used by popular magazines. Mark Morrisson, for instance, argues that *The Little Review* embodies “the imbrication of commercial mass culture with the public self-fashioning of modernism” in the interests of audience building and contact with the public sphere (2001: 134). In his view, the “Reader Critic” section represented a lively public arena which ascribed equal status to correspondents and professional authors alike, and “closely resembled a widely popular institution of commercial journalism – letter and advice columns for youth in newspapers and magazines” (*ibid.*: 153). Matthew Hannah similarly contends that Anderson “developed a complex site for audience participation in the burgeoning world of celebrity modernism by using the magazine as a forum for readers to see themselves in print next to major experimenters. This participatory aspect mirrored broader periodical trends in the early twentieth century that used the magazine format as a marketing technique to sell proximity to a growing celebrity culture” (2014: 224). Such accounts demonstrate that the editors aimed to merge the marketing strategies of mainstream periodicals with their aspirations to establish a venue for the elite world of modernism to discuss experimental trends in art and literature. To borrow Hannah’s words again, the “Reader Critic” column “exemplifies the complex position *The Little Review* negotiated in providing a space for readerly involvement while maintaining an attractive coterie character” (*ibid.*: 235).

It is also particularly revealing that *Ulysses* increasingly became a powerful promotional tool for the magazine which in turn promoted it. Even before the serialisation started, Joyce made his appearance in the “Reader Critic” section of the June 1917 issue with a letter sent from Zurich, in which the prospective contributor announced: “I hope to send you something very soon – as soon, in fact, as my health allows me to resume work”, in the meantime wishing “*The Little Review* every success” (*LR* 4.2: 26)⁴. To underline his alignment with the journal, Joyce’s presence in the “Reader Critic” alongside letters from regular subscribers was accompanied by advertisements for his books. The back cover carried an ad (repeated from the May 1917 issue) for the Egoist edition of *A Portrait*

⁴ All quotations from *The Little Review* refer to the digital version made available by the Modernist Journals Project, Brown and Tulsa Universities: <https://modjourn.org/journal/little-review/> (accessed 29 December 2020).

– described as “the most important and beautiful piece of novel writing to be found in English today” – to be sold, in alternative to *Dubliners* as readers may please, on a “Special Offer” together with “a year’s subscription to *The Little Review* for \$2.50” (*ibid.*: n.p.). It seems clear that, by means of this editorial move, Joyce’s name was right from the start framed by a tense balance between commercial forces and cultural capital, and that intellectual prestige was inextricably interwoven with monetary concerns. This seems to confirm Celia Aijmer Rydsjö and AnnKatrin Jonsson’s argument that, in early twentieth-century magazines, “promotional language and financial issues were hardly restricted to a separate space devoted to advertising and economic matters; they surface in manifestos, editorials, information to contributors, letters, and comments” (2016: 85). Even earlier, and precisely in the March 1917 issue, the editors had paved the way for Joyce’s direct appearance in their magazine by publishing a brief note by Jane Heap on *A Portrait* (where she announced she had just received the book from the publisher and promised to write extensively on it in the following issue) and filling the back cover with an advertisement for Huebsch editions of Joyce’s fiction. Here, the author is commended as “an Irishman of distinction whose two books compel the attention of discriminating seekers after brains in books” (*LR* 3.9: n.p.). Regarding *A Portrait*, the ad guarantees that “psychological insight, masterly simplicity of style, and extraordinary naturalism make this book more than a promise of great things. Joyce stands pre-eminent among the young Irish writers to-day” (*ibid.*). In buying *Dubliners*, moreover, readers can rest assured that “with perfect objectivity and the reticence of reserve power, each of these short stories proves a tensely wrought composition, disclosing in balanced relief some idea of situation of universal import. No reader can fail to become a Joyce enthusiast” (*ibid.*). As declared the previous month, the April 1917 issue actually contained warm reviews of *A Portrait*, a work hailed as “the most beautiful piece of writing and the most creative piece of prose anywhere to be seen on the horizon to-day. [...] The interest in the *Portrait* is in the way its aesthetic content is presented” (*LR* 3.10: 9). Moreover, in an editorial announcement boisterously entitled “‘Surprise!’”, Anderson revealed:

The “surprise” I promised in the last issue is this: Ezra Pound is to become Foreign Editor of “The Little Review”. This means that he and T.S. Eliot

will have an American organ (horrible phrase) in which they can appear regularly once a month, where James Joyce can appear when he likes, and where Wyndham Lewis can appear if he comes back from the war. Also it means two or three other names of the “young blood” who will contribute from time to time, and altogether the most stunning plan that any magazine has had the good fortune to announce for a long, long time. It means that a great deal of the most creative work of modern London and Paris will be published in these pages. So that by getting “The Little Review” and “The Egoist” you will be in touch with the two most important radical organs of contemporary literature. (*ibid.*: 25)

This announcement is interesting for several reasons: it recognises in advance the fundamental relationship between Pound’s role as mediator and the serialisation of *Ulysses* in the magazine, itself publicised as a coterie venue in which the best experimental literature of the time would find a proper outlet; it grants visibility to another subversive publication, namely Dora Marsden and Harriet Shaw Weaver’s London-based *The Egoist*, thus retrospectively and prospectively establishing a close connection with fellow editors across the Atlantic committed to the cause of publishing Joyce’s work⁵; last but not least, it gives special prominence, among the various representatives of the “young blood” mentioned, to Joyce as an international celebrity and a genius whose creative vein does not need to submit to editorial constraints, being allowed to “appear when he likes”. Quite interestingly, both the “Special Offer” advertisement and an appraisal of *A Portrait* are reiterated in the August 1917 issue, where a “List of Books” with “Comment by Ezra Pound” (*LR* 4.4: 6) features “James Joyce’s Novel. *The Egoist*, London. B.W. Huebsch, New York” (*ibid.*: 7). It is instructive that, unlike other books mentioned, the title of Joyce’s novel is just alluded to in the heading and only quoted in full in the body of the review, as if no reader could fail to recognise it, given the celebrity status of an author whose international renown is also underlined by the double place of publication. Pound opens his commentary by admitting that “*A Portrait of the Artist as a Young Man* was so well

⁵ *The Egoist* had serialised *A Portrait of the Artist as a Young Man* between February 1914 and September 1915, and published its first book edition in 1917. In 1919 it would print ‘Nestor’, ‘Proteus’, ‘Hades’ and a portion of ‘Wandering Rocks’ in the issues for January–February, March–April, July (episode 6, part 1), September (episode 6, part 2) and December, respectively.

reviewed in the April number of this paper that I might perhaps refrain from further comment” (*ibid.*). Even so, he cannot help acknowledging that “Joyce is the best prose writer of my decade. Wyndham Lewis’s *Tarr* is the only contemporary novel that can compare with *A Portrait*; *Tarr* being more inventive, more volcanic, and ‘not so well written’” (*ibid.*).

Joyce was very soon placed at the centre of *The Little Review*’s marketing drive and promotional strategy of both his masterpiece *Ulysses* (accompanied by extensive commentary and responses framing the work’s future reception) and, through its infamous reputation, of the magazine which dared to print it. Scholars like Timothy Galow (2011), Jonathan Goldman (2011) and Faye Hammill (2007), focusing on the celebrity culture which pervaded literary modernism, claim that these advertising possibilities, relying on a wide range of media including periodicals, were part and parcel of modernist cultural production, and that authors fashioned themselves as literary celebrities through a process of self-authorising vis-à-vis the modernist text: “the matrix of associations supporting their reputations is not intrinsically image-based but predicated instead on a distinctive textual mark of authorship, a sanction for distinguishing a high literary product from the inflating signs of consumption” (Jaffe 2005: 1). Indeed, the complex relationship between modernist production and the print market concerned not merely the dissemination and reception of works, but also the actual form with which such works appeared in the magazines, including the various advertising policies employed to grant them visibility and the engagement of literary production with nonliterary discourse. In both the January and the February 1918 issues, Anderson proudly announced that the serialisation of *Ulysses* would start rightly in March:

I have just received the first three instalments of James Joyce’s new novel which is to run serially in *The Little Review*, beginning with the March number. It is called “Ulysses”. It carries on the story of Stephan [sic] Dedalus, the central figure in “A Portrait of the Artist as a Young Man”. It is, I believe, even better than the “Portrait”. So far it has been read by only one critic of international reputation [Ezra Pound]. He says: “It is certainly worth running a magazine if one can get stuff like this to put in it. Compression, intensity. It looks to me rather better than Flaubert”. This announcement means that we are about to publish a prose masterpiece. (*LR* 4.9: n.p.)

Following an already well-established promotional strategy, Joyce is presented as an author of undisputed renown by reference to, and continuity with, his previous work, now even surpassed by his latest masterpiece having just received praise from “one critic of international reputation”. Quite appropriately, the frontispiece of the March 1918 issue simply read “‘*ULYSSES*’ by JAMES JOYCE”, thus giving special prominence to this contribution among others, while the inside flyleaf was crowded with advertisements – quoting enthusiastic reviews appeared in *The New Republic*, *The Nation* and *The New Statesman* – for Huebsch editions of *A Portrait*, *Dubliners* and even the forthcoming *Exiles* (then amply discussed in the January 1919 issue). To quote Mullin again, “readers of the first episode were in no doubt about the dual value of Joyce’s acquisition” (2008: 383). Moreover, “on the one hand, Joyce was repeatedly invoked as a crucial guarantor of *The Little Review*’s lofty commitment to literary experiment. On the other, that invocation led to his increasing entanglement within a distinctly ‘low’ promotional discourse” (*ibid.*: 384).

Throughout its history, *The Little Review* published – besides fourteen serialised episodes of *Ulysses* – a photograph of Joyce (in the July-August 1920 issue) as well as twenty-two instances of commentary on his work, most of these appearing together with the various instalments so as to help create a critical context for the reception of the novel. Such discourse is certainly of central importance to the magazine’s championing of Joyce and shows that “the experimental potential inside modernist texts is often inextricable from those material outsides” (Sorensen 2017: 253). As evidence of the novel’s immediate impact on the audience, it is revealing that the “Reader Critic” began to publish comments on *Ulysses* already in May 1918, two months after the serialisation began. Within this column, which gathers the very first reader responses (positive, negative, or simply baffled) to Joyce’s masterpiece, several recurring features can be identified. For instance, while the magazine editors or professional writers invariably praised the author’s break with narrative conventions, many lay subscribers often responded in bewilderment. In the May 1918 issue, Israel Solon calls the April number “the best single number I have yet come across” and acknowledges the role of Joyce, among other top-grade contributors, in ensuring the commercial as well as cultural value of *The*

Little Review: “it is first rate from a purely commercial stand point also. Hueffer, May Sinclair and Joyce ought to be good business getters for any commercial magazine. How in the world did Pound ever get hold of them?” (LR 5.1: 62). Solon treats the author of *Ulysses* as emblematic of the experimentalism of the magazine itself, noting that “Joyce has plunged deep into himself [...]. He has developed a technique that none but the most disciplined, the most persistent and sympathetic are able to break through. [...] He is the most sensitive writer alive” (*ibid.*: 63). Quite the contrary, the anonymous “S.S.B., Chicago”, writing in the June 1918 issue, describes himself as a “fairly intelligent” reader of *Ulysses*, but nonetheless one puzzled by “what it’s about, who is who or where” (LR 5.2: 54). He declares to be baffled by Joyce’s lack of coherence, complaining that “each month he’s worse than the last” (*ibid.*). He finally proclaims that “Joyce will have to change his style if he wants to get on. Very few have the time or patience to struggle with his impressionistic stuff – to get nothing out of it even then” (*ibid.*). Jane Heap, printing such comments under the ostentatiously capitalised heading “What Joyce Is Up Against”, bluntly answered in defence of the artist’s genius: “you consider yourself an intelligent, ‘well-read’ person. Did it ever occur to you to read anything on the nature of writers? [...] All compulsion exists within the artist. [...] The only concern of the artist is to try in one short lifetime to meet these inner compulsions. He has no concern with audiences and their demands” (*ibid.*). Similarly, when one “R. McM., Los Angeles” complained “I’d like to hear convincing justification of Joyce other than mere statement that ‘his work is art’. [...] Justify some of Joyce’s obscene commonplaces taken from life neither for power nor beauty nor for any reason but to arrest attention” (*ibid.*: 56), Heap rebutted: “it is impossible for Joyce to be obscene. He is too concentrated on his work. He is too religious about life” (*ibid.*). As Clare Hutton aptly remarks, “responses of this kind – engaged, intelligent, astute, and knowing – created a sense of fuss round *Ulysses*, a sense of coterie, of an evolving interpretive community, with just a few insiders who really understood Joyce and respected his compulsions as an artist” (2019: 55). While several readers continued to give voice to their discomfort in reading *Ulysses*, a number of writers responded to such critiques by endorsing Joyce’s experimentalism. In the July 1918 issue, Frank Stuhlman harshly condemns “the much bepraised Joyce’s ‘Ulysses’”

as “punk”, adding that the author’s “pleasing habit of throwing chunks of filth into the midst of incoherent maunderings is not at all interesting and rather disgusting” (LR 5.3: 64), whereas in the final letter of the “Reader Critic” section, titled “Joyce and Ethics”, Hart Crane offers an impassioned defence of Joyce’s art and morality against the charge of decadence and the association with Wilde and Swinburne. Appropriately to an issue featuring works by Jules Laforgue, Arthur Rimbaud and the Goncourt brothers, Crane aligns Joyce with Baudelaire on the grounds that “the principal eccentricity evinced by both is a penetration into life common to only the greatest”, and concludes that “the most nauseating complaint against his work is that of immorality and obscenity. The character of Stephen Dedalus is all too good for this world” (*ibid.*: 65).

Besides publishing favourable and unfavourable comments alike, sometimes *The Little Review* would simply persuade readers – as it happened between June and August 1919 – to subscribe or buy the ensuing number by including Joyce on a list of “Contributors for 1919” (LR 6.2, 6.3 and 6.4: n.p.) or the authors “TO APPEAR SOON” (LR 6.4: n.p.), immediately followed by the boldfaced recommendation “SUBSCRIBE NOW” (LR 6.2, 6.3 and 6.4: n.p.) printed on the inside front cover. As evidence of the role played by the magazine context in the initial reception of Joyce’s masterpiece, it is also particularly illuminating that the joint serialisation of *Ulysses* and Dorothy Richardson’s *Pilgrimage* between June 1919 and May 1920 may have encouraged the audience to read them side by side and find resonances mainly concerning their use of the interior monologue. Unsurprisingly, in critical responses to the journal content which were published in the September 1919 issue, Joyce and Richardson are often mentioned together. In a brief article titled “Dorothy Richardson”, John Rodker makes reference to the frequent comparison between their methods (LR 6.5: 41), while in “Four Foreigners”, William Carlos Williams praises the two novelists for managing “to endow their work with the bloom of excellence” (*ibid.*: 36) and for capturing the living present: “their form lives! [...] It lives in its today. They plunge naked into the flaming cauldron of today” (*ibid.*: 38). In the December 1919 issue, Joyce and Richardson again appear together in joint advertisements for the Huebsch edition of *A Portrait of the Artist as a Young Man*, *Dubliners*, *Exiles* and *Chamber Music*, along with a new uniform edition of *The*

Tunnel, Pointed Roofs, Honeycomb, Backwater and *Interim* by Alfred Knopf. Here Joyce's reputation is magnified by quoting Pound's acclaim that "James Joyce produces the nearest thing to Flaubertian prose that we now have. He is the best prose writer of my generation in English" (*LR* 6.8: n.p.) as well as a short excerpt from a review in *The Manchester Guardian*: "Mr. Joyce's literary gift is beyond praise. At his best he is a master" (*ibid.*). Moreover, in a section titled "Discussion: Books, Music, the Theatre" and placed in the middle of the same issue, Jane Heap commenting on May Sinclair's *Mary Olivier* unfavourably compares its author, "a best standard novelist", to Joyce, "a man of sheer genius" (*ibid.*: 30). To quote another revealing example, in the January 1920 issue, Israel Solon gives an appraisal of the previous number and discusses Joyce alongside Richardson and other contributors, holding the Irish author in the highest esteem: "James Joyce is beyond doubt the most sensitive stylist writing in English. There is enough skill and matter in a single Episode of 'Ulysses' to equip a regiment of novelists. He never fails to give you more than you bargain for" (*LR* 6.9: 30). Regarding Djuna Barnes, furthermore, he writes: "it would be as childish and futile, of her as of anybody else, to take anything from Joyce, for instance. His technique is inseparable from his matter; it will not do for anybody else what it does for him" (*ibid.*: 32).

Despite several attempts to throw light on *Ulysses*, or perhaps justify its obscurity as the accomplishment of the artist's genius, most readers – who obviously could not benefit from schemas or interpretive grids – kept feeling perplexed by the development of its increasingly complex plot and narrative technique, to the point that a subscriber writing in the "Reader Critic" column for the May-June 1920 issue candidly asked: "can you tell me when James Joyce's 'Ulysses' will appear in book form? Do you think the public will ever be ready for such a book? I read him each month with eagerness, but I must confess that I am defeated in my intelligence. Now tell the truth, – do you yourselves know where the story is at the present moment, how much time has elapsed, – just where are we? Have you any clue as to when the story will end?" (*LR* 7.1: 72). Besides the book's impenetrability, Joyce's alleged appetite for obscenity was also extensively debated, particularly in the "Reader Critic" section of the three issues in which 'Nausicaa' was serialised (April, May-June and July-August 1920). This paved the way for the September-December 1920 issue, where the

first instalment of “Oxen of the Sun” – the very last instalment of *Ulysses* in *The Little Review* – appeared. In the opening pages, the editors announced the reasons for the magazine’s delayed publication: “the hazards and exigencies of running an Art magazine without capital have forced us to bring out combined issues for the past months. Publication has been further complicated by our arrest on October fourth: Sumner vs. Joyce. Trial, December thirteenth. Mr. John Quinn has taken the case for Mr. Joyce. We will give a full report of the trial in the *Little Review*” (LR 7.3: n.p.)⁶. In this final issue, moreover, the well-known apologies “Art and the Law” by Jane Heap and “An Obvious Statement (for the millionth time)” by Margaret Anderson also appeared. Here the editors expressed their indignation that a work of art like *Ulysses* should be subject to legal review, and eloquently defended the freedom of expression of the artist, who is not responsible, in their opinion, to the public. Such statements definitely prove that the editors of *The Little Review* were able, until the very end, to use *Ulysses* and even the scandal it generated to further publicise both the novel and their own magazine, defiantly reaffirming its bold motto – still printed on its cover in 1920 – “making no compromise with the public taste”.

In her autobiography *My Thirty Years’ War*, Anderson retrospectively regarded *Ulysses* as “the epoch’s supreme articulation” (1930: 230) and acknowledged that publishing Joyce’s masterpiece was *The Little Review*’s greatest accomplishment. This essay has attempted to show that, as the modern movement became widely recognised, Anderson and Heap granted visibility to its pre-eminent exponents and used their fame to generate interest in their own magazine. In the specific case of Joyce, this happened essentially by advertising proximity to literary celebrity within the “Reader Critic” column, and by making the serialised text of *Ulysses* available to readers together with an array of paratextual elements serving the function of publicising and commenting upon it. While the book’s reputation as a notoriously ingenious but also controversial work grew, the notoriety of the magazine also did, until its suppression granted both *Ulysses* and *The Little Review* the tantalising aura of a *cause célèbre* they still retain.

⁶ Anderson’s report of “the trial of the *Little Review* for printing a masterpiece” (LR 7.4: 22) actually appeared in the January-March 1921 issue as “‘*Ulysses*’ in Court”.

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THE MARITIME SPATIAL LANGUAGE OF JAMES JOYCE

Abstract: This essay offers an original look at Joyce's writing by placing his use of maritime language at the forefront of study. Combining detailed textual analysis and theoretically informed study, the essay explores how Joyce's experiments with maritime language and terminology repeatedly challenges our ways of reading the sea, and of how Joyce presented his exploration of geopolitics, and ancient and modern interconnectedness. Drawing on current debates in Joyce scholarship, literary studies and critical theory, this essay comprehensively examines the diversity of Joyce's use of maritime language.

Keywords: Language, Modernism, Maritime, The sea, Interconnectedness, Geopolitics

Work on Joyce's use of language in his work has tended to concentrate upon what Laurent Milesi called "narrative and linguistic recyclings" (Milesi, 2003: 1), or the "technical difficulties" (Schlauch, 1939: 482) in understanding Joyce's experiments with portmanteau words and phrases. While some authors such as John Brannigan have explored Joyce's maritime position, academic interrogation of Joyce's maritime language appears to have eluded scholars thus far. The significance of maritime language is such that it can convey the sense of freedom and openness that the ocean presents in the physical plane, suggesting an unlimited horizon. This concept can exist metaphorically as well as idealistically and though it may seem simplistic upon first viewing, maritime language allowed Joyce to explore his complicated geopolitical position.

Joyce's ability to connect the sea with the geography and topography of language roots sensory understanding in the sand and shingle of the shoreline. The sound of the sea, its voice as it were, features heavily in *A Portrait of the Artist as a Young Man* and this is reflected in how Joyce emphasises that Stephen's emotions ebb and flow like waves. Early in the

novel, a coal fire's flames are synonymous with waves upon the sea: Stephen hears as

They were talking. It was the noise of the waves. Or the waves were talking among themselves as they rose and fell. He saw the sea of waves, long dark waves rising and falling, dark under the moonless night. A tiny light twinkled at the pierhead where the ship was entering; and he saw a multitude of people gathered by the waters' edge to see the ship that was entering their harbour. A tall man stood on the deck, looking out towards the flat dark land. (*P* 25)

When Stephen wades in the shallows at Dollymount beach, on a “day of dappled seaborne clouds”, he hears a voice that he perceives as “a voice from beyond the world”, which is shown ultimately to be his friends splashing in the sea. (*P* 180-182). The comparison between the voice he hears and the clouds above him mark the distinction between a domestic and familiar voice and those less well-known, further east. The clouds are described as “voyaging high over Ireland, westward bound. The Europe they had come from lay out there beyond the Irish Sea, Europe of strange tongues and valleyed and woodbegirt and citadelled and of entrenched and marshalled races” (*P* 181). Significantly, Stephen's encounter with ‘strange tongues’ and voices from beyond the world happens at Dollymount strand, creating a symbolic coming together of domestic and foreign voices in the ‘mouth’ of the Liffey as it converges with the Irish Sea.

When Stephen first sees the girl upon Dollymount strand, she appears at first as a “strange and beautiful seabird” but then seems to possess the characteristics of a mermaid, alluring, at the edge of the sea in which Stephen dare not swim. (*P* 185). The sea and the girl appear to combine under Stephen's gaze, with the water taking on the girl's characteristics, creating a sound that is “low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither” (*P* 186). It is this whispering voice of the ebbing and flowing sea with which Stephen connects, as it

enfolded him like a shining cloud, enfolded him like water with a liquid life; and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed forth over his brain. (*P* 242)

In this situation, language, speech and letters become yet another fluid element, dissolving and combining as part of the world of transformation that Stephen envisages and longs for.

There is a specific emphasis on the shore-bound Stephen Dedalus being an intrigued watcher of the tide. Stephen has become a figure that stays behind on dry land, a change in character from the young man who once paddled and waded at the edge of the Irish Sea. Stephen's act of wading becomes vital to an understanding of Joyce's fluid maritime writing as it symbolizes the passage from land to sea, a ritual movement through the liminal space of the beach. That Stephen opts not to bathe by the time we see him in *Ulysses* is explained as him being symbolically fearful of drowning. Stephen becomes another of those who, in the words of Robert Adams Day, "will not leave his self-enclosed identity or enter the lives of others for more than a moment. He is of the company of Joycean figures that hover at the verge of the water, safely dry, but who will not float, perhaps drown, in any case be changed" (Adams Day 1996: 13). Despite writers addressing the polysemic motif of the sea in critical writings, most do not address the maritime language of Joyce's work, the philological basis for any appreciation of his work in the marine setting.

It is precisely the littoral terminology that Joyce utilises which makes his work so engaging in the context of maritime language. Joyce makes a metanarrative comment in *Ulysses* when he suggests that "These heavy sands are language tide and wind have silted here" and it is here, by the "lacefringe of the tide", that the reader encounters much of his florid and fluid wordplay. Joyce creates and combines words and archaic terms to allow the "wavenoise" of his imagination to be heard. When Stephen (or Joyce) asks "Do you see the tide flowing quickly in on all sides, sheeting the lows of sand quickly, shellcocoacoloured?" (*U* 3.326-7) the reader is admitted to a marine world in which drowned men inhabit the sea alongside "turlehide whales", Norse invaders and "herds of seamorse" (*U* 3.339). The 'seamorse' are walruses, perhaps alluding to Lewis Carroll's 'The Walrus and The Carpenter' poem in *Through the Looking Glass*, which foreshadows Joyce and other Modernist writers' fragmentary work about the sea:

"The time has come", the Walrus said,
"To talk of many things:

Referring to his writing of *Ulysses*, Joyce stated to his Italian friend Carlo Linati “ed anche un storiella di una giornata (vita) [...] È una specie di enciclopedia anche” (“as well as a little story of a day (life) [...] It is also a sort of encyclopaedia”) (Hodgart 1978:69). Nowhere is this better exemplified than in Joyce’s encyclopaedic reference to Bloom’s love of water in the Ithaca section of *Ulysses*. Leaving aside the comments that could not be attributed directly to the sea, the passage still contains over two hundred words referencing the ocean in its myriad forms, permutations and chemical states, beginning with water’s “constancy to its nature in seeking its own level: its vastness in the ocean of Mercator’s projection” (*U* 17.185-6). The passage continues with some inaccurate entries¹ about ocean depths and scientific terminology derived from the real-life “Encyclopaedia Britannica or some similar source” (Herring 1972: 429). It is in the latter part of the entry that the reader is able to see the convergence of the marine language and the wordplay of Joyce himself. By placing portmanteau or neological words among real encyclopaedic words, Joyce creates his own marine mythology of terms that are indistinguishable from real oceanographic or littoral words. Joycean creations such as “downwardtending”, “lakecontained”, “oceanflowing” and “waterpartings” convey as much meaning as real-life phrases like “gulfstream”, “seaquakes, waterspouts” and “cloudbursts”. Alternately, it is possible to see that these words are as evocative, in a poetic sense, as any of Joyce’s combinations. These words and phrases, used to such incredible narrative effect in *Ulysses* and *Finnegans Wake*, lead the way to an understanding of Joyce’s efforts to amplify what John Brannigan calls “the sound coming over the waves” (Brannigan 2015: 99). Joyce’s ability to form linguistic microstructures that resemble both sea-waves and sound-waves within his sentences are particularly prevalent in *Ulysses* and *Finnegans Wake*. In *Ulysses*, for example, the rhythm of Joyce’s phrasing together with his use of sibilance and alliteration offers a semblance of the

¹ The *Encyclopaedia Britannica* records that above the *Sunda* trench “the German surveying-ship ‘Planet’ obtained a sounding of 3828 fathoms in 1906” – ‘Ocean and Oceanography’, *Encyclopaedia Britannica*, 11th edn, vol.19 (Cambridge: Cambridge University Press, 1911) p. 973. The Sunda trench is in the Indian Ocean, rather than the Pacific.

ebb and flow of the tide, even when describing the recovery of a submerged corpse:

Bag of corpsegas sopping in foul brine. A quiver of minnows, fat of a spongy titbit, flash through the slits of his buttoned trouserfly. God becomes man becomes fish becomes barnacle goose becomes featherbed mountain. Dead breaths I living breathe, tread dead dust, devour a urinous offal from all dead. Hauled stark over the gunwale he breathes upward the stench of his green grave, his leprous nosehole snoring to the sun. A seachange this, brown eyes saltblue. Seadeath, mildest of all deaths known to man. Old Father Ocean. (U 3.476-83)

Joyce manages to conflate pre-existing words to invent words anew in this passage, from the grotesque ‘corpsegas’, which the reader can almost hear wheezing and gasping from the bloated cadaver, to the ‘seachange’, an idiomatic phrase which suggests a substantial shift in perspective and which complements Joyce’s nautical allusion to Shakespeare’s *The Tempest* in the preceding paragraph which opens with a line from Ariel’s song from that play, “Full fathom five thy father lies” (Shakespeare 1998: 1173). Furthermore, Joyce’s description of the life/death circle creates a poetic rhythm in itself, albeit through an earthy approximation of the circle of life. The rhythm of many of the word structures form patterns in single sounds, words and sentences, evoking the sensibility of WB Yeats, who suggested “and we would seek out those wavering, meditative, organic rhythms, which are the embodiment of the imagination” (Yeats 1961: 163).

In order to explore the nautical themes within Joyce’s *Finnegans Wake*, it is important to examine the maritime language and topography concealed within, in what Joyce refers to as “this timecoloured place where we live in our paroqial firmament one tide on another, with a bumrush in the hull of a wherry” (FW 29). It is perhaps here that John Brannigan’s work is at its most incisive and analytical, offering the greatest reward as he makes a close analysis of Joyce’s work and identifying Joyce’s use of French, Breton and Norwegian (amongst others) as being vital to an understanding of *Finnegans Wake*. While often seen and read as a ‘river-book’, the principal narrative of *Finnegans Wake*, if it can be said to have one at all, is contained within the tidal flow between the river’s banks and its journey out into Dublin Bay. Joyce suggests the ability of the sea to act as an agent for connectedness at the outset: “Sir Tristram, violer d’amores,

fr'over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war" (*FW* 3). The sentence contains polysemous allusions to geography and history, 'North Armorica' giving a sense of looking westwards towards North America. However, Joyce keeps his allusions closer to home, Armorica being the ancient name for Brittany in France, the name itself deriving from the Breton for 'by the sea.' Joyce's sense of place is important here, as at the book's very beginning he alludes to a place that was "part of the Atlantic coastal network along which trade goods and cultural ideas flowed from the Mediterranean and coastal Spain to Armorica and onto Britain and Ireland" (Waldman and Walsh 2006: 75). This placement suggests a setting out of Joyce's ambition, a proto-mission statement in terms of *Finnegans Wake*'s global positioning. Sir Tristram is a legendary figure who fell in love with Iseult, betrothed to his uncle Mark, King of Cornwall. Tristram had the responsibility of escorting Iseult from Ireland, but the pair fall in love and he eventually dies in Brittany, the instrument (viola) and violator of love. Joyce also here references the story's operatic adaptation by Wagner, in his work *Tristan und Isolde*, itself referenced directly by T.S. Eliot in 'The Burial of the Dead' segment of *The Waste Land*:

Frisch weht der Wind
Der Heimat zu,
Mein Irisch Kind
Wo weilest du? (Eliot 2005: 1345)

Eliot's use of four lines from the sailor's song would have resonated with Joyce as the passage translates as 'Fresh blows the wind/Towards home/My Irish child,/Where are you waiting?', a resonance that Joyce would surely have enjoyed in its classical referencing and Yeats-like phrasing and one that Joyce resolved to intertextualise in his own work. Tristram is described in joke style as having re-arrived 'passencore' from over the short sea, which carries meaning as both an adaptation of 'passenger' and the French *pas encore*, meaning 'not yet'. In this way, Joyce defines Dublin by its ebbs and flows and its proximity and relationship with coastal societies.

It can be seen that the connection formed in *Finnegans Wake* lies principally in the audible geography of language, figuring the Irish Sea in

terms of audibility rather than visibility, a connectedness that lies in the “irised sea” towards the “atalantic’s breastwells” (*FW* 318; 336). In viewing the sea as an audible construction, the sea becomes “that figure of globality which is also the material space in and through which peoples, languages, produce, and artefacts transact with one another” (Brannigan 2015:100). When Joyce writes about the “piantunar beyant the bayondes in Combria sleepytalking to the Wiltsh muntons”, he imagines what lies just across the sea, beyond the beyond (*FW* 327). The voice of language travels from country to country, its voice travelling more loudly and quickly across the sea than it ever could over land. Roland McHugh, in his *Annotations to Finnegans Wake*, notes that “‘bayondes’ is a conflation of ‘bay’ and ‘waves’, *onde* being the French word for waves” (McHugh 2006: 6). Thus, the reader is invited to imagine the musical sounds coming across from Combria (a joining together of Cumbria and Cambria, i.e. Wales). This sense of audibility is amplified by the suggestion that “you could hear them swearing threaties on the Cymylaya Mountains”, Joyce proposing that from shore to shore, places may be out of sight but instead are connected via an audible geography (*FW* 329).

The language presented in *Finnegans Wake* is not restricted to national languages, however. Joyce manages to blend the technical maritime, a world of boats and ships existing together, “one tide on another”, with a wider, more allusive set of references in this section, offering the reader a schooner “with a wicklowpattern waxenwench at her prow for a figurehead”, Arabian dhows and a wherry. Each are ocean-going vessels of varying sizes and represent a melding of global viewpoints and geographic position, particularly allied with “the deadsea dugong updipdripping from his depths” (*FW* 29). Joyce incorrectly places the dugong in the Dead Sea, a misappropriation perhaps created for the alliterative nature of the phrase. Dugongs, however, do live in the Red Sea, and it is in this place, among other warm water sanctuaries, that these sirenians have flourished. Joyce’s choice to use the dugong rather than, for example, the manatee (a similar-looking but biologically different animal) may not just be for its ability to fit in an alliterative sentence. The term dugong comes from “the Tagalog word *du-gong* which means ‘Lady of the Sea’” (Reeves 2002: 478). This forms an etymological companion to one of *Finnegans Wake*’s central characters, namely Anna Livia Plurabelle, the

dream river-woman whose name is derived from an anglicisation of *Abhainn na Life*, the Irish phrase that translates into English as ‘River Liffey.’ Although only a passing reference, Joyce is able to allude to the lady of the sea, the natural continuation of the river-woman, suggesting a broader, deeper awareness of the river and what it may become. This posits the idea contained within *Finnegans Wake* that it is impossible to regard one place without becoming aware of its connectedness to others, and it is the sea, through “oceans of kissening” that facilitates this (*FW* 384).

Joyce’s incorporation and development of maritime language throughout his work demonstrated the depths to which Joyce would go in order to understand his position in the global setting. His use of maritime terminology, both ancient and modern, facilitated a link to his distant heritage, but equally, anticipated the globally interconnected geopolitics of the future.

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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’ 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

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 October 1984 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 quinquiseular 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

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).

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2.

JOYCEAN GLEANINGS

JOYCERADAMUS: FORETELLING THE AGE OF TRUMP IN *FINNEGANS WAKE*

Abstract: In the following essay I will research the topic of *Finnegans Wake*'s apparent ability to predict future events almost as if it were a divination book. The text largely discusses the reading approaches which one may use to investigate this seemingly mystical phenomenon specifically by using an "unintentionalist" means of interpretation. This is an experimental reading approach that allows self-knowingly "incorrect" or impossible references to be found in the novel. Taken as a whole, the essay aims to illustrate using this "unintentionalist" method how *Finnegans Wake* can be read in a wild and liberated manner within a controlled analytical environment. This opens up possibilities for interpreting the novel that would otherwise be closed off to all but the "lunatic fringe" reader demographic. This "unintentionalist" study chooses to focus upon the "appearances" of President Donald J. Trump in *Finnegans Wake* and it determines that by using this reading approach one may locate detailed references to Trump rallies, Twitter, the 2020 Presidential election and the Capitol siege within Joyce's novel. Within this in depth and highly illogical study I intend to demonstrate that the possibilities of interpretation in *Finnegans Wake* are inherently extreme and are especially drawn to the bending of time itself. The "unintentionalist" reading method assists in providing these radical theories with a more structured means of exposition allowing for these previously intellectually side-lined ideas to receive discussion within a more academic setting.

Keywords: *Finnegans Wake*, Joyce, Trump, Intentionalism, Bibliomancy, Divination

In this essay, I plan to analyse the phenomenon whereupon *Finnegans Wake* demonstrates the apparent ability to "foretell" future events outside of the book's compositional timeframe. This is research prompted by contemporary online interest by Joyce scholars upon how references to

contemporary events seem to appear throughout the book in a rather “spooky” manner. This firstly requires analysis of how different approaches to reading *Finnegans Wake* facilitate such interpretations. This text is, therefore, a study of attitudes regarding what may be considered a “right” or “wrong” way of reading the novel within the wider Joycean community. The reading approaches are categorised into “types” which each have idiosyncratic characteristics and even subtypes that split them up even further. It is important to note the distinctions between all of these if we are to evaluate successfully the multiple ways in which readers may search for “prophecies” in *Finnegans Wake*. Information will be gathered from the respective reading “types” and the “prophetic” findings which they have collectively made ranging from interpretations that are actually considered “true”—by conspiracy theorists, for instance—to those that are knowingly “false” but are enjoyed and employed by their readers for multiple reasons and purposes. The figure of Donald J. Trump is used throughout this essay since in recent years he has attained focused, collective attention by the “prophetic” readers of *Finnegans Wake* throughout his term as U.S President. This phenomenon of “Trump watching” in *Finnegans Wake* reached its apex in November 2020 when readers, who mainly congregated online, began finding remarkable “allusions” to Trump and the Presidential election which were added to on a daily basis as the events played out, all the way through to his eventual defeat and subsequent efforts to fight the results in court. The COVID-19 outbreak, the spread of fake news through social media, and the growing mistrust of science were 2020-centered topics that “prophetic” readers also detected throughout this year, demonstrating that *Finnegans Wake* has a continually renewing list of so-called “references” within it to fit the timeframe of whatever is current.

For the purposes of this essay, I will use a term which I have coined titled “unintentionalism” which is an approach to reading *Finnegans Wake* that is self-knowingly “incorrect” or impossible. It derives from the implication that the interpretations are *unintentional* and are not intended to be taken seriously. Unintentionalism differs from “anti-intentionalism” because it isn’t “anti” or against “intentionalism” in principle. Foretelling or predicting the future is, by and large, a practice carried out by unintentionalist readers of *Finnegans Wake*. In order to locate references to present day events you must be prepared to leave aside all chronological logic. In principle,

unintentionalist readers capture meaning that is transient and coincidental. These are constant, shifting interpretations, which pass through history and are certain to change in the future, rather than being fixed and “intentional”. Reading *Finnegans Wake* in this way is also popular because it feels as if Joyce joins us in the present day, and it is as if he provides us with his own thoughts about modern-day politics and the turmoil-filled year 2020 in general¹. Peter Quadrino states in his *Finnegans Wake* podcast:

Commentators like J.S. Atherton and George C. Gibson have asserted that Joyce saw himself as an Irish prophet; a poet seer in the Druidic tradition. Right after the publication of the *Wake*, Joyce marvelled at the book’s prophetic powers in foretelling world events. As funny and silly as the *Wake* is, its propensity for prophecy was no joke. (Quadrino 2021: 29:59-30:25)

He further adds that “Joyce’s purpose was to bring forth a living oracle” and that it is “through the language of the book that its magic is enacted”. (ibid.)

According to Roland McHugh, in the *Finnegans Wake Experience*, two general camps of *Finnegans Wake* reader exist, titled “Maximisers” and “Minimalisers”. These interpretive stances start from two contrary points of view, as he explains: “At an early stage, Matthew Hodgart underlined a distinction: the maximisers, such as himself, were delighted at every additional level that could be envisioned. [...]. On the other hand minimisers such as myself tried to cut the allusions to the smallest number which would account for all the letters in the word” (McHugh 1981: 67). Maximalist readers build up allusions in ever growing layers, with usually an open attitude towards interpretation. Minimalists attempt to locate precise, singular meaning, usually backed up by an assertion that “correct” interpretations exist that outweigh, or even eliminate, the significance of other possibilities. McHugh additionally uses the terms “Intentionalism” and “Anti-intentionalism” in connection to how readers approach *Finnegans Wake*. Collectively they have associations and shared interpretive elements with Maximalisation and Minimalisation. Intentionalism and Minimalisation, of course, essentially dictate that one should only read

¹ The Australian novelist Gabrielle Carey, who leads two *Finnegans Wake* reading groups, one in Sydney and one in Canberra, discusses “prophetic” findings in the novel in a fascinating article for the *Sydney Review of Books* (Carey 2021).

Finnegans Wake according to Joyce's "intentions". This concept contrasts heavily with Anti-intentionalism, which McHugh equates with the "lunatic fringe" of *Wake* studies (74). Anti-intentionalism was apparently so popular in the 1960's that it caused a considerable hindrance to *Wake* scholarship in terms of building up its interpretive accuracy. There are also a select number of readers who attribute genuine mystical meaning to *Finnegans Wake*, for instance the Youtuber Rob Appelton whose channel *History Maze* has devoted videos to the numerological significance of "1132", HCE's sacred number, to the universe at large. It is, in one particular video, associated with the circumference of planets in the solar system, the distances between them, the transcendental number π , pyramidology, the Fibonacci sequence, the Vesica Piscis and the overall concept of "cosmic key" numbers and patterning (Appleton 2019). At a level of extremity far in advance of anyone is the conspiracy theorist and author of the *Lennon Prophecy* Joseph Niezgoda, whose *Finnegans Wake* interpretations neatly insert the book into the often nutty tradition of "hidden message" searching in songs by the Beatles². In one of his blogs he identifies a "clue" in a passage of *Finnegans Wake* which (allegedly) proves that John Lennon was assassinated because he sold his soul to the devil (Niezgoda 2012: "The Author"). The "clue" is from Book 2 chapter 3: "(1) he had to die it, the beet le 2) he didhithim self" (*FW* 358.36; Niezgoda 2012: "Clue 4"). Lennon's murder, by Mark Chapman, was according to Niezgoda "Satan collecting his due" (Niezgoda 2012: "The Author"), so *Finnegans Wake* foreseeing this would be a very spooky prediction if it were indeed proven. To Niezgoda, "The Ballad of Persse O'Reilly" is also packed full of John Lennon death clues but to interpret this he figuratively transports the novel forward in time and location to New York in 1980. He incorporates into the text both Lennon and Chapman and indicates step by step how the song reveals the conspiracy behind the murder. Firstly, since Lennon was the "eggman" in the lyrics for *I am the Walrus* he is logically the figure of "Humpty Dumpty" (*FW* 45.1), and when he "fell with a roll and a rumble" (*FW* 45.2) this describes his being shot and murdered. The day of his death was that of the "Immaculate Conception" (the 8th of December), and this relates to the line "and

² Most notably, and tragically, were the "Helter Skelter" race war beliefs held by the Manson Family which were inspired by the lyrics from the 1968 album *The Beatles*, otherwise known as the *White Album* (Bugliosi and Gentry 1974: 311-316).

immaculate contraceptives for the populace” (*FW* 45.14). “And from Green Street he’ll be sent for by order of His Worship” (*FW* 45.9) tells us that Mark Chapman, his killer, was born on Green Forest Drive in Dacatur, Georgia, and of course “[He’ll be sent] To the penal jail of Mountjoy” (*FW* 45.10) represents Chapman’s eventual prison sentence (Niezgoda 2016: “May 4th 1939”).

Unintentionalism leads to creative artistic reinterpretations of *Finnegans Wake* to the present age. For example, one can reimagine the annotations in Book II chapter 2 as being words typed into the thread of an internet chatroom. This is a contextual shift on to the internet into a social network like Twitch or Youtube. The entire page becomes a figurative computer screen as a consequence and the centralised narrative of II.2 is the streamed content that the “viewers” are commentating upon in the chat. Furthermore, continuing this visual interpretation, Shaun and Shem predictably enter into an online fight, with the venom of modern day trolls, with the former typing exclusively in block capitals which imitates the emphatic writing style that Donald Trump uses on Twitter³. Individuals who create new “alternate” versions of *Finnegans Wake* are also unintentionalists. One such example is the *Star Wars* rewrite of the first page of the novel which incorporates words from the science fiction saga seamlessly into the narrative, replacing those relating to the Earwicker family with those of the Skywalkers et. Al. and Chapelizod with the so-called “Galaxy far far away...” . Its opening line being: “movierun, past new and hopes, from strike of back to bend of jeday, brings us by a commodious lucas of recirculation back to forestmoon and endor” (Neilan 2018).

For an unintentionalist allusion to “fit” into *Finnegans Wake* one’s interpretation must chime harmoniously within the “rules” of the book’s stylistic narrative patterns, or else its complex phonological sound network. The “prophecy” must, after all, be *plausible* in accordance to the rules of the linguistic game. Since *Finnegans Wake* is an extremely musical work even the slightest amount of aural discord normally rules out a word being “correct” or understandable within the overall context of the book. If it fails to create the right series of sounds it won’t match the timbre of

³ Shaun’s “chat room comment” “THE MONGREL UNDER THE DUNG MOUND. SIGNIFICANCE OF THE INFRALIMINAL INTELLIGENCE. OFFRANDES”. (276 L1-10) has the style of an all-caps Trump tweet.

the original textual music. If one's new interpretation involves the reimagining of a *Finnegans Wake* character then this hypothetical figure must already possess a certain number of his or her key personality or physiological traits. If he or she deviates significantly from the set character "model" then one's idea must be discarded⁴. In any case, social media sites such as Facebook liberate the reader from the restraints of academia, and "unintentionalist" interpretations normally take the form of short, witty posts on an individual's feed⁵. It is, after all, outside the realms of academic publication and in a sense, for most readers, seriousness.

This collective analysis, focusing on "allusions" to Trump, is intended to deeper demonstrate how readers practically *realise* or achieve their interpretations. Because of his strikingly long list of similarities to HCE, in terms of his physical appearance (with his large "hump"), family ties (his dutiful wife Melania, two older sons Eric and Donald Jr., and the Issy-like incestuously desired Ivanka), and his unsavoury associations with rumour, sin and scandal, Trump seems to appear all over *Finnegans Wake*, whether it is by name or other precise, associative references. Perhaps the most well-known section is from "The Ballad of Persse O'Reilly":

So snug he was in his hotel premises sumptuous
But soon we'll bonfire all his trash, tricks and trumpery
And 'tis short till sheriff Clancy'll be winding up his unlimited company
With the bailiff's bom at the door,
(Chorus) Bimbam at the door.
Then he'll bum no more. (*FW* 46.5-10)

This section name checks Trump in the word "trumpery" (*FW* 46.6) which in English means an item that is "trash[y]" (*FW* 46.6) and ostentatious, which perfectly describes the expensive yet tacky aesthetics of his brand. In French, "tromper" means to lie, deceive or "trick" (*FW* 46.6), so this can be said to reference Trump's compulsive and habitual telling of falsehoods during his

⁴ This is a process that *Wake* readers carry out repeatedly during textual analysis and is close to unconsciously done.

⁵ In May 2020, moving online tributes were expressed to John Bishop in this manner who sadly passed away due to complications connected to the Coronavirus. The line "with tears for the coronaichon, such as engines weep. Was life worth leaving?" (230.24-5) in particular became instantly endowed with a new passionate meaning, full of sadness and grief. It was circulated throughout Facebook frequently coupled with tributes to the great *Wake* critic and academic.

presidency which the Washington Post calculates as numbering over 20,000 in total. (Kessler 2020). The line about his “hotel premises sumptuous” (*FW* 46.5) relates to his extravagant hotel properties including Doral and Mar-a-Lago, but the “bailiff’s bom at the door” (*FW* 46.8) may well allude to his eventual arrest and imprisonment for crimes such as tax evasion and fraud in the New York City courts⁶. The post “Finnegans Wake on the Trump-Ukraine Affair and Impeachment” on the blog *Finnegans, Wake!* Is a detailed unintentionalist reading of “The Ballad of Persse O’Reilly” which was written during Trump’s 1st impeachment trial and it details a long list of Trump references (Quadrino 2019). In the commentary, a Trump supporter responds to the article in a politically charged way that gives a very “Trump era” perspective to proceedings. It is a tense exchange that demonstrates how unintentionalist readings can actually be taken *seriously*, that they are by their very nature politically subjective, and that they can generate genuine anger and trigger antagonistic partisanship:

Your political views trash your Wake perspective. I remind Wake readers that the corpus is on one archaeological level a Rorschach test. Are you pro HCE or anti HCE? If one of your eyes I’s [sic] are fixed on Trump’s “guilt” you can be sure the other eye is die I [sic] jesting his innocence. Unfortunately the entrails of that repression are not risible to Trump haters. It is the everyday deplorable commoner who has the “eyes” to see what the eye lit elite cannot. Wake up lefties! (Ibid.)

Since most readers believe that Trump is, of course, not actually part of *Finnegans Wake* it often takes a lot of imagination and even investigation to get him to “fit” into the narrative which is, unsurprisingly, a very satisfying occurrence when it happens. It is for this reason that many “prophetic” readers put in such efforts to do so and why they are happy to put basic logic aside in exchange for indulging in surreal, time-bending humour. It is, of course, a reading method enabled by *Finnegans Wake*’s own cyclical representation of history and its general narrative existence outside of any common notion of space of time. To quote Ruben Borg, in connection to how time in *Finnegans Wake* functions, he states: “From its opening word,

⁶ Unintentionalist readings of this line in 2017 viewed this as a prediction that Trump would be found guilty of collusion with Russia during the 2016 presidential campaign. The American-sounding “sheriff Clancy” (*FW* 37.7) would therefore become the personification of Special Counsel Robert Mueller.

the *Wake* would have us construe Time's unity – which is to say, Time's continued existence in the present – in terms of the mechanics of eternal self-reproduction" (Borg 2005: 81). It equally exists within a continuous past as well as a continuous future. Furthermore, time moves simultaneously forwards and backwards from the perspective of the reader, which constantly disrupts the chronological direction of the narrative.

Once the unintentionalist reader has his/her sights set upon interpreting Trump as an HCE avatar a process begins whereupon newly found "allusions" to him are found as part of this literary game of sorts. At a certain point, to such readers, he will drift enough into *Finnegans Wake* that he will literally take over HCE's entire persona, which completely skews and transforms the book's narrative. It creates an overall time shift within *Finnegans Wake* to the present day and relocates its action, of course, altering the Irish landmarks used within HCE's Dublin to Trump's Washington D.C.⁷ The majority of Trump references in *Finnegans Wake* occur in Book I chapter 2, specifically pages 32 to 37 and several verses of "The Ballad of Persse O'Reilly". HCE is fittingly a figure of high political standing in Dublin who matches up with Donald Trump's own high rank as the Commander in Chief of the United States of America. Like Trump, HCE has a very strong political "base" among the populace who hold him to an unrealistic level of admiration and demonstrate total loyalty. The passionate supporters shown on page 32, cheering on HCE, and the accompanying public spectacle they take part in brings to mind the aesthetics and atmosphere of a "Trump Rally". Here, HCE stands before them "above floats and footlights" (*FW* 32.26-7) and there is an "ambitious interval band selection" (*FW* 32.34-5) playing which is reminiscent of the bombastic all-American soundtrack that accompanies Trump's entrance and exit during events, such as "God Bless the U.S.A" by Lee Greenwood. HCE/Trump's high status as a wildly successful business man with "nation wide hotel and creamery establishments" (*FW* 36.22) belies the claim that he is an "imposing everybody" (*FW* 32.19) who is "magnificently well worthy of any and all such universalisation" (*FW* 32.20-21). But, in fact, to his base he has dual appeal since he is both a billionaire who constantly makes "big deals" as well as an all-American "everyman" who is in touch with the

⁷ In this case, the "duc de Fer's overgrown milestone" (*FW* 36.18), or the Wellington Monument, transforms into the similarly shaped obelisk, the Washington Monument.

culture and sensibilities of the average Joe⁸. Trump's exclusive diet of fast food and love of professional wrestling, which is snobbishly considered to be "low culture", endears him to a demographic of previously politically uninterested voters who would subsequently begin to support him in their millions. They would figuratively take on Washington D.C. together and "Drain the Swamp" of its so-called corrupt career politicians and diplomats. The sentence "The Christlikeness of the big cleanminded giant" (*FW* 33.29) is one that reflects Trump's personification as a great Christian in the eyes of many of his voters⁹. The majority of Trump's supporters have faith that God chose him to be President so that religious rights would be protected in the United States and that conservative laws would be created concerning the limiting of abortion in certain states and the reduction of rights within the LGBTQ community. Trump's regularly expressed desire to sire a dynasty of presidents, in the order of the birth of his children, can be read into the line "A veritable Napoleon the Nth" (*FW* 33.2). A revised version would be "A veritable Trump the Nth" which indicates that he would be the first in an infinite dynasty of presidents. The Napoleon allusion also calls up his perceived despotic behaviour in office by his detractors and references his narcissistic personality.

Similarly, both HCE and Trump have enemies in society who seek to topple him through the spreading of salacious rumours which may or may not have factual merit. These may be collectively defined as "unfacts" (*FW* 57.16) or in today's terminology "fake news". These "detractors" (*FW* 33.21) harbour so much hatred for him that they "apparently conceive him as a great white caterpillar capable of any and every enormity in the calendar" (*FW* 33.22-24)¹⁰. To his opponents, he is the "worldstage's

⁸ To his detractors, this self-styled image is a nonsense that is difficult to fathom, especially if one is familiar with the gaudy gold panelled rooms of his penthouse in New York's Trump Tower.

⁹ Utah based artist Jon McNaughton has created many religious Trump works including "Legacy of Hope" and "National Emergency" which depict the President deep in prayer. Paintings by other Christian artists showing Trump together with Jesus in the Oval Office predictably went viral internet due to their unintentional hilarity.

¹⁰ In 2017 Trump defined this unending level of animosity "Trump Derangement Syndrome", however, by the time his term ended the title was seized upon by his opponents to label the radical insurrectional behaviour which Trump himself provoked in many of his supporters, such as during the storming of the Capitol building in Washington D.C on the 6th January 2021.

practical jokepiece” (*FW* 33.3) which recalls the embarrassing incident in September 2018 when Trump delivered a speech at the United Nations which unexpectedly, and unintentionally, made the attendees erupt into laughter, owing to his lies and apparent detachment from reality (Waldman 2019)¹¹. In a potential piece of “fake news”, his detractors have deliberately spread a vicious rumour that he suffers from a “vile disease” (*FW* 33.17-18) and this is perhaps a reference to his apparent urophilic desires. Both HCE and Trump are alleged to have taken part in lurid sex acts involving urination (Quadrino 2019) with the former being caught naked behind a bush in Phoenix Park by three soldiers while he was seemingly watching two young girls piddling. Trump, on the other hand, was accused of engaging in urophilic sex acts with two prostitutes in Moscow. This scandalous liaison was, according to former British spy Christopher Steele, secretly videotaped and used as a kompromat by the Kremlin to blackmail Trump (Steele 2016). This would, theoretically, explain his consistent pro-Russia support and deference to Vladimir Putin throughout his presidency¹². *The Mueller Report* defines Steele’s unlikely claims as unverifiable (Mueller 2019: 289-290) yet nevertheless Trump’s rumoured association with Russian prostitutes will never escape him as it has become part of his biography as far as most of his detractors are concerned. Like with HCE, those who despise him are willing to believe even the most improbable of lies just because they assume that he is capable of any sin or debauchery. Simple common sense would dismiss the idea that Trump is an urophiliac because he is a renowned germaphobe who is repulsed by bad hygiene and terrified of infection and poisoning. In continuation of this theme of scandals, Trump also has an eternally forgiving wife, Melania, who has stood by him loyally despite the 20 or so sexual harassment cases brought against him and his high profile affair with pornstar Stormy Daniels (Stephanie Clifford) in 2006—who subsequently received \$130,000 in hush-money payments from Trump campaign funds to keep quiet (Mueller 2019: 688). Even in the aftermath of the Capitol siege

¹¹ Waldman proves once again that there is a Trump tweet for every occasion when he quotes Trump in 2014: “We need a President who isn’t a laughing stock to the entire World” (Trump 2014).

¹² The “Jinnies” in the “Museyroom” section of Book I chapter 1 are unintentionalist avatars for the Russian prostitutes in Steele’s Dossier. They are urinating (*FW* 9.33-4) blackmailers who attempt to strong arm Willingdone, (an obnoxious Trump-like figure), into doing their bidding.

Melania would continue to support him such as when she blamed the media for unfairly blaming him for the insurrection (Bennett and Klein 2021). This echoes ALP's rebuttal in public at the end of Book I chapter 4, when she declares the innocence of her husband against all scandalous charges (*FW* 101-3). It is also a pleasing co-incidence that ALP's acronym can be incorporated into her name. When written as "meLAnia 171uici" the unintentionalist reading becomes clearer. This, as is demonstrated throughout *Finnegans Wake*, increases the "ALP-ness" of any given character and it is usually an indicator given to the reader by Joyce that this is one of her personas.

Perhaps the most identifiable section in Book I chapter 2 concerning Trump relates to the social media platform Twitter which he wielded as a powerful political tool during his tenure until the permanent suspension of his account on January 8th 2021. Prior to this moment, with a single tweet Trump could crash the stock market, ruin political careers, or even plunge his country into an international war. His hold over the Republican party was absolute since politicians feared his online wrath if they stepped out of line and his supporters rallied behind his fiery rhetoric which spread "Big Lies" on a viral scale. This included how the 2020 presidential elections were rigged due to voter fraud and that he in fact won by a "landslide". According to an unintentionalist reading, Twitter, in connection to Donald Trump, is alluded to in the following section:

I have met with you, bird, too late, or if not, too worm and early: and with tag for ildiotrepeated in his secondmouth language as many of the bigtimer's verbaten words which he could balbly call to memory that same kveldeve, ere the hour of the twattering of bards in the twitterlitter between Druidia and the Deepsleep Sea" (*FW* 37.13-18)

Trump's tweets pile up upon one another like trash and hence become "twitterlitter" (*FW* 37.17). The "bird" (*FW* 37.13) we meet, and the twittering it makes, represent the happy mascot of the platform and the description of the "Deepsleep Sea" (*FW* 37.18) echoes its blue colour scheme. "The bigtimer's verbaten words" (*FW* 37.15-16), first of all, define HCE/Trump's tweets which he wants to circulate throughout the internet to his base. The phrase "tag for ildiotrepeated in his secondmouth language" (*FW* 37.14-15) describes his process of using hashtags (#) on Twitter to create trends. Hashtags, here, function to spread around

HCE/Trump's tweets as if they are behaving as his "secondmouth". The word "ildiotrepeated" in connection to hashtags and "secondmouth language" indicate the unavoidably repetitive and parrot-like nature of his supporters' speech on Twitter. Their opinions, according to their opponents, are totally "ildiot[ic]" since they unconditionally believe the lies that they are fed. "Kveldeve" (*FW* 37.16) fittingly references "covfefe", Trump's most infamous typo which he made on 31st May 2017.

Following Trump's projected election defeat on the 7th of November 2020 a new wave of unintentionalist interpretations were made online. Most notably the line "trump adieu atout atous" (*FW* 286.13) was circulated on Facebook with entire threads of commentary being devoted to its analysis¹³. The sentence incorporates "à tout" for "atout" and "atous" meaning "to everybody" in French, so this could signify the world's collective farewell to the Trumps upon leaving the White House on January 20th 2021. "A tout a tous" additionally sounds like onomatopoeia for "Achoo! Achoo!", or sneezing, which could reference *Ring a Ring a Rosie* and plague sickness. This links up the Coronavirus with Trump, who received nationwide condemnation for his alleged botching of the crisis and who suffered politically at the ballot box as a consequence. Furthermore, following Trump's announcement on November 8th that he was launching legal action to investigate fraud in the Pennsylvania state vote counts¹⁴, the passage "The litigants, he said, local congsmen and donalds" (*FW* 87.25) was wittily posted on to Facebook¹⁵ which captured the amusing sentiment that Trump (addressed disrespectfully by his first name) was now sending an army of political loyalists (or "litigants") into court to fight his battle to have the election recounted and to overturn its result. The "local congsmen" who were going to take part in Trump's litigation could be, for example, an array of figures including GOP congressmen, (with the "k" spelling on "Congress" implying a connection to King Kong, with his brutishness and incivility). "Congsmen" also has an echo of "klansmen" which can be used to poke fun at Trump's strenuous

¹³ I first received knowledge of it in a post by Enrico Terrinoni on the 8th of November.

¹⁴ Pennsylvania's pivotal role in the 2020 presidential election, and its high voter turnout, can be read into "Pencylmania" (228.19), with voters furiously scribbling down their choice on ballot papers.

¹⁵ This quote originated on the Facebook feed of Barry McCrae, whose 2005 novel *The First Verse* uses bibliomancy extensively in its plot.

denials that he was ever supported by David Duke, (the leader of the Ku Klux Klan), or his disastrous August 2017 statement in Charlottesville when he said there were “very fine people, on both sides” indicating support for those holding the “Unite the Right” rally, who flew Nazi flags and burned torches. Finally, a disturbing prediction of the Capitol siege on January 6th 2021 can be read into the following quote from Book III chapter 3: “fortified by my right as man of capitol, I did umgyrdle her about, my vermin celly vinagerette, with all loving kindness as far as in man’s might it lay and enfranchised her to liberties of fringes” (*FW* 548.16-19). The politically themed passage addresses the right-wing “fringes” (*FW* 548.19), viz. the Qanon conspiracy theorists and white supremacists who broke into the “capitol” (*FW* 548.17) to stop by force the Electoral College results from being ratified. This was for the sake of protecting their American “liberties” (*FW* 548.19). “Enfranchis[ment]” (*FW* 548.19) is used ironically here since the domestic terrorists were, and continue to be, convinced that Trump lost the election because of a grand conspiracy of voter fraud. Their democratic right to have their vote counted legitimately was, in their eyes, taken from them so they invaded the building to figuratively gain their own enfranchisement. The description of the insurrection is, itself, suitably upsetting and incorporates rape imagery. The “fortified” (*FW* 548.16) or fortified “capitol” is entered into as if it is being assaulted and “ungyrdle[d]” (*FW* 548.17), or rather ungirdled, by a pitiless rapist with a “man’s might” (*FW* 548.18-19). Once metaphorically in the process of rape, the Capitol becomes packed full of “vermin celly vinagerette” (*FW* 548.17-18) which figuratively represents the hundreds of Trump supporters who once inside ransacked offices, terrified occupants, beat police officers (causing one fatality), stole laptops, defiled the hallways by flying right-wing flags and desecrated numerous sacred symbols of American democracy. It is almost as if Joyce *unintentionally* captured the full horror of the historically shameful incident, which is quite remarkable bearing in mind the number of moving parts it requires for this interpretation to work and the overall improbability of it happening.

In conclusion, unintentionalism is a reading approach that allows for a free and liberated means of interpretation without the ever over-hanging pressure of having to justify the plausibility of every point made. In fact, because incorrectness and impossibility are baked so inherently into every

single unintentionalist reading it often becomes unnoticeable. This allows the reader to further investigate experimental modes of analysis using interpretative tools that would otherwise not be available. Unintentionalist tools include the ability to research theories that would be otherwise closed off to all but the “lunatic fringe” reading demographic. Positively, however, since it is required that one remain academically grounded at *all* times when interpreting in an unintentionalist way it creates a playful illusion that prevents the reading from becoming ludicrous. Unintentionalism furthermore facilitates an open discussion of the “predictive” qualities of *Finnegans Wake* from an objective perspective that can be appreciated by either believers or unbelievers of its divinatory “powers”. This is because the reading approach does not set a fixed judgement of “right” or “wrong” to its findings of contemporary references in the novel. In its spirit of interpretive liberation unintentionalism allows for *Finnegans Wake* to be read as a predictive text without any built-in scepticism about the unscientific nature of divination. Whether or not Joyce really was “Joyceradamus” or if everything is just occasionally (near improbable) coincidence is left up to the reader. It is, after all, a purely subjective issue and Joyce himself was a believer of the predictive power of the work himself, being somewhat superstitious in nature and easily “spooked” by strange occurrences. In his case, the anachronistic appearance of events happening in Finland in 1941 was what unnerved him in *Finnegans Wake* (Chrisp 2019). With all of this in mind, we can use an unintentionalist reading approach to increase the number of our interpretive options which, in this specific case, allows us to become wild and liberated within a controlled environment. For instance, it is within an unintentionalist interpretation that an *unbeliever* of the predictive power of *Finnegans Wake* can investigate the intriguing possibilities of the phenomenon of bibliomancy with the utmost seriousness of one who practices the mystical art. This is useful if we want to understand Wakean time from a radically new perspective and how it functions in a non-linear manner. After, the novel is, as stated in III.3, “as modern as tomorrow afternoon and in appearance up to the minute” (*FW* 309.14-15). To put it another way, *Finnegans Wake* ‘refuses’ to become dated as if it has ever renewing powers or an ability to “live” in a constant future. Finally, unintentionalist readings, as a means for pure enjoyment, allow us to make

Joyce an intimate part of our pop culture fluent world. It is valuable to keep Joyce in a continuous future so that he is figuratively always with us, for instance we can imagine him posting on Facebook (or “faceback” (*FW* 23.31)) or creating his own internet memes. What could, after all, be a greater part of early 2021 pop culture than having Joyce make a version of the famous Bernie Sanders meme taken from Joe Biden’s presidential inauguration, placing the following quote under the amusing image of the evidently freezing Vermont senator wearing thick mittens: “whugamore, tradertory, socianist, communiser, made a summer assault on our shores and begiddy got his sands full” (*FW* 132.19-21)?¹⁶ Joyce therefore becomes, no less, at one with us on our smart phones as we idly travel to work, joining in on our collective global humour in very difficult times.

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¹⁶ By having his “sands full” (*FW* 132.21), Sanders’s oversized gloves are cheekily mocked. His political stance as a Democratic socialist, or “socianist” (*FW* 132.19) is referenced together with “communiser” (*FW* 132.19-20), or Communist, which is how he is unfavourably viewed in the eyes of Republicans. The reference to Sanders making a “summer assault” (*FW* 132.20) on the shores of Washington D.C is ironic in this case.

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JOYCE'S INFERNAL DUBLIN IN CHILDHOOD AND MATURITY

Abstract: As we know, Dante was Joyce's favorite writer and, in fact, he took him as a model in all his works. In particular, *Dubliners* is characterized by a strong presence of Dante's setting and Joyce attributes to each short story a Dantean moral, a sin or a fault, with consequent punishment to be served. However, he decides to do this by transporting Dante's Inferno into a modern and real world, which is located in Dublin, carrying on his interest in detail and truth. Joyce models *Dubliners* following a real Dantean pattern: Father Flynn's tobacco spills in *The Sisters* recall the dance of the damned in the *pianura della sabbia ardente*; the boys in *An Encounter* find themselves locked in the *Malebolge*; the "shower of kindly golden dust" described by Little Chandler in *A little Cloud* recalls the vision of the flames that crowd the eighth *bolgia*. In *A Painful Case* we find ourselves in *selva dei suicidi*, where the atmosphere is dominated by bare trees. The streets of Dublin become the infernal circles of the twentieth century, populated by damned souls in search of redemption.

Keywords: James Joyce, Dante Alighieri, Inferno, *Dubliners*, Comparative literature

Joyce's Dublin might well be found in a corner of Dante's Inferno. [...] the lack of hope, the perversion of love – all these remind forcibly of Dante's journey through Hell. [...] If Dante's "state of souls after death" is a moral image of the state of souls in life, Joyce's description of the state of souls living in Dublin is an image of the state of souls living in a moral hell. (Carrier 1965: 215)

1. Introduction

As it is known, Joyce describes Dublin carefully, inserting realistic details, and catapulting us into a city that we get to know well, page after page. We learn the names of the streets, the locations of the pubs, we know when the

sun rises, and when it sets. However, behind this obsessive realism, there is certainly an allegorical background, which Joyce takes from one of the greatest works ever written: Dante's *Divine Comedy*.

Reading some episodes from Joyce's life, we can immediately notice how much Dante influenced his mind: in 1887, when Joyce moved to the outskirts of Bray, Dante and Hell, had already become important histrionic ideas for him, in fact he created small performances and his brother Stanislaus particularly remembers a play in which he and his sister Margaret played respectively the parts of Adam and Eve, while James crawled around them in the role of serpent (Gorman 1939: 9).

Eileen Vance¹ remembers that, when Joyce wanted to punish someone, he threw the offender to the ground, placed a red wheelbarrow over him, donned a red cap on his head, and made macabre cries, as if he were burning the sinner in the fire of hell (*JIII*: 26). He studied Italian in Belvedere College, learned a lot thanks to the great Dante, and Oliver Gogarty baptized him "Dante from Dublin" (*JIII*: 77).

Before leaving Dublin, Joyce had not yet spoken of exile, but he realized that his escape from the city lacked the moral charge of his hero Dante, who had been exiled from Florence. Joyce and Dante share an attitude of hostility towards their native cities, often expressing a contempt for the inhabitants and for the institutions. Irish politics and the Catholic Church are the causes of the social, political, psychological, spiritual and artistic paralysis that Joyce portrays, and he saw this paralysis as an obstruction to achieve authenticity. Dante on his journey to Hell, through the interactions he has with real characters of his time, immortalizes the political scandals, religious corruption, and the moral lack of his homeland (Lecuyer 2009: 15). Joyce does the same in *Dubliners*: he describes the stories of real characters – who probably really existed in Dublin –, and shows, through them, the scandals, the corruption, and mostly, the lack of morals.

Joyce knew the *Divine Comedy* and decided to take it as a model for his very first works. In *Dubliners*, for example, there is a strong Dantean scheme: the first story, *The Sisters*, opens with an echo of the inscription of *Inferno III*: "There was no hope" (*D* 9), and *The Dead*, the last one, ends with a vision of frozen Ireland, which is the metamorphosis of *Cocytus*.

¹ Eldest daughter of the Vance family, neighbours of Joyce in Bray.

One of *Dubliners*' first critics, Gerald Gould (1914), describes the work as "the dirty and crawling activities of a city that, in Joyce's view, was paralyzed in a state of moral depravity" (Deming 1970: 62-63). In fact, in all the stories, *Dubliners* are presented as manipulators, losers, hypocrites and sinners in general, trapped in their "self-built hells" (Lecuyer 2019: 4). The stories in *Dubliners* move in a circular flow: the book begins with a boy, surrounded by darkness, staring out of a window, lit with "faintly and evenly" (*D* 9) light, and when he thinks about death, he feels his soul "receding into some pleasant and vicious region" (*D* 11). It ends with a man who, while the snow falls "faintly" (*D* 224) in the darkness, stares at a window thinking about death, and feels that "his soul had approached that region where dwell the vast hosts of the dead" (*D* 223). Dante's *Inferno* is characterized by a repetitive and obsessive circularity. This is given, not only by the concentric structure of the circles, but also by the fact that we are in the reign of eternity, where there is no possibility of change. Souls will suffer the same pain forever, and there will never be a possibility of redemption. The same thing happened in Dublin, where everyone lives in constant paralysis.

Joyce's work, like Dante's, is both allegorical and realistic, because it presents Dublin realistically and precisely, but the state of paralysis in which the characters live, is also the state of souls after death. Joyce imagines a journey through the hellish Dublin, surrounded by souls, not dead physically, but spiritually and morally.

2. Childhood: The Sisters and An Encounter

After submitting the stories to Richards, Joyce revises *The Sisters*, doubles its length, and increases its complexity. In particular, he revisits the opening line, adding a thick literary allusion: "There was no hope for him" (*D* 9). He decides to inaugurate his work with something sinful, and chooses the precise words used by Dante when he finds himself in front of

the gates of Hell: “Lasciate ogne speranza, voi ch’intrate”² (Inferno III: 9). Alluding to Dante, Joyce not only fits into a literary tradition, but rewrites it (Bulson 2006: 36). From the first words of the story, we immediately notice that something immoral and sinful has happened, or is about to happen:

Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (D 9)

In the boy’s speech, the word “paralysis” is associated with simony, the sale of ecclesiastical dignities, and the sin of the same name. This is another clear reference to Dante, who places the sinners of simony in the VIII circle of Hell. In the III *bolgia*, the simonists are located upside down in holes, from which legs only emerge, while the flames burn the feet and cause pain, forcing sinners to move lower limbs quickly. We immediately see how Joyce contrasts the dynamism of simonists with the static nature of the priest’s paralysis. The word simony re-emerges in the boy’s mind later on:

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

The grey face of the old priest haunts the boy, forcing him to go down to Hell, in that pleasant and vicious region, creating a coexistence between

² Italian quotations from Dante’s *Inferno* are taken from the following edition: *Dante, La Divina Commedia. Inferno*, edited by Anna Maria Chiavacci Leonardi, Mondadori, 2016. English translation: “Abandon every hope, you who enter”. The translations are all taken from *The Divine Comedy of Dante Alighieri*, Volume 1 *Inferno*, edited and translated by Robert M. Durling, introduction and notes by Ronald L. Martinez and Robert M. Durling, illustrations by Robert Turner, Oxford University Press New York, Oxford, 1996.

the reign of the living and the dead. Upon learning of the priest's death, the boy remembers his recent visits to him:

Even as he raised his large trembling hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look for the red handkerchief, blackened, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite inefficacious. (*D* 12)

This image is an evident allusion to Dante's description of *sabbia ardente* in the VII circle, where souls are tortured by an endless rain of fire: "Sovra tutto 'l sabbion, d'un cader lento, / piovean di foco dilatate falde"³ (*Inferno* XIV: 28-29). "de le misere mani, or quindi or quinci / escotendo da sé l'arsura fresca"⁴ (*Inferno* XIV. 41-42). Joyce replaces Dante's image of falling flames with the image of snuff, which produces a shower of black grains in the trembling hands of the priest (Lecuyer 2009: 51). Therefore, the trembling movement of the priest's hands, evokes the dance of the ever-moving hands of sinners. In the plain of *sabbia ardente*, blasphemers, sodomites and usurers are punished. Joyce limits the possibilities by describing the priest's clothes as green and faded, and this could be an important detail, because Dante associates the colour green with sodomites. (Lecuyer 2009: 52) "Poi si rivolse, e parve di coloro/ che corrono a Verona il drappo verde"⁵ (*Inferno* XV, 121-122).

Dante populates Hell with Florentine characters to criticize the moral state of the citizens: he paints Florence as hell; Joyce reverses this idea and draws hell like Dublin. Although he uses the real settings of Dublin, he often emphasizes them when he describes the places in the city, taking Dante's *Inferno* as a model. In *An Encounter*, the two boys, tired, stop in a large field: "We both felt rather tired and when we reached the field we made at once for a sloping bank over the ridge of which we could see the Dodder" (*D* 24). Mary Reynolds (1981) identified this quote as an allusion to the opening of Canto XV, in which the sodomites, as already seen, are among the sinners punished in a plain of burning sand.

³ Over all the sand there rained, with a slow falling, / broad flakes of fire.

⁴ Wretched hands, brushing away the fresh burning, / now from there, now from here.

⁵ Then he turned back, and he seemed one of those / who at Verona race for the green cloth.

Ora cen porta l'un de' margini;
e 'l fummo del ruscel di sopra aduggia,
sì che dal foco salva l'acqua e li argini.
(Inferno XV. 1-3)⁶

a tale immagine eran fatti quelli,
tutto che né sì alti né sì grossi,
qual che si fosse, lo maestro félli.
(Inferno XV. 10-12)⁷

Dante and Virgil, as soon as they cross the *Flegetonte* river, have to walk on banks of stone. This recalls the setting of *An Encounter*, which Joyce may have modelled inspired by the *canto* of sodomites. The references to the settings of canto XV, however, are not finished: "I saw a man approaching from the far end of the field. [...] When he passed at our feet he glanced up at us quickly and then continued his way. [...] He stopped when he came level with us and bade us good-day" (*D* 24). The arrival of the man, who appears from afar, the gaze he turns to the two boys, and the greeting he gives them, recall Dante's description of souls in circle III of Hell. The damned walk along the riverbank, and they carefully observe Dante and Virgil. One of the souls, recognizes the poet, and greets him.

Quando incontrammo d'anime una schiera
Che venian lungo l'argine, e ciascuna
ci guardava come suol da sera
(Inferno XV. 16-18)⁸

Fui conosciuto da un, che mi prese
Per lo lembo e gridò: "Qual
maraviglia!"
(Inferno XV. 23-24)⁹

The description of the place recalls what Dante sees on his arrival in circle VIII, in *Malebolge*, a large circular expanse of stone, inclined towards the centre, which inside has ten circular ditches called *bolge*:

Luogo è in inferno detto Malebolge,
tutto di pietra di color ferrigno,
come la cerchia che dintorno il volge.
Nel dritto mezzo del campo maligno
vaneggia un pozzo assai largo e profondo,

⁶ Now one of the hard margins carries us along, / and the vapor from the river gives a shelter that / protects the water and the banks from the fire.

⁷ After that image were these made, though not so / high nor so thick, whoever he may have been, the / master-builder made them.

⁸ When we encountered a band of souls coming / along the barrier, and each was gazing at us as in the / evening.

⁹ Was recognized by one, who seized me by the hem / and cried: "What a marvel!"

di cui suo loco dicerò l'ordigno.
 Quel cinghio che rimane adunque e tondo
 tra 'l pozzo e 'l piè de l'alta ripa dura,
 e ha distinto in dieci valli il fondo.
 Quale, dove per guardia de le mura
 più e più fossi cingon li castelli,
 la parte dove son rende figura,
 tale imagine quivi facean quelli;
 e come a tai fortezze da' lor sogli
 a la ripa di fuor son ponticelli,
 così da imo de la roccia scogli
 movien che ricidien li argini e' fossi
 infino al pozzo che i tronca e raccogli.
 (Inferno XVIII. 1-18)¹⁰

When Dante describes the *Malebolge*, he speaks about a field, a sloping bank, and a valley full of sinners. The two boys are in Dublin, in a field and sitting on a bank. There is not a valley full of sinners, but we know for sure that there is one. Dante sees sinners at the bottom of the first *bolgia* walking quickly, in opposite directions, all whipped by the devils who are on the bank from one side to the other (Ledda 2016: 26): “Di qua, di là, su per lo sasso tetro / vidi demon cornuti con gran ferze, / che li battien crudelmente di retro”¹¹ (Inferno XVIII. 34-6).

The demons are equipped with great whips, and with them, they beat the damned. Analysing the words of the old man, we notice how they revolve around his desire to whip the misbehaving boys, and around his insatiable desire to punish young boys who lie.

He began to speak on the subject of chastising boys. [...] He said that when boys were that kind they ought to be whipped and well whipped. When a boy

¹⁰ There is in Hell a place called Malebolge, made of / scone the color of iron, like the circle that encloses it. / In the exact center of the evil field there gapes a / broad, deep pit, whose fashion I will tell suo loco. / The belt that remains, then, is round, between the / pit and the foot of the high hard bank, and its / bottom is divided into ten valleys. / As, where to guard the walls many moats gird / castles, their placing traces a pattern: / such an image these valleys made there; and as / from the thresholds of such fortresses bridges lead to / the outside bank: / so, from the base of the cliff, ridges moved that / cut across the banks and the ditches, as far as the pit / that truncates and gathers them in.

¹¹ Here and there, along the dark rock, I saw horned / demons with great whips, who were beating them / from behind.

was rough and unruly there was nothing would do him any good but a good sound whipping. A slap on the hand or a box on the ear was no good: what he wanted was to get a nice warm whipping. [...] He described to me how he would whip such a boy as if he were unfolding some elaborate mystery. He would love that, he said, better than anything in this world. (D 27)

Dante, as soon as he arrives in *Malebolge*, does not immediately cross the threshold, but describes what he sees from the slope that turns towards the well. Similarly, the narrator throughout the scene remains on the sloping bank, looking down. It is as if he sat on the threshold of sin, on the precipice of the first valley of *Malebolge*. The old man tries to convince him to cross that threshold, to guide him through the sin, but he cannot. The boy, frightened, stands up, goes to the top of the slope and runs with his friend towards safety (Lecuyer 2009: 46).

2. The maturity: A Little Cloud and A Painful Case

The first element that makes us think about a connection with Dante is certainly the choice of the title of the short story: *A Little cloud*, “una piccola nube”, o “nuvoletta”. This is a clear allusion to verse 39 of canto XXVI of *Inferno* (Reynolds 1981: 159), which reads: “sì come nuvoletta, in sù salire”¹². We are in the eighth circle, in the eighth *bolgia*, where false counsellors are trapped, those who placed their acute intelligence, not at the service of truth, but at the service of fraud and deception. Reflecting on how Gallaher became a successful man, Chandler looks out of the window and describes the landscape:

The glow of a late autumn sunset covered the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches; it flickered upon all the moving figures – on the children who ran screaming along the gravel paths and on everyone who passed through the gardens. (D 71)

The description of the landscape is similar to Dante’s first vision of the flames that crowd the eighth *bolgia*. The bottom of it, is illuminated by many flames that beat with bright light, like summer fireflies in the night.

¹² Like a little cloud, / rising up.

Come la mosca cede alla zanzara,
vede lucciole giù per la vallea,
forse colà dov'è vendemmia e ara:
di tante fiamme tutta risplendea
l'ottava bolgia, sì com'io m'accorsi
tosto che fui là 've 'l fondo pareo.
(Inferno XXVI, 28-35)¹³

The protagonist of canto XXVI is Ulysses, who can be compared to the figure of Gallaher. Ulysses is a prisoner of fire, enveloped in flame, like Gallaher, who “emerging after some time from the clouds of smoke in which he had taken refuge” (*D* 78). The Greek hero, cunning and wretched, followed a false prudence and pursued only personal gains (Seriapopi 2020: 31-53).

He takes a journey because neither the affection towards his son, nor the pity towards the old father, and nor the love for Penelope, manage to win the ardent desire to become expert of the world, of human vices and virtue. Gallaher doesn't want to get married, doesn't want ties, and only thinks about travel and fun; just like Ulysses, who urges his crew to continue the journey, putting knowledge and experience first, Gallaher reproaches Chandler for always being the same, and never going in search of adventures.

However, this thirst for adventure and discovery can be also fatal: Ulysses is not satisfied with returning home, but continues to sail in the open sea, finding his death. Ulysses' arrogance leads him to guide his crew to death, and he proves to be an inadequate guide. Gallaher is as arrogant as Ulysses, he is not satisfied with Ireland and its limits; he is fascinated by vices, and is almost cruel when tries to convince his friend Chandler to travel and break free from his conditions.

When Ulysses tells the journey that will lead him to his tragic end, Dante feels something similar between his path and that of the Homeric hero. Circe proposes to Ulysses a journey through underworld, like the one Virgil proposes to Dante (Pertile 2007: 25-30). If Dante's journey is

¹³ When the fly gives way to the mosquito - sees / down along the valley, perhaps where he harvests / and plows: / with so many flames the eighth pocket was all / shining, as I perceived when I was where I could / see its depths.

compared to that of Ulysses, Gallaher's exile can be compared to that of Joyce. Ulysses goes beyond human limits, he wants to go where no one has ever gone, and endangers his life. Dante chose to embark on a journey that goes beyond human limits, risking to not return home, and to be trapped in the underworld forever. Joyce saw no future in Ireland, he criticized the closed mind of his fellow citizens, and their fear of going further, and for this reason he decided to leave for voluntary exile. He moves away from his homeland, seeks fortune elsewhere, and will continue to look at Ireland with a little contempt. Gallaher does the same, seeks success in a foreign country and criticizes his friend, because he has decided to stay there, with his family and his monotonous work.

In *A Painful Case*, Joyce talks about a suicide, placing Mrs. Sinico in Dante's *selva dei suicidi*, where those who have exercised violence against themselves are punished. Suicides are transformed into dry trees, and immediately they become part of a pathless, dark and scary forest, a true *locus inferni*:

quando noi ci mettemmo per un bosco
che da neun sentiero era segnato.
Non fronda verde, ma di color fosco;
non rami schietti, ma nodosi e 'nvolti;
non pomi v'eran, ma stecchi con tòsco:
(Inferno XIII, 2-6)¹⁴

In *selva dei suicidi*, the presence of bare trees characterizes the place, and create a macabre and frightening atmosphere; but also the darkness, which does not allow to see well, leads to a great sense of perception of hearing and smell. In the forest there are hatreds of laments, but no one is seen, and to overcome Dante's bewilderment, Vigil invites him to break the branch of a tree. Before even pulling back his hand, a voice coming out of the tree reproaches him for that gesture. At the end of *A Painful Case*, Mr. Duffy returns home and thinks about his old friend's suicide. He passes through a park, and the description of the place recalls the landscape of *selva dei suicidi*:

¹⁴ We entered a wood that no path marked. / Not green leaves, but dark in color, not smooth / branches, but knotted and twisted, no fruit was there, / but thorns with poison.

The night was cold and gloomy. He entered the Park by the first gate and walked along under the gaunt trees. He walked through the bleak alleys where they had walked four years before. She seemed to be near him in the darkness. At moments he seemed to feel her voice touch his ear, her hand touch his. He stood still to listen. (*D* 116, 117)

In addition to the landscape of the short story, which seems to take inspiration from Dante's *selva dei suicidi*, we also notice the auditory and tactile perception of Mr. Duffy, who, in the darkness, seems to hear Mrs. Sinico's voice, and he seems to feel the weight of her hand touching him. The same thing happens to Dante, when "sentia d'ogne parte trarre guai / e non vedea persona che 'l facesse"¹⁵ (*Inferno* XIII: 22-3), or "porsi la mano un poco avante"¹⁶ (*Inferno* XIII: 31).

This short story is not modelled only on the description of *selva dei suicidi*, but contains many other references to Dante's *Inferno*, and in particular to the last circle, the closest to Lucifer (Lecuyer 2009 :57). Mr. Duffy, after seeing the two young lovers, turns his eyes towards the river:

He turned his eyes to the grey gleaming river, winding along towards Dublin. Beyond the river he saw a goods train winding out of Kingsbridge Station, like a worm with a fiery head winding through the darkness, obstinately and laboriously. It passed slowly out of sight; but still he heard in his ears the laborious drone of the engine reiterating the syllables of her name. (*D* 117)

The three references to meandering, make us think immediately of the devil, who since the genesis is represented as a snake. But the way in which Virgil describes Lucifer in the last canto of Hell is also important: "vermo reo che 'l mondo fôra"¹⁷ (*Inferno* XXXIV: 108). The repetitive rhythm of the train could be compared to the rhythmic flapping of the wings of Lucifer (Lecuyer 2009: 57) "Non avean penne, ma di vispistrello / era lor modo; e quelle svolazzava, / sì che tre venti si movean da ello"¹⁸ (*Inferno* XXXIV: 49-51).

¹⁵ I heard cries of woe on every side but saw no / person uttering them.

¹⁶ I stretched out my hand a little before me.

¹⁷ Evil worm that gnaws the world.

¹⁸ They did not have feathers; their mode was like a / bat's; and he was fanning them, so that three winds / went out from him:

3. Conclusions

Joyce, to reinforce his idea of infernal Dublin, takes many details from Dante, in particular uses settings of Dante's Hell in his Dublin. We also see how not everyone is destined for eternal damnation for Joyce: in fact, the child of *The Sisters* and the two boys in *An Encounter* can still be saved, while the priest and the old man are already locked up in their hellish circle. Same thing for Gallaher and Mrs. Sinico, who, by mature people, have no possibility of redemption.

In Joyce's works there are many references to Dante and in particular to Hell, and they are not limited only to these four short stories and to *Dubliners*. Mary Reynolds (1981) provides a detailed pattern that compares Dante's circle to the short stories of *Dubliners*, placing each character in an area of Dante's Hell. The vision of a hellish Dublin is present in every *Dubliners* short story, from the indifferent of *Eveline*, to the traitors of *The Dead*, through the lustful, the violent, the sodomites, the seducers, the simoniacs and the false counsellors.

However, there is a difference with Dante, precisely in the creation of the work. Dante participates in the journey and speaks with sinful souls; Joyce tells from the outside, he does not ask anything of the characters, but he is a demiurge who creates and observes them. There is no compassion, as happens in Dante. The author remains detached, indifferent. Both want to reveal or evoke the essence of things and the awakening of consciences. Dante writes the Comedy after having already learned the way to salvation and intends to show his readers how to free themselves from sin. He embarks on a journey to know the nature of human sin. After *Inferno*, he is ready to go through *Purgatorio*, and finally through *Paradiso*, to reach spiritual salvation. In *Dubliners*, on the other hand, there is not a single traveling protagonist, but the reader is the only person who plays the coherent role of this wandering around the city, while he progresses through each stage of moral depravity. Moreover, there is no guide, and neither the characters nor the readers are directed toward salvation, but they remain forever damned.

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3.

BOOK REVIEWS

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Ronan Crowley and Dirk Van Hulle (eds.), *New Quotatoes: Joycean Exogenesis in the Digital Age*.
(Leiden/Boston: Brill Rodopi – 2016, pp. 248, € 78.00)

The search for compelling evidence on the textual genesis of James Joyce's works through digital investigations into the corresponding writing processes have been the focus of one of the most authoritative branches of Joyce criticism for no less than four decades and the scientific output of such a stimulating area of research has even more consistently drawn the attention of all the scholars in the field since the beginning of the third millennium. Within this scholarly framework, the collection of essays being reviewed here undoubtedly deserves a special praise. *New Quotatoes: Joycean Exogenesis in the Digital Age* by Dirk Van Hulle (director of the Centre for Manuscript Genetics at the University of Antwerp) and Ronan Crowley (also a member of the Centre) managed, in fact, to bring together relevant and often seminal works by the most influential authors in the ambit of textual genetics and genetic studies on Joyce. And between the lines of the brilliant, apparently irrelevant and yet thought-provoking title, one easily finds suitable "connotations of the Hibernian" and a distinct emphasis on that "qualified novelty" which, not only according to the editors of the collection, resonates with the "curious form of originality and newness found in Joyce's oeuvre, one predicated on programmatic reading, on massive exogenetic research" (p. 3). Not surprisingly, the analysis methodology seemingly adapts to and to some extent even mirrors its radical and innovative object of study: Joyce's still in the lead and the critics follow. And rightly so.

The assumption that browsing through an author's library enables one to better frame their creativity and to locate their works within diachronic socio-rhetorical and cultural systems is obviously profitable with all literary authors, though it perfectly matches Joyce's case on account of solid and much-debated stylistic grounds. In this respect, the notion of exogenesis which recurs through Crowley and Van Hulle's volume, however, sounds more blurred than the one traditional philologists typically work around. And this is perhaps the main consequence of the

theoretical framework adopted by editors and contributors. Known as 4E cognition, such framework encapsulates the theories of the extended, the embodied, the embedded, and the enactive mind. Accordingly, the articles in the collection resolve and move beyond the traditional mind-body and inside-outside oppositions in order to put forward a cognitivist idea of the writing process which ultimately results, among other things, in the conflation of exogenetic and endogenetic elements. It is by exploring this integration of raw materials and the consequently fluid understanding of intertextuality that textual genetics researchers aim to question and even challenge well-established critical interpretations in Joycean criticism. Such a bold attempt is made possible but certainly not so easy by digital tools and media. As a matter of fact, according to Crowley and Van Hulle, genetic studies do not amount to scholarly research carried out by automatic processes whose control is handed over to computers. That would actually be a very trivial and naive understanding of their mechanisms and potential. As explained in their introduction, hard labor and imaginative effort, knowledge and extensive expertise in philology and literary history, hermeneutic engagement and competence are actually indispensable to trace resemblances, echoes and allusions, to track textual recurrences and connections, their pathways and sources. In fact, “[d]igital tools can uncover traces that are too fine for any reader’s eye or ear” (p. 7), but this should be acknowledged together with the fact that “notes are anything but unequivocal data; they require critical inference, conjecture, and pattern detection” (p. 9). Which is exactly what readers find in each chapter of this volume.

In the first of them, Daniel Ferrer reads up into the libraries which the young Joyce already fed and deliberately employed as a “strategy of distinction” (p. 11) so as to shape his own literary identity and differentiate it from those of his not only contemporary ‘rivals’. On the other hand, Joyce the mature writer – and even more so, Joyce the older writer – exploited those very libraries less through the means of a gambler and more through those of a disillusioned mocker of erudition (p. 14). This progression, as Ferrer argues, shows the “absorption of the literary by the commonplace, of the hyper-individual by the collective” (p. 16) and reaches a climax with “the indistinct babble and Babel” of *Finnegans Wake* where, as the notebooks go to demonstrate, “anonymous multitudes

combined” and even “the most ordinary looking [word] is a quotation from an invisible library” (p. 15). In Chapter Two, the author of *“Strandentwining Cable”: Joyce, Flaubert, and Intertextuality* (OUP 2011), Scarlett Baron, addresses Joyce’s interest in the curious mixture of meaning and arbitrariness condensed in and conveyed by rhythm and investigates how such concern harboured his enduring fascination with Milton, Blake – “the visionary anarchic heresiarch” (p. 22) – Rimbaud and others. According to Baron, such enthusiasm, in turn, paved the way for Joyce’s own attempt to dramatize alphabetic seriation and permutation, a practice which is shaped by his idea of literature as an intertextual realm where what goes under the heading of creation is just the semiotic deformation and recombination of other authors’ writings. In his essay, John Simpson deals with some of the most interesting issues and difficulties historically posed by the very unquotable and still quote-worthy lexicon in Joyce’s corpus to the compilers of the *Oxford English Dictionary*, for which he served as the editor in chief from 1993 to 2013. In “Human Pages, Human Fingers: Stephen’s Schoolbooks in *A Portrait*”, Ronan Crowley focuses on a spelling book quoted in the *Portrait*, James Cornwell’s *Spelling for Beginners*, and discusses about the conditions of access to similar texts, manuscripts and monuments which make up “Joyce’s library of indistinction in the digital dimension” (p. 74). In “The Notescape of *Ulysses*” Luca Crispi praises Joyce’s surviving notebooks and manuscripts as extremely valuable resources which can help us sort his wide-ranging reading habits out, map his creative work and shed light on some of the evolutions in his conception of characters and plots, including those which did not make it into any published version of his books. Chrissies Van Mierlo’s study is devoted to Malory’s influence on Joyce and more particularly on a source – A.T. Martin’s *Selections from Malory’s “Le Morte d’Arthur”* – from which Joyce took many of the notes in “Oxen” notesheet 2 and on which his playful satire of the Arthurian chronicles and of a supposedly medieval mind is sometimes based. Sarah Davison’s essay is concerned with Joyce’s reading of Defoe and concentrates on the “Oxen” notesheets where words and phrases derived from the English writer are denser. Davison’s thorough genetic investigation leads to the conclusion that Joyce’s revengeful sarcasm – that is particularly evident in his way to recapitulate the English canon in

“Oxen” – turned him into a deliberately careless bricoleur who did not hesitate to twist his raw materials so as to serve his parodic purpose. Also “James Joyce and the Middlebrow” by Wim Van Mierlo insists on how the open and unpretentious reading practices of such a potentially middlebrow writer as Joyce did not drive him so much towards the canon of English literature as towards those very commercial publications from which he absorbed the comprehensive range of literary styles necessary to become the avant-garde author of *Ulysses* and *Finnegans Wake*. Sam Slote’s brilliant chapter tackles Joyce’s relationship with money and debt and convincingly argues that such relationship is reflected in his attitude to note-taking as well as in his use of notebook entries as instruments of “his indebted writing process” (p. 170). After arguing against a “narrowly teleological” (p. 173) distinction between notebooks and drafts, Tim Conley carries out several genetic inquiries on the *Wake* notebooks and sketches out as many negative correspondences before suggesting that “the notebooks present a reading experience made up of guesswork, pattern detection, and comparative readings, not unlike but all the same different from that found in the *Wake*” (p. 180). Finn Fordham’s chapter acutely explores the exogenetic evidence in the *Wake* which witnesses Joyce’s clear memory of Rudyard Kipling’s writing despite the lack of notebooks proving this source while Robbert-Jan Henkes investigates and shows how “Joyce’s voracious gobbling-up of countless newspapers, periodicals, and books [...] and the vast resource created by mass digitisation [...] throws light on the darkness that is *Finnegans Wake* by allowing us to hear which ages are talking and what lies behind their garbled muttering” (p. 211). In Tom De Keyser’s key contribution in the volume a relational database model is developed that includes Joyce’s notebooks and personal library and is meant to map connections and interactions between him and exogenetic and endogenetic materials. In the concluding chapter, Dirk Van Hulle discusses the theoretical grounds, interpretive criteria and other more concrete issues related to the digital reconstruction of the James Joyce Library at the Centre for Manuscript Genetics directed by Geert Lernout at the University of Antwerp.

Andrea Binelli

Manana Gelashvili, *James Joyce and the World*.
Proceeding of the International Conference, September 26-27, 2019
(Tbilisi: Shota Rustaveli National Science Foundation – 2020, pp. 298, \$50)

Manana Gelashvili, director of the Institute of West European Languages and Literature at Ivane Javakhishvili Tbilisi State University, Georgia, has edited *James Joyce and the World*, a collection of essays from the 2019 international conference held at the university. This was to celebrate the 80th anniversary of the publication of James Joyce's *Finnegans Wake*, and was made possible thanks to a grant from the Shota Rustaveli Science Foundation.

James Joyce and the World comprises sixteen papers, some of which are devoted to the translation and study of Joyce in Georgia. Among them, Tamar Gelashvili's "Transforming Shem into Shermadin (some difficulties of translating Chapter VII of *Finnegans Wake*)" clearly stems from the author's own experience of translating *Anna Livia Plurabelle* into Georgian (in 2019 Tamar Gelashvili published new Georgian translations, with notes, of both *Giacomo Joyce* and *Finnegans Wake*, Book I chapter 7, for Artanuji Publishing). *Giacomo Joyce* had already been translated into Georgian by Nico Kiasashvili, who also translated *Ulysses* (the first three episodes as early as 1973 and the first ten episodes in 1983). The story of this translation is recalled by the translator's daughter, Maya Kiasashvili, in "A Lifelong Journey: the Georgian Translation of *Ulysses*". This translation was a real odyssey and was only completed in 1998/99 by Maya herself. Manana Gelashvili also tackles translation problems in "Oxen of the Sun: Problems of its Adequate Translation into Georgian", while Eliso Pantskhava ("Adolescence Cycle of *Dubliners*: Comparing Two Georgian Translations") examines two different translations (Soviet and post-Soviet) of the first four short stories in *Dubliners*, showing how closely translators followed the original language structures. All the aforementioned essays show us how Joyce's works have been a constant presence in the Georgian academy, and been relevant to Translation Studies.

However, *James Joyce and the World* also includes essays from other European scholars. It opens with Finn Fordham's "Joyce's Worlds of Words. 'Whirled without End to End' (582.20)" which declines the

umbrella title of the book. Fordham first lists the occurrences of the word ‘world’ and its many distortions in *FW*, elucidating the multiplicity of meanings that Joyce’s use of vocabulary conveys. This counters a general tendency towards globalisation that privileges a single meaning for the word (and implies that a single ‘world’ exists). The idea of a multiplicity of worlds resembles that of a labyrinth, a maze in which, paradoxically, even a character called Dedalus does not feel comfortable: he attempts to establish the limits of the world, and yet finds that we live in an unlimited space. Consequently, even if we try to find a uniform definition of the word ‘world’, we end up understanding that there are almost no limits. Fordham provides three different sets of definitions: 1) the world as a unitary planet; 2) imagined parallel worlds, and 3) subsidiary worlds. Moreover, he explains how Joyce represents all of them, a “sublime multiplicity of the many, and the mysterious complexity of the one world” (24).

Richard Brown’s “The Village in the World Picture of the Later Joyce” provides a different perspective on the idea of ‘world’ expressed in the conference title. He shows how the small village of Saint-Gérard-le-Puy, where Joyce resided with his family for a year, might well represent an interesting instance of how the novelist might use the apparently insignificant *local* to describe the *global*. Brown argues that the cosmopolitan Joyce, having always lived in big cities, might have changed perspective while in Saint-Gérard. Joyce may then have focussed on small villages, reflected in the settings of *Finnegans Wake* (Howth, Clontarf and Chaplelizod), which became “a challenging project of writing a new ‘village’ condition of modernity in a new vocabulary, packed with particulars that might make up the impression of global totality in particular locality” (38).

Conversely, Martina Nicolls and Tamar Zhghenti return to all the different places Joyce resided in while living in that most cosmopolitan of cities, Paris, in the 1920s and 30s. “Joyce and His Paris World. The 14 residences of James Joyce in Paris” is a summary of M. Nicolls’ *The Paris Residences of James Joyce* (Cambridge Scholars Publishing, 2020) that also includes photographs of each of Joyce’s homes with a historical account of his life in the city.

Two Georgian papers follow Fordham’s and Brown’s. Lizi Dzagnidze’s “James Joyce and Otar Chkheidze—Painters and Chroniclers

(according to *Dubliners* and *Études of my Village*)” draws a parallel between Joyce and the Georgian novelist Otar Chkheidze, showing how both dealt with the representation of Irish / Georgian citizens in a specific social, cultural, historical and political context. Giorgi Kuparadze’s “Language and Style of Joyce’s Works” provides a brief outline of Joyce’s life and works with a certain degree of approximation—e.g. *Dubliners* is described as a “naturalistic depiction of Irish middle-class life in and around Dublin in the early years of the twentieth century” (15).

Five short essays (namely Salome Davituliani’s “*Exiles* by James Joyce and *Betrayal* by Harold Pinter”, Liliana Gogichaishvili’s “Some Elements of John Donne’s Metaphysical Lyrics in James Joyce’s Poem *A Prayer*”, Ketevan Jmukhadze’s “City as a Mythical Space in James Joyce’s *Ulysses*”, Mariam Razmadze’s “Joycean Allusions in Salman Rushdie’s *The Satanic Verses*” and Tatia Sibashvili’s “Interior Monologue in James Joyce’s *Ulysses* and Otar Chiladze’s novel *The Creel*”) are written in Georgian and bear witness to the deep interest in Joyce in the country.

Andrew Goodspeed’s “The Joyce I Knew: Oliver St. John Gogarty’s Presentation of Joyce to American Audiences” investigates the relationship between Joyce and Oliver St. John Gogarty by examining two articles that Gogarty wrote, postulating that “1) they partially elucidate Gogarty’s thinking about Joyce later in life 2) they help to explain how Gogarty made tactical and rhetorical errors in his testimonies about Joyce, to the detriment of his reputation and 3) they have not been widely utilized by Joyce scholars” (83).

The collection concludes with Irakli Tskhvediani’s “James Joyce Studies in Georgia”, which provides an overview of Joycean studies in the country. As Manana Gelashvili explains in her preface to the book, after Stalin’s death “Joyce soon became one of the most translated and studied authors in Georgia” (7), especially thanks to Nico Kiasashvili, who laid the foundations of Joyce’s studies in Georgia in the 1960s and 70s. Tskhvediani explains how Joyce studies in Georgia have evolved from Kiasashvili and his scholarly activities and translations to the first doctoral thesis on Joyce (1998 Eliso Pantskhava) and later publications by PhD students and scholars. Interestingly, a group of such scholars also founded the James Joyce Association of Georgia (JJAG) in 2007. The latest accomplishment of this group has been the conference that led to this book,

a publication that bears witness to the commitment of Georgian scholars to Joyce Studies.

Fabio Luppi

Nilotpal Roy, *Pastiche of Angst: The Polythitic Analects of a Schizophrenic*
(Kolkata: Joyce and Company Publishing Society, 2016 – pp. 288, ₹1000)

Joyce and Company is a new and promising publishing house from Kolkata, West Bengal, India. Debuting in the centenary year of the first appearance of Joyce's *Portrait*, their first book, Nilotpal Roy's *Pastiche of Angst: The Polythitic Analects of a Schizophrenic*, was published in 2016. The novel draws from the author's eclectic interests in Indian scripture and mythology, Sanskrit and Bengali folk literature, Greek and Roman mythology, modernist and postmodernist experimental literature and criticism, avant-garde drama and film, European philosophy, and psychoanalytic literary criticism. As the dust jacket immediately reveals, in its unconventional use of typography and self-conscious rethinking of genre, *Pastiche of Angst* reflects both the avant-garde aspirations of its publishers and the incommensurate ambition of its author who, after compiling a long list of famous people he declares he *is not*, or prodigious things he says he *has never done*, flamboyantly affirms that "in lieu of idolizing and identifying himself with Spiderman or Batman or He-man or Superman, he chooses to be a 'Penman'". The Joycean echoes of this epithet sound even more provocative when juxtaposed with the author's pronouncement that "in fact, Nilotpal never wants to be [...] the second Joyce or the second Borges" and, more generally, with the self-contradictory and self-betraying elements of the text. However, Roy explicitly mentions Joyce (together with Borges, Kafka, Camus, Sartre, Burroughs, Eliot, Beckett and many others) among the authors who influenced the writing of his debut novel, which narcissistically propounds ideas such as "Nilotpalisation/Nilotpalising, Nilotpalesque Genre, Nilotpalesque Aporia", alongside "Third Degree Literature" (reminding of Genette's *littérature au second degré*) and "Death of Book" (evoking Barthes's *The Death of the Author*). Moreover, among the literary genres

the book purports to conflate into the unique “Nilotpalesque Genre”, the dust jacket lists the “experimental novel, experimental short story, experimental poetry, experimental drama, analytical critique, literary treatise”.

Roy’s modernist and postmodernist bold aspirations are undoubtedly evident in the absence of a traditional plot, the psychological penetration of the character, the labyrinthine style, the presence of more or less overt allusions and intertextual references, as well as the use of daring typographical experiments, collage and montage. *Pastiche of Angst* tells of the absurd and fairy-tale like events occurring inside the mind of the protagonist – who is named after the author despite the fact that they are two separate individual identities – in Kolkata on 28 April 2004, when he gets estranged from his fiancée. Nilotpal, who thinks of committing suicide as a way of beginning a new life at the very opening sentence, bespeaks the anxieties of a hypersensitive human being lost in a world of convention and routine, and becomes the inevitable expression of the helpless plight of the postmodern man. The book opens abruptly with ominous news, without providing any sentimental preparation for the audience. Questions are paradoxically counterbalanced by counter-questions which ceaselessly go on haunting the reader throughout the entire novel. The answers are repeatedly hinted at several times here and there in the text, but never presented, which immediately draws attention to the conception of the book as the labyrinth of Dedalus, or the labyrinth of the absurdity of life in which the character gets lost. In this respect, Nilotpal is reminiscent of Shakespeare’s Hamlet, Kafka’s Gregor, Sartre’s Roquentin, Beckett’s Malone and, last but not least, Joyce’s Leopold Bloom. By penetrating his protagonist’s mind and establishing a philosophy of relative truth, Roy satirises the attitude of the postmodern man.

The philosophical intertext of this richly allusive, allegorical and symbolical novel, drawing on the theories of Kierkegaard, Hegel, Hobbes, Camus and Nietzsche among others, is also evident in the subtitle *The Polyolithic Analects of a Schizophrenic*, which makes use of the Lacanian notion of psychosis as being on the other side of language, and schizophrenia as a kind of language disorder. If schizophrenia or psychosis has an abortive impact upon language, it is also bound to have a similar effect on storytelling, while the materiality of the signifier makes narrative

both indecipherably chaotic and self-reflexive, very much like the metafictional style of postmodernist fiction. The “schizophrenization” of narrative in *Pastiche of Angst* works both on the level of avant-garde experimentation and on the clinical-pathological level, in the sense that the novel presents to its readers the train of thought occurring in the mind of the protagonist when he contemplates suicide and continues until the end. The book is a story told in an “inside-out” way from the point of view of a schizophrenic, thus creating a suspended interstice between the inside and the outside. Therefore, the storytelling techniques are variously affected and impeded by the schizophrenic’s aporias in memory and logical sequencing. Owing to this suicidal contemplation, the protagonist’s narrative acquires a self-conscious character, while the play of memory repeatedly takes him back and forth in time and space. Moreover, in moments of extreme multipolarity, Nilotpal psychologically transforms into several other characters, and the story ceaselessly shifts from one intertextual existence to another. This determines a continuous construction and deconstruction of motifs in his memory, with images coming and going with a randomness of their own. Numerous metaphors are unpredictably created out of the aporetic consciousness of the schizophrenic, while memory motifs oscillate between surface and depth.

Not only the psychological penetration, the theme of memory and the practice of intertextual allusion, but also the fact that the book is dedicated to a date (28 April 2004, the day of the separation for Nilotpal the protagonist from his fiancée Manjari) may be seen as Joycean echoes in the novel. If it is true that many authors have tried to follow in Joyce’s footsteps since the publication of *Ulysses*, Roy is undoubtedly one of the most zealous: *Pastiche of Angst* clearly resonates with many subversive aspects of Joyce’s *oeuvre*, ideals and writing practice, first and foremost his habit of meticulously preconceiving his work, or misleading critics and readers alike. In the wake of Joyce, Roy has even drawn an explanatory sketch for his book – which he calls, with Joycean as well as Lawrentian allusions, “Omphaloskepsis” or “The Centripetally Centrifugal Gyre of *Pastiche of Angst*” – exactly as Joyce made schemas for *Ulysses*. Roy’s schema illustrates how the novel consists of a “Pre Phase” (preface) and eleven “Phases” (chapters), each made up of “Stairs” (paragraphs) in varying numbers. The main character is most of the times “Nilotpal the

protagonist as himself”, who may metamorphose into “Nilotpal the protagonist as Nilotpal the author”, or a vast array of literary and historical characters, the most resonating transformations definitely being those into “Nilotpal the protagonist as Leopold Bloom”, “Nilotpal the protagonist as Shem the Penman”, “Nilotpal the protagonist as Ulysses”, “Nilotpal the protagonist as James Joyce and Manjari as Nora Barnacle”, “Nilotpal the protagonist as Leopold Bloom and Manjari as Gerty MacDowell” and “Nilotpal the protagonist as Leopold Bloom as Dante and Manjari as Molly Bloom as Beatrice”. The narrator, “Nilotpal the author as himself”, may also impersonate, to name but a few, Moses, Dante, William Shakespeare, T.S. Eliot, W.B. Yeats, Samuel Beckett, Eugene Ionesco, George Orwell, Herman Hesse, Eugene Jolas and Richard Ellmann. When the narrator is “Nilotpal the author as James Joyce”, it is interesting to remark that the schema lists, as context for the narrative, “*Ulysses*”, “*Exiles*” and “*Finnegans Wake*”.

Regardless of its merits, *Pastiche of Angst* undoubtedly attempts to reproduce the most challenging aspects of Joyce’s *oeuvre*, and it will also represent a challenge for the Quinns, Linatis, Larbauds, Gilberts or Ellmanns of the twenty-first century who will venture to decipher it.

Annalisa Federici

John McCourt, *Ulisse di James Joyce. Guida alla lettura*
(Roma, Carocci – 2021, pp.198, Euro 19)

Many commentaries and reading guides to *Ulysses* are available nowadays, from Stuart Gilbert’s classic *James Joyce’s Ulysses. A Study*, written under Joyce’s supervision and published in 1930, to more recent ones such as Terence Killeen’s *Ulysses Unbound: A Reader’s Companion to James Joyce’s Ulysses* (The Florida James Joyce Series, 2017) and Harry Blamires’s *A Guide Through Ulysses* (New Bloomsday Book, 1996)—a page-by-page, line-by-line running commentary on the plot. There is also Bernard McKenna’s *James Joyce’s Ulysses: A Reference Guide* and Sean Sheehan’s *Joyce’s Ulysses: A Reader’s Guide* (Bloomsbury, 2009), which also includes a chapter-by-chapter examination of the plot and stylistic

aspects of the novel¹. Other more specific guides—centered on Dublin—include *The Ulysses Guide* by Robert Nicholson (a sort of tour guide through the Dublin settings) and *James Joyce's Odyssey: Guide to the Dublin of "Ulysses"*, by Frank Delaney and Jorge Lewinski (Henry Holt & Co 1984 and Paladin 1982).

As for Italian readers, the first translation edited by Mondadori in 1960 included a booklet by Giulio De Angelis with an introduction by Giorgio Melchiori (*Guida alla lettura dell'Ulisse di James Joyce*), which also functioned as a reader's guide. In 2014, Enrico Terrinoni published *Attraverso uno specchio oscuro. Irlanda e Inghilterra nell'Ulisse di James Joyce* (Universitas Studiorum), which is not a traditional guidebook as such: Terrinoni defines it “una controguida ragionata”, that is to say, a “reasoned counter-guide” (implying a re-reading of *Ulysses*). Starting from the final episode, Terrinoni examines *Ulysses* by focussing on its context, seen as a contraposition between Irishness and Britishness². Terrinoni also wrote an extremely detailed essay “*Ulysses, l'Odissea del moderno*” that is included in his *James Joyce e la fine del romanzo* (Carocci 2015). Finally, there is Giuliana Bendelli's *Leggere l'«Ulisse» di Joyce* (VT: Vita e Pensiero 2017), which is not intended as a reader's guide, but as an ‘introduction’ to the novel (in that it comprises various thematic sections and an appendix with other essays).

John McCourt's *Ulisse di James Joyce. Guida alla lettura* (Carocci 2021) is a practical guide for both students and readers who are approaching *Ulysses* for the first time. Its structure is extremely simple: a general introduction followed by eighteen chapters, one for each episode of the novel. Each chapter opens with a table showing the place and time of the episode, and references to the parallels provided in the Linati and Gilbert schemes. A detailed plot summary immediately follows, and each section ends with a short commentary on the episode described. While this

¹ This is not an exhaustive list. Furthermore, I have not included the many online resources like the Joyce Project (www.joyceproject.com), Frank Delaney's podcast's [re:joyce](https://blog.frankdelaney.com/re-joyce/) (<https://blog.frankdelaney.com/re-joyce/>) and websites such as www.ulyssesguide.com or <https://matthuculak.com/ulysses/>, which provide a list of useful online resources for teaching *Ulysses*. I have not included here Don Gifford and Robert J. Seidman's *Ulysses Annotated: Notes for James Joyce's Ulysses*, which is a reference book rather than a guide.

² Thus following in the footsteps of Declan Kiberd and many other postcolonial / semi-colonial critics (i.e. Derek Attridge, Vincent Cheng, Gregory Castle etc.).

guide essentially follows De Angelis's (and Melchiori's) booklet, it is not just a modern and up-to-date version of the latter. Indeed, McCourt's book exists independently from any specific edition or translation of *Ulysses*. It does not contain a glossary or notes to specific passages, though in his detailed (though contained) summaries and plot analysis, it does provide, where necessary, relevant quotes from the text. It is clear in style and is easy and enjoyable to read.

Clearly, this guide is not an encyclopaedic reference book and its main aim is to provide students (and the ordinary reader) with the tools needed to tackle *Ulysses*. The main quality of McCourt's book is that of being clear and functional to its purpose. Furthermore, unlike reference books and glossaries, it is also entertaining; one can read it from beginning to end without needing to go back repeatedly to the text itself.

McCourt focusses on this specific purpose from the general introduction: he does not beat about the bush sorting through with biographical references (readers are supposed to possess the basic notions) and he does not simply state what *Ulysses* is like (structurally and thematically), but immediately warns his readers: "No one is really prepared enough to read Joyce's *Ulysses*" (9). Though this guide is not in dialogic form, McCourt seems to be talking to his reader like a speaker to an audience (or as an entertaining scholar to his students): he seems to be there to give advice, and in so doing he engages the ordinary reader. Though *Ulysses* is not easy, and certainly cannot be considered popular, perhaps many readers do not enjoy it (or leave it aside) simply because they do not know how to deal with it. Unlike other novels, *Ulysses* requires a different reading approach: McCourt's guide immediately makes this clear and provides a key to reading the text. Once you follow specific tips (given as if in a modern tutorial), and get to know Joyce's tricks of the trade, you can start this new adventure. McCourt also follows this pattern in his introduction: he first provides preliminary advice, such as recommending "starting from the fourth episode", "avoiding looking up all the words in the dictionary", "just accepting that we cannot understand everything", "going back to read the *Odyssey*" and "keeping a map of Dublin" to hand. He then comments on what a reader might expect from *Ulysses*, explaining how, where and when the novel was conceived and

published³, showing its structure, focussing on its humorous aspects, on its use of language and its style, introducing its characters and main themes, and describing the settings⁴. There is a smooth passage from preliminary advice to the information the reader needs in order to commence Joyce's *maledettissimo romanizzazione* without getting lost and frustrated. At the end of the introduction, McCourt also indicates which English editions and Italian translations of *Ulysses* are available, and recommends some.

A useful and enjoyable guide for beginner readers, McCourt's book also provides a series of bibliographical references from which he quotes when necessary. These can prove useful for Italian readers who would like to continue with further study and preliminary research. McCourt quotes from letters and memoirs, from both Italian (Melchiori, Ruggieri, Eco, Amalfitano, Vaglio, Terrinoni) and international critics (Ellmann, Budgen, Kiberd). As befits such a book, he does not follow the pedantic academic habit of overquoting from secondary sources: his references are concise and to the point.

This publication fills a definite gap in existing Italian academic literature on the topic, being aimed particularly at students and the ordinary reader. It is a comprehensive guide for beginners and will also prove an extremely useful practical tool for teachers, who might want to add this title to their courses not only to introduce *Ulysses* to their students, but also to provide them with continual support that they can rely on before and while reading the text.

Fabio Luppi

Brian Moloney, *Friends in Exile: Italo Svevo & James Joyce*
(Leicester: Troubador – 2018, pp. 256, £ 13.95)

Brian Moloney, Emeritus Professor of Italian at the University of Hull and expert on Svevo's work, analyzes in his book, *Friends in Exile*, the friendship between Italo Svevo (alias Ettore Schmitz) and James Joyce. Indeed, as is underlined in the introduction, it is "the first book in English to look at the full impact of the friendship that sprang up between these

³ Academics will realize that McCourt is implicitly referencing genetic criticism here.

⁴ Again, without going into a detailed discussion, McCourt alludes to postcolonial theories.

two major writers and the effects on both of that friendship” (XI). Most of the essays by other scholars on the relationship between Svevo and Joyce have in fact only emphasized general points of contact between the works of the two authors and have mostly tried to reconstruct their biographical intertwinings and make anecdotal references. This kind of recognition is certainly interesting when it tries to (re)discover a relationship long understated and underestimated (for example, even by Stanislaus himself)¹, but it is less so when it produces accounts that are not accurate in the choice and treatment of sources, such as the recent work by Stanley Price, *James Joyce and Italo Svevo: The Story of a Friendship*².

Starting with Giacomo Debenedetti’s chapter, “Svevo e Joyce”, in his book *Il Romanzo del Novecento* (1971), only a few essays have focused on a more in-depth comparative analysis of the works of the two writers and their possible reciprocal influence³. With the publication of Moloney’s work, however, a very significant contribution to understanding this relationship has been made. His book, divided into 15 chapters, reworks, in an organic though not always linear structure, already published materials, now revised and updated, together with new unpublished reflections.

¹ Stanislaus Joyce, “The Meeting of Svevo and Joyce” [1965], in *Joyce nel giardino di Svevo/Joyce in Svevo’s Garden*, a cura di R. Crivelli, Trieste: MGS Press, 1995, p. 88.

² Stanley Price, *James Joyce and Italo Svevo: The Story of a Friendship*, Bantry: Somerville Press, 2016.

³ See Giacomo Debenedetti, “Svevo e Joyce”, in Idem, *Il Romanzo del Novecento*, Milano: Garzanti, 1971, 558- 594; Micheal Hollington, “Svevo, Joyce and Modernist Time”, in *Modernism: A Guide to European Literature 1890-1930* [1976], ed. M. Bradbury and J. McFarlane, Harmondsworth: Penguin, 1991, 430-442; Carla Apollonio, “Annotazioni sul rapporto tra Svevo e Joyce sullo sfondo della componente europea”, in *Otto/Novecento*, a. II, 6, novembre-dicembre, 1978, 67-84; Brian Moloney, “Svevo e Joyce: affinità elettive”, in *Il romanzo di Pirandello e Svevo*, a cura di E. Lauretta, Firenze: Vallecchi, 1984, 91-106; Giancarlo Mazzacurati, “Introduzione”, in Italo Svevo, *Scritti su Joyce*, a cura di G. Mazzacurati, Parma: Pratiche, 1986, 5-29; Neil Davison, “Joyce’s Homosocial Reckoning: Italo Svevo, Aesthetics and ‘A Portrait of the Artist as a Young Man’”, in *Modern Language Studies*, 24.3, Summer 1994, 69-92; Brian Moloney, “Il signor Schmitz e il professor Zois”, in Idem, *Italo Svevo narratore. Lezioni triestine*, Gorizia: Libreria Editrice Goriziana, 1998, 115-156 and the recent Salvatore Pappalardo, *Modernism in Trieste: The Habsburg Mediterranean and the Literary Invention of Europe, 1870-1945*, New York: Bloomsbury Academic, 2021.

His knowledge of Italian allows Moloney to draw on a wide variety of sources to reconstruct in a detailed and evocative way the cultural, social, and intellectual environment of Trieste at the turn of the century, which was shared by Joyce and Svevo. For the non-Italian reader, the addition of *La villa dei usei*⁴, a collection of memoirs by Alma Oberti di Valnera, Svevo's niece, written down by the writer Licia Liotta, is of particular interest. This book, which is not easy to find and is currently not translated into other language, offers vivid insight into the Veneziani clan (Svevo had married Livia Veneziani and worked at her family's firm, which produced anti-fouling compounds for ships' hulls). Using Alma Oberti di Valnera's memoirs, Moloney outlines a social context that in Trieste was often quite unpleasant. Given the different social class of the two writers, a certain distance and formality was insisted upon by the Veneziani. For example, when Joyce was in Trieste, all the intelligentsia of Trieste took part in the Sunday receptions at Villa Veneziani. But since Joyce was "a domestic employee of the family" (43), he was not invited. And Svevo's wife — snobbish Livia — who was probably never fully aware of the importance of the relationship between her husband and Joyce, pretended not to see Nora when she passed her in the street.

Nonetheless, a "mutual recognition" (18) developed between the two writers who had voluntarily chosen exile — Joyce to keep "his creative energies intact as he allowed himself to see his native land only from a distance"⁵, and Svevo as "a means of protecting his creativity from the essentially money-driven bourgeois world in which he lived" (XX). And this "mutual recognition led to the growth of a literary friendship" (39), which Moloney reconstructs by investigating its less obvious aspects.

During the English lessons that Joyce gave to Svevo, the two writers discussed, very simply, everything. They exchanged pertinent information and opinions, and they encouraged, supported, and helped each other in general. And Joyce appreciated Svevo's first two novels, *Una vita* (1892) e *Senilità* (1898), which, however, had been received with general indifference at the time they were published, giving his friend new confidence and motivation to write. Svevo, in turn, successfully urged

⁴ Licia Liotta, *La villa dei usei: dai ricordi di Alma Oberti di Valnera*, Palermo: Edizioni Novecento, 1994.

⁵ John McCourt, *The Years of Bloom*, Dublin: The Lilliput Press, p. 190.

Joyce to resume the interrupted draft of *A Portrait of the Artist as a Young Man* and supported him in his worst moments during the troubled search for a publisher for *Dubliners* and *A Portrait*. Later, when Svevo's third novel, *La coscienza di Zeno* (1923), seemed to be yet another fiasco, not only did Joyce praise it, but he also actively strove to bring it to the attention of those Parisian critics whose opinions carried weight. Thanks to Joyce, Svevo finally enjoyed the literary success he always wanted — even if only from abroad. It was, as Svevo himself defined it, “the miracle of Lazarus” (my transl.)⁶. In 1927, to at least partially repay his debt to his friend, Svevo held a conference on Joyce, in Milan, for “Il Convegno”.

Joyce shaped Leopold Bloom by drawing inspiration from various real people, including Svevo himself. Moloney outlines the elements that Bloom and Svevo share and he makes clear that “the fact that they share this particular combination of characteristics [...] suggests that Svevo was a particularly significant source for Bloom”. Indeed, Moloney adds that “this hypothesis is greatly strengthened if one goes on to compare the relationship between Leopold Bloom and Stephen Dedalus with that between Svevo and Joyce” (112). Equally meaningful and important for Joyce was the information that Svevo shared with him on everything related to the Jewish world and culture. The Irish writer in fact reworked and reused it in *Ulysses*, in particular in the creation of Bloom and in the *Cyclops* episode, on which Moloney lingers. With regard to this, Trieste gains particular relevance “for it was in Trieste that Joyce first began seriously to listen and to learn from Jewish voices, one of which is that of Svevo” (73). And according to Moloney, Joyce paid homage to Trieste and Svevo in *Giacomo Joyce* by adding the umbrella motif also present in *Senilità*: “in so far as [*Giacomo Joyce*] uses a lexical cluster that derives from *Senilità* and employs irony at the expense of its hapless protagonist, it also pays tribute to Svevo” (74).

Among the topics Joyce and Svevo discussed was Freudian psychoanalysis and the Italian writer Gabriele D'Annunzio, who was very popular at the time. Joyce was a great admirer of D'Annunzio. According

⁶ In the original, “il miracolo di Lazzaro”, in Italo Svevo, “Prefazione alla seconda edizione di *Senilità*”, in *Romanzi e «Continuazioni»*, edizione critica con apparato genetico e commento di Nunzia Palmieri e Fabio Vittorini, Milano: Arnoldo Mondadori, 2004, p. 399.

to Moloney, it was precisely thanks to the conversations with Svevo and perhaps the reading of *Una vita* that Joyce, in *A Portrait*, became “more capable of bringing his own irony to bear on Stephen’s, and his own, youthful D’annunzian posturings” (85-86). Indeed, as Moloney explains, “Svevo’s masterly irony helped Joyce to progress in irony from the first to the final version of his novel. By the time we come to *Ulysses*, Stephen has become capable of exercising a cutting irony towards himself: ‘Toothless Kinch, the superman’ ”(87).

If on the one hand Svevo helped Joyce to change his perspective, on the other hand, it is very likely that *Dubliners* had an impact on *Novelle muranesi* and on *Novella del buon vecchio e della bella fanciulla* that Svevo wrote shortly after reading his friend’s collection of short stories. In fact, Moloney outlines a series of parallels between these texts, regarding the social criticism they share, how they shape their characters, some of the topics they cover, and some narrative techniques they use (in particular the notion of epiphany). Moreover, *Ulysses* could have inspired *Corto viaggio sentimentale* in “a subtle series of intertextual references and allusions” (149).

In the broader perspective of European modernism, Moloney argues that Joyce and Svevo share a series of characteristics: “their debt to their predecessors, especially Flaubert; writing about their own lives; writing about their native cities; creating literate characters; [and] portraying artists, aspirant or failed” (204). However, as Moloney points out, “the principal differences between them seem to lie firstly in the very different kinds or qualities of their imaginations, and secondly in their strikingly different linguistic abilities and the confidence with which they used their respective languages” (216).

Moloney’s *Friends in Exile* closes with a chapter on Joyce’s homage to Livia in *Finnegans Wake*, where she lends her hair to Anna Livia Plurabelle to symbolize the River Liffey. While Svevo is delighted, and his wife flattered, Livia is yet “disgusted to hear that two washerwomen were scrubbing dirty linen in its waters” (*JJ*, p. 5). Joyce then wrote to Svevo that he “took from her only her hair, and that only on loan” (*LJJ III*, p. 133). However, as stressed by Moloney, “Joyce may have been displaying a little malice as far as the washerwomen are concerned, as he would not have forgotten that Nora used to do some of Livia’s washing and ironing” (225). Moloney adds that Joyce took care to also insert in the text the

famous antifouling compound of the Veneziani company, and what we read is that Anna Livia “greased the groove of her keel, [...], with antifouling butterscath and turfentide and serpenthyme” (*FW* 206). After Svevo’s death, Joyce refused for various reasons to write the preface to the English translation of the *La coscienza di Zeno*, as Livia would have liked (Stanislaus would write it), but Joyce continued to stay in touch and on good terms with her. This also emerges from the collection of memories that Livia would publish in 1950, followed by another fuller, annotated edition in 1958⁷. Here not only does she idealize Svevo himself, but also the relationship between him (and the Veneziani family), and Joyce and the Joyces.

Friends in Exile, at present, is the most valuable contribution to the understanding of how Svevo and Joyce interacted and influenced each other. Moloney’s book successfully combines biographical and historical reconstruction with critical interpretation and comparative analysis of the two authors’ texts. With sharp critical insight, he interrogates texts, testimonies, studies by the authors themselves, and works that Joyce and Svevo read and discussed together. Taking nothing for granted, Moloney indeed traces connections and allusions, detects thematic and stylistic analogies, and builds convincing hypotheses and interesting suggestions for future research.

Marco Camerani

⁷ Livia Veneziani Svevo, *Memoir of Italo Svevo*, translated by Isabel Quigly, London: Libris, 1989 [Livia Veneziani Svevo, *Vita di mio marito* (stesura di Lina Galli), nuova edizione a cura di Anita Pittoni, Trieste: Edizioni dello Zibaldone, 1958].

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Ioana Zirra is a member of the English Department at the University of Bucharest. She published extensively in international publications (*Literature and Cultural Memory*, Brill Rodopi 2017; *Audiovisual Posthumanism*, Cambridge Scholars, 2017), and widely contributed to Romanian periodicals in Bucharest (*University of Bucharest Review* and *Euresis*), Sibiu (*Daco-Romania Literaria*) and Timisoara (*BAS, British and American Studies Journal*). She authored three volumes of lecture notes *British Literature in the Twentieth Century: Themes, Paradigms, Authors, Approaches* (2014); *Contributions of the British 19th century, the Victorian Age, to the History of Literature and Ideas* (2000); *British Culture and Civilization Themes* (2004). In 2016 she co-edited with Madeline Potter the Peter Lang volume *The Literary Avatars of Christian Sacramentality, Theology and Practical Life in Recent Modernity*, and contributed the bio-bibliographical notes to the Romanian anthology *T.S. Eliot, Opere poetice*, which appeared in 2011 at the prestigious Humanitas Publishers. Her collaboration with Humanitas also led to the preparation of a volume in print which reviews/renews the first translation of *Ulysses* into Romanian published in 1984 with notes by the lamented poet Mircea Ivanescu. Besides writing for *Joyce Studies in Italy* 18 and 20, she delivered and submitted several conference papers on Joyce which appeared in *Insights and Outlooks: Cognitive Approches to Culture, History, Psychology, and Language Teaching*, *Theoria et Historia Scientiarum*, Vol XII, 2015; and *New Perspectives in English and American Studies*, Krakow: Jagiellonian University Press, 2020

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