



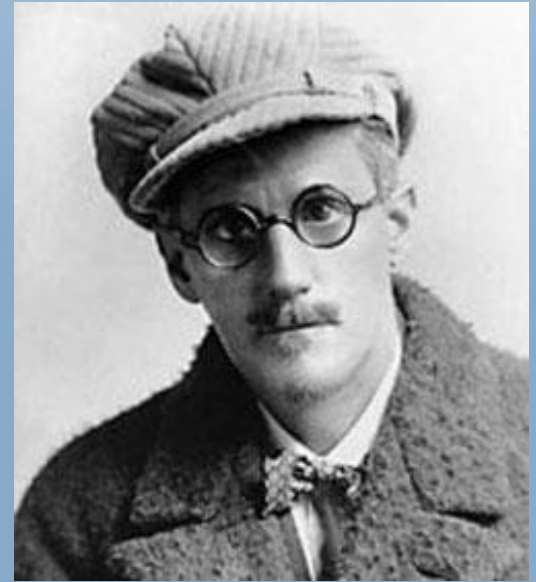
JAMES JOYCE AND A NEW SENSE OF TIME

prof.ssa Silvia Mazzau
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JAMES JOYCE (1882 – 1941)

Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century.

His best known novel, *Ulysses*, is considered a landmark in the use of the *stream of consciousness* technique, combining nearly every literary device available in a modern re-telling of *The Odyssey*.



JOYCE'S LIFE (1)

- **1882:** born to a lower-middle class family in Dublin.
- **1888:** educated by Jesuits at Clongowes Wood College, at Clane, and then at Belvedere College in Dublin – he excelled as a student.
- **1900:** began writing essays and lyric poems.
- **1902:** after graduating he went to Paris – he worked as a journalist, teacher and in other occupations under difficult financial conditions.



JOYCE'S LIFE (2)

- 1903: back to Ireland for his mother's death.
- 1904: left Dublin for good, with Nora Barnacle, a chambermaid he married in 1931.
 - He considered Dublin a *provincial, stifling, "paralysed"* city: all his works are nevertheless set there.
- 1907: the collection of poems, *Chamber Music*.
- 1914: *Dubliners*, a collection of fifteen short stories .
 - At the outset of the First World War, Joyce moved with his family to Zürich where he started to develop the early chapters of *Ulysses*, which was first published in France.



JOYCE'S LIFE (3)

- **1916:** *A Portrait of the Artist as a Young Man*, a novel.
- **1918:** the play *Exiles*.
- **1922:** *Ulysses* was published first in France because of censorship troubles in the UK and in the US, where the book became legally available only in 1933.
- **1923:** in Paris he started his second major work, *Finnegans Wake*, suffering at the same time chronic eye troubles caused by glaucoma.
 - The first segment of the novel appeared in Ford Madox Ford's transatlantic review in April 1924, as part of what he called *Work in Progress* – the final version was published in 1939.



JOYCE'S WRITING (1)

- Though most of his adult life was spent abroad (he died in Zurich in 1941) Joyce's fictional universe does not extend beyond **Dublin**, and is populated largely by characters who closely resemble family members, enemies and friends from his time there: *Ulysses* in particular is set with precision in the streets and alleyways of the city.
- He elucidated this preoccupation somewhat, saying,
“For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular the universal is contained.”



JOYCE'S WRITING (2)

- Joyce's narrative mode is the **stream-of-consciousness** which seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes in a loose interior monologue.
- Through the **interior monologue** the character's thoughts are presented directly, imitating as much as possible the character's mind style: several thoughts run into each other as perceptions of different things crowd in.
- Syntax and punctuation try to imitate spoken (or thought) language : *run-on-sentences, fragments, mistakes ...*




JOYCE'S WRITING (3)


- Traditional novels dedicated hundreds of pages to the life and actions of their characters: the protagonist was followed from his youth to his adult age through his vicissitudes and his adventures, his joys and his woes:
 - D. Defoe's *Robinson Crusoe* – focused on 28 years on a desert island;
 - S. Richardson's *Pamela* – from her young age to her adulthood;
 - C. Dickens's *Oliver Twist* – from his birth to his adulthood;
 - O. Wilde's *Dorian Gray* – from his youth to his death.
- The perception of time is now totally different: hundreds of pages are dedicated to one day inside the mind of a character .



DUBLINERS (1914)

- *Dubliners* is a collection of 15 short stories meant to be a naturalistic depiction of the Irish middle class life in and around Dublin in the early years of the 20th century.
 - The stories were written when Irish nationalism was at its peak, and a search for a national identity and purpose was raging; at a crossroads of history and culture, Ireland was jolted by various converging ideas and influences.
 - What actually emerges from the book as a whole is the revelation of the city itself, perceived in its spiritual, intellectual and moral **paralysis**.
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DUBLINERS (2)

- The stories are arranged in four groups which correspond to four **phases** of life: **childhood**, **adolescence**, **maturity** and **public life**.
 - They present descriptive realism as well as elements of Joyce's more experimental later works:
 - absence of a moralising narrative voice;
 - description of characters' inner thoughts;
 - use of symbolism.
 - Each story is told from the perspective of a particular character rather than through an omniscient narrator.
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DUBLINERS (3)

- All the stories centre on Joyce's idea of an **epiphany**, a term by which he meant

“a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments.”

- Before these moments of insight and understanding in which “*the soul is born*” **time** acts ambiguously:
 - as evolution, change, pulsating life **time** stands still;
 - as chronological hours going by **time** runs fast.



EVELINE

- Eveline is a 19-year-old girl struggling to decide about her future.
- She is an example of the devastating effect of the environment.
- She is incapable of making a choice.
- Time is running short...



EVELINE (EXTR. 1)

“She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.”

- The **physical paralysis** is reflected by the environment surrounding her: **time** seems to have **stood still** in the room where she is sitting – her life has never changed.



EVELINE (EXTR. 2)

“Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne.”

- The physical paralysis clashes against the speed with which time, in terms of the hours and minutes still available to her, is racing on.



EVELINE (EXTR. 3)

“She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness.”

- The **physical paralysis** is broken: Eveline wants to LIVE using the time she will be given to be happy...



EVELINE (EXTR. 4)

“He ... called to her to follow. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.”

- The **physical paralysis** is back: time stops ticking again – there will be no change, no evolution, no happiness, no life for her.



ULYSSES (1921)

- Ambitious both in its size and scope, the events of *Ulysses* actually unfold over the course of a single day: June 16, 1904 (18 chapters, each covering roughly one hour of that day, beginning around 8 a.m. and ending some time after 2 a.m. the following morning)
- Each chapter employs its own literary style and rhetorical technique (Latin liturgy, Anglo-Saxon poetry, advertising slogans) in a mix of linguistic past and present: classical mythology is used as an organizing framework.
- It is also associated with a specific colour, art or science, and bodily organ (ch.5 – CALYPSO: orange; mythology; kidney)

ULYSSES (2)

- Every episode of *Ulysses* has a theme, technique, and correspondences between its characters and those of the *Odyssey* but they all usually become parodic or comic.
- What the writer shows is that the problems , the conflicts, the triumphs and tragedies of the *classical world* are the same ones faced by man in the *modern world*.
- The difference is that the **modern man is not a hero**:
 - he is imperfect
 - he is ordinarybut he has a depth and vitality lacked by classical heroes.



THE ODYSSEY AND ULYSSES (1)

- **Odysseus** (or Ulysses) is the Greek soldier and hero returning from the Trojan wars who finds himself delayed by a series of bizarre events and dangerous encounters: he survives and finally manages to return to his home in Ithaca by using all his wits and his cunning.
- *Leopold Bloom is a middle-aged Jewish advertising canvasser who goes out one morning, leaving his wife asleep in bed, and wanders around Dublin on a series of inconclusive errands during which he meets the young writer and teacher Stephen Dedalus.*

THE ODYSSEY AND ULYSSES (2)

- **Telemachus** is Ulysses' son awaiting his father's return: he is forced to share his home with his mother's suitors who treat him badly and deny him his rights. He is given good advice by Nestor, a wise king whom he turns to in order to receive news of his father.
- *Stephen Dedalus is a poor, pretentious young writer and teacher evicted by his companions from the temporary home they have made together in a coastal tower. He is obliged to search for a new home and as he wanders around Dublin he meets Leopold Bloom who offers to take him into his home and becomes a sort of substitute father for him.*



THE ODYSSEY AND ULYSSES (3)


- **Penelope** is Ulysses' wife: she faithfully awaits her husband's return and avoids the advances of her suitors by promising to make her choice of a husband once she has finished weaving a work which she weaves by day but secretly unweaves at night.
- ***Molly Bloom** is Leopold's wife: she is a semi-professional singer who has had a "busy" love life both before and during her marriage. While Bloom is out on his wanderings her latest lover, the theatrical agent Blazes Boylan, comes to visit her.*



ULYSSES (THE OPENING)

- As *Ulysses* opens, the narrator's identity is ambiguous, but the temporal setting of the scene and characters being described is not: as a matter of fact the only certainty the reader can claim at this introductory point is that the time of day is morning.
- “*Look at yourself, you dreadful bard!*”: this is the first of many passages in which time will be used to underscore the psychological preoccupations of the central characters, Stephen Dedalus, a teacher (in Part I), Leopold Bloom, an ad man and Molly, his wife (in Part II).

STEPHEN DEDALUS (1)

- Stephen arrives at school: during the briefest of pauses between the history questions he asks and the responses the students offer, he reflects upon what he refers to as “*the daughters of memory*”.
 - He describes time as “*one livid final flame*,” and asks himself rhetorically “*What’s left us then?*”.
 - The dismal reverie is broken when a student responds to a question about where a battle occurred by answering not with the place, but with the year.
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STEPHEN DEDALUS (2)

- People frequently use time to mark their place in the world and to understand their relationships to other people.
- In the classroom, as in the narrative, as in life, there is little that makes sense, there is little that is cohesive: the concreteness of time helps, at the very least, to create some context.
- “*Time has branded [and fettered] them,*” Stephen thinks of his pupils, “*[and] they are lodged in the room of the infinite possibilities they have ousted*”: he himself feels branded and fettered by time.



LEOPOLD BLOOM (1)

- Leopold is introduced while he is preparing a breakfast tray for his wife: his attention to the precise arrangement of the tray and the significance of the simplest, most mundane movements convey a sense that Leopold is a man who derives more pleasure from his life than Stephen.
- The time to which the description of Leopold is devoted seems to suggest—somewhat deceptively—that he is a man whose relationship with time is healthier and more positive than Stephen Dedalus's.
- The narration keeps shifting from outside to inside the character's mind (see: *out* = *italics*; **in** = **bold**).

LEOPOLD BLOOM (EXTR.)

Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart... Most of all he liked ... mutton kidneys...

Kidneys were in his mind as he moved about the kitchen softly, righting her breakfast things on the bumpy tray. Gelid light and air were in the kitchen but out of doors gentle summer morning everywhere. Made him feel a bit peckish.

The coals were reddening.

Another slice of bread and butter: three, four; right. She didn't like her plate full. Right. He turned from the tray, lifted the kettle off the hob and set it sideways on the fire. It sat there dull and squat, its spout stuck out. Cup of tea soon. Good. Mouth dry. The cat walked stiffly round a leg of the table with tail on high.

LEOPOLD BLOOM (EXTR. - CONT.)

-Mkgnao!

-O, there you are, Mr Bloom said, turning from the fire.

The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks over my writingtable. Prr. Scratch my head. Prr. [...] He bent down to her...

-Milk for the pussens, he said.

-Mrkgnao! the cat cried.

They call them stupid. They understand what we say better than we understand them. She understands all she wants to. [...]

-Afraid of the chickens she is, he said mockingly. Afraid of the chhokchhoks.

Cruel. Her nature. Curious mice never squeal. Seem to like it.

-Mrkrgrnao! the cat said loudly.

LEOPOLD BLOOM (2)

- After following a beautiful young woman in the street (*“Pleasant to see first thing in the morning”* he thinks to himself) he is quickly reminded of his age by the *“sting of [her] disregard”* for him: any vestige of his happy countenance disappears.
- The change in weather precipitates his depressing and almost obsessive litany about death: **time is passing** and he is slowly dying **before** really achieving any **true sense or purpose** in his life.



MOLLY BLOOM (1)

- Molly's relationship with time is particularly fascinating: **past, present and future mingle** in the internal sea of her *consciousness* which we are invited to listen to directly.
- Her interior monologue – which ends Ulysses – allows the reader a unique experience: as the critic David Lodge said

“it's rather like wearing earphones plugged into someone's brain and monitoring an endless tape-recording of the subject's impressions, reflections, questions, memories and fantasies as they are triggered off by either physical sensations or the association of ideas.”



MOLLY BLOOM (EXTR.)

...a quarter after what an unearthly hour I suppose theyre just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus theyve nobody coming in to spoil their sleep except an odd priest or two for his night office the alarmclock next door at cockshout clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so as I can get up early Ill go to Lambes there beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow today I mean no no Fridays an unlucky day...



ULYSSES (OBSCENETY)

- *Ulysses* has been labelled
dirty
blasphemous
unreadable.
- In a famous 1933 court decision, Judge John M. Woolsey declared it an *emetic* book, although he found it sufficiently unobscene to allow its importation into the United States.
- H. G. Wells was moved to decry James Joyce's “*cloacal obsession*.”

Let's see why...



ULYSSES (EXTR. 1)

Chapter 11 (final lines)

“Tap. A youth entered a lonely Ormond hall.

*Bloom viewed a gallant pictured hero in Lionel Marks's window.
Robert Emmet's last words. Seven last words. Of Meyerbeer that is.*

-- True men like you men.

-- Ay, ay, Ben.

-- Will lift your glass with us.

They lifted.

Tschink. Tschunk.



ULYSSES (EXTR. 1 – CONT. A)

*Tip. An unseeing stripling stood in the door. He saw not bronze.
He saw not gold. Nor Ben nor Bob nor Tom nor Si nor George
nor tanks nor Richie nor Pat. Hee hee hee hee. He did not see.*

*Seabloom, greaseabloom viewed last words. Softly. When my
country takes her place among.*

Prrpr.

Must be the bur.

Fff. Oo. Rrpr.



ULYSSES (EXTR. 1 – CONT. B)

Nations of the earth. No-one behind. She's passed. Then and not till then. Tram. Kran, kran, kran. Good oppor. Coming. Krاندlkrankran. I'm sure it's the burgund. Yes. One, two. Let my epitaph be. Karaaaaaaa. Written. I have.

Pprrpffrrppffff.

Done.”


...a particularly effective way of presenting a fart!!!



FINNEGANS WAKE (1939)

- *“I can't understand some of my critics... They say it's obscure. They compare it, of course, with Ulysses. But the action of Ulysses was chiefly during the daytime, and the action of my new work takes place chiefly at night. It's natural things should not be so clear at night, isn't it now?”*: these are Joyce's own words while pondering the generally negative reactions to the book it took him 17 years to write.
- With Finnegans Wake **time is liquidated**: the novel takes the form of a discontinuous dream-narrative, with abrupt changes resulting in the absence of a discernible linear narrative.


FINNEGANS WAKE (2)

- The plot of *Finnegans Wake* is unstable, to say the least: *“there is no one plot from beginning to end, but rather many recognizable stories and plot types with familiar and unfamiliar twists, told from varying perspectives”*, as Herring said.
- Critics have seen a precedent for the plot presentation in Laurence Sterne's famously digressive *The Life and Opinions of Tristram Shandy, Gentleman*, but it is neither random nor meaningless: it is a **dream-sequence** representing the stream of the character's unconscious mind during one night. 


FINNEGANS WAKE (3)

- The book deals with the Earwicker family, composed of the father H.C.E. (Humphrey Chimpden Earwicker), the mother A.L.P. (Anna Livia Plurabelle), and their three children Shem the Penman, Shaun the Post, and Issy.
- Following an unspecified rumour about H.C.E., we follow his wife's attempts to exonerate him with a letter, his sons' struggle to replace him, Shaun's rise to prominence, and a final monologue by A.L.P. at the break of dawn.
- The opening line of the book is a sentence fragment which continues from the book's unfinished closing line, making the work a never-ending cycle.

FINNEGANS WAKE (4)

- The approach to plot and to time employed by Joyce is **radical**: *“I might easily have written this story in the traditional manner [...] Every novelist knows the recipe [...] It is not very difficult to follow a simple, chronological scheme which the critics will understand [...] But I, after all, am trying to tell the story of this family in a new way.”*
- He conceived his book as *“the dream of old Finn, lying in death beside the river Liffey and watching the history of Ireland and the world – past and future – flow through his mind like flotsam on the river of life”* stating that it would be written *“to suit the aesthetic of the dream, where the forms prolong and multiply themselves”*. 


FINNEGANS WAKE (5)

- As Anthony Burgess wrote *“Joyce puts himself to sleep with a language appropriate to dreaming... A plastic language is born, one in which two objects or persons can subsist in one and the same word”*.
 - These *portmanteau* words pack together ideas as in a travelling bag:
 - “cropse” is a corpse which will fertilise the earth and help the crops to grow;
 - “crossmess parzle” is life seen as the messy combination of a Christmas parcel and a crossword puzzle.
- 

FINNEGANS WAKE (EXTR.)

riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs. Sir Tristram, violer d'amores, fr'over the short sea, had passen-core rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer's rocks by the stream Oconeex exaggerated themselfe to Laurens County's gorgios while they went doublin their mumper all the time: nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick not yet, though venissoon after, had a kidscad buttended a bland old isaac: not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a peck of pa's malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface.

CONCLUDING... (1)

- The further Joyce moves away from a traditional way of writing the more **disintegrated time** becomes:
 - **narration** proceeded in a rather linear, chronological sequence in *Dubliners* and the characters of the short stories may have had an uncertain *future* but they **did** have a *past*, thus remaining themselves from beginning to end;
 - **narration** proceeded on multiple levels in *Ulysses* mingling the time of day with the time of the characters' consciousness, depriving them of both past and future by choosing to focus on a single day in their life but leaving them recognizable;
 - **narration** proceeds by free associations and literary allusions in *Finnegans Wake* – time loses any “rational” connotation causing a continuous metamorphosis of the characters thus deprived of their very essence, their identity.
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CONCLUDING... (2)

- Because of his extreme experimentation, during his career Joyce suffered from rejections from publishers, suppression by censors, attacks by critics, and misunderstanding by readers: it is actually not surprising since he himself stated

I've put in so many enigmas and puzzles that it will keep the professors busy for centuries.

- Nevertheless more writers and artists have been influenced by James Joyce than by any other author of the twentieth century; and he is mentioned in more works than any other writer except Shakespeare.



JAMES JOYCE (1882 – 1941)

*That's all, folks,
and ...*

*THANK YOU
FOR YOUR ATTENTION.*

