

# Chapter One

## Introduction

### 1.0 Introduction

The first chronicled literary body in English literature was represented by the Elizabethan period (1500-1660) with the poets Thomas Wyatt, Edmund Spenser and Philip Sidney who aligned themselves with the court of Queen Elizabeth. Thenceforth, the tradition of endowing with the title of laureate poet as a royal office extended with Ben Jonson, John Dryden and even the Victorian Alfred, Lord Tennyson who kept the title for forty-two years.

During and following the Elizabethan era, a group of poets and men of letters enriched literature with innovative contribution, some of them even marked the periods to their names; John Donne launched the Metaphysical period, John Dryden (1631-1700) as a poet, literary critic, translator and playwright influenced his era to the extent that the Restoration period came to be known in literary circles as the Age of Dryden, Ben Jonson introduced the theory of four humours in his plays, the distinct voice of John Milton's poetry and prose stood against censorship for free speech and reflected deep personal convictions, a passion for freedom and self-determination, and Samuel Johnson's Age of Sensibility (1750-1798) is also described as the Age of Johnson.

After the first attempts in fiction with biographies and the introduction of French and Spanish romances in England during the Restoration period (1660-1700), the English novel emerged as a major art form with Daniel Defoe's *Robinson Crusoe* in 1719 and Jonathan Swift who announced a profound skeptic artistic attitude through his *Gulliver's Travels* during the Augustan Age (1689-

1750). Moreover, this age witnessed the spread of the philosophical postulates of Rene Descartes, Francis Bacon and John Locke which dominated all Europe during the Age of Reason or of Enlightenment throughout the 18<sup>th</sup> century. More significantly, the output of the Industrial Revolution (1760-1840) engendered the remarkable contribution of Charles Darwin and Karl Marx during the reign of Queen Victoria (1837-1901).

It is worthy to point that this thesis, which studies James Joyce (1882-1941) as a Romantic rather than a Modernist, views Modernism as an extension of Victorianism for the two reasons that the Victorians had faced sweeping social changes similar to those encountered by the Modernists and also because the Victorian era is known to have established the cultural and educational principles of the modern society.

However, and throughout the history of English literature, Romanticism – as this thesis expounds – represented the first comprehensive literary attitude when it countered the Age of the Enlightenment. The Enlightenment, as a world view, was a rational and scientific approach to religious, social, political and economic issues. Led by the discoveries of people like Isaac Newton and the writings of philosophers, this Age of Reason sought perfectibility by attacking spiritual authority and it acted upon universally valid principles that – they thought - govern humanity, nature and society. Contrariwise, Romanticism was an artistic, literary and intellectual trend that revolted against the scientific rationalization of nature and rebelled the aristocratic, social and political norms of the Age of the Enlightenment. In fact, this attitude distinguishes Romanticism even from the concepts cherished by its two following periods of Victorianism and Modernism.

The faith of the Romantics in imagination, together with their belief in individuality and their championing of the heroic poet, challenges not only the tenets of the Enlightenment but even the norms of the conventional society of today as well.

This thesis attempts to project the features of Romanticism in the writing of James Joyce and to provide a new approach to 'Joyceanity', which David Norris in his preface to the essays he edited with Morris Beja, (1996; xiv), described as "*a broad and inclusive church*". The thesis suggests that Joyce is a Romantic artist and not the modern novelist whose masterpiece *Ulysses* has puzzled critics and his last work *Finnegans Wake* remains a hard nut to crack. This suggestion required the researcher to delineate both of Joyce's milieu and provenance as depicted in his writing – and, fortunately, all Joyce's canon honestly reflects details of his life or the lives of those he has been acquainted with.

On the other hand, surveying the history of English literature displays it as being shaped by the court (mainly of Queens Elizabeth and Victoria) in addition to poets, authors and men of letters like Christopher Marlowe whose notable work *Doctor Faust* shocked both the church and the court, and like Samuel Johnson who - as the most distinguished man of letters - contributed to English literature as a poet, essayist, literary critic and lexicographer. However, William Shakespeare always stands as a pre-eminent influence on the passage of English literature when he, as avant-garde, has shattered the three units in drama, shifted literature from the court during the Elizabethan reign and depicted sharply individualized and emotionally complex characters.

This study positions James Joyce as the second avant-garde, after Shakespeare, for the reason that the former lived during the period of Modernism – of which he is considered as the leading novelist – and surpassed his modern peers in his experimentation with language while, at the same time, he resembles the Romantics in every detail according to his milieu and provenance as depicted in his writing.

The kernel of this thesis is the detailed comparison it runs between Joyce's artistic project and those of the Romantics. This comparison allows the researcher to rank Joyce as the fourth Romantic artist after William Blake, Lord Byron and Percy Bysshe Shelley. Consequently, the thesis unveils Joyce's divergence from the four leading Modernists of his time; Ezra Pound, T.S. Eliot, Dorothy Richardson and Virginia Woolf.

Furthermore, and with the objective of consolidating the findings of the study, the researcher opts to analyse the two least celebrated works in Joyce's oeuvre, i.e., his poetry and his play *Exiles* where the major themes in Joyce's artistic project are illustrated the most obviously.

### **1.1 Purpose of the Study**

James Joyce, as a genius, announced that he demanded his readers to devote their whole lives to reading his works, and, to insure his immortality, to keep professors busy for centuries arguing over what he had meant. Besides the mainstream critical reviews which tend to align (the enigmatic) James Joyce with his contemporary Modernists, this research endeavours to furnish a new reading of Joyce's oeuvre. The researcher attempts to trace and identify the romantic characteristics in Joyce's writing based on his affinity with the Romantic poets;

William Blake, Lord Byron and Percy Bysshe Shelley, and his divergence from the prominent representatives of Modernism.

## **1.2 Significance of the Study**

The thesis attempts to provide and avail an account of information about the projection of the romantic characteristics in James Joyce's creativity. Hence, it essentially investigates the milieu and provenance that formed Joyce's romantic attitude toward the cultural scene of his mother country and shaped his artistic project, fiction and non-fiction, in comparison to that of his peers. The research is expected to help provide a better reading of James Joyce.

## **1.3 Research Questions**

The study attempts to project James Joyce as a romantic artist by answering the following questions:

- A. How much does Joyce's milieu and provenance affect his creativity?
- B. In what way does Joyce's attitude and creativity conform to those of the Romantics?
- C. In what way does Joyce diverge from Modernists?

## **1.4 Methodology**

The qualitative data collection method is adopted in this research to collect information on the cultural, social and political spheres in Ireland at the latter part of the nineteenth century and James Joyce's attitude toward them. The process of revision with contrastive analysis and evaluation is carried out for justification and verification. Also, the objective analytical study approach is used to confirm the conclusions that have been reached.

## 1.5 The Structure of the Study

This thesis comprises five chapters structured as following;

Chapter One is an introduction which provides an overview of the study and defines the outline of the research in order that the reader will be acquainted with the main points dealt with throughout the dissertation.

Chapter Two comprises a theoretical background which surveys the history of English literature with emphasis on Romanticism and Modernism as the two most interrelated cultural bodies to James Joyce. The chapter also includes a literature review which studies the milieu of James Joyce as a young man growing up in the beleaguered Ireland at the end of the nineteenth century and how his background as a poor secular, and at the same time Catholic by identity, Dubliner has driven him to embrace the ideas of his father and become an anti-clerical Parnellite (after the Irish leader Charles Stewart Parnell).

Chapter Three is entitled as *A Romantic in the Era of Modernism*. It details the ideas and characteristics of Romanticism as an intellectual and cultural trend with the objective of delineating how Joyce exemplifies the Romantics. Then the chapter provides a thorough explication of Joyce's alignment with the eminent romantics Blake, Byron and Shelley both in Joyce's artistic attitude and writing. The chapter also expounds on Joyce's artistic project to highlight his divergence from his peers in Paris where he spent twenty years of his mature life. The chapter closes with an analysis of Joyce's fiction in comparison to that of the two female Modernists Dorothy Richardson and Virginia Woolf.

Chapter Four carries out a study and analysis of Joyce's themes and methods of writing. It deals with Joyce's creativity as a playwright and poet on the basis that Joyce's themes are the most manifest in his play *Exiles* and in his poetic

production – both being void of his ‘deceptive’ language. The chapter also analyses the Joycean sentence which is explicated as a poetic text.

Chapter Five restates the main points discussed throughout the research with the objective of underscoring its significance and sets the findings reached by the study. It also comprises a recommendation based on what the findings lead to.

## Chapter Two

### Theoretical Background and Literature Review

#### A. Theoretical Background:

##### 2.1 Towards an Apprehension of Literature

In the Cambridge Advanced Learner's Dictionary literature is defined as "*written artistic works, especially those with a high and lasting artistic value*". Likewise, the Oxford Advanced Learner's Dictionary defines literature as "*pieces of writing that are valued as works of art, especially novels, plays and poems*" (in contrast to technical books and newspapers, magazines, etc.). The Merriam-Webster sees literature as "*written works (such as poems, plays and novels) that are considered to be very good and to have lasting influence*".

However, these dictionaries provide these definitions in addition to other entries for the word 'literature' which originated from the Latin 'litteraturae', "writings", to designate fictional and imaginative writings. But it also comprises any other writings (including philosophy, history and even scientific works) addressed to a general audience. Nevertheless, literature is sometimes applied to all written works, whatever their kind or quality. This all-inclusive use is especially frequent with reference to the sum of works that deal with a particular subject-matter.

This ambiguity in the use of the term literature has led M.H. Abrams (2009;178) to narrate the funny anecdote that, at a major American university that includes a college of Agriculture, the chairman of the Division of Literature once received this letter; "*Dear sir, kindly send me all your literature concerning the use of cow manure as a fertilizer.*"



Therefore, it is no surprise that intensive research has been carried out in order to arrive at a convincing and restrictive definition of literature. Depicted from an extrinsic point of view, literature has been described, by Childs and Fowler (2006; 129) as a definite cultural institution or as an interrelated set of semiotic systems. Still, as so, the values a society assigns to its literature vary from one community to another and from age to age.

Also extrinsically, and in relation to authors, works have been claimed to be either expressive gestures from the writer's personal character and perceptions (like Wordsworth's) or, contrariwise, impersonal creations which efface their creators as individuals (like Yeats's and Eliot's).

In relation to the reader, literature has also been supposed to have many different functions and effects. I.A. Richards, in *Principles of Literary Criticism*, believes that literature causes stability, harmonization of impulses in a successful reader, or it causes catharsis. Up to the 19th and 20th centuries, some theories proclaimed that literature can release and save even society.

The Chicago critics tried to restrict the term by saying that the complete field of literature is mapped out by a set of characterizations of the genres, and that a particular selection from abstract structural components (character, diction, plot, etc.) serves to define the nature of each genre.

On the other hand, and concerning the intrinsic quality of literature, the assumption is that any literary work is literary by virtue of possessing certain qualities (balance, composition, structure...) which are common to the arts as a whole. This view has led to the emergence of schools of literary criticism - which attempted to arrive at a definition of literature - like Formalism, Structuralism,

Post-structuralism, Deconstruction and other outlooks concerned with the relationship between text and meaning. Formalism posited the autonomy of the work of art and the discontinuity of the language of literature from other kinds of language. Structuralism attempted to formulate general rules to distinguish literary from non-literary discourse.

As a solution to the ambiguity concerning literature, these schools appealed for a science of literature which should be devoted not to the piecemeal criticism or interpretation of specific literary texts, but to identifying the general properties which make literature possible.

In the following section a brief survey of the history of English literature is given with the two aims of expounding how different ages assign various values to the term literature and the conflict between literary periods (as eras) and authors (as avantgarde).

## **2.2 Features of English Language Literature**

The beginning of English literature is chronicled with *Beowulf*, the poem which dates between the eighth to the eleventh centuries. It was an epic by an anonymous Anglo-Saxon poet set in Scandinavia. This first landmark was followed by *The Canterbury Tales* of Geoffrey Chaucer (1343-1400). These two pioneer endeavours paved the way for the emergence of a literary era during the sixteenth and early seventeenth centuries. The introduction of the first printing press into England in 1476 marked the birth of early modern English language which welcomed and reflected the pan-European movement of the Renaissance during the period (1500-1660). The reign of Elizabeth I witnessed the first London-centred culture under the

influence of Italian Renaissance; the royal language tutor at the court was the son of an Italian.

With the Elizabethan period, it is possible to start investigating English literature through the perspective of the conflicting nature of the interaction between society, as represented by the court and the church, and the avantgarde. In other words, to investigate how paradigm and creativity counteract, and this perspective forms the main thread traced throughout this thesis.

The prominent writers of the Elizabethan era were the court-serving poets Thomas Wyatt (1503-42) who introduced the sonnet from Italy into England, Edmund Spenser (1552-99) whose *The Faerie Queene* celebrated Queen Elizabeth I and Sir Philip Sidney (1554-86) who was renowned as a poet, a soldier and as a courtier. Those three prominent figures thought themselves responsible to civilize the English tongue.

However, the setting of the literary scene was shaken by the first avantgarde in English literature William Shakespeare (1564-1616). Drabble (1996; 422) narrates that Shakespeare was mocked as '*Shake-scene of low origins*' by Robert Greene, one of those who thought of themselves as professional artists of the Elizabethan court. This '*Shake-scene*' came to be honoured as a genius and idolized for his shattering of the dramatic unities of time, place and action and for being the first to introduce sharply individualized, emotionally complex characters.

Thus, Shakespeare represents the first avant-garde author in English literature. The term '*avant-garde*' will be used in this discussion to mean an individual pioneer artist, in a way different to that defined by M.H. Abrams (2009; 203) who defines '*avant-garde*' as a term borrowed by Ezra Pound from the French military

metaphor 'advance-guard' to describe a small self-conscious group of artists and authors who were deliberately undertaking to "*make it new*". An avant-garde author violates the accepted conventions and properties of art and sets out to create ever new artistic forms and styles and to shock the sensibilities of the conventional reader and challenge the norms and pieties of the dominant bourgeois culture.

William Shakespeare paved the way for new writers whose works displayed creativity free from the aristocratic sense of the courtiers. He was influenced by Christopher Marlowe (1564-1593) who enriched literature with his play *Dr. Faustus*. Marlowe's play was about a protagonist born of lower-class parents who sells his soul to the devil for power, experience, pleasure and knowledge, and as such it marked a departure from the medieval popular themes on kings, saints and the religious doctrine of predestination.

The man of letters who followed Shakespeare and infused new blood into the veins of English literature was Ben Jonson (1572-1637). He reintroduced aesthetics and the theory that behavioural differences result from a prevalence of one of the body's four humours; blood, phlegm, black bile and yellow bile (corresponding with the four elements of the universe; air, water, fire and earth) over the other three.

Henceforth, and after these three literary giants, the route of English literature took a new direction and creativity replaced the cultured court. The period (1632-1680) was labeled as Metaphysical. The term 'Metaphysical' fits very diverse writers because it indicates a poetic style rich in the use of figurative language, and a way of organizing that focuses on the meditative process or the poetic argument. The style of John Donne (1572-1631) is characterized by wit and

metaphysical conceits and the use of far-fetched or unusual similes and metaphors. After the metaphysical poets, English literature welcomed the voice of John Milton (1608-74) who reflected, both in prose and poetry, his deep personal convictions and his passion for freedom and self-determination.

John Dryden (1631-1700) influenced English literature as a poet, literary critic, translator and playwright to the extent that the period of Restoration came to be known in literary circles as the Age of Dryden. In addition, this Dryden era witnessed the emergence of philosophy represented in the writings of Rene Descartes, John Locke and Francis Bacon whose concern was to attempt an understanding of the basis of human understanding itself and to act upon universally valid principles governing humanity, nature and society. They were the first to systematically attack spiritual and scientific authority and dogmatism, intolerance, censorship and economic and social restraints.

After the Restoration, Augustan Literature (1700-1750) developed the English novel into a major art form with Daniel Defoe and Jonathan Swift. Then the phase of Samuel Johnson (1709-1784) followed. Johnson is "*arguably the most distinguished man of letters in English history*" as stated by the oxford Dictionary of National Biography (2006). He greatly helped invent what is now called "English Literature" according to the Encyclopedia Britannica (2012).

This survey traces English literature and underlines its solid stand as an institution reflecting British creativity in the realms of poetry, novel, drama and thought. In the following sections the two movements of Romanticism and the forerunners of Modernism, both closely related to the topic of this thesis, will mainly be dealt with.

### **2.3 The Integrated Tendency of Romanticism**

By the end of the eighteenth century, the social atmosphere of England underwent a drastic change. The Industrial Revolution (1760-1840) transferred English economy from an agrarian handiwork into one dominated by industry and machine manufacture. This resulted in sweeping social changes in the English style of living with the expansion of the city, depopulation of the countryside, and the emergence of new patterns of authority.

The social atmosphere of England came to be dominated by the aristocratic social and political norms of what was called 'The Age of the Enlightenment'. Culturally, the movement of the Enlightenment prevailed in most Europe and was led by the ideas of philosophers like Bacon, Locke and Descartes who believed in people's reason. The central tenet of the Enlightenment was infused through a spirit of rational scientific enquiry that called on humanity to rationally aspire for an ideal of peace and harmony. They claimed that prejudice, irrational belief, emotional instability and extravagant feelings are obstacles against the ideal. Consequently, they sought inspiration from the distant past classical period of the Greek and the Roman cultures; emphasizing structural order, harmony and careful maintenance of boundaries in what was acceptable.

In its edition of the year 1751, the Encyclopedia of Arts and Sciences (written between 1745 and 1780) displayed an illustration to guide the reader to the allegorical meanings of the Enlightenment. In the centre of the illustration, and above all other figures, stands Truth wrapped in a veil; close on her left is Reason, who lifts a veil from Truth; below her, Philosophy pulls the veil away. Theology,

holding a Bible, kneels at the feet of Truth; below them are figures representing Sciences, History and Arts.

However, the two most prominent philosophers who came to challenge the Enlightenment thought were Immanuel Kant and Jean Jacques Rousseau. To Kant, the perception of eternal reality is not shaped by external objects but by the structure of the mind. He also believed that the empiricist knowledge of John Locke - based on sense and perception - was insufficient when compared with the real knowledge of the intellect. Rousseau (1712-1778) went further and criticized the very foundations of Enlightenment. Firstly, he argued for popular sovereignty on the assumption that social institutions had corrupted people who were purer, freer and happier in the state of nature than they were in modern civilization. Secondly, he challenged the tenet of neoclassicism that the general or universal characteristics of human behavior were more subtle subject matter for art than the peculiarly individual manifestations of human activity; in his *Confessions*, 1781, Rousseau stated: "*I am not like anyone in existence. If I am not superior, at least I am different.*" Thirdly, and against Descartes' maxim: "*I think, therefore I exist*", Rousseau reacted: "*For us, to exist is to feel.*" Thus, both Kant and Rousseau paved the way for the growth of Romanticism in the late eighteenth and early nineteenth centuries.

About the birth of Romanticism, Christopher Casey (2009; III.; I) claimed that the Industrial Revolution, together with the rigid concepts of the Enlightenment, aimed at applying "*scientific rationalization of nature*" and hence encouraged some English poets to embrace the writings of Goethe and August Wilhelm Schlegel and the principles of 'Strum und Drang'.

Sturm und Drang (Storm and Stress) emerged in Germany as a proto-Romantic movement (1760-1780) and prized intuition and emotion over the scientific rationalization of nature. Thus it stood against neoclassicism with its emphasis on rational sentimentalism and on an objective view of life.

Wolfgang von Goethe, the prominent figure of Sturm und Drang, set the novel on a new threshold with his "*The Sorrows of Young Werther (Die Leiden de Jungen Werthes)*, 1774, whose eponymous protagonist shows fictionally the fate of those who try to stay authentic despite the pressure of society to conform to regulations, whether in terms of social conventions or ethical standards. Werther's struggles, with his very sensitive and passionate temperament, brought him to the brink of madness and he eventually committed suicide.

In England, and falling under the influence of Sturm und Drang, some poets formed their artistic, literary and intellectual movement of Romanticism towards the end of the eighteenth century. They revolted against the consequences of the Industrial Revolution and the aristocratic social and political norms of the Age of the Enlightenment. This stance drove them to rebel convention and authority and to search for freedom in personal, political and artistic life.

Despite the fact that Romanticism, as a movement, reached its peak in the approximate period from 1800 to 1850, there are many characteristics that lead to labeling it as a tendency more than as a movement. Firstly, and according to Hugh Honour, 1991 - as quoted by Stevens (2004; 10) - the word romanticism has come to be used in a bewildering variety of ways; as a term of abuse or praise and as a chronological, aesthetic or psychological category.



Secondly, there is no one determined and agreed-upon date of the beginning or end of the Romantic period. The publishing of the *Lyrical Ballads* in 1798 is taken as its beginning in British literature and the crowning of Queen Victoria in 1837 as its end. However, Margaret Drabble, in the *Oxford Companion*, (2000; 872), describes it in literature as taking place from about 1780 to about 1848. While M.H. Abrams (2009; 255) sets three dates for its beginning; 1785, the end of the Age of Sensibility; 1789, the outbreak of the French Revolution and; 1798, the publication of *Lyrical Ballads*.

Thirdly, the Romantic poets in England were of two groups which were quite different in their perception and intellectual attitude toward the same realities they both challenged. The first 'Lake Poets' were a group of four friends, among them William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834), whose emergence was marked by the first romantic manifesto in English literature – the Preface to *Lyrical Ballads* - in 1798, and who were widely regarded by their contemporaries as a marginal group of radicals. The second group differently named as 'Satanic', comprised Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821).

Fourthly, the creativity of some Romantics was not published or read during the dates set for the start and demise of Romanticism. For example, William Blake, now considered a seminal figure in the history of both the poetry and the visual arts of the Romantic age, was generally unrecognized during his lifetime because he was considered as mad by his contemporaries for his idiosyncratic views. Also, William Wordsworth, the prominent name of Romanticism who lived until the year 1850, spent thirteen years of his mature life in the Victorian age.

Fifthly, the period typically called Romantic varies greatly between different countries. In France, Alexander Dumas is considered as a romantic novelist together with Victor Hugo. In the preface to his play *Cromwell* in 1828, which is taken as an important manifesto of French Romanticism, Hugo states; "*there are no rules, no models.*" In the U.S., the novels of Washington Irving showed Romantic Gothic literature and James Fennimore Cooper emphasized heroic simplicity. Herman Melville's *Moby Dick*, with the poetry of Emily Dickinson, represents the epitome of American Romantic literature. Yet, the American Romantic novel developed fully with Nathaniel Hawthorne's *Scarlet Letter*. In Russia, the principal exponent of Romanticism is Alexander Pushkin whose works influenced many writers in the nineteenth century and led to his eventual recognition as Russia's greatest poet.

Sixthly, Romanticism, as a tendency, is reflected in various genres. In landscape painting it introduced a turn to wilder landscapes, storms and Gothic architecture. The paintings of William Blake expressed feelings that verged on the mystical, abandoning classical proportions. In music, Mozart, Haydn and Beethoven breathed one and the same romantic spirit on the bases of their depth of evocative expression and their marked individuality. Even in science, the English scientist Sir Humphrey Davy, who was also a prominent Romantic thinker, said, in Cunningham (1900; 15), that understanding nature required "*an attitude of admiration, love and worship...a personal response.*"

In conclusion, being a new voice prevailing in different countries and various genres allows this discussion to label Romanticism as a tendency. However, the aspects of intuition, imagination and heroic disintegration which the romantics

embraced came to be demised by the Victorians who countered these tendencies and paved the way for modernists as expounded in the following sections.

## **2.4 The Victorian Gateway to Modernism**

The following two sections will explicate how the Victorian era had established what came to be labeled as the Movement of Modernism. Both eras witnessed drastic social changes, a flux of new ideas and a surge in literary creativity.

### **2.4.1 The Constructive Victorians**

The Victorian period, roughly coincident with the reign of Queen Victoria (1837-1900), was a time of rapid economic and social changes with London as the capital of the empire that occupied more than a quarter of the earth's surface. M.H. Abrams (2009; 379) pointed that these new changes shook the ability of the nation and the individual to cope socially and psychologically with the cumulative problems of the age. In London, the rich enjoyed themselves freely, but middle-class Victorians used to condemn themselves for habitually acting in a manner contrary to unrealistic expectations they had created. One instance, pointed out by Ronald Pearsall (2003;18), was that legs of tables which were deemed to be too sexually suggestive were covered with cloth and that tradesmen used to be imprisoned for selling products seen as of a phallic nature.

Maintaining such a façade behind which lurked innumerable mysteries resulted in the emergence of the social novel. The upheaval of the novel, according to McMichael and Crews (1997; 613) was encouraged by technical advances in printing, improved economics of distribution and a rise in literacy.

The Victorian novel can be divided into three phases; the first phase, shaped by Charles Dickens (1812-1870), fiercely satirized various aspects of society in support of the suffering poor who were not profiting from England's economic prosperity. The second phase is traceable in the works of female writers such as Charlotte Bronte and her sister Emily together with George Eliot - Mary Ann Evans - (1819-1880) whose *Middlemarch: A Study of Provincial Life* Showed its time's deeply reactionary mindset of a settled community facing unwelcome social, political and technological changes.

Before delineating the features of the Victorian novel in its third phase, it is worthy to note that, with *Middlemarch* as a harbinger, the Victorian era underwent the influence of new ideas and inventions. One prominent impact was the English naturalist Charles Darwin whose theory of evolution by natural selection undermined religious certainty and the idea of human uniqueness. Gillian Beer, professor of English literature at Cambridge, related in her book *Darwin's Plots* the form of Victorian novels to Darwinist thinking and stated that Darwin's theory was the seedbed for later Victorian writers such as H.G. Wells.

In addition to Darwin, the Russian social, political and economic theorist Karl Marx (1818-1883) shed light on the fundamental contradictions within the capitalist systems; the worker being distorted into a fragment of man by the methods of the capitalist system which destroyed the vision of the organic society and crystallized a bourgeois epoch which disturbed past social relations and disintegrated the society.

The third phase of the Victorian novel reflected the afore-said new ideas. The three novels; *The Picture of Dorian Gray* by Oscar Wilde, *The Strange Case of Dr.*

*Jekyll and Mr. Hyde* by Robert Louis Stevenson and *Dracula* by Bram Stoker were identical reactions against the conservative society of the Victorian era.

More significantly, this third phase allows discussing the two Victorian novelists Thomas Hardy (1840-1928) and Henry James (1843-1916) as precursors to Modernism. Both were transitional figures that represented a literary bridge between the Victorian era and the twentieth century to an extent that allows viewing Modernism as an extension of late Victorian literary writings.

Thomas Hardy's novels *The Mayor of Castlebridge* and *Tess of the d'Urbervilles* provide modernist glimpses firstly in their being modeled on the Greek drama and secondly in their being regional novels; The setting, speech, social structure and customs of Hardy's locality 'Wessex', later imitated by the modernist William Faulkner's locality 'Yoknapatawpha County', affect the temperament, way of thinking, feeling and interacting of the characters.

However, the creativity of Henry James displays more obvious modernist traits. Firstly, Henry James's method of writing from the point of view of characters within a tale allowed him to employ the narrative technique of interior monologue and thus influenced writers of stream of consciousness such as Virginia Woolf as she testified in her *Diary* (2003;33). Secondly, and like Modernists, the late style of Henry James is found difficult by both contemporary and modern readers; the novelist Edith Wharton, who admired Henry James greatly, said (1925; 90), that there were passages in his work that were all but incomprehensible. Thirdly, Henry James's *The Jolly Corner* is a precursor to Virginia Woolf's *Orlando*, 1928, in the aspect that its male protagonist not only

lives for three centuries without ageing but also turns into a woman. James's protagonist and a doppelganger live alternate American and European lives.

In a more detailed explication, the English novel after the second phase of Victorianism can be perceived as comprising five interrelating phases. The first with Thomas Hardy, Henry James and Joseph Conrad in addition to Ford Madox Ford who were viewed as the forerunners of Modernism due to their 'new' realist approach. The second group comprises H.G. Wells, Arnold Bennet and John Galsworthy who concerned themselves with depicting the social and material conditions of their society instead of emphasizing on the impressionistic life of the individual - as Henry James did.

The novelists of the third group, Virginia Woolf, Dorothy Richardson and James Joyce will be further discussed in the following chapter of this thesis. However, they wrote during the second decade of the twentieth century and differed from their predecessors in their abstention from delineating the novel or political problems of their time. Contemporaneous with this group were D.H. Lawrence, Wyndham Lewis and E.M. Forster who distinguished themselves as a fourth group when they consciously evolved their own experimental strategies against what they viewed as the early self-conscious and inward-looking of Woolf, Richardson and Joyce. The term 'Post-modernism' describes the fifth group of novelists who reacted, starting from the year 1954, to the horrors of the Second World War. Their works were characterized by a disjointed, fragmented pastiche that reflected the absence of structure and they delineated the world as driven by technology and consumerism.

Whereas poetry had been the dominant genre in the Romantic period, the main means of expression throughout the Victorian period was the novel. The two most prominent Victorian poets of England were Robert Browning and Alfred Tennyson. The latter was appointed to the position of Poet laureate for forty-two years (1850-1892) serving at the royal court. In *Portrait*, Joyce described Tennyson, whose mode of writing exemplifies the traditional Victorian and his position reminds of the courtiers, as a "rhymester". However, the innovative poet of the period was Matthew Arnold (1822-1888). Arnold's poetic creativity reflects psychological and emotional conflicts, uncertainty of purpose and alienation and for this reason it has been seen by critics as a bridge between Romanticism and Modernism. To the same sense, the whole of the Victorian poetry is seen by Armstrong (1993; 1) in terms of transition since the period has always been regarded as isolated between Romanticism and Modernism.

Nevertheless, with all the afore-said conflicts resulting from the prosperity of Queen Victoria's London, it would not be unreasonable to highlight that Modernism is an extension and amplification of the reaction taken by Darwin, Marx or even by Oscar Wilde. Contrary to Abrams's (2009;202) statement that literary modernism developed in the early twentieth century out of a general sense of disillusionment with (the Victorian era's) attitudes of certainty, conservatism and belief in the idea of objective truth, the truth remains that these attitudes faced opposition starting from the middle of the nineteenth century by the Pre-Raphaelites. The Pre-Raphaelites was a brotherhood of English poets and painters, led by the art critic and social thinker John Ruskin, who opposed technical skill without inspiration. They expressed strong feelings about the role of art in helping to improve the lives of the urban working class in the

rapidly expanding industrial cities of Britain; William Collingwood, pupil of Ruskin, propounded that there is no wealth but life, life including all its powers of love, of joy and of admiration. Collingwood added that a country is richest that nourishes the greatest number of noble and happy human beings.

So, it seems reasonable to suggest that the Pre-Raphaelites were the antithesis of Victorianism, which lasted for sixty-three years, on the ground that Modernism was not integrated enough in its opposition to the Victorian era because the latter's impact features even the England of today; according to Dinah Birch (2008; 144), the best and worst aspects of today's educational system can give a clearer understanding of the Victorian origins of Britain's present problems. Moreover, the Victorian reign was viewed by Hewitt Martin (2006;48) as a "*periodization*" when he pointed that British cultural history was marked by a significant set of often interrelated transformations occurring in the 1830s and around 1900.

In conclusion, with the view that the era of Modernism was practically an extension of the environment which shaped the literary scene at the end of the nineteenth century, the characteristics that make of Modernism a term difficult to define as a solid movement are discussed in the following section.

#### **2.4.2 The Ambiguous Modernists**

Both the terms 'modernity' and 'modernism' are derived from the adjective modern which refers to all things 'new' and 'in present' as opposed to old and antiquated things and practices. Throughout the history of English literature, the word 'modern' was used to refer to new tendencies; the Renaissance had been described as modern when it first emerged in the sixteenth century and the



movement of the Enlightenment had also been labeled as so when it called for the mastery of nature and society through reason.

Although 'modernity' and 'modernism' are defined as two different entities, they are interrelated to a degree that allows for modernism to be regarded as one variation of modernity. The latter, as a broad term, refers to a period marked by a questioning or rejection of tradition, urbanization, and the market economy. With this view, Marshall Berman (2010; 15) came to divide modernity into the three phases of early modernity (from 1453 to 1789), classical modernity (1789 to 1900) and late modernity that started in 1900 and lasted in 1989.

However, the term 'modernity' was coined in the field of arts by the French poet and essayist Charles Baudelaire in 1864 to designate the fleeting, ephemeral experience of life in an open metropolis, and the responsibility of art to capture that experience. This definition approximates modernity to modernism in the sense that both terms are characterized by intense historical discontinuity or rupture, openness to the novelty of the future and a heightened sensitivity to what is unique about the present. Peter Childs expands on Baudelaire that modernity is described as the fashionable, fleeting and contingent in art as opposed to what is eternal and never liable to be changed (2000; 14).

On the other hand, the term 'modernism' arose mainly in reference to all the artistic and cultural movements that emerged in response to the wide scale social changes - similar to those challenged by the Victorians - on account of industrialization; the development of cities with mighty industrial empires and migration from rural areas to urban areas. Nevertheless, the most prominent impact upon the literary scene took place after 1918, at the aftermath of the First

World War, when men of letters stood dumb to the sight of destroyed homes with helpless people and the great numbers of the killed and injured. This reality drove Childs (op. cit.) to describe modernist writings as a literature of crises. Both Ezra Pound and T.S. Eliot, in their *Cantos* and *Wasteland* respectively, took it upon themselves to depict the disintegration of civilization in the modern world and provide a broader moral framework of their time.

However, and bearing in mind the role of the Pre-Raphaelites against Victorianism, there is more than one argument to contest the assumption that Modernism emerged as a movement to counter Victorianism. Firstly, the term 'modernism' was introduced as a literary category only in the year 1927 (twenty years after its emergence) when Laura Riding and Robert Graves used it in their *A Survey of Modernist Poetry*. Also, the term 'Modernism' entered critical use after it had been introduced as an academic discipline.

Secondly, and according to Margaret Drabble's second edited 'The Oxford Companion to English Literature', (2000; 682), modernism started in France in the last quarter of the 19<sup>th</sup> century, and in Great Britain and Germany in 1890 as a collective term "for the remarkable variety of contending groups, movements and schools in literature, art, and music throughout Europe over the same period."

Thirdly, together with the late Victorians Thomas Hardy and Henry James, the fact that the novel *Vanity Fair*, by the first-phase-Victorian novelist and Dickens's contemporary William Thackeray, with its subtitle *A Novel without a Hero* represents an innovative glimpse of modernity.

Fourthly, the term 'modernism' embraced different forms of art (novel, poetry, music, painting, etc.) and each of these set its own characteristics and

date of birth. For one instance, Pablo Picasso's works dominated the scene as modernist during the period 1886 to 1910. In his 'Farewell to an Idea: Episodes from a History of Modernism', 1999, T.J. Clark pointed that *The Death of Morat*, painted in 1793, was the first modernist painting since it took politics as its material and broke the ground under the familiar landscape.

Fifthly, the impact of modernism was not one of epochal upheaval but rather of gradually realized and complexly connected cultural transformations as Peter Nicholls concluded in his book *Modernism: A Literary Guide*, 1995. This view by Nicholls, grounded on his assessment of the histories of new trends such as Futurism, Expressionism, Cubism, Dadaism and Surrealism, was seconded by Berman (2010.; 19) who described modernism as world historical processes which had nourished an amazing variety of visions and ideas that aimed to make men and women the subjects as well as the objects of modernization.

Sixthly, there is no one agreed-upon date concerning the start of modernism; a survey on its date of birth would come across the years 1793, 1886, 1890, 1910 and 1922. So, it is of difficulty to evaluate Modernism as an integrated era, whether in the aspect of its date or in the aspect of the similarities shared among its representatives.

So far, this part has aimed at surveying English literature focusing on its historical growth and on how social factors and prominent men of letters determined its course. Since the subject of this thesis is usually celebrated as a 'modernist' novelist, it seems appropriate to shed light on the mainstream project of Joyce's contemporaries and explicate Joyce's difference from them.

Generally, the start of modernist fiction was comparatively later than that of the visual arts and music. Modern writings started in the early years of the twentieth century following particular innovations in narrative fiction which had taken place and shape with Thomas Hardy and Henry James during the last decade of the nineteenth century.

However, Joyce's peers made of modernism a critical construct whose authors wrote creative works but fervently occupied themselves in defining their artistic objectives and contesting previous periods through discussions and comments in essays and even in books. This made of Modernism a social entity which sought to break with the past and establish its views as being distinct and new, rather than as a literary movement.

This characteristic in the literary project of modernists puts them in contrast with Joyce. Modernism resembled a direct reaction to the precedent movement of Realism; the realist model which believed in the capability of the narrative to provide a direct imitation or equivalent of life was challenged by a modernist psychological self-consciousness in the early twentieth century. Furthermore, and unlike the realists who used to present the past as minutely and clearly as historians, the modernists believed that the present always disapproved any direct explanation of the past. One instance of Joyce's divergence from his contemporary Modernists manifests itself in the view held by not a few critics that Joyce's collection of short stories *Dubliners*, together with his masterpiece *Ulysses* are realist works.

Another instance of divergence between Joyce's project and that of his peers is the former's romantic identity which is traced throughout this thesis and

depicted in Stephen Dedalus in *Portrait*. The Modernists deprecated, as Edward Larrissy (2005; 665) recounted, the romantic qualities of "*discursiveness, the emphasis on personality, the use of the language of emotion and the aesthetic ideal of organic form.*" Likewise, the critic F.R. Leavis came to criticize Shelley on the same assumption that Joyce would face by Virginia Woolf and Wyndham Lewis when he commented (206: 1956) that Shelley's *Ode to the West Wind* contains confused imagery due to Shelley's "*weak grasp upon the actual.*"

Now, after this part has shed light on the landmarks of English literature with the aim to better assess Joyce's literary contribution, the following review will trace how Joyce's milieu and preoccupation position him as a romantic artist with the creativity of an Irish soaked in his Dublin.

## **B. Literature Review**

Born in 1882, Joyce found himself a Catholic Irish in a country dominated by wealthy Protestants since King Henry VIII decided to break English Catholicism from Rome and launched the first full conquest of Ireland in 1536. Those Irish who refused to accept Protestantism were suppressed ever since. Even with the Act of Union which announced Ireland as part of the United Kingdom of Great Britain and Ireland, the 105 members who represented Ireland at the House of Commons of the UK were mostly English or Anglo-Irish landowners. Due to this situation, Ireland, and Dublin in particular, became a place defined by class distinction; there were the wealthy, worldly upper class that attained exceptional schooling and used to speak English Received Pronunciation (R.P.) and the poor Catholic Dubliners who retained traditional Irish-English dialect and were kept in menial occupations and therefore poverty because of their self-betraying dialects.

Most extremely, Richard M. Kain (1962;165) pointed out that the Irish Catholics suffered so drastic restrictions on their religion, language, education and property that once a Lord Chancellor summed the legal status of the Irish Catholic by saying, "*The law does not suppose any such person to exist.*"

However, a watershed in this black history of England in Ireland took place during the period (1845-1852) when a potato blight ravaged the crop through Europe. Despite the crop failure, Ireland was still producing and exporting approximately 30 to 50 shiploads per day to Britain while this quantity was more than enough to feed the population which fell by 30% because of starvation, disease or migration (David Ross, 2002;226). Consequently, this tragic event changed the demographic, political and cultural landscape of Ireland; it heightened Irish republicanism and resulted in the Irish independence movement led by Charles Stewart Parnell who came to shape the life of both John Joyce the father and Joyce the son. Parnell succeeded within two decades in eliminating landlords and he organized such a powerful parliamentary party that it could make and unmake governments in the United Kingdom.

However, the Ireland when John Stanislaus Joyce (1849-1931), Joyce's father, lived was a country beleaguered by its class distinctions in the frustrating categories of landowners, Protestants, unionists, pro-church nationalists and secular nationalists. Ireland was socially and politically a scene of war between two sides; the UK, together with the Irish clergy, and the secular nationalists, John Joyce one of them.

The ascendancy class which dominated Ireland manipulated religion as a weapon either to pacify or to suppress the majority of Irish Catholics. Archbishop

Michael Logue who served as Archbishop of Armagh maintained an attitude loyal to the British Crown; when some of the younger clergy began to take part in the Sinn Fein agitation, Archbishop Logue issued an 'instruction' calling attention to the teaching of the Roman Catholic Church. He warned the clergy against belonging to 'dangerous associations' and reminded priests that it was forbidden by the statutes of the national synod to speak of political or kindred affairs in the church. In *A Portrait of the Artist as a Young Man* (1992; 33) [given the key word '*Portrait*' after this citation], John Joyce's fictional representative, Simon Dedalus, named Archbishop Logue 'The tub of guts in Armagh' and dubbed William Walsh- the Roman Catholic Archbishop of Dublin- 'Billy with the Lip'.

Nonetheless, it was not only the Archbishops who influenced Joyce's mother country; Joyce's mother imposed the influence of a fanatic Catholic governess upon her eldest son when he was nearly six years of age. Joyce's governess, Hearn Conway, subjected Joyce to strict Catholic superstitions and ideas which he came to reject throughout his life. In *My Brother's Keeper* (1958; 18), in Ellmann (25), Stanislaus Joyce recalled about his brother's governess;

*"Sitting on a throne-like arrangement of chair and cushions to soothe her chronically ailing back, wearing a black lace cap; heavy velvet skirts, and jeweled slippers, she would ring a little bell. James (Joyce) would then come and sit at her feet for a lesson...Her piety affected him less than her superstition; she talked a good deal about the end of the world, as if she expected it any moment, and when there was a flash of lightning she taught Joyce to cross himself and say, "Jesus of Nazareth, King of the Jews, from a sudden and unprovided for death deliver us, O Lord!""*

Conway's sadistic and aggressive piety imprinted upon the mind of Joyce that lightning and thunder were the vehicles of divine power and wrath. Arthur Power (1949; 64) once asked the grown-up Joyce, "*Why are you so afraid of thunder? Your children don't mind it.*" "Ah", said Joyce contemptuously, "*They have no religion.*" On another occasion Joyce asserted to Mrs. Maria Joles in 1959, according to Ellmann (713), that in Ireland "*Catholicism is black magic.*"

Joyce's first published work, *Dubliners*, portrays Dublin's life and reflects the position of Ireland, according to Walzl (1982; 33), as one of the poorest countries in the civilized world. However, the scene which detailed the socio-political atmosphere of Ireland was a real event according to Ida Brenden (2010; 50). Joyce depicted in *Portrait* (page 27 ff.) this occasion of a Christmas dinner party held in his father's house in 1891. This real event is also recorded by Fagnoli and Gillespie (2006; 305) where John Kelly (Mr. Casey in *Portrait*) and John Joyce (Simon Dedalus) participated in a bad confrontation with Mrs. Hearn Conway (Dante Riordan). In *Portrait*, Simon Dedalus and Mr. Casey argue, as secular nationalists, that the Catholic Church has destroyed Irish nationalism and that it should no longer interfere in Irish politics. Dante Riordan, who represents the religious nationalists, defends that priests have a duty to guide their flocks in matters of public morality equally as in politics.

The tragic death of the pilloried Stewart Parnell was the reason behind this acrimonious argument. Parnell died of a heart attack when the British got fully aware of his capacity to create an Ireland free from the UK domination and destroyed him. Parnell's destruction was caused by an affair he had had with Katherine O'Shea whose husband was a member of the party. Parnell assigned



O'Shea a seat in Parliament and the latter tolerated the affair for ten years (Parnell had three children from Katherine who took the name of O'Shea). The first onslaught against Parnell was launched by Timothy Healy who objected that O'Shea should not represent the party in Parliament. Then O'Shea sued for a divorce on ground of adultery and named Parnell as co-respondent. Healy, Parnell's strongest and most sharp-spoken critic spared no effort to object to Parnell's continuing leadership of the party. After the divorce, Parnell fulfilled his loyalty to Katherine when they married in 1891. Still the Irish Catholic hierarchy signed and published a condemnation to the meaning that Parnell had utterly disqualified himself to be leader due to his public misconduct.

Critics view the young Stephen Dedalus (or Joyce) as victim of the acrimonious argument at the Christmas dinner party; Brenden (2010; 29) commented that Stephen was baffled by the dinner scene, Camilla Mount (2014; 6) reflected that Stephen Dedalus watched in confusion and terror and was unable to comprehend the happenings of the first Christmas meal he was allowed to attend with the adults. As to Catherine Acka (2008; 55), that dinner indoctrinated into Stephen an understanding of the interrelationships between Catholicism, family life, guilt, fear and punishment. And Hamad (2010; 142) concluded that the dinner fight led Stephen to the result that, "*At the end he could not resort to his own family for his doubts about religion.*"

In fact, Joyce announced his stand with Parnell since he was nine years of age with the poem *Et Tu Healy* which glorified Parnell and denounced Timothy Healy as Brutus. Nonetheless, these views were built on the dinner party to assume that Joyce's family was a failure and had been the reason that he opted to flee his

mother country; Renata Del Rio Meints (2009; 92) reflected that "*Joyce's family is a flawed institution; his father is no example for him.*" Hamad (ibid;140) again suggested that Stephen Dedalus "*began to realize faults in his parents...and these faults lessened his loyalty and led him to turn further away from the normal things he once held dear.*" More significantly, a prominent critic like Seamus Deane declared, in Derek Attridge (2004;35), that Joyce, like Wilde and Shaw, came from a family that had been broken "*by various forms of fecklessness and alcoholism and squalor.*" Following, Massiha and Omar (2013; 204) highlighted that "*the paternal function is absent from Joyce's life.*" similarly, John Gross (1970; 14) portrayed John Joyce as a highly unsatisfactory parent; "*selfish, irresponsible, a heavy drinker.*"

In face of these fierce attacks and in order to evince the fact that John Joyce – a zealous anti-clerical Parnellite - was the primary influence on his son's romantic identity, the need arises to delineate the character of Joyce's father as an Irish patriot endowed with not a few talents. Fagnoli and Gillespie (ibid; 340) stated that John Joyce entered Queen's College, Cork, from 1867 to 1870 and Richard Ellmann (1982: 306)[given the key word 'Ellmann' after this citation] highlighted that Joyce's father was learned enough to almost accurately quote Virgil (author of the Aeneid) in a letter he sent Joyce's wife (Nora Barnacle) one Christmas eve: "*None ignora malarum miseries succurrere disco*" [*Having suffered myself, I know how to help those in trouble*].

It is true that John Joyce left university without a degree. However, this occurrence may be attributed to the fact that the young undergraduate came to be a star performer in college theatres and consequently he paid more attention

to his social life and dramatic performances than to his academics; John Joyce was endowed with singing, piano playing and mimicking talents and was once praised as the best tenor voice in Ireland. Another reason that John Joyce left university was the previously detailed political atmosphere of his beleaguered country. Ellmann (15) narrated that, as a zealous young man, John Joyce left university after the death of his father and went with three friends to join the French army at the break of the Franco-Prussian war. His widowed mother brought him back from London and decided they would leave Cork to settle in Dublin. Nevertheless, moving to Dublin was not a hindrance to the political enthusiast who continued his activity with the Fenians who dedicated themselves to armed rebellion against the British.

So, it is no surprise that the grown-up John Joyce dedicated his life to Charles Stewart Parnell as both Ellmann (33) and Fagnoli and Gillespie (*ibid*; 333) confirmed; John Joyce and his Fenian friend John Kelly had no subject for talk except Parnell. The son probably followed these talks attentively after he had been withdrawn from the prestigious boarding school Clongowes Wood College because of his family financial decline; John Joyce's single permanent job, as tax collector, was granted him for his support of Parnell and with the latter's fall Joyce's father lost it and never held a regular employment again.

However, that John Joyce grew into a Fenian is no surprise since Joyce's grandfather (John Joyce Sr.) was one of the 'whiteboys', or Catholic agitators against landlords, and was once condemned to death though the sentence was not carried out. Ellmann (17) documented this incident and Joyce boastfully depicted the political and anti-clerical stand of his family through Simon Dedalus;

*"He pointed to the portrait of his grandfather on the wall to his right," –"Do you see that old chap up there, John?" He said. He was a good Irishman when there was no money in the job. He was condemned to death as a whiteboy. But he had a saying about our clerical friends, that he would never let one of them put his two feet under his mahogany." (Portrait; 38) [emphasis added]*

Obviously, John Joyce had more of an artist than a regular church or university attendant by disposition, and more of a patriot than a strong believer (similar to his father and son) by nature.

It now seems possible to refute the attacks against the character of John Joyce and defend the view that Joyce's relationship with his father was one of love. John Joyce was of paramount influence upon his son and the romantic identity of the writer Joyce was infused by the character of his father. This view seconds John Gross's comment (ibid; 14) that, *"Of all Joyce's emotions, as they figure in his work, the strongest were undoubtedly those centring on his father."* Also, Fagnoli and Gillespie (ibid;145) perceived John Joyce's fictional character in *Portrait* as of *"a witty raconteur and amiable socializer...A Portrait begins with direct references to Mr. Dedalus's storytelling and singing talents that make a lasting impression on the young Stephen and readers as well."* Ellmann pointed that John Joyce appeared in Joyce's books more centrally than anyone except their author. Joyce himself confessed to Harriet Weaver (Letters; III. 250) that hundreds of pages and scores of characters in his books came from his father, adding that since the latter's death he had plunged into such prostration of mind that he was considering again abandoning *Work in Progress* (i.e., *F.W.*). About his masterpiece, *Ulysses*, Joyce confided to Louis Gillet, in Ellmann (22) that the humour of *Ulysses* is his (John Joyce); its people are his friends and that the book

is his 'spittin' image. Moreover, and as the best of witnesses, Stanislaus, Joyce's brother, highlighted (1958; 238);

*"The two dominant passions of my brother's life were to be love of father and of fatherland...love of his country, or rather of his city, that was to reject him and his work; love of his father, who was like a millstone round his neck."*

After the death of his father, Joyce told Eugene Jolas, in Ellmann (645); *"I hear my father talking to me. I wonder where he is."* He confirmed this again in his above-cited letter to Weaver; *"It seems to me his voice has somehow got into my body, or throat..."* adding, *"I was very fond of him always, being a sinner myself, and even liked his faults..."* [emphasis added] So, it seems difficult to doubt Ellmann's testimony that, *"Most of John's children grew to dislike him intensely, but his eldest son (Joyce), of whom he was so fond, reciprocated his affection and remembered his jokes."* (22).

As for the strict Catholic Hearn Conway whom Joyce's mother had chosen to look after her eldest son as a governess, Simon Dedalus saw in her a *"merely spoilt nun"* who had come out of the convent in the Alleghanies (*Portrait*;35). Consequently, it is more predictable that the young Joyce enjoyed watching the shattered Conway than it seems reasonable to follow the critical view that Stephen Dedalus is shattered by the dinner argument. To the contrary, Hearn Conway was perhaps the second reason, after Parnell, behind the affectionate relationship between Joyce and his father. This can be proved by the fact that Conway quit work and left the Joyces' house after the *"religious and political raw at dinner"* according to the James Joyce Chronicle, quoted by Brenden (ibid; 50). Moreover, and in the Cyclopes episode in *Ulysses*, Joyce retaliated on Conway

(also renamed Riordan) where Molly Bloom scorns and takes a cynical view of the former's piety. And in the Hades episode, Leopold Bloom recalls that Mrs. Riordan died in the Hospital's ward for incurables.

One further testament to the affectionate relationship between Joyce and his father manifested itself in John Joyce's reaction to his decline in 1891; Sidney Bolt (1981; 6) recounted that, "*He (John Joyce) never regarded his descent as social and never ceased to have a high regard of himself as a gentleman.*" To the same sense, Ellmann (147) confirmed that John Joyce had no doubts of himself and was full of self-esteem in the midst of many failures. In *Portrait* (66), Joyce sympathetically bestows Stephen's father with the qualities of a declined hero, besides the fire, announcing;

*"There is a crack of the whip left in me yet, Stephen, old chap," said Mr. Dedalus, poking at the dull fire with fierce energy. "We are not dead yet, sonny. No, by the Lord Jesus (God forgive me) not half dead."*

Both John Joyce and his son maintained this spirit despite their drift into a long and steady decline, moving from house to house, each one less genteel and "*more shabby*" than the previous. Moving, as Bulson (2006; 1) described the situation, "*dozens of times in and around Dublin, often during the night so that they could avoid paying any back rent.*"

One more indication of the intimate relationship between Joyce and his father was the event of Cork visit which was also interpreted - like the dinner party - by some scholars as a reason that Stephen Dedalus has left for Europe because of his father's failure. The visit was also a real event, according to

Norburn (2004; 4), which took place in the summer of 1893. One view, by Catherine Acka (ibid; 57), stated that Stephen was mortified by his perception of his father's weakness. Brenden (ibid; 30) pointed that Stephen's mind seemed older than the mind of his father's and concluded that the protagonist of *Portrait* witnessed his father's degradation while losing his properties. However, Hamad (ibid; 140) went further and approximated Stephen's to Nwoye's attitude towards his father Okonkwo in Chinua Achebe's novel *Things Fall Apart*;

*"He (Stephen) began to realize faults in his parents...when the family is running short of money, Stephen and his father Simon travelled on a short trip to Cork in order to sell a piece of property. After selling...Stephen's father moves to the bars to celebrate. At these bars, Simon meets his old friends and starts to talk and drink. Thereby Simon spends all the money, he has just received, and of which the family is badly [in] need. While looking at his drunken father in pain, Stephen gets into a critical state. He loses all his respect for his father. Every sentimental bond, they once had, is now broken at that very moment. His father is now a complete failure."*

As a matter of fact, and throughout the nine pages (87-96) on the Cork Visit in *Portrait*, Joyce makes no mention of Simon Dedalus getting drunk or spending all his money on the trip and returning home penniless. To the contrary, Joyce admirably documented the effort of his father (Simon Dedalus, Stephen's father in *Portrait*) to become a doctor at Queen's College, Cork, and also to mull over his reputation as a great flirt.

In *Portrait*, the purpose behind travelling to Cork is mentioned only once. And even at this one single time Joyce records the reason parenthetically, after the conjunction 'however'; *"He knew, however, that his father's property was going to*

*be sold by auction, and..."* (p.87). Earlier, and in the same detached uninterested manner Joyce depicts; "*In a vague way he understood that his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes.*" (p.64)[emphasis added]

To conclude, it seems more reasonable to interpret Cork visit as a key incident after which Stephen declares himself as romantic, alienated even from his domestic ties to the extent that he denies his being of the one blood with his family members, but stands to them rather in the mystical kinship of 'fosterage, fosterchild and fosterbrother' (p.98). Joyce manifests Stephen's genuine romantic spirit with an extract from Percy Bysshe Shelley's poetry. The fragment emphasizes that Shelley is Stephen's romantic guide and it also displays their joint mission of wandering alone;

Art thou pale for weariness

Of climbing heaven and gazing on the earth,

Wandering companionless...? (p.96)

The influence of Shelley on the romantic Joyce is discussed in the following chapter. However, it seems appropriate to finish this chapter by expounding the second influence, after John Joyce, on Joyce the child and the young man (i.e., Charles Stewart Parnell (1846-1891)) since this chapter tries to explicate the genesis of Joyce's romantic tendency.

Joyce grew up, since he was nine with 'Et Tu Healy, as a Parnellite. A Parnellite student who appeared at his Belvedere school with the ivy leaf on his collar to commemorate Parnell's death day (Ellmann; 55). A Parnellite who, like his father, refrained from politics with Parnell's fall and death and wrote *Ulysses* during the



time when the First World War was demolishing Europe, and finished *F.W.* on the eve of the Second World War. A Parnellite, like his father, standing against the clergy whom they thought had caused the death of Ireland's Savior. A Parnellite who, according to Fagnoli and Gillespie (ibid;334) kept an anthology of Parnell's speeches entitled: *Words of the Dead Chief: Being Extracts from the Public Speeches and Other Pronouncements of Charles Stewart Parnell from the Beginning to the Close of His Memorable Life.*

Furthermore, and as recounted by The James Joyce Centre, there are references to Parnell in all of Joyce's works. The story *Ivy Day in the Committee Room*, in *Dubliners*, which Joyce named as his favourite in a letter dated May 20<sup>th</sup> 1906, was entirely centred on Parnell. Standing aloof and above his betrayers, Parnell the romantic hero is glorified in *Et Tu Healy* and invoked in *Gas from a Burner* as well as in *Ulysses*: "*Famine, plague and slaughters. Their blood is in me, their lusts my waves..., that I, a changeling, among the spluttering resin fires. I spoke to no one; none to me...I just simply stood pale, silent, bayed about.*" In his final production *Finnegans Wake* [given the abbreviation 'F.W.' after this citation], the main character HCE, according to Tindall (1996; 92) is partially based on Parnell where the Irish pilloried their "Uncrowned King";

*"As holyday in his home, so was he priest and king to that; ulvy came, envy saw, ivy conquered. Lou! Lou! They have waved his green boughs o'er him as they have torn him limb from limb. For his muerification and upiration and damnation and annuhulation."*  
(F.W.; 1-3.58)

In conclusion, Joyce grew up in a milieu of conflicting impacts; poverty as the reality of the beleaguered Ireland, Catholicism as the voice of religion and

Parnell as the reflection of the Irish socio-political atmosphere. Empowered with his intelligence and with his appreciation of his father, Joyce fully apprehended these conflicts and emerged with a romantic tendency; what Parnell has undertaken to serve his country in the arena of politics, Joyce has undertaken to serve his country in the arena of literature, both empowered with the spirit of a romantic rebel. What traits identified Joyce as a romantic artist in the Paris of the second decade of the twentieth century is the subject of the following chapter.

## Chapter Three

### Joyce: A Romantic in the Era of Modernism

#### 3.1 Ideas and Characteristics of Romanticism:

About the genesis of Romanticism, Samuel Taylor Coleridge recounted in *Biographia Literaria* (1817; XIV) :

*"During the first year that Mr. Wordsworth and I were neighbours our conversations turned frequently on the two cardinal points of poetry: 'the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature', and 'the power of giving the interest of novelty by the modifying colours of imagination'."*

The fruit of those conversations inaugurated a turning point in the history of English literature with the name of Romanticism. The two neighbours, with Robert Southey (1774-1843) and Charles Lamb (1775-1834) set the outlines of a movement that spread all over the world and deservedly marked the third significant intellectual and cultural phase in the history of English literature after the Middle Ages.

The first significant phase following the Middle Ages was that of the Renaissance which started in Italy in the late 14th century, continued throughout Europe during the 15th and 16th centuries and had its flowering in England during the Elizabethan period.

The second phase, which Romanticism reacted to, was that of the Enlightenment. The Age of Enlightenment was led by the thoughts of philosophers, like Rene Descartes and John Locke, who believed in people's reason and directed the cultural atmosphere of Europe during the 18th century counter to the religious

trend of the Renaissance. They propounded that all people could think for themselves and take no heed of what the Church or priests preach. The Enlightenment also reacted against the role of the court by its claim that democracy and reason were primary rules in society and that the special rights and privileges of the nobility should be abolished. So, it can be pointed that Enlightenment thinkers developed and popularized ideas that formed a basis for modern thought.

In the realm of literature, the Age of the Enlightenment and the period of Neoclassicism were contemporaneous. Both expanded for 140 years (1660-1800) and started at the end of the Puritan Interregnum, or the Commonwealth Period (1649-1660), during which the Parliament Puritan leader Oliver Cromwell closed the public theatres on moral and religious grounds and drama almost disappeared.

The distinctive features of neoclassic literature are the ideas and characteristics shared by authors who exhibited strong traditionalism, a distrust of radical innovation and great respect for classic writers of ancient Greece and Rome. They were careful to observe the complex demands of stylistic decorum, i.e., the way a genre's subject matter, characters, actions and narrations are matched to one another and that the epic and tragedy must represent characters of the highest social classes (kings and nobility) who should act in a way appropriate to their status and speak in an elevated style. Neoclassic authors thought poetry should give new and consummate expression of human wisdom on the assumption that human beings are limited agents who ought to set themselves only accessible goals.

The neoclassic period comprised the three ages of Restoration, Augustan and Sensibility. The Age of Restoration or of Dryden (1660-1700) reacted to the seriousness and sobriety of the earlier Puritan regime. It was an age marked by

court-centred licentiousness when literature came to be more exclusively oriented toward the aristocratic class. The theatres revived after the ban placed on them by the Puritans. The writers of the Augustan age (1700-1745), whose leading writer was Alexander Pope, were named after and drew the parallel to the authors Virgil, Horace and Ovid who had written during the time of the Roman emperor August (27 BC- AD 14). The focus of the Augustans on the general or universal in experience caused them to accept and assert the rules and values of society, and to use an artificial and highly elaborated language called 'poetic diction'. The Augustans were countered by the cultural phenomenon of the Age of Sensibility (1744-1798) or the Age of Johnson (i.e., Samuel Johnson); they reacted against stoicism which emphasized reason and the unemotional will as the sole motives to virtue. Samuel Johnson and his peers called for benevolence, i.e., that to wish other people well is an innate human sentiment and motive and the feelings of sympathy and sensibility are central elements to any moral experience.

Within this sphere emerged the different voice of John Wharton (1722-1800) who was viewed as a precursor of romanticism in English poetry. Wharton maintained, in the middle of the 18th century, that invention and imagination were the chief qualities of a poet.

Yet, Romanticism was the voice that challenged all aspects of creativity, whether Italian or British, that had preceded it. It worked to replace the concepts of reason, Church, rationalism, Puritanism, aristocracy, court, mimesis, sensibility and decorum with new ones; individuality, imagination, feeling, emotion, spirit, intuition, originality and the hero. The Romantics championed the values of the individual, strove for freedom, rejected 'poetic diction' and used ordinary language. As

described by Marshall Brown (1993; 30), the Enlightenment was the mirror of art while Romanticism was the lamp of genius; Enlightenment was collective and social while Romanticism was private and individual.

The Romantics interpreted things through their own emotions and consequently distanced themselves from the public; they withdrew more and more from what they saw as the confining boundaries of bourgeois life. In their private lives, they often asserted their individuality and differences in ways that were perceived as a subject of intense interest, but also sometimes of horror.

Compared to the preceding neoclassic poetry, Abrams (2009;214) pointed that romantic poems invited the reader to identify the protagonists with the poets themselves - such as Wordsworth in his *Prelude*, 1805, and Lord Byron in his *Childe Harold*, 1812-18. To the romantics, art was not so much valuable as a mirror of the external world, but as a source of illumination of the world within. This led to a prominence of first-person lyric poetry never achieved by any previous period. The interior journey and the development of the self recurred everywhere as subject material for the romantic artist. The artist, as hero, is a specifically romantic type.

Moreover, the romantics consciously asserted their differences from the previous age whether in the critical studies of the Schlegel brothers in Germany, in the 1880 'Preface' to *Lyrical Ballads* in England, in the later statements of Victor Hugo in France or in the creativity of Hawthorne, Poe and Whitman in America. The pioneer romantic William Wordsworth denounced not only the upper-class subject and poetic diction of the preceding century but also the two ideas of poetry as a mirror to reflect people in action and of poetry as the artful manipulation of means. Wordsworth thought of feeling as the single judge and reference of the artist since

'there's not a man that lives who [hath] not known his god-like hours', and in his preface to the second and third editions of the *Lyrical Ballads* (1800-1802), which is taken as the manifesto of Romanticism, Wordsworth stated:

*"The principal object which I proposed to myself in these poems was to choose incidents and situations from common life, and to relate or describe them, as far as possible, in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way, and further, and above all, to make these incidents and situations interesting."*

On the other hand, Samuel Taylor Coleridge resisted the 18<sup>th</sup> century reason or rationality of the Enlightenment when he coined the term 'knowledge of the intellect' as an equivalent for imagination and a form of perception superior to the empirical observations of the scientists. Since nature and the visible world of ideas and sense perceptions are insufficient, only through imagination and intuition could the truth behind reality be reached. To Coleridge, secondary imagination, unlike primary imagination which is common to all human beings, is a creative faculty since it can shape new realities.

In addition to the founding ideas of Wordsworth and Coleridge, as the first generation of romantics, the movement developed further concepts on the basis of what these two pioneers maintained. One developed concept, Berlin Isaiah (1990; 57) highlighted, was a passionate belief in spiritual freedom and individual creativity. The romantic painter, poet or composer did not hold up a mirror to nature, however ideal, but invented; *"he does not imitate, but creates not merely the means but the goals that he pursues"*, and these goals represented the self-expression of the artist's own unique inner vision to set aside the external voice

of the church, state, public opinion, family and arbiters of taste. The romantics embodied a new and restless spirit as if they were in a passionate search after a means of expression as an “unappeasable yearning for unattainable goals”, Isaiah continued.

In addition to imagination, as the gateway to transcendent experience and truth, the romantics valued intuition (i.e., reliance on natural feelings as a guide to conduct) over controlled rationality. This attitude made of the artist an extremely individualistic creator whose creative spirit was more important than strict adherence to formal rules and traditional procedures. Hence they concerned themselves, as rebels, with human rights, individualism and freedom from repression.

The phenomenon of staying at lakes, with Wordsworth and Coleridge, then Shelley and Lord Byron at Lake Geneva, points to the characteristic that the romantics deserted and abandoned city life and contrasted the social art of the Enlightenment. They viewed nature as a metaphor for the sublime; the power of the mystery of forces that inspired awe, solace and self-discovery. Nature was the front of divine ecstasy and the medium of the mystical bond that united God with the human soul.

One core aspect of romanticism was that it rejected the rationalism of the Enlightenment and elevated the achievements of the misunderstood, heroic individual outcast. This innovative concept of heroism was probably the reason behind the spread of Romanticism outside Europe. Even in Latin America Goethe and Byron were quoted to formulate the ideal of the heroic Indian. The American romantics, as McMichael and Crews (1997; 613) described, demonstrated a high



level of moral enthusiasm, commitment to individualism and the unfolding of the self and an emphasis on intuitive perception. According to the *Oxford Dictionary of American Art and Artists*, 2007, Romanticism appealed to the revolutionary spirit of America because it encouraged the rejection of harsh rigid Calvinism (the belief that the destiny of each individual is preordained) and promised a new blossoming of American culture.

On the other hand, and in order to further delineate Joyce as a Romantic artist, the need arises to assess the movement of Romanticism in the two aspects of attitude and mission.

Firstly, concerning attitude, and since the romantics opted to challenge Enlightenment, they stood against the prevailing signposts of Church, decorum, sensibility, mimesis and court. This consequently led to their being distanced and isolated from the public for an individuality that was not only different but also shocking to the standards of their society. They believed themselves to be endowed with the characteristics of the misunderstood heroic outcast, taking upon their shoulders the burden to raise the quality of their society contrary to the standards set by the Enlightenment.

A close look at the artistic project of Joyce approximates him to the three preceding romantics William Blake, Lord Gordon Byron and Percy Bysshe Shelley. Joyce's oeuvre persistently attempted to redefine the fundamental ways in which people thought about themselves and about the world; elevating the misunderstood individual outcast (Stephen Dedalus in *Portrait* and Leopold Bloom in *Ulysses*) and exalting him as the hero who rejected established norms of convention.

Joyce, as will be expounded, is an artist whose life reminds of Blake's idiosyncrasy, Byron's extravagant disposition and Shelley's artistic intellectuality.

For one instance, Joyce's theme in *Portrait* is of the renegade Catholic artist as a romantic hero. *Portrait* depicts Stephen Dedalus's conflict with the church, his plunge into sexuality and his proud recalcitrance in the name of individuality and then of art. He represents a romantic spiritually distanced because of his tendencies of alienation, disintegration and otherness since he was a child:

*"He (Stephen) was sitting in the midst of a children's party at Harold Cross. His silent watchful manner had grown upon him....though he tried to share their (the children) merriment, he felt himself a gloomy figure among the gay cocked hats and sunbonnets" (p.68) [emphasis added]*

Being different from the others, Stephen eventually exiles himself in Europe chasing an 'unsubstantial' image:

*"The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from others. He didn't want to play. He wanted to find in the real world the unsubstantial image which his soul so constantly beheld." [emphasis added]*

At the end of *Portrait*, Stephen is apparently the typical heroic and isolated romantic artist. He breaks his links with his family, Ireland and Catholicism; "...I will not serve that in which I no longer believe whether it (call) itself my home, my fatherland or my church." (p.247) Stephen's separation from the values of the crowd, or the mob, is richly intermingled with ideas of heresy and artistic destiny.

Moreover, and in real life, Joyce's struggle with poverty and sporadic blindness made him tenacious, but he also gave the impression of isolation, some said as if 'disconnected from humanity'. In a letter in August 1904, Joyce announced that his mind rejected the whole present social order of his country and Christianity, home, the recognized virtues, classes of life and religious doctrines.

Joyce's attitude towards Church duplicates that of his predecessor romantics. When sixteen of age, studying at Belvedere, Joyce in a real event received a suggestion from the director of studies to become a priest and he rejected it because to become a priest meant for him, in the words of Ellmann (55), imprisonment and darkness for the soul. Joyce justifies his rejection of priesthood in *Portrait* when Stephen Dedalus answers a colleague who has asked him whether he fears to be cursed into everlasting fire (because of his anti-religious attitude) or not; "*What is offered me on the other hand?... an eternity of bliss in the company of the dean of studies?*" (p. 239)

However, Joyce's rejection of priesthood was an incident of slight significance. A more dramatic rejection, indicating Joyce's identity as a romantic, took place in real life in the year 1903 (recorded in *Portrait* as well). When Joyce returned from Paris for the sake of his dying mother, fear of death put her in mind of her son's impiety. She spared no effort to persuade him to make his confessions and take communion. Joyce, nonetheless, was beyond persuasion. After his period in Paris, he went so far in intellectuality as an artist to heed to his mother's pleas; his romantic soul would not host "*the chemical action...set up in [his] soul by a false homage to a symbol behind which are massed twenty centuries of authority and veneration*", as Stephen

expresses in *Portrait* (243). Joyce even refused to kneel with other members of the family praying to his mother's bedside as Ellmann recorded (129).

Secondly, and concerning artistic mission, Wordsworth's manifesto states that the aim of the romantic artist is to invent and not to reflect as mirror; to create and not to imitate following the mob. The artist relies on imagination, unique vision and intuition in order to reach the truth behind reality and to call for heroic qualities that would free society from the dominant church and other set shackles.

As for Joyce, he depicts the journey of his protagonist, Stephen Dedalus, from a frustrated child in Dublin to a young man leaving Ireland with the sole target of achieving his dream as a romantic artist; "*I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use - silence, exile and cunning.*" (p.247) [emphasis added]

'Silence', in this extract, is the romantic characteristic of not attending to the norms of society whether they would be the voice of religion - which Joyce came to reject, or of politics - which Joyce abandoned, like his father, after Parnell. 'Exile' is what Joyce opted for, following his two romantic predecessors Byron and Shelley. 'Cunning', which Joyce learnt from Parnell and depicted in Leopold Bloom, the protagonist of *Ulysses*, is the trait Joyce valued the most in his hero.

Joyce advocated imagination in a composition he wrote in his first year at University College Dublin in 1898. Reminding of Coleridge's 'knowledge of the intellect', Joyce praised the power of imagination as the means to discover the 'sublime' that is hidden from every man's sight. And in *Drama and Life*, January 1900, Joyce expounded; "*It might be said fantastically that as soon as men and women began life in the world there was above them and about them a spirit, of*

*which they were dimly conscious...for whose truth they became seekers...longing to lay hands upon it."*

Following the steps of his romantic predecessors, who rebelled against the systematization of the Enlightenment, Joyce stood against the provincial cultural elites of his Ireland. In *Drama and Life*, Joyce addressed the Literary and Historical Society of University College Dublin, contending;

*"It is in most cases claimed by the votaries of the antique school that the drama should have special ethical claims, to use their stock phrase, that it should instruct, elevate, and amuse. Here is yet another gyve that the jailors have bestowed."*

In conclusion, all Joyce's canon, fiction or non-fiction, provides clues to have him viewed as an Irish artist who has dedicated his creativity to challenge the same issues rebelled by the one-hundred-year earlier romantics. Thus taking his place as the fourth Romantic after Blake, Byron and Shelley as the following sections explicate.

### **3.2 Joyce's Affinity with William Blake:**

Throughout his life, Joyce's living conditions always stood in stark contrast to the comforts enjoyed by his colleagues; whether at Clongowes and Belvedere schools or at university or in comparison with his contemporary writers even after he had gained fame. In Dublin, Joyce spent much of his youth roaming the streets. Poverty was the reason why Joyce turned into an anti-social being with only two close friends; John Francis Byrne, from Dublin, and Frank Budgen whom Joyce came to know later in 1918 in Zurich, Switzerland. Joyce was described by Ellmann (71) as a vagabond who was so poor that at some time he was obliged to stay with some

relatives. His aunt's husband locked him out and he ended up with Oliver St. John Gogarty in the Martello Tower from where he was sent out with gun fire after midnight. Joyce's poverty was one reason why he left Dublin for Paris in life-long exile. Gogarty, in the BBC Broadcast *Portrait of James Joyce*, recalled that he had met Joyce one day in 1904 and asked; "*Where have you been for two days? Were you ill?*" -"Yes," "*What were you suffering from?*" -"*Inanition,*" Joyce answered Gogarty with hesitation.

Likewise, William Blake stood different from other well-known writers of his time when artistic creativity was expressed by the wealthy few. Blake was born into a family of moderate means. His father was a hosier. Therefore, and due to their poor means of living, both Blake and Joyce practiced various jobs and settled on none as permanent vocation - except for their art. William Blake used the meager sum of money he had inherited to set up a shop as a print seller but his financial enterprises did not fare well. Then he worked as engraver of monument drawings, produced water colours, copied engravings, engraved illustrations and designs made by other artists for publications, and gave drawing lessons.

Joyce's inclination never to keep at one stable job was inherited from his father whom Stephen Dedalus described in *Portrait* as being;

*"A medical student, an oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small investor, a drinker, a good fellow, a story-teller, somebody's secretary, something in a distillery, a tax-gatherer, a bankrupt and at present a praiser of his own past."* (pp. 240,241)

Similarly, Joyce was never decisive about what to carry out in his life save his dedication to his pen as he expressed to Nora Barnacle (Letters; II, 48); "*I started to*

*study medicine three times, law once, music once. A week ago I was arranging to go away as a traveling actor.*" Further, the number of jobs taken by Joyce equalled that of his father's; he practised being a tutor, school teacher, tweeds salesman, bank clerk, cinema businessman, journalist, travelling actor and medical student.

Being impoverished, both Blake and Joyce needed support from patrons to maintain their lives and creativity. William Blake's first published volume *Poetical Sketches* was printed by the Mathews and Flaxen in 1783. The Mathews also helped Blake open a small print-selling shop in 1784. However, given Blake's fierce sense of artistic independence and his often fiery temperament, it is hardly surprising that he eventually broke with his patrons the Mathews and went on to satirize them in *An Island in the Moon*, 1784 whose targets were not only the conversation parties of the type held by Mathews but also the scientific, philosophical and educational ideas, innovations and jargons likely to be encountered there.

After the Mathews' vocation opportunity was wrecked by Blake, a friend of his recommended Blake to Dr. Tusler, a patron, in hopes of providing some income. Tusler tried to make Blake conform to popular tastes but the latter refused on the ground that to make things explicit for the sake of the idiot was not worth his care. Blake told Tusler that the wisest of the ancients considered what was not too explicit as the fittest for instruction because it 'rouzes' the faculties to act. A third opportunity was provided for Blake when he moved from London to the village of Flepham under William Hayley's promptings. Blake expected to receive numerous engraving commissions, which would solve his financial problems, but he faced the same previous disappointments to conclude, as quoted by John Beer (2005; 130); "*I find on all hands great objections to my doing anything but the mere drudgery of*

*business and intimations that if I do not confine myself to this, I shall not live, this has always pursued me."*

Blake never gave up arguing that his commitment to his art must take precedence over the necessity of making money. He maintained his living by the assistance of the Royal Academy Council which was persuaded in 1822, by Blake's friends, to give a grant of twenty-five pounds (Joyce would also come to receive grants). Blake lived in a modest apartment and seemed constantly to have financial problems.

Similarly, Joyce needed patrons since he completed university in 1902. He made himself known to Irish writers starting with George Russell and through him to Yeats and through Yeats to Lady Gregory. Joyce impressed the three not only with his talent, but with his arrogance as well. Yeats introduced Joyce to Ezra Pound and Harriet Weaver and the two provided him with all he needed to achieve himself as the James Joyce known today. Still, like William Blake, Joyce stood against all his patrons either in defence of his attitude towards Irish cultural scene or in defence of his final work *F.W.* as will be delineated in another section of this chapter.

Opposing their patrons is no surprise when considering that commitment to artistic mission approximated both Blake and Joyce to irrationality. One instance of this was narrated in *William Blake Biography* (2006; 15) that at the end of Blake's garden was a small summerhouse, and that one day a friend of his, Butt, was shocked to find Blake and his wife stark naked: "*Come in!*" cried Blake, "*It's only Adam and Eve you know!*" The Blakes were reciting passages from Milton's 'Paradise Lost'.



As for Joyce, Ellmann (445) recounted that Nora Barnacle confided to Frank Budgen, weeping; "*Jim wants me to go with other men so that he will have something to write about.*" The occasion was that Joyce wanted to know whether 'Bertha' in his play *Exiles* was faithful or not. In *Ulysses*, and adopting Blake's mentality, Joyce depicts the passivity of Leopold Bloom in the face of Boylan's advances to his wife Molly. And with this perception, Blake and Joyce, like all romantics, would reject marriage as a social institution, viewing it as 'legalized prostitution' and 'prison' respectively.

In Joyce's story *The Boarding House*, marriage is more about social standards and public perception than it is about feelings. The main character, Mr. Doran, ultimately gives in and submits to marry Polly out of fear of being criticized by his priest, by Polly's mother -Mrs. Moony – and by his employer, but more significantly, for fear of Polly's violent brother.

In another short story *A Little Cloud*; "*Looking at a picture of his wife after returning home from the pub*", the protagonist, Little Chandler, sees the mundane life he leads and briefly questions it. The screams of the child that pierces his concentration as he tries to read poetry brings him to a tragic revelation; "*he knows he is a 'prisoner' in his own house*".

William Blake addressed the issue of free love and sexual freedom versus marriage in *Visions of the Daughter of Albion* in 1793. He depicted Oothoon expressing her unrestricted love for Theotorman who cannot accept such love because he is limited by jealousy and possessiveness. Her relationship with Bromion is of a marriage that is held together only by laws and not by love. In her lament to Theotorman, Oothoon denounces the destruction of a woman's sexual desire;

Till she who burns with youth, and knows no fixed lots, is bound  
In spells of law to one she loathes? And must she drag the chain  
Of life in weary lust?

Marriage, as 'spells of law', binds a woman to a man much like a slave is bound to a master. It can become a form of 'legalized prostitution'.

William Blake is viewed as forerunner of the nineteenth century 'Free Love' movement, a broad reform tradition starting in the 1820s which held that marriage was slavery. Blake thought that marriage should in practice afford the joy of love, but in reality it often does not as the couple's knowledge of being chained often diminishes their joy. He believed that marriage laws are a consequence of the 'fallenness' of humanity, as these are born from pride and jealousy.

Nora Barnacle eloped with and shared Joyce's life for thirty-seven years starting in 1904, they held marriage ceremony only in 1931 for the single sake of their children; Giorgio's marriage and inheritance. Joyce was both bothered and sarcastic at the occasion according to Ellmann (637)

One more similarity between Blake and Joyce was their choice of spouse. In *The Boarding House*, Bob Doran comments on Polly, whom he has to marry; "*She was a little vulgar, sometimes she said; 'I seen' and 'If I had've known'.... But what would grammar matter if he really loved her?*"

Polly here is Catherine Boucher, an attractive and compassionate woman whom Blake met while he was recovering from an emotional upset following the failure of an earlier relationship. Catherine Boucher was illiterate. She signed 'X' on the Parish registry, because she could not sign her own name. Blake taught her to read and

write and trained her as an engraver. Their marriage was close and devoted till his death. He described her as his 'shadow of delight'. Joyce pointed to such choice of female companion in *Exiles* (77); "*She is yours, your work... you have made her all that she is.*"

In his lecture on William Blake in Italian, 1912, Joyce took note of the intellectual and cultural disparity between Blake and his wife and commented on Blake's efforts to educate her. He stated that Blake was not attracted to cultured and refined women, and suggested as a possible reason that "*in his unlimited egoism, he wanted the soul of his beloved to be entirely a slow and painful creation of his own, freeing and purifying daily under his very eyes.*" (Critical Writings, 1968; 217) Joyce chose to emphasize Blake's marriage to an uneducated woman in parallel to his own quasi-marriage.

Such an attitude seems to be motivated by a strong belief in the mission of the artist. Blake, as a painter and engraver worked to bring about a change in the social order and in the minds of people. Blake as a poet thought of himself as a prophet whose mission was to lead the reader away from man's fallen state and toward a revitalized state where man could perceive eternity. Blake's cry in his poem *Jerusalem* in 1808 apparently inspired Joyce's lines in *The Holy Office* more than ninety years later when the latter announced his mission of performing his office of catharsis.

Bring me my bow of burning gold

Bring me my arrows of desire

Bring me my spear. O clouds unfold

Bring me my chariot of fire.  
I shall not rest from mental fight  
Nor shall my sword sleep in my hand...

(*Jerusalem*, 1808)

Rejecting marriage and calling for free love demonstrate that Blake and Joyce oppose the dominance of Church. William Blake was reverent of the Bible, but hostile to the Church of England and to all forms of organized religion. Algernon Charles Swinburne, in his essay *William Blake*, noted how Blake's *Marriage of Heaven and Hell* condemned the hypocrisy of the "pale religious lechery of advocates of traditional norms". And in his *Proverbs of Hell* Blake says; "As the caterpillar chooses the fairest leaves to lay her eggs on, so the priest lays his curse on the fairest joys", that it was the oppressive nature of Church and state that had created the repulsive prisons and brothels. Sexual energy is not an inherent 'evil' but the repression of that energy. Jesus, for Blake, symbolizes the vital relationship and unity between divinity and humanity. In *The Everlasting Gospel*, Blake presents Jesus as a supremely creative being, above dogma, logic and even morality:

If he had been Antichrist, Creeping Jesus,  
He'd have done anything to please us;  
Gone sneaking into synagogues  
And not us'd the Elders and Priests like Dogs;

Joyce's rejection of the Irish church, whether Catholic or Protestant, and the effect of religion has been and will be further discussed throughout this thesis. However, it seems appropriate here to point that Joyce parallels both Milton and

Blake in his attitude towards the church, represented in priests, as in this extract from a letter he sent Nora (Selected Letters; 1957;173); "*A few days before I left Trieste I was walking with you in the Via Stadion. A priest passed us and I said to you "Do you not find a kind of repulsion or disgust at the sight of one of those men?"*" Later, Joyce described Irish priests to Harriet Weaver as "*barbarians armed with crucifixes*", in Ellmann (304).

For the reason that Blake and Joyce were born to disadvantaged families, they both found themselves endowed with voices different to those of the rich elite of their times. They both stood against the norms of their societies and the cultural atmospheres of their times and worked indefatigably to change them. In Joyce's *Dubliners*, the three stories on public life (*Ivy Day in the committee Room, A Mother and Grace*) in particular, focus on and satirize the Irish society on the aspects of politics, culture and religion. His *The Holy Office* was a cry of rejection where Joyce summed up his position towards Ireland's men of letters who "*make [him] the sewer of their clique...That they may dream their dreamy dream.*"

*Dubliners* acts as a volcano upon Joyce's beloved ancient city and petrifies its inhabitants in an eternal paralysis while they are at home, in a brothel, in a bazaar, or in a committee room. Joyce's essay *The Day of the Rabblement* attacks his Irish contemporary writers and announces his attitude that if an artist is to accomplish truth and beauty, he must reject the multitude of the rabble.

On the other hand, William Blake spent almost all his life in London, so he was not energized, like Joyce, against a cultural revival movement. Yet, Blake's poetry consistently embodied an attitude of rebellion against the abuse of class power and he dedicated his creativity to challenge the social ailments of his London. In *Songs of*

*Innocence and Experience*, 1790, he retaliated against the greed of commerce and the cruelty towards the common worker during the Industrial Revolution. Blake also stood against the British Academy which he left because the theory and practice of its president Sir Joshua Reynolds were antithetical to Blake's aesthetic ideals. He denounced the Academy as a fraud, and proclaimed; *"To Generalize is to be an idiot"*, according to Eitner (1989; 121) and in the preface to his poem *Milton*, Blake shouted:

*"Rouze up, O Young Men of the New age! Set your foreheads against the ignorant Hirelings! ...who would, if they could, for ever depress Mental and prolong Corporeal War...Suffer not the fashionable Fools to depress your powers..."*

Joyce made reference to Blake's litigious disposition in the 'Circe' episode in *Ulysses*. That was when Stephen Dedalus is in altercation with two soldiers who accuse him of attacking the king; *"But in here it is I must kill the priest and the king."* (*Ulysses*; 1961; 589) Here, Joyce had in mind an incidence that occurred during Blake's stay at Flepham, when he put two soldiers out of his garden in spite of their protest that as soldiers of the king they should not be handled so. Blake replied to them; "Damn the king."

Like Blake, as Ellmann commented, Joyce was angry and unforgiving and he thought as badly as he could of his tormentors. For two reasons, Joyce didn't react, in real life, in the same way Blake reacted to the two soldiers who intruded inside the garden. The first reason was that Joyce opted to use his tongue instead of words because of his physical composition. Joyce's body was not strong enough for him to win in fights. The second reason was genetic; Stanislaus Joyce recounted that his father had spent time at the Atlantic as a boatman and this experience furnished

John Joyce with a remarkable vocabulary of oaths and obscenities. Following his father, the schoolboy James Joyce, just after his seventh birthday, was given four pandies on his open palm for the unusual offence of 'vulgar language' as Ellmann (30) recorded from the Punishment Book of Clongowes Wood College. Joyce's temperament led him to pugnacious behaviour and he found in his sharp tongue a better weapon than his fists; in Dublin, he quarreled with Oliver Gogarty and then with Vincent Cosgrave. And even while abroad, in Trieste, Joyce fought vainly against Grant Richards, who was in Dublin, on the case of printing *Dubliners*.

Yet, Joyce's funniest squabble took place in Zurich in 1918, as narrated by Ellmann (427), against an employee at the Consulate General named Henry Carr. Mr. Carr acted in Joyce's theatrical troupe company "English Players". One day Joyce came to Carr at the Consulate for some money the latter had taken, but Carr yelled at Joyce; *"You are a cad. You have cheated me and pocketed the proceeds. You are a swindler. If you don't go out, I'll throw you downstairs. Next time I catch you outside I'll wring your neck."* Joyce viewed Carr's big body and recovered himself to react limply; *"I don't think this is the fit language to be used in a government office."* When the Consul-general took side with his employee and neglected Joyce's complaint, Joyce wrote the limerick:

There's an anthropoid consul called Bennett,  
With the jowl of a jackass or jennet,  
He must muzzle or mask it  
In the wastepaper basket,  
When he rises to bray in the senate.

Then the litigious Joyce, full of indignation, complained to Sir Horace Rumbold, British Minister to Bern, that 'The Players' had been boycotted by Bennett. Rumbold, another public servant, like Bennett, ignored Joyce who nicknamed him 'Sir Whorearse Rumhole' and wrote a limerick entitled *The Right Man in the Wrong Place*.

Another point of similarity between Blake and Joyce is that they both faced accusations of lunacy due to the fact that they dedicated themselves to their creativity in an unprecedented way and engendered voices different from the prevailing ones.

Blake's extraordinary poetic and artistic talent, as well as his criticizing and reversing of conventional pieties and wisdom, helped to develop his image as a revolutionary poet. However, this was not the way how Blake's contemporary critics viewed him. In a review of one of Blake's watercolour exhibitions, Robert Hunt thought of the paintings as fresh proof of the alarming increase of the effects of insanity. To this, Blake, in the *Public Address* written in his notebook, answered; "*I know my execution is not like Any Body Else. I do not intend it should be so.*" As a matter of fact, it took years for Blake to be reevaluated as a genius who had preceded his time. One of those who appreciated Blake was, of course, the Romantic William Wordsworth who announced, as quoted by Daman (1965;451); "*There was no doubt that this poor man (i.e., Blake) was mad, but there is something in the madness of this man which interests me more than the sanity of Lord Byron and Walter Scott.*" Coleridge seconded Wordsworth and appreciated Blake as a 'man of genius'.

Reasonably, Joyce took it upon himself to fervently defend and peremptorily acquit Blake of the charges of insanity in a lecture he gave in Trieste in Italian, March



1912; *"To say that a great genius is mad, while at the same time recognizing his artistic merit, is no better than to say he is rheumatic or diabetic."* Joyce explicated that, being armed with the two-edged sword of the art of Michelangelo and natural wisdom, Blake tried to paint his works on *"the void of the divine bosom."* This lecture displayed Joyce's admiration of Blake, tracing the features of Blake's artistic nature, emphasizing his independence and integrity and situating him in the social context of his time.

Likewise, Joyce undoubtedly engendered a different artistic voice on the grounds that he spurned his provincial cultural arena of the Gaelic Revival with *Gas from a Burner*, he fought for years to have *Dubliners* published, his masterpiece *Ulysses* was received in America and England before it was accepted in Ireland and his *F.W.* caused him lose his European patrons one after another after he had lost his Irish men of letters by *The Holy Office*.

Reminding the lunacy accusations against William Blake, Joyce wrote Harriet Weaver on the misunderstandings he faced publicly;

*"My family in Dublin believe that I enriched myself in Switzerland during the war by espionage work for one or both combatants. Triestines, seeing me emerge from my relatives' house occupied by my furniture for about twenty minutes every day and walk to the same point and back, circulated the rumour, now firmly believed that I am a cocaine victim. The general rumour in Dublin was that I could write no more, had broken down and was dying in New York...Mr. Lewis (i.e. Wyndham Lewis) told me he was told that I was a crazy fellow who always carried four watches and rarely spoke except to ask my neighbor what o'clock it was..I suppose I now have the reputation of being an incurable dipsomaniac...a batch of people in Zurich persuaded themselves that I was*

*gradually going mad and actually endeavoured to induce me to enter a sanatorium."*

(Selected Letters, 1975; 281) [emphasis added]

One more trait shared by Blake and Joyce was their interest in music. William Blake used to recite and sing his poems when he attended Harriet Mathews' drawing room with other artists and musicians. Yet, Joyce's musical practice was richer. Joyce's voice was good enough for him to join his parents in singing and to perform at an amateur concert when he was a little more than six. He also continued to frequently sing ballads with family and friends till he was a young man. Still, Joyce's proudest musical moment was when he shared the stage of the Antient Concert Rooms in Dublin in 1904. Furthermore, and more than once, Joyce considered a singing career. If it was not for the two factors of his inability to read well at sight - due to his eye disease - and the difficulty of paying for music lessons, Joyce could have realized his ambitions as a singer.

However, Joyce came to break ties with music in 1919 for a funny reason he told Georges Borach (1954; 325); *"I finished the Sirens chapter (in Ulysses) during the last few days. I wrote this chapter with the technical resources and artifices of music and employing them in this chapter, I haven't cared for music any more.... I can no longer listen to it. I see through all the tricks and can't enjoy it anymore."*

Joyce was positively right in what he afore-said if not for T.S. Eliot's remark (1943; 446) that for *F.W.* to be appreciated at all, it must be "*read aloud*." Possibly, Joyce never deserted music but only changed his musical activity into a third phase; after Joyce the singer and Joyce the musical fan, here Joyce the composer

demonstrated his musical sensibility and made the primary appeal of *F.W.* to the ear rather than to the conventional characteristics of a novel.

The last point to survey on Blake and Joyce is of their being deemed as Romantics though Blake had lived before Romanticism was defined as a movement and Joyce's writings were produced decades after it had come to end as a period in English literature.

Chronologically, William Blake (1757-1827) was the first of the six most prominent Romantics with William Wordsworth, Samuel Taylor Coleridge, George Gordon Lord Byron, Percy Bysshe Shelley and John Keats. Though the earliest of them, Blake was a relatively late addition to the list. Prior to the 1970s, Romanticism was known for its Big Five because Blake was largely unrecognized during his lifetime. It was forty years after his death that the works of Blake were discovered and he gained consideration as a seminal figure in the history of the poetry and visual arts of the Romantic Age. It was after his death that Blake was held in high regard for his expressiveness and creativity. It probably took time and effort for the philosophical and mystical undercurrents within his work to be unveiled.

Joyce is viewed in this study as an artist who embodies the features of romanticism in his attitude as well as in his writing. The influence of his father shaped his attitude towards art, his educational experience in the hands of Jesuits caused his conflict with religion, the political events of his mother country caused his alignment with Charles Stewart Parnell against politics and his intensive readings and liberal intellectuality drove him to reject the limited perception of the Irish literary mainstream and to exile himself as a romantic, among his contemporary

Modernists, in Europe where he died alone and distant - like Shelley and Byron - in Zurich.

Whereas Joyce's affinity with William Blake was on the aspect of orientating himself to defy the other for the sake of forming his artistic identity as a romantic in his route of creativity, his affinity with Lord Byron was on the aspect of his aptitude to extract from the defiance of the other the torch of creativity. Lord Byron energized Joyce, since a schoolboy, to reject the norms of his society for the sake of his creativity as the following section explicates.

### **3.3 Joyce's Affinity with Lord Byron**

One of the dominant features of Joyce's character, as viewed by Chatterjee (2013; 2), was a mixture of Byronic self-doomed pride - mark of all Romantic Cains - together with intellectual arrogance. It was Byron the outcast with whom Joyce found an answering echo of his own character formation. Joyce developed his own character after the idea of the Byronic hero as epitomized in the details of Byron's life. By the time Joyce was growing up, Byron was regarded with Victorian suspicion because his private life was immoral and well publicized. In addition to his irreverent views on the church and his ironic treatment of society, Byron was reputed as flamboyant and notorious with aristocratic excesses which included love affairs with both sexes.

One reason that Byron left England in 1816 and didn't return for the last eight years of his life, according to MacCarthy (2002; 86), was his resolution to escape the censure of British society, due to allegations of sodomy and incest, by living abroad, thereby "freeing himself of the need to conceal his sexual interests." These allegations comprised the repeatedly recounted details that in 1812 Byron

embarked upon a well-publicized affair with the married Lady Caroline Lamb which shocked the British public and drove her to famously describe Byron as 'mad, bad and dangerous to know'. It was also recounted that Byron had a daughter (in 1814) as the fruit of an incestuous relationship with his half-sister Augusta Leigh in addition to another baby-girl (Allegra) whom he had had without marriage from Claire Clairmont - the stepsister of Shelley's wife.

However, it may seem difficult to match the afore-described debauchee with the poetic genius Lord George Gordon Byron. Byron himself said of his disposition, according to Marchand (1957; 7); *"I am such a strange mélange of good and evil that it would be difficult to describe me."* So, the need arises to perceive the two characters of Lord Byron in a new perspective. This perspective will rely on Eisler Benita (1999; 13) who pointed that Byron suffered from a deformity of his right foot, a 'club' foot, which caused him lifelong psychological and physical misery. Byron saw his deformed foot as the mark of satanic connection and he nicknamed himself; 'le diable boiteaux' (the limping devil).

Nonetheless, another stronger factor that shaped Byron's life was described by Byron's mother that her son had no indisposition that she knew of but love, 'desperate love'. So, it is possible to point out that Byron was love thirst throughout his life and in order to satisfy this thirst he passed his days as a melancholy and solitary figure whose actions often defied social conventions. This feature of 'love thirst' approximates Byron to the French novelist Gustave Flaubert whom Joyce equally admired as will be delineated later. Flaubert met his love of life, Maria-Elisa Schlesinger when he was 14 and she 26, married with a young daughter. Although - unlike Byron - nothing happened between the two, this did not stop Flaubert turning

her into his incarnation of perfect woman; maternal and sexual. In later life, Flaubert claimed that he had 'walled up his heart' after meeting Madam Schlesinger; she was his perfect woman and he could never love another woman fully. This idealization of impossible, unattainable love is central to Flaubert's personality and fiction. Flaubert never married.

Equally, Byron's sexual encounters were the means he chose to compensate for and to extinguish a fire ignited by his yearning for one particular figure he idolized in crazy love. It was the figure of Mary Duff to whom Byron formed an attachment since he was not quite eight years of age. Following is Byron's description of his emotions towards Mary Duff in what can be read as a poem of love;

*"I recollect all we said to each other, all our caresses, her features, my restlessness, sleeplessness...I remember too our walks and the happiness of sitting by Mary, in the children's apartment, at their house, and we sat gravely making love in our own way.... How very pretty is the perfect image of her in my memory? Her dark brown hair and hazel eyes, her very dress... she still lives in my imagination, at the distance of more than sixteen years... how the deuce did all this occur so early? .... My love for that girl (was) so violent, that I sometimes doubt if I have ever been really attached since... it is a phenomenon in my existence which has puzzled and will puzzle me to the latest hour of it; and lately, I know not why, the recollection (not the attachment) has recurred as forcibly as ever." John Galt (2003; 6, 7)*

As for Joyce, he learnt from Byron that the need for isolation, particularly from the generality in society who were too ignorant to understand the poet's true nature, was crucial. He also learnt that public opinion, which was the cause of

Byron's exile, was fickle. Like Byron, Joyce left Ireland directly after he had finished university in life-long exile.

The etymology of the word 'exile', according to Ryan (2013; 76) comes from the Latin 'ex', 'away', and 'ile', deriving from 'al' meaning 'to wander', which in turn comes from the Greek 'alaomai', to wander, stray, or even roam about. Accordingly, exile approximates the conception of plurality, or of 'othering', which pertains to becoming someone else, an alter ego of oneself who exists only in the world of literature, such as the othering of Joyce into Leopold Bloom in *Ulysses*. Bloom is a creation that either sees from a multiplicity of perspectives or seeks to multiply himself. Equally, Joyce transfers his own self so brilliantly in both *Portrait* and *Ulysses* in the example of Stephen Dedalus in detailed fashion while at the same time he maintains the masterful distance of the artist. He does so to express displacement and individualism. In *F.W.*, Joyce goes further and substitutes his depiction of the plurality of his protagonists to present "multiple meanings", as Campell explained in his *Skeleton Key* which was the first guide, in 1944, on the novel. Joyce expresses in *F.W.* that:

*"If one has the stomach to add the breakages, upheavals and distortions, inversions of all this chambermaid music one stands, given a grain of Goodwill, a fair chance of actually seeing the whirling dervish, Tumult, Son of Thunder, self-exiled in upon his ego a nightlong a shaking betwixteen white and reddr howrors, noonday terrorized to skin and bone by an ineluctable phantom (may the shaper have mercy on him!) writing the mystery of himself in furniture." (F.W. :1939; 148)*

Joyce pluralized himself in the same way as Shakespeare disappeared completely in his dramas and as Keats, according to Grittings (2002; 148), set out the criteria for the superior poet to have no identity and to continually fill "*some other body*".

In order to attain plurality, or to become the celebration of the rootless, homeless, exiled self who is forever someone else, Joyce presented himself as the spendthrift, the drunk and the Irish wanderer inside Dublin and abroad in Trieste, Rome, Paris and Zurich where his life ended. In this way, Joyce paralleled his licentious precursor, Lord Byron, who attained plurality through his maniac sexuality and his travels to Portugal, Spain, Albania, Malta, Italy and Greece where he fought in war and died.

While Lord Byron nurtured his talent by a licentious disposition reflected in his acts of sexuality, Joyce attributed his disposition to his father. In a letter in 1932, (Letters I: 1957), as cited earlier, Joyce confesses about John Joyce;

*"I was very fond of him always, being a sinner myself, and even liked his faults. I got from him his portraits, a waistcoat, a good tenor voice, and an extravagant licentious disposition (out of which, however, the greater part of any talent I may have springs) but, apart from those, something else I cannot define." [emphasis added]*

Thus, besides the genetic tendency that formed Joyce's aptitude to approach the world of creativity as a romantic, i.e., John Joyce's artistic talents and licentious disposition, Joyce added 'something else' that he could not define; a voice (which called to Joyce after his father's death). It was something indefinable.

One aspect of Joyce's romantic identity which reflected his licentious disposition was his being a spendthrift. Despite the fact that he attributed this trait as genetic



from his father, as he confided to Nora Barnacle (Letters, II.1966; 67); *"My home was simply a middle-class affair ruined by spendthrift habits which I have inherited"*, it is note-worthy that Joyce's spendthrift was less justifiable than his father's. The fact that John Joyce took an active part, as Fenian, in the political situation of his country and succeeded in unseating Dublin's last two conservative candidates at election reveals how this nationalist used to spend both his time and his money. In addition to consorting John Kelly (John Casey in Portrait) in his house, John Joyce used, according to Ellmann (24), to walk to the station on Sundays in order to meet the coming train and to invite any of them who were on it to spend the day at his home; *"They would have lunch, then take a long walk, return for dinner, and sing and drink all evening."*

In comparison, Joyce's spendthrift was motivated, not by political ambitions like his father's, but by his disposition which accordingly shaped his 'plurality' as a romantic similar to Lord Byron. Joyce displayed spendthrift since his adolescence. In 1897, according to Roger Norburn's *A James Joyce Chronology* (2004), *"...After the summer examinations (Joyce) wins an exhibition of £30 for two years and a prize of £3 for the best essay in the Middle Grade."* In *Portrait* (p.96) Joyce proceeds to frankly depict how this money is spent;

*"For a swift season of merrymaking the money of his prizes ran through Stephen's fingers. Great parcels of groceries and delicacies and dried fruits arrived from the city. Every day he drew up a bill of fare for the family and every night led a party of three or four to the theatre."* (pp. 97, 98)

Moreover, and in May 1900, Joyce received his first money as a writer from the *Fortnightly Review* for his article on Ibsen. As if to prove that he surpassed his father

as a spendthrift, Joyce invited John Joyce to go to London with him and they returned to Ireland in "*good spirits with two pence left*". One further proof is Joyce's letter to his brother Stanislaus, in Trieste, in February 1907, while Joyce was working as a bank clerk in Rome: Ellmann (240) reported how Joyce spent his salary lavishly in eleven days; "*I have a new hat and boots and vests and socks and a Danish book and Giorgio has a new hat and I gave a dinner. Now when you get this you will have to send me 10 crowns.*"

Ignoring this tendency of spendthrift in Joyce's character led the scholar Catherine Acka (2008; 57) to assume that Joyce, or Stephen Dedalus in *Portrait*, had once tried to alleviate his family's poverty and form new filial relations using his prize money. She continued; "*However, the prize money is soon spent and Stephen perceives the futility of his efforts...Stephen remains isolated from his family...*" Here, Acka was following the main stream of critics who insisted on assessing James Joyce as a Modernist standing against his family, his mother country and against the shattered life of the new twentieth century of two world wars and industrialization.

Anyway, the spendthrift practice of Joyce leads to the suggestion, strongly supported in this thesis, that Joyce cherished his 'licentious disposition' as a means to hold the source of his talent inviolate, the same way Lord Gordon Byron had undertaken on his sexual encounters.

The other aspect of Joyce's 'extravagant licentious disposition' was drinking which, besides spendthrift and artistic talent, made of Joyce's father the wellspring of Joyce's romantic tendencies. It suffices to point, concerning John Joyce's drinking, to Ellmann's statement (18) that Mary Jane Murray's father, an agent for wines and spirits, "*didn't favour the marriage*". He did everything possible to discourage it,

rightly foreseeing that John Joyce, already a heavy drinker...would not make his daughter a good husband. To the same sense, Keegan (2010; 182) highlighted that Joyce drank often; *"echoing his father's alcoholic descent at the expense of his family's finances."*

Joyce started drinking in 1903, after his mother's death. His capacity for alcohol was small and he was prone to drunken collapse because dinking for him, as Ellmann (680) knowledgeably explicated, was a release from excessive consciousness; *"During his convivial evenings he filled his mind with the way people talked and behaved, sorting up what he needed for his writing...and as the hour grew later he sang and cavorted to forget his troubles and circumvent his reticences."*

Joyce's disposition sought vent in drinking, while Byron fed his on sensual love. Ellmann (132) analysed that Joyce's soul used to decline all attachments, so *"it longed to give way, to swoon and to be mutilated and consequently Joyce sought happy consummation with the help of porter (type of drink)."* [emphasis added]

The one who took the burden of controlling Joyce's drinking was Nora Barnacle. She once threatened him that she would be taking the children and going back to Ireland. She said that he gave her and their daughter Lucia an unbearable life. Consequently, and in face of his wife's disdain for his boozing, Joyce concocted dodges. He might take pre-dinner pernodes by himself in a café or surreptitiously step at the bar of a restaurant on his way from the dinner table to the lavatory.

Nevertheless, these tactics were not of much help; enough people knew and spoke about Joyce's drinking that he found himself forced, as Keegan (ibid;169) highlighted, to alloy Harriet Weaver's concerns about his *"reputation of being an incurable dipsomaniac'."* As a matter of fact, that Harriet Shaw Weaver would feel

concerned about Joyce's drinking is an issue of significance, bearing in mind that Joyce couldn't have carried out his artistic mission as a writer without Miss Weaver's support.

The other person who took the responsibility of controlling Joyce the drunk was his brother Stanislaus. Fagnoli and Gillespie (2006; 303) described that Stanislaus, who followed Joyce to Trieste in 1905, served as a moral curb to his brother's inclination toward dissipation, and used to drag him away from the workers' cafes. However, Ellmann (215) reported that Joyce would sometimes shake off his brother and get drunk, so Stanislaus would "*hunt him down in disgust and would pummel Joyce*" when he got him home.

Still, and for the reader to find some excuse or justification when they view the great writer of *Ulysses* as being pummeled by his younger brother, here are two extracts showing Joyce's poetic admiration of alcohol; an admiration that reminds of Lord Byron's feelings towards Mary Duff.

In a speech to Padraic Colum (1932; 48) Joyce described; "*Wine is sunshine, under the figure of wine the Creator of the Universe could manifest himself. Can you imagine a manifestation under another figure?*" In fact, Joyce's attachment to wine was expressed even by the young boy Stephen Dedalus, in *Portrait*, even before he came to taste it; "*The word was beautiful: wine. It made you think of dark purple because the grapes were dark purple that grew in Greece outside houses like white temples.*" (97)

Reading *Dubliners*, there are two instances where Joyce depicts a protagonist addicted to alcohol. And he seems to be obviously sympathetic towards both of them. The first is Mrs. Sinico in the story *A Painful Case*. Mrs. Sinico is Joyce's single

female protagonist who is frank about her emotions. She is a married woman, not young in age, who seeks love in Mr. Duffy; the flat character who fails to respond to her sentiment. Mrs. Sinico starts to go out every evening for a drink after her failure in love with her husband as well as with Mr. Duffy. She drinks to overcome both her solitude and her lack of love. And the story closes with Mrs. Sinico dead on the railway line; struck by a train, possibly heavily drunk to decide to end her life in such a way.

The other character is Farrington in the story *Counterparts* who resorts to drinking to cope with his frustration at work under his boss, Mr. Alleyne, who had "a hanging face" and "whose head was so pink and hairless it seemed like a large egg reposing on the papers." Moreover, Farrington's domestic life provides him no pleasure where "His wife bullied her husband when he was sober and was bullied by him when he was drunk." (Dubliners; 39)

What is remarkable in this story is that Farrington's eagerness to get himself drunk is reminiscent of Joyce's epiphanies on wine, as if Joyce was expressing his own attachment to alcohol. This manifests itself in the extracts that; "The dark damp night was coming and he (Farrington) longed to spend it in bars, drinking with his friends amid the glare of gas and the clatter of glasses." (ibid; 36) "He felt his great body again aching for the comfort of the public house." (ibid; 37) "He began to feel thirsty again and he longed to be back again in the hot reeking public house." (ibid; 39) "He felt that he must slake the thirst in his soul." (ibid; 35)

The reason behind giving this lengthy explication on the licentious disposition of Lord Byron and Joyce is to introduce the aspect of plurality in their writings. Both Byron and Joyce acquired the ability to pluralize themselves. This plurality allowed

Lord Byron, who imposed upon himself an exile that led him to suffer as a desperate outcast and die in Greece, to present himself as one of the giant poets in English literature. Joyce suffered as an outcast spurned by the elite of his time, by the politics of his country after Parnell, by the poverty of his family, and by his Irish Catholic Church. Likewise, Joyce's plurality could be manifested in the fact that the diligent genius who wrote *Ulysses* and *F.W.* was the same humorous drunk in the following anecdote narrated by Ellmann (160,161) that; On June 20, 1904, four days after Bloomsday, and as if to celebrate his memorable first evening with Nora, Joyce arrived at the National Theatre Society so drunk that he collapsed in the passageway. One of the actresses stumbled over him and heard with astonishment Joyce's maudlin grunts. She informed the directors of the theatre (Frank and William Fay) and they evicted Joyce and slammed and bolted the door behind him. As soon as he recovered his wits he revenged himself by the limerick:

O, there are two brothers, the Fays,  
Who are excellent players of plays,  
And needless to mention, all  
Most unconventional,  
Filling the world with amaze.  
But I angered those brothers, the Fays,  
Whose ways are conventional ways,  
For I lay in my urine  
While ladies so pure in  
White petticoats ravished my gaze.

More than displaying himself as a drunk in these scatological lines, Joyce recalled the incident again in *Ulysses* when Buck Mulligan chaffs Stephen Dedalus; "*O, the night in the Camden Hall when the daughters of Erin (i.e., Ireland) had to lift their skirts to step over you as you lay in your mulberry coloured, multicoloured, multitudinous vomit!*" Stephen replies; "*The most innocent son of Erin for whom they ever lifted them.*"

With all these similarities, it is no wonder that the young Joyce came to see in Lord Byron a rebel who challenged the institutions of orthodox thinking. As recounted in *Portrait* on Stephen Dedalus, Stanislaus Joyce narrated that Joyce's colleagues, who envied him his success at themes, once engaged him in a discussion as to who was the greatest writer and one of them named Tennyson for Joyce to retort that "*Tennyson is only a rhymester, whilst the greatest poet is Byron of course*". The boys beat Joyce and pushed him against a barbed wire fence to admit "*Byron was no good*". However, he didn't submit, but, as Stanislaus remembered, "*went home crying to his mother*" (Ellmann :40). Here, the boys who bullied Joyce represented the threatening figures that denounced his hero and his unorthodox thinking. In contrast, Tennyson did not appeal to Joyce as being too predictable and straightforward and also because he was an icon of English national identity. Joyce would rather defend the subversive Byron, who was more likely to contribute to independence, than a morally acceptable English poet assimilated into Irish tastes.

Even when compared to his peer Percy Bysshe Shelley, Byron was closer to Joyce. While Shelley stood as an enthusiastic believer in the perfectibility of man and the gospel of purity, gentleness and love, Byron was a professed cynic, a votary of pride, skepticism and libertinism. As described by Salt (1888; 139) "*Byron's head*

*was turned up-ward, as if, having proudly risen above his contemporaries, he were daring to claim kindred or to demand a contest with a superior order of some vast vision seen by his eyes alone."* Shelley may be regarded as emphatically the poet of eager, sensitive youth, not the animal youth of Byron, but the spiritual youth of the visionary and reformer. Joyce was as earthly as Byron.

In addition to this feature, the poetry of Byron is rich in images of conflict. One example is in the poem *Don Juan*;

By the wind  
Even as the page is rustled while we look  
So by the poesy of his own mind  
Over the mystic leaf his soul was shook.

That Joyce never tired of Byron is evident from a perusal of all his life works. The presence of Lord Byron looms large over Joyce's *A Little Cloud* and *Portrait*. Little Chandler and Stephen Dedalus both identify Byron as a representative of a particular state of being which they aspire to reach. For both, Byron stands as a highly potent and pertinent symbol of freedom and of life lived unencumbered by the pressures of conventionality, daily experience or local circumstances.

In *A Little Cloud*, poverty suppresses the poetic emotions of Little Chandler who finds it difficult to read Byron's poem in his small house because of his child's crying, not to mention the restraints of paying house furniture and his wife's nagging to have the house decorated. What preoccupied the poetic Little Chandler was Byron's poem "*On the Death of a Young Lady*" which Byron wrote when he was fourteen years old, in 1802 about the death of his cousin;



Hushed are the winds and still the evening gloom,  
Not e'en a zeyphr wanders through the grove  
Whilst I return to view my Margaret's tomb  
And scatter flowers on the dust I love.

Joyce uses irony when he depicts Little Chandler get Byron out and read this poem in particular while minding his baby. Byron's dead cousin is more alive to Chandler than his wife and baby. The corpse of the young lady has more power over Chandler's imagination. Byron provides a poetic model for Chandler who desires to make a Byronic break with home. He wishes to break with domestic ties for the sake of poetic emotions. The story ends with an epiphany of frustration. The aspiration of Little Chandler that he can change his life and pursue his dream of being a poet, of even reading a poem in his house, is unrealistic and useless. He realizes that he is a prisoner for life; that he will never be able to accomplish anything artistic. Little Chandler "*stood back out of the lamplight ...and tears of remorse started to his eyes*" (*Dubliners*; 34). He feels 'shame', apparently for his failure in front of his wife to mind the baby, but ultimately for his wasted life. There is no rule for the Byronic poet as child minder or self-sacrificial father in Dublin.

The second time Joyce comes to mention Byron is in *Portrait*. That is when the soul of Stephen Dedalus is in turmoil. The reason behind this feeling is his rejection of the offer to become "*The Reverend Stephen Dedalus, S.J.*" because of a romantic instinct which is "*stronger than education or piety*" and which "*quicken[ed] within him at every near approach to that life, an instinct subtle and hostile, and armed him against acquiescence.*" (*Portrait*; 161) Moreover, Joyce sets Lord Byron as a symbol

of the artist that Stephen Dedalus chooses for the putative Jesuit priest when Stephen moves

*"...from the door of Byron's public-house to the gate of Clontarf Chapel, from the gate of Clontarf Chapel to the door of Byron's public-house then back again to the public house he had paced slowly at first, planting his steps scrupulously in the spaces of the patchwork of the footpath, then timing their fall to the fall of verses." (p.164)*

Here, the name of the public-house as Byron's is entirely fictional. Stephen's hesitant maneuver starts with Byron and ends with him-being mentioned three times over the church institution of the chapel 'gate'. Byron and 'the fall of verses' mark Stephen's turn from the Irish Jesuit of Mrs. Riordan Dante and Belvedere into the romantic who raised his head up, envying the clouds which were voyaging across the deserts of the sky...voyaging high over Ireland, westward bound. The Europe they had come from lay out there beyond the Irish sea, Europe of strange tongues and volleyed and woodbegirt and citadelled and entrenched and marshaled races (ibid; 167). Stephen looks forward to Europe and submits himself to *"the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar."* (ibid; 170)

Stephen Dedalus has been a follower of Lord Byron since he was a schoolboy. On the verge of his first physical encounter with E.C., Stephen expresses his first act of adoration to her by composing a poem in the manner of Lord Byron; *"On the first line of the page appeared the title of the verses he was trying to write; To E-C-. He knew it was right to begin so for he had seen similar titles in the collected poems of Lord Byron."*

In *Ulysses*, according to Rowley (2006: 7), Molly Bloom's suitors are all seen as Byronic poets, she also adds that Leopold Bloom made her a present of Lord Byron's poems and that "Poldy" (i.e., Leopold Bloom) "*Was very handsome at that time trying to look like Lord Byron I said I liked though he (Byron) was too beautiful for a man....*" Rowley also comments that in *F.W.* Joyce's knowledge of Byron's poetry bubbles through the surface over a variety of references.

So, invoking Lord Byron from various perspectives throughout his oeuvre is sufficient manifestation of Joyce's romantic tendency. In poetry, Joyce's *The Holy Office* invokes Byron's *Manfred*. Manfred refuses all human knowledge and comfort from the abbot who has tried to find redemption for him. The poem is the articulation of a spirit which is unbounded, which is not part of the herd, which is the lonely wolf upon the crag, sick to the heart of human misery. Similarly, *The Holy Office* depicts an artist gazing unflinchingly at his own doom;

I stand the self-doomed unafraid  
Firm as the mountain ridges where  
I flash my antlers in the air.

However, the affinity between Lord Byron and Joyce manifests itself the best in their two most prominent works *Don Juan* and *Ulysses* respectively. The first joint trait of creativity between the two is their admiration of Odysseus as a rounded character. Odysseus was the epicenter of Byron's and Joyce's construction of the anti-heroic Don Juan and of Leopold Bloom.

Both works have baffled readers and critics. Critics couldn't attach a genre label to *Don Juan* and were mystified by its digressive narrative structure. As to its

theme, *Don Juan* belongs to the tradition of the picaresque, a genre of fiction that followed the adventures of roguish young men of low birth who made their way in a corrupt society via their cunning and courage. In *Ulysses*, Leopold Bloom represents the Jewish Don Juan combating the corrupt society of Dublin by his cunning and his social courage in face of his wife's betrayal. Both Byron and Joyce contradicted the epic tradition. Byron mocks the heroic through the character of his largely passive titular protagonist when he reverses the legend of Don Juan and portrays him not as a womanizer but as someone easily seduced by women. Similarly, Joyce's *Ulysses* undercuts the epic and departs from the expected in the novel just as Byron's *Don Juan* was misunderstood by its initial readers, reviewers and critics who were accustomed to certain expectations for long narrative poetry.

Byron worked on *Don Juan* for five years, a period longer than Joyce's seven years on *Ulysses*; the former being a poem and the latter a novel. Both works were criticized for their 'immoral content'. Another similarity is that Don Juan's wanderings take him to Mediterranean islands, Turkey, Ismael, Russia and England and Leopold Bloom's variations on epic adventure make him visit a Dublin bath, a funeral, a newspaper office, a library, pubs, a maternity hospital and a brothel.

Equally as *Ulysses* was valued as the greatest novel of the twentieth century in English literature, *Don Juan* received much praise from Byron's contemporaries. Goethe described it as a work of boundless genius. Sir Walter Scott maintained that *Byron* had embraced every topic of human life, and sounded every string of the divine harp, from its slightest to its most powerful and heart-astounding tones. Shelley's comment was that *Don Juan* carried with it at once the stamp of originality and defiance of imitation and added, what Eliot and Ford Madox Ford would repeat

about *Ulysses*, that nothing had ever been written like it in English, nor... would there be, unless carrying upon it the mark of a secondary and borrowed light.

However, it will be misleading to assume that Joyce's affinity with Lord Byron is singularly on the aspect of 'licentious disposition'; Byron is a prominent poet with remarkable contribution to English literature. Lord Byron manifests a perfect representative of the plurality of the artist and the endurance with which Joyce has produced his *Ulysses* is Byron's. In comparison, what Joyce needed so as to acquire the capability of changing his Ireland, as a Parnellite hero, he found in Percy Bysshe Shelley as the following section discusses.

### **3.4 Joyce's Affinity with Shelley**

Unlike the impoverished Blake and the poverty-stricken Joyce, Percy Bysshe Shelley was born to Mr. Timothy Shelley, a wealthy landowner and a prominent Whig party member on August, 4<sup>th</sup>, 1792. Nonetheless, and since a young boy, the son differed from his family line. Instead of caring for the society and grooms and game keepers, as Salt (1888; 7) recounted, Shelley was making mysterious nocturnal wanderings and solitary rambles about the Sussex lanes. Consequently, the father was always dissatisfied with his son in a relationship that reached break down in 1811. That was when Shelley, at university, refused to recant his avowed views after his father had intervened to reinstate him when expelled because of an essay deemed heretic.

With this background, it could be pointed that while Joyce took the hand of his father to rebel his milieu, Shelley rejected his father to maintain his own rebellious endeavours. Nevertheless, both Shelley and Joyce experienced difficulties throughout their years as young boys at school. The former because of his different

disposition and the latter because of his different social status; they converged as disintegrated. In 1804, when he entered Eton College, Shelley was subjected to an almost daily mob torment at around noon by older boys, who aptly called these incidents 'Shelley-baits', as Gilmour (2002; 96) described; "*Surrounded, the young Shelley would have his books torn from his hands and his clothes pulled at and torn until he cried out madly in his high-pitched 'cracked soprano' of a voice*". He acquired the nickname 'Mad Shelley', and his contemporary W.H. Merier recalled that Shelley made no friends at Eton.

As for Joyce, he reflected on his feelings at Clongowes Wood College, through Stephen Dedalus, in *Portrait*, that Clongowes was not a school for him, it was a place; "*Then why he was sent to that place with them?*" (*Portrait*, 26) It was a place where Stephen felt alienated. He started his days there with the impression that he felt "*his body small and weak, his eyes were weak and watery.*" (p.8) Joyce depicted that Stephen was sick in his heart, "*If you could be sick in that place.*" (p.13). Clongowes was a hostile environment and he suffered hostile attitudes from "*rough boys*", such as Wells who shouldered him into the square ditch and made fun of Stephen's two contradictory answers that his mother kissed him and then "didn't" kiss him. It was at Clongowes that Stephen was punished for no guilt by prefect Dolan, whose name "*was like the name of a woman who washed clothes.*" (p.55), and who has "*baldy white-grey head with fluff at the side of it*" and with "*the steal rims of his spectacles and his no-coloured eyes looking through the glasses.*" (p.50)

Shelley spent only two terms at University College Oxford (1810-1811) during which he concerned himself with developing his political views, embracing egalitarianism and rejecting religion and marriage. He distributed his pamphlet *The*

*Necessity of Atheism* which resulted in the two catastrophes of his expulsion from university and permanent estrangement from his family. At university, Shelley was endowed with the second nickname of 'The Atheist'. He rebelled against all that was most sacred to the common schoolboy mind of the time; he had often been known to go out without a hat for one instance. The feeling of disintegration accompanied Shelley even during his years of exile where people were scandalized by the news of the Shelleys as a strange family, a family which were rumoured to have announced an impious determination never to go to church or mix in the ordinary local society.

William Hazlitt described the character of Percy Bysshe Shelley, quoted in Richard Holmes (1974; 362), in a way that justifies how someone born with a silver spoon to his mouth might kick his fortunes and turn into a wanderer;

*"His [Shelley] bending flexible form appears to take no stronghold of things, does not grapple with the world about him but slides from it like a river; the shock of accident, the weight of authority, make no impression on his opinions which retire like a feather, or rise from the encounter unhurt....he is clogged by no dull system of realities, no earth-bound feelings, no rooted prejudices, by nothing that belongs to the mighty trunk and hard husk of nature and habit; but is drawn up by irresistible levity to the regions of mere speculation and fancy, to the sphere of air and fire where his delighted spirit floats in 'seas of pearl and clouds of amber'."*

It is possible to conclude that Shelley stood for his ideas to the cost of living as a wanderer sacrificing his family and wealth. His endeavours as a reformer led to the fact that, unlike Lord Byron who was popular among all classes during his life-time, Shelley was not appreciated until a generation after his death. Shelley's unconventional life and uncompromising idealism, combined with his strong

disapproving voice made him a much denigrated figure during his life and afterwards.

Unlike Shelley who paid for his thoughts since university, Joyce depicted in *Portrait* how Stephen Dedalus reacted to a Shelleyan confrontation as a student at Belvedere School. Mr. Tate, the English master, commented on an essay written by Stephen; "*This fellow has heresy in his essay*" (p.79), but Stephen used Parnell's cunning to avoid being stigmatized as 'heretic'. Joyce waited till he entered University College Dublin to realize himself as a rebel and to speak in a voice different from the celebrated morality and national activities of his classmates. Shelley was comparatively more courageous or lacked or didn't need Stephen's cunning. When the Master of Fellows summoned Shelley on the accusation of undermining the pillars of the English church in his *The Necessity of Atheism*, Shelley neither disowned the authorship of his obnoxious publication nor answered any questions on the subject.

It is worthy to note that Joyce's motive to exile, as depicted in *Portrait*, approximates that of Shelley's. Brent Robida (2009; 12) analysed that in contrast to Lord Byron's motive to exile, Shelley's decision to leave England paralleled a mental need to free himself from the temporal demands of chance and necessity; he substituted an undesirable relationship between the individual and his civilization with a poetic one, stating that; "*I have found my language misunderstood like one in a distant and savage land.*"

Shelley's exile, since he was nineteen, took him to Edinburgh, Ireland, Wales, Switzerland, Marlow, Venice, Naples, Florence, Pisa, Spezzia and Rome. Shelley's final exile was forced upon him after a legal action which deprived him of his



custody of children from his first wife. He faced a similar situation to that of Parnell's when Shelley's conduct had been deemed so 'highly immoral' as to incapacitate him for the duty of taking charge of his own offspring. Upon this, he reflected that: "...*in this extraordinary country any man's children may be taken from him tomorrow, who holds a different opinion from the Local Chancellor in faith and morals.*" (Salt; *ibid*; 144)

Joyce shared Shelley's motivation for self-exile. At the age of twenty, he wrote Lady Gregory (Letters I.; 1957: 53) of his plan to flee Ireland because he wanted to achieve himself free from the Church of Ireland. In 1904, Joyce eloped with Nora Barnacle to spend his life in the continent till his day of death in Zurich in 1941.

Yet, the most significant characteristic which the two romantics Shelley and Joyce share is on the aspect of artistic intellectuality. Shelley was known to be a keen reader whose favourite readings were on Plato, Greek dramatists and the Bible; a mixture of readings guided by his dedication to have his philosophical thoughts applied in his poetic creativity. Shelley wrote J.B. Pereira, in Jones (1964; 431), "*I have taken a house and continued to employ myself in the cultivation of philosophic truth.*" However, the philosopher with the foremost influence on Shelley was Plato; he translated Plato's *Ion* and *The Symposium*. Equally as Joyce was attracted to the pilloried Parnell and the mad William Blake and the rejected Aquinas and the exiled Dante, Shelley's interest in Plato was probably heightened, as Holmes (*ibid*; 26) pointed, by the reason that the latter had been regarded in schools and universities as a "*subversive and corrupting author*". Shelley reworked Plato's metaphysical ideas to create his own unique metaphysical views which he delineated in his prose works *On Life*, *On Love* and *A Defence of Poetry*. Shelley

sought intellectual beauty which he identified with love as a transcendental force kindling all things into beauty.

In *A Defence of Poetry* Shelley portrays the poet as a being who perceives truth in the world through his unique perception. The poet recognizes the eternal element existing within earthly objects and uses poetry to reveal this element to others. Poetry or art is created in or immediately after moments of visionary ascent to the eternal and is an attempt to render such moments in words and images.

One aspect of this visionary ascent to the eternal is reflected in *Epipsychidion*. The theme of this poem, composed in 1821, reflects the aspiration of the human soul to reach the ideal through a guide. The guide here was Emilia Viviana. The poet devotes his whole being in quest after Viviana's ideal beauty as a form of womanly perfection. Shelley, as Salt (ibid;198) pointed, thought he had at last discovered in Emilia Viviana a visible image and personification of that divine spirit of love; that "*dim object of his soul's idolatry*" which he had long worshipped by intuition, and to which he had always appealed as the one redeeming power:

Our breath shall intermix, our bosom bound,  
And our veins beat together; and our lips  
With other eloquence than words, eclipse  
The soul that burns between them.

*Ode to the West Wind* exhibits Shelley's furthest imagination boundary; walking in the wood among the fallen leaves and watching the congregated clouds rising from the south-west, the tempestuous motion of the trees and the cloud awakens the tempestuous passion of the poet's heart and they both mingle and bring forth

the poem. Wind is the great symbol of force and of power with its destructive and creative might as it drives clouds through the air and drives the waves on the sea. Enthralled by the swiftness and strength of the wind the poet wishes to be lifted and borne on the river rather than suffer the thorns of life;

As thus with thee in prayer in my sore need

Oh, lift me as a wave, a leaf, a cloud

I fall upon thorns of life I bleed!

On the other hand, and despite the fact that Dublin made of Joyce an earthly Byron when compared with the pantheist Shelley, Shelley and Joyce converge at their aesthetic theory; the former diverging from the philosophy of Plato (with whom many critics align Shelley) and the latter diverging from Aquinas whose aesthetics are soaked in religion.

The first point of divergence between Shelley and Plato is that Shelley has replaced the philosopher kings in Plato's Republic with poets. The philosopher kings are those who are meant to rule because they have experienced the intelligible region. Instead of remaining within that realm of truth, they must return to earth because of their responsibility to instruct humanity about how to reach that truth. Contending Plato, Shelley argues in his poem *Skylark* that mortals can only ascend to the joy of the skylark by having knowledge of other less pleasant emotions. He advocates the use of the earthly as the means of ascension in order to reach the divine:

Yet we could scorn

Hate and pride and fear;

If we were things born

Not to shed a tear

I know not how thy joy we ever should come near.

Another point of divergence is on Plato's belief, according to Woodman (1960: 497), that poets have no place within an ideal society because the poet can offer no more than fictitious account of knowledge which, when accepted as truth, breeds dogmatism. Plato's philosophical thoughts on beauty and poet are based on the belief that, to him, the objects perceived in the world are only shadows of the true forms. In opposition, and in his 1819 essay *On Life*, Shelley rejected Platonic idealism; "*I confess that I am one of those who am unable to refuse my assent to the conclusions of those philosophers who assert that nothing exists but as it is perceived.*" (Reiman; 1977; 476). This assertion directly contradicts Plato's belief.

So, while Platonic truth exists beyond the realm of experiential existence, Shelley believes in an objective, though ideal, truth. He situates his truth within the phenomenological world. Shelley's truth is not entirely Platonic because he embodies it, in his poem *Mount Blanc*, in the form of a mountain and in *Ode to the West Wind* in waves, trees, clouds and wind. In *Alastor*, Shelley encounters a maiden and receives her wisdom through sensual embrace;

He reared his shuddering limbs and quelled

His gasping breath and spread his arms to meet

Her panting bosom.

In comparison, Joyce, the Roman Catholic Irish at the end of the nineteenth century, was doomed by circumstances to take a full dose of heavy Catholicism

firstly from his governess Hearn Conway and then from his education at the Jesuit school of Clongowes where he acquired the basic beliefs of Catholicism. Then, at eleven, he went to Belvedere College for five years where he received his most important religious experience of life. This rigorous scholastic education of Joyce in the hands of Jesuits underlay his aesthetics with Thomist principles.

Thomism, the philosophy set by Thomas Aquinas (1225-1274) represented the foremost influence in the formation of Joyce's intellectuality as a young man. In 1907, Joyce's essay *Ireland, Island of Saints and Sages* described Aquinas as perhaps the keenest and most lucid mind known to human history. And in his poem *The Holy Office* he boasts that his intellectuality is 'steeled in the school of old Aquinas'.

Thomas Aquinas, an Italian Dominican Friar and priest, was taken as the first classical proponent of natural theology who synthesized Aristotle's philosophy with the principles of Christianity, thus introducing theology in the realm of aesthetics. The significance of Thomism may be highlighted by the fact that it challenged the medieval aesthetics which employed pure theological terminology in its explications when it presumed that the light of divine wisdom (which discloses the world of saving truth) was reached through three lights; the light of skill in mechanical arts, the light of sense perception to disclose the world of natural forms, and the light of philosophy to disclose the world of intellectual truth.

Aquinas suffered for his beliefs like the rejected Plato, the pilloried Parnell, the insane William Blake, the immoral Lord Byron and the exiled Shelley. When nineteen years old, Aquinas joined the Dominican Order and was imprisoned by his family. The Catholic Church condemned him fiercely; he was dubbed by a Franciscan master as 'The blind leader of the blind'. The church was fearful that his introduction of

Aristotelianism and the more extreme Averroism might somehow contaminate the purity of the Christian faith. The Church stressed the view that God's absolute power transcended any principles of logic that Aristotle and Averroes might place on it. It took two centuries for Thomas's theory to rise to prestige and he was pronounced as saint fifty years after his death.

Aquinas furnished Joyce with the aesthetic reflections which represented the underlying significance of the romantic journey of Stephen Dedalus in *Portrait*. As a matter of fact, Joyce's *Portrait* was generated on an unfinished work (published posthumously) with the title of *Stephen Hero* which germinated in an earlier essay he had written on aesthetics, according to the James Joyce Centre, 2013; "*Joyce decided to combine his aesthetic system with the short essay entitled Portrait of the Artist which had been rejected by the editor of 'Dana' and its elements were incorporated in Stephen Hero*".

In *Portrait*, Stephen Dedalus delineates that Aquinas's theory of beauty stands on three main principles that work as three stages of apprehension. In the first stage of 'integritas' (wholeness), the aesthetic image is perceived as one thing and the object of beauty is apprehended as self bounded and self contained. In the second stage of 'consonantia' (harmony), the aesthetic image is perceived as balanced and the structure of the object is felt as complex, multiple, divisible and separable parts. The third stage of 'claritas' (radiance) baffles Stephen; he thinks Aquinas is idealist when the latter interprets 'claritas' as the artistic discovery and representation of the divine purpose. To the impious Stephen, 'claritas' is the clear radiance of the aesthetic image being apprehended luminously by the mind which has been

arrested by its wholeness and fascinated by its harmony. To him, it is the luminous silent stasis of aesthetic pleasure.

Nonetheless, Aquinas's qualities of beauty, which Stephen named as 'Applied Aquinas' in *Portrait* (pp.211-213), form only the third component of Joyce's aesthetic project; the first proposition defines art as a stasis brought by the rhythm of beauty, and the second declares that the beautiful, divorced from good and evil, is more akin to truth - as propounded by Maurice Beebe (1962; 274).

It seems possible to suggest that Joyce's anti-clerical father and their idolized Parnell together with his tendency as a romantic on the footsteps of Blake, Byron and Shelley underlie his modification of Aquinas's theory. Furthermore, Joyce's intellectuality was enriched with the conflicts he had opened his eyes and mind to; Irish versus English, Catholic versus Protestant, Celtic versus Anglo-Saxon, Parnellites versus anti-Parnellites, Secular versus Religious, mother for religion versus father for country...etc. Richard Ellmann (2003; XV) tellingly commented on Joyce's intellectual provenance that; "*Inspired cribbing was always part of James's talent*", his gift was for transforming materials, not for originating them...as Joyce remarked in later life to Frank Budgen, in Ellmann (439); "*Have you ever noticed, when you get an idea, how much I can make of it?*" Though it is difficult to deny that Thomas Aquinas clearly occupied for Joyce a position of great authority, probably because of the former's rebellious spirit, Joyce did not require exhaustive knowledge of the Thomist corpus to adapt it in his own secular aesthetics. Anyway, it seems reasonable for Aquinas - the priest of the Roman Catholic Church - to arrive at conclusions with religious context, equally as it was reasonable for the secular Joyce to interpret

Aquinas's principles in a worldly rather than a theological way. Joyce saw the object of aesthetics as a world in itself.

It seems obvious now that Joyce's intellectuality is more sophisticated than Shelley's. One reason is that, being about one hundred years later than Shelley, Joyce was provided with better philosophical means than Shelley had. Joyce held the Italian philosophers Giordano Bruno, Giambattista Vico and Nicholas of Cusanus in high regard. He admired Bruno as the father of modern philosophy and Vico as the philosopher who probed the tangled web of thought and language into which Joyce would delve more deeply. Cusanus provided Joyce with the logic of contradiction and harmony of opposites which allowed him to conceive of *F.W.*

Another Italian who influenced Joyce was Dante Alighieri who will be explicated in the following chapter. However, the only modern philosopher with an imprint on Joyce was Friedrich Nietzsche. Joyce and Nietzsche converged at the anti-idealist tenet that the world is only a physical manifestation of an underlying reality which Nietzsche called the 'will'. Nietzsche perceives the will as the movement behind action or the timeless force of desire. The universe is all suffering because of the failure to glorify the will to the full. At another point, Joyce and Nietzsche believed that the highest goal humanity could achieve was an 'over man' (named by Joyce as the 'all-round hero') who could transcend religion, morality and ordinary society. In *Thus Spoke Zarathustra* (1883-85), Nietzsche reveals morality as simply a means to consolidate power and ethical beliefs as a construct derived from the instinct of the herd to gain strength in numbers. Nietzsche views the existence of the world as an aesthetic phenomenon, so the metaphysical activity of mankind should be art rather than morality.



Still, the influence of romanticism, especially of Shelley, on Joyce is manifest in Stephen's introduction of imagination in his aesthetics. Imagination to Stephen (as it was to Shelley), is a creating power that elevates him from the visible world to the unsubstantial image, or rather, to the essence. This aspect was probably behind Goldenberg's assertion (1962; 5); "...assuming that Joyce's artistic outlook sprang from St. Thomas de Aquinas is one popular fallacy to get rid of at the start [...] Nothing could be further from the truth." Goldenberg added that If Joyce's ideas had sprung from anywhere it was from the Romantics, and particularly from Shelley.

Throughout *Portrait*, the protagonist Stephen Dedalus designates great significance to poetic vision, aesthetic apprehension and a Shelleyan personification of a divine spirit of love. These have provided him with the capacity to escape the limitations of his home, country, church and agony. Stephen's sole drive is romantic; he, as afore-cited, longs "*to meet in the real world the unsubstantial image which his soul so constantly beheld*" (*Portrait*; 65) [emphasis added]

Furthermore, a primary point of convergence between Shelley and Joyce lies in the fact that they both make a distinction between reason ('intellect' to Stephen) and imagination as two different mental actions. In Shelley's words, reason may be considered as "*mind contemplating the relations borne by one thought to another*", while imagination is "*mind acting upon those thoughts so as to colour them with its own light*", according to Reiman (1977; 480). Stephen defines Aquinas's 'claritas' (i.e., radiance) as "*the artistic discovery.*" (*Portrait*, p.212) 'Radiance' is used by Shelley to denote a similar concept; "*It (poetry) transmutes all that it touches, and every form moving within the radiance of presence is charged by wondrous sympathy to an incarnation of the spirit.*" (ibid; 505)

So, both Shelley and Stephen perceive the radiance of poetry as the radiance of imagination. Shelley's 'incarnation of the spirit' or 'the very image of life expressed in its eternal truth' and Stephen's 'artistic discovery' refer to the same thing; the essence or the idea that can only be reached through the imagination.

Shelley, in *A Defence of Poetry*, points that "*The mind in creation is as a fading coal which some invisible influence, like an inconstant wind, awakens to transitory brightness; this power arises from within.*" Joyce cites this in *Portrait* telling his friend Lynch that;

*"...the artist feels this supreme quality when the aesthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme instant quality of beauty, the clear radiance of the aesthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony, is the luminous silent stasis of aesthetic pleasure."* (*Portrait*, 213)

In addition to 'the fading coal', a further parallel in the aesthetic theory of Shelley and Joyce is manifested in the opposition Stephen establishes between kinetic and static emotions which has been previously described by Shelley in his saying that; "*There are two kinds of pleasures; one durable, universal and permanent; the other transitory and particular.*" (Reiman; op.cit.) Stephen Dedalus defines the religious and sexual desires of the human soul as kinetic towards which appetite tends to seek fulfillment outside itself. This progression Joyce stretched in *Portrait* through the females; Eileen Vance, Mercedes, (E.C.) Emma Clery as sexual, or through the Blessed Virgin Mary as religious. To the contrary, the satisfaction of the aesthetic appetite is static, it is something that satisfies or pleases in itself, and it

does not move the individual to the acquisition of something or someone outside the self, like a prostitute's body or eternal salvation.

However, one point of divergence between Joyce and Shelley manifests itself in Joyce's essay *Drama and Life*, 1900, where he propounds that beauty is to man an arbitrary quality and often lies no deeper than form and that to pin drama to dealing with it, would be hazardous. Joyce describes that beauty is the swerga (i.e., the heaven of Gods in Hindu literature) of the esthete; but truth has a more ascertainable and more real dominion; "*Art is true to itself when it deals with truth.*" Then he continues to conclude that; "*Art is marred by (such) mistaken insistence on its religious, its moral, its beautiful, its idealizing tendencies.*" Hence Joyce comes to believe that the ultimate purpose of the artist is to establish beauty in the objectivity of the artwork rather than in the Shelleyan subjectivity of the artist; if beauty is the quality of something seen, then it is to be found in the rhythm or proportion of the art-object. This, in particular, is one base of Joyce's artistic attitude in writing *Ulysses*; a point that will cause his divergence from modernists and cause the controversy on the novel.

To conclude, *Portrait* remains a testimony on how much Shelley has preoccupied the romantic mentality of Stephen Dedalus. Shelley's fragments in which he pours his sudden impulses and the intense essences of his feelings are Joyce's epiphanies and the close-ups of Leopold Bloom the wanderer in Dublin as well. Shelley retains a significant fascination for Stephen as an imaginative poet. Whenever Stephen Dedalus perceives the external world as chaotic and fragmented, he recollects himself by repeating the lines of Shelley's fragment. Shelley's fragment is Stephen's declaration of his romantic identity; it sums up all the factors that have shaped him

since he was a young man who has put himself beyond the limits of reality, unmoved and deaf to the real world unless he hears in it an echo of the 'infuriated cries' within him; or, in other words, the 'worries of his romantic soul'. A young man who "*had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety.*" (*Portrait*; 96) A young man whose worried soul has sought and found its voice in adopting Percy Bysshe Shelley's lines which "*chilled him and he forgot his own human and ineffectual grieving.*" (p. 96):

Art thou pale of weariness  
Of climbing heaven and gazing on the earth,  
Wandering companionless...

Shelley represents the milestone of Joyce's passage as a 'companionless' wanderer.

Now, with Joyce being discussed as a romantic like Blake, Byron and Shelley in many aspects, this following section will trace Joyce's attitude toward religion and the cultural and political spheres of his mother country. This attitude will be delineated with the view that the romantic Joyce stands different from his two modernist contemporaries William Butler Yeats and T.S. Eliot.

### **3.5 The Fourth Romantic Artist:**

One distinctive feature that distinguishes Joyce from his peer modernists is his sense of attachment to Dublin and his family. Throughout his lifelong exile, Joyce allowed nothing to interrupt his dedication to his family and his writing. Unlike the two Americans; Ezra Pound and T.S. Eliot and the two feminine novelists; Virginia Woolf and Dorothy Richardson, Joyce's devotion to his family and to his Dublin

coloured both his creativity and his attitude as a Dubliner in the Paris of the second decade of the twentieth century.

Immediately after he had settled in a stable position as teacher in Trieste, Joyce managed to talk his brother Stanislaus into joining him there and secured him a teaching position at a school. Joyce also brought his sisters Eva and Eileen in 1910. So, at one time the Joyce household in Trieste comprised five adults in addition to his two children; George and Lucia. Furthermore, and despite living as a wanderer in Europe, Joyce always made sure to have with him his family and the old paintings of his ancestors throughout his travels as a way to compensate for his enforced exile from the Dublin he ever cherished. It was forced exile for not a few reasons.

One reason was poverty. At a time when Ireland was a beleaguered country, as delineated in the beginning of this thesis, Joyce suffered to the extent of sharing a room at the Martello Tower with Gogarty and another tenant, Trench, who sent him out in a dramatic way. Trench pretended he had a nightmare of a black panther and shot, with Gogarty, at Joyce with a revolver. The terrified Joyce, without a word, dressed and left. He walked the entire eight mile road from the tower to Dublin. Joyce considered this fusillade as his dismissal and this incident solidified his intention of leaving the 'troll', as he continued to call the forces that threatened his integrity. He wished to be a writer, not a scapegoat and foresaw a less irritated life in the continent.

Another reason was a feeling of alienation and of being betrayed that Joyce had since he was a young boy and throughout his life. Starting from his years at Belvedere school, Joyce refused to take any part in the nationalist or other popular activities of his fellow students. Joyce, like Dante, was anti-folk and he left Ireland

with the belief that; *"A nation which never advanced so far as a miracle play (i.e., Yeats's 'The Countess Cathleen') affords no literary model to the artist, and he must look abroad."* (Ellmann; 175)

In a letter to Eliot, 1932, Joyce listed the reasons against staying in or visiting Dublin;

*"...an instinct which I believed in held me back from going, much as I longed to. Dubliners was banned there in 1912 on the advice of a person who was assuring me at the time of his great friendship. When my wife and children were there in 1922, against my wish, they had to flee for their lives, lying flat on the floor of a railway carriage while rival parties shot at each other across their heads and quite lately I have had experience of malignancy and treachery on the part of people to whom I had done nothing but friendly acts. I didn't feel myself safe and my wife and son opposed my going."*  
(Letters; I. 311)

In fact, the writer of this frustrated letter, and after his first departure in 1902, returned to Dublin five times. He managed to revisit Dublin despite the difficulties he faced throughout his life of exile; his first book *Dubliners* was published, and his work *A Portrait of the Artist as a Young Man* was serialized, in 1914 (ten years after he had left Dublin), his need of money forced him to work as a bank clerk in Rome, and he also suffered from his eye troubles.

Though most of his adult life was spent abroad, Joyce's fictional universe does not extend beyond Dublin, and it is populated by characters closely built on family members, enemies and friends from his time there. In 1921, Joyce told Arthur Power (1949: 63);

*"The great writers were national first... 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 is contained the universal."*

Joyce's greatness lies in his depicting the sounds, sights and smells of Dublin. Stanislaus Joyce, as quoted by Ellmann (578) from a typed copy, gives the testimony that, in *Ulysses*; "Dublin lies stretched out before the reader" with the minute incidents starting out of the pages. He adds that "anybody who reads can hear the people talk and feel himself among them"

Because *Dubliners* - Joyce's first major published work - was written as a release of his Irish preoccupations, it had come out so honest and so direct that it shocked its publisher Grant Richards. However, Joyce was aware of this and stood adamant to have his message delivered as written for the sake of civilizing the people he loved. *Dubliners* was Joyce's voice towards all that he had passed through as Irish. It was also his voice of rejection against the cultural sphere of his country which was dominated by the names of Yeats, George Moore, Lady Gregory and Synge. Joyce described their attempts to invoke 'Celticism', ancient Irish myths, sagas and the topography of the landscape as 'provincial vision'.

This understanding led Joyce to stand against the cultural elite of his time in Ireland. He maintained his attitude that an artist should be influenced by nothing except his creativity. Joyce declared this attitude in *The Day of the Rabblement* in 1901 (Critical Writings; 71); *"If an artist courts the favour of the multitude he cannot escape the contagion of its fetishism and deliberate self-deception, and if he joins in a popular movement he does so at his own risk."*

*The day of the Rabblement* was Joyce's retort when the Irish Literary Theatre rejected his translation of the German playwright Gerhard Hauptman; "The directors (of the Abbey Theatre) are shy of presenting Ibsen, Tolstoy or Hauptman, where even *Countess Cathleen* (by Yeats) is pronounced vicious and damnable." Joyce added angrily that, "The Irish Literary Theatre must now be considered the property of the rabblement of the most belated race in Europe."

The Irish Literary Theatre, also known as the Abbey Theatre, made one section of the broader term 'Irish Revival'; a movement which came into being in Ireland towards the end of the nineteenth century. It included the Gaelic Revival which aimed at reviving an interest in the Irish language, the Celtic Revival to revive an interest in all things Celtic and Literary Revival which aimed to create a literature that would, in some way, culturally validate a separate Irish identity. Radically, the Celts were seen as different from the Anglo-Saxons, hence they served as a point of originality from which a separate national literature and culture could be derived. Some fanatic supporters of the Gaelic revival saw that any movement 'whose end is the creation of works in English' is in its essence English.

In his collection of short stories, *Dubliners*, Joyce took to attack the provinciality and faddishness of the revival on the ground that the mix of nationalism and art does not always have good aesthetic result. The short story *A Mother* criticizes the beneficiaries of the Irish Revival which has begun to be appreciable. Mrs. Kearney (the mother), and in order to gain money, determines to take advantage of the Irish name of her daughter 'Kathleen' and brings her an Irish teacher. And in another story, *A Little Cloud*, the protagonist Little Chandler who is daydreaming about becoming an artist wonders if the "English critics, perhaps, would recognize him as



*one of the Celtic school by reason of the melancholy tone of his poem" and, to add to the 'Celticity' of the poem, he "would put in allusions" which would help him strike the expected 'Celtic tone'. Chandler would insert his mother's name before his surname "To Malone Chandler" in order to make his name more "Irish looking".*

One more feature that distinguishes Joyce from his contemporary modernists is his political attitude. Joyce always limited his 'limited' concern to the political atmosphere of his mother country and he reflected much knowledge of the nuances of Irish politics – with the perception of a Parnellite – together with the social and cultural formation of Ireland through his essays; *Home Rule Comes of Age* 1907, *Fennianism; the Last Fennian* 1907, *Ireland at the Bar* 1907, *The Home Rule Comet* 1910, *The City of the Tribes* 1912, *The Shade of Parnell* 1912, in addition to *The Day of the Rabblement*.

It was 'limited' concern because, to Joyce, the political atmosphere in Ireland was always tinted with his folks' 'Celticism' as well as Catholicism. And he declared this view in his *Critical Writings*, (1964; 173); *"I do not see what good it does to fulminate against the English tyranny while the Roman tyranny occupies the palace of the soul."* In fact, he maintained such a view even towards the two world wars, for Dominic Manganiello to observe that *"the tenor of innumerable critical statements about Joyce is that he was indifferent to politics."* (1980; 1)

The Parnellite Joyce thought that the Irish Parliamentary Party at Westminster, which had overthrown its great leader Stewart Parnell in 1890, naively believed that the transformation of Ireland's fortunes would come from legislative changes in the English system. Furthermore, Joyce manifested himself as uninterested in the Easter Rising due to his opinion about its leader, Patrick Pearse, with whom he had been

personally acquainted. For a brief period during university days, Joyce took Irish language classes under Pearse's instruction, before his annoyance with the future rebel drove him to drop the endeavour altogether; resenting Pearse's belief in the necessity to exalt Irish by denigrating English ( Ellmann :46).

Patrick Pearse (1879-1916), the greatest rhetorician of the Rising, strongly believed that language was intrinsic to the identity of a nation. He thought that the Irish school system had raised Ireland's youth to be good Englishmen or obedient Irishmen and with this view he started his own bilingual school. Another stronger reason behind Joyce's dejection of Pearse was the latter's manipulation of patriotism and religion which both marked a complex in Joyce's mentality since his childhood with Hearn Conway. So, it was obviously difficult for Joyce to second Pearse's belief that the English – though strong and wise – could not undo the miracles of God who ripened in the hearts of the young Irish the seeds sown by the young men of a former generation, or Pearse's statement that one man could free a people as one man (i.e., Jesus Christ) had redeemed the world.

Like Pearse, the leaders of the Rising were driven by the beliefs that, as Irish, they were a unique people among the peoples of the world and that the legacy of rebellion was bequeathed to them by previous generations. They also believed in the transcendence of patriotic self-sacrifice; that a death in service of Ireland offered the prospect of apotheosis. This firm belief which resulted in the massacre of Easter day was grounded on Catholicism. Catholics are taught, early in their catechism, that those who endure martyrdom for Christ are welcomed immediately into Heaven, and that the Church itself is built upon blood of the early Christian martyrs.

When Patrick Pearse, as the spokesman for the Easter Rising, read the proclamation and claimed Ireland as a republic and themselves as the provincial government, the British reacted with overwhelming firepower and heavy casualties among citizens as well as among rebels and Pearse was hanged with other leaders.

At the time of the Rising which he evaluated as useless, Joyce was absorbed in the composition of *Ulysses*. However, it is no surprise, with such an attitude towards one of the most tragic events in his beloved mother country, that Joyce would come to duplicate the same stance towards the two world wars as Gillet (1970;175) highlighted;

*“During his life-that just ended in one of the most tormented ages of history and after two wars- he never made an allusion to all that tears us apart, he (Joyce) never said a word on the problems which throw races, peoples, classes, continents against each other. While the battle was raging at its full in 1916, he chose an ordinary date of 24 hours, taken at random from the most everyday pattern of a secondary town - June 16, 1904 - a day that is not set apart for any famous crime, gossip item, event or discovery, but only for an ordinary funeral and birth, and he made it the subject of his global restitution, his miraculous chronicle.”*

In fact, Joyce never felt compelled to change the scope of his masterpiece *Ulysses* to explicitly address current events. Also, *F.W.* appeared in May 1939 on the eve of the war and the occupation of France.

On the other hand, the striking fact about modernist writers is that, while they showed their involvement in the political and social issues of their time, they remained in strong disagreement with their society in a very distinctive un-social way. Modernists were anti-democratic in the sense that they did not consider

themselves as part of the society or of a section of the community in which they lived and which demanded that they should take some political responsibility. Unlike Joyce who refrained from politics but immersed himself in society, the Modernists distanced themselves from community and consequently they lacked the ability to acquire keen insight or enough enthusiasm as social participants. Their political principles were mostly based on a desire for some golden age they dreamt of.

In detailed comparison, it seems possible to divide Joyce's four prominent modernist peers into two groups; one of Ezra Pound and T.S. Eliot, and the other of Virginia Woolf and Dorothy Richardson. Woolf and Richardson preoccupied themselves with their feminine identity, but Ezra Pound's dream led him to embrace the Italian fascist Benito Mussolini while Eliot's led him to end at the church.

However, it seems appropriate to point that the event of the Easter Rising provides a crystal picture of the difference between the intellectuality of Joyce and that of W.B. Yeats – Joyce's contemporary Irish who is widely viewed as a modernist poet. Yeats's attitude towards the Rising resembles the typical stance adopted by other modernists, i.e., ungrounded enthusiasm and ambivalent standpoint.

In the earlier part of his life, Yeats was a member of the Irish Republican Brotherhood. But he later came to distance himself from the core political activism in the midst of the Easter Rising, and he even held back his poetry inspired by the events until 1920.

Yeats wrote the play *Cathleen ni Houlihan* which depicts a poor old woman (Ireland) stalking the countryside. She comes to the house of an Irishman the night before his wedding. She doesn't ask for alms, but for his life because strangers (the

French) have put her onto the roads after taking her four green fields (the four provinces of Ireland). In return she offers the young man immortality.

Though this play predates the Easter Rising by almost fourteen years, its influence upon the emerging revolutionary culture would later cause Yeats's concern. In the years preceding the Easter Rising, Yeats became increasingly disillusioned. The Rising came as a surprise to him. In a letter to Lady Gregory he expressed how the Rising had deeply moved him and added that he was very despondent about the future. Then in 1938, before his death, he wrote *The Man and the Echo*;

I lie awake night after night  
And never get the answers right.  
Did that play of mine sent out  
Certain men the English shot?

It seems probable that Yeats's background, as a Protestant bourgeois by birth, had its effect on his attitude. The emergence of a nationalist revolutionary movement from the ranks of the mostly Roman Catholic lower-middle and working class made Yeats reassess some of his attitudes; Foster (2003; 59) explicated that Yeats faced his own failure to recognize the merits of the leaders of Easter Rising due to his attitude towards their ordinary backgrounds and lives.

In contrast, Stanislaus Joyce, in *My Brother's Keeper*, 1958, recounted that Joyce was scornful and indignant that Yeats should write the political and dramatic claptrap of *Cathleen ni Houlihan*. Paradoxically, Yeats, whose art motivated the Rising, came to be rejected by Patrick Pearse. In a letter in 1899, Pearse, commenting on and ridiculing the work of Yeats, made the point that if the thought

of 'Irish-literature-is-English-idea' was once given any form of credence, then the language movement (i.e., the Irish language revival movement) is a mistake. Pearse came to directly attack Yeats as cited by Frank Armstrong in *The London Magazine*, 28 March 2016; "*Against Mr. Yeats personally, we have nothing to object. He is a mere English poet of the third or fourth rank and as such he is harmless. But when he attempts to run an 'Irish' literary theatre it is time for him to be crushed.*"

To sum up, it may be suggested that Yeats generally lacked solid attitude towards the events of his time. This reminds of Joyce's farewell line in *Gas from a Burner*; that he was steeled in the school of Aquinas. Joyce's depiction of Parnell standing above his enemies, written when nine years old, was the same image Joyce committed himself to when old. As for the other modernists, there are not a few instances of their maintaining ambivalent attitudes. One proof of this ambivalence is Yeats's relationship with Ezra Pound which started as one of mutual admiration. Their mutual support and interaction reached its high point during the three winters commencing in 1913-1914 when Pound shared lodgings with Yeats in Sussex, according to Carpenter (1988; 93), so as to sit at Yeats's feet, and learn what he knew. Pound also assessed Yeats as "*the only poet worthy of serious study*" and nominally acted as Yeats's secretary, according to Harriet Monroe (1913; 123). Reciprocally, Yeats, in 1914, paid praise to Pound, as in (Hone; 1962: 272); "*He is full of the Middle Ages and helps me to get back to the definite and concrete away from modern abstractions.*" And when Pound received Yeats's *Responsibilities*, he called Yeats the best poet in England even while labeling him a symbolist rather than an imagist.

Pound, the mentor of 'Imagism', maintained admiring Yeats though he saw him, for all his modernism, as remaining at heart a symbolist; always gesturing beyond surface, language, or correctness, whereas for Pound the route his own generation took toward modernism ran through Imagism as a way station. Yeats was a theorist of 'Symbolism' in poetry. In *The Symbolism of Poetry*, 1900, Yeats set out his understanding of how symbols work by saying that all sounds, colours, forms...evoke indefinable and yet precise emotions...and that when they are in a musical relation, they evoke an emotion. In contrast, Joyce delineated his rejection of symbolism through Stephen Dedalus's explication of Aquinas's third aesthetic quality when he says:

*"The connection of the word 'claritas' is rather vague. Aquinas uses a term which seems to be inexact. It baffled me for a long time. It would lead you to believe that he had in mind symbolism or idealism, the supreme quality of beauty being a light from some other world, the idea of which the matter is but the shadow, the reality of which it is but the symbol." (Portrait, p.212)[emphasis added]*

To further confirm ambivalence, this intimate relationship between Yeats and Pound came to end after the three winters; each went his separate way, Yeats ever more towards Ireland and Pound eventually towards the continent. Though the later association with Pound drew Yeats towards Benito Mussolini, for whom he expressed admiration on a number of occasions, Yeats displayed a more drastic shift. Towards the end of his life, and especially after the Wall Street Crash and the Great Depression, which led some to question whether democracy could cope with deep economic difficulty, Yeats seems to have returned to his aristocratic sympathies. During the aftermath of the First World War, he became skeptical about

the efficiency of democratic government, and anticipated political reconstruction in Europe through totalitarian rule.

Reminding of Pearse's comment, Joyce noted in *The Day of the Rabblement* (1959; 71) that:

*"In aim and form Yeats's The Wind among the Reeds is poetry of the highest order, and The Adoration of the Magi shows what Mr. Yeats can do when he breaks with the half-gods. But Mr. Yeats's treacherous instinct of adaptability must be blamed for his recent association with a platform from which even self-respect should have urged him to refrain."*

With this stand Joyce wrote the story *A Mother* in *Dubliners*, perhaps, as a parody on the Gaelic and Celtic theme in Yeats's play *Cathleen ni Houlihan*. In *A Mother*, the 'Eire Abu' [Ireland to Victory] Society is organizing a series of concerts showcasing local musicians, Mr. Holohan, the assistant secretary, contracts Kathleen to secure payment for performances in four concerts, but the society cancels the two last concerts due to poor attendance. The mother asks for the contracted money. She angrily bickers with Mr. Holohan and finally whisks away her daughter, leaving the concert hall. The heroine of Joyce, Kathleen, shares the name of Yeats's eponymous protagonist. The man who arranges her contract, Mr. 'Holohan', shares the second name of Yeats's title. Also, both works touch on the material theme; while Yeats's protagonist declares "*This is not what I want. It is not silver I want*", the mother in Joyce's play contrasts "*She will get four pounds eight (4/8) into her hand or a foot she won't put on that platform.*"; 'Cathleen', the daughter of 'Houlihan', and 'Kathleen' to be paid by 'Holohan'.



To conclude, Joyce left his Dublin for Paris as an intellectual who was fully confident of himself and wished for an environment where he could freely express his intellectuality and realize his ambition as an artist. Joyce left after he had settled the issue of culture, as afore-expounded, and the conflict of religion as discussed in the following paragraphs.

In a letter to Nora Barnacle (II; 48);

*"Six years ago I left the Catholic church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the position it offered me. By doing this I made myself a beggar but I retained my pride. Now I make open war upon it by what I write and say and do."*

Joyce announced in the same letter that his mind rejected the whole present social order and Christianity, home, the recognized virtues, classes of life and religious doctrines. As a father, Joyce went further and refused to have his children baptized because, as he explained, he did not intend to impose religion on them as it had been imposed on him. When the arrangements for Joyce's burial were being made, a Catholic priest tried to convince Nora that there should be a funeral's mass for him. Ellmann reported that Nora said she couldn't do that to him.

Stephen Dedalus, in *Portrait*, was Joyce's means to express the aforesaid attitude. Stephen's rejection of religion was not solely affected by his phobic experience with Mrs. Dante Riordan because for a phase of his life Stephen took religion seriously and even considered entering a seminary. As a matter of fact, reading Joyce's works manifests how religion comprises a significant component of his intellectuality. What Stephen (and Joyce) rejected was Roman Catholicism and its

institution in Ireland. Stephen's decision to leave Ireland - as he expresses to his friend Cranly on the final pages of *Portrait* - is based on his refusal to "serve that in which [he] no longer believes, whether it call itself [his] home, [his] fatherland, or [his] church" (*Portrait*; 247). It was a refusal that forced him to displease his mother on the justification that he wouldn't "serve a symbol behind which are massed twenty centuries of authority and veneration."

Whereas *Portrait* details the journey of Stephen Dedalus in the four phases of being religious phobic, a sinner, a priest candidate and then of rejection, *Dubliners* represents Joyce's fierce attack on the Irish church.

In the story *Grace*, a priest who is reputed to be a man of business merchandizes religion and advises his parishioners that he is their spiritual accountant and they "must open the books of their spiritual lives, and see if they tallied accurately with conscience." In another short story, *Ivy Day in the Committee Room*, Joyce attacks the Irish clerical institution when Mr. Henchy jokes that he'd like to be a city father himself so that he could grow fat off the bribes of candidates since, "You must owe the city fathers money nowadays if you want to be made mayor, then they'll make you mayor." In addition, Joyce represents the clergy in the character of Father Keon who utters only six short sentences and, within them, he says the word "No," ten times. Father Keon in *Ivy Day* is

*"a person resembling a poor clergyman, or a poor actor...His face, shining with raindrops, had the appearance of damp yellow cheese save where two rosy spots indicated the cheek bones...He opened his very long mouth suddenly to express disappointment and at the same time opened wide his very bright blue eyes to express pleasure and surprise." (Dubliners; 51)*

Still, and despite Joyce's enmity towards the Catholic church of Ireland, religion is the third factor of influence in his intellectual make after his father and Charles Stewart Parnell. Joyce was as soaked in religious terminology as in the social life of Dublin. Ellmann suggested, as quoted in Laurea (2012: 66), that "*Joyce's Christianity evolves from a religion into a system of metaphors which has great influence on his art.*" In *Portrait*, Stephen Dedalus considers himself "*a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life.*" Joyce thought that the artist must transform the raw material of experience without altering his attitude in the same way that bread and wine are transmuted by the priest in the Eucharist. So, Joyce was trying to produce an alternative spirituality to the one he felt betrayed by institutional scholasticism. The language with which Stephen Dedalus seeks to construct his new identity remains as Cranly, in *Portrait*, puts it, 'supersaturated with Catholicism'.

Before Stephen Dedalus approaches his eventful encounter with the wading girl (pp.171, 172), which is a religious encounter in one of its possible interpretations, he foreshadows by passing the 'frowsy girls'. Joyce labours on the scene of the girls to make the shift from the religion of scented Church, after the long chapter of the sermons, to the conception of religion being close to the ground, reflected upon the humblest of creatures:

*"The girls were sitting along the curbstones before their baskets; their dark hair hung trailed over their brows. They were not beautiful to see as they crouched in the mire. But their souls were seen by God; and if their souls were in a state of grace they were radiant to see: and God loved them, seeing them."* (*Portrait*;140)

In the story *A Painful Case* in *Dubliners*, Mr. Duffy failed Mrs. Sinico's love because the former "*had neither companions nor friends, church nor creed*" (*Dubliners*; 44). Reading between the lines, here Joyce points to the importance of having some attachment to religion as a condition to acquire the aptitude for love. In other words, that having a religious affinity is one means to attain emotional balance.

So, religion, as had been received by Joyce in the Ireland of the end of the nineteenth century, played a significant role in both Joyce's intellectuality and creativity. This fact paves the way to run a comparison between Joyce and another Modernist. After Joyce has been discussed with W.B. Yeats, on the aspect of their attitude towards the cultural and political atmosphere of Ireland, it is possible to compare Joyce with T.S. Eliot, whose was a totally different religious experience from Joyce's.

Joyce is usually linked with Eliot for the reason that the former's *Ulysses* and the latter's *The Waste Land* mark the epitome of English-language literary Modernism. Still, and in contrast to Joyce who started his life under the tomb of the Catholic Church which he came to fight, Eliot ended his life embracing the tomb of the Anglican Church. More than one biographer testified to the fact that, at least beginning with the time he was forty, Eliot would go to church every morning. In 1927, Eliot joined the Anglican Church and presented his social proposals from a Christian standpoint. (Beasley: 2007; 95)

The title of Eliot's poem *Ash Wednesday*, 1930, is borrowed from the religious ritual of the day when the fast (six weeks) before Easter (Christ's resurrection) begins. On this day, in Church, the priest dips his thumb in ashes and marks the sign

of the cross on the believer's forehead. Also there is a religious tone in every line of the poem and its many and very picturesque words are clearly traceable to the Bible.

It is probable that Eliot ultimately came to embrace religion because he approached literature through an idealist. His Harvard doctorate thesis was on the English philosopher F.H. Bradley. Bradley, as an absolute idealist, argued for a reality that transcends the individual. Eliot built on this and concluded with the belief that a philosophy can be founded on nothing but faith.

Though an idealist led by Bradley into theology, Eliot's poetry was influenced by French symbolism. He declared; "*The kind of poetry that I needed to teach me the use of my own voice did not exist in English at all..., the kind of poetry we needed was only to be found in French.*" (Eliot: 1969: 252) Eliot learnt from the symbolists to replace harmonious, beautiful images with an appearance of hopelessness and cynicism. Eliot described himself as 'classicist in literature, royalist in politics and Anglo-Catholic in religion'. Being a classicist in literature is more pronounced in Eliot's literary criticism than in his poetry. In *The Function of Criticism*, 1923, Eliot stated that criticism is necessarily classicist; it presupposes the existence of agreed principles and standards, whereas the romantic faith in individual judgment and expression is opposed to the very idea of such principles. (Eliot: 1980; 31).

Concerning the view held by the critic T.S. Eliot on Joyce's writing, it is appropriate to first note that the points which Eliot admired in the romantic William Blake were identical with the points which, as this thesis assumes, distinguish Joyce's creativity. Eliot, in *The Sacred Wood; Essays on Poetry and Criticism*, in 1921, perceived Blake's creativity as having strangeness where

*"...the peculiarity is seen to be the peculiarity of all great poetry; something which is found in Homer, Dante... and profound and concealed in the work of Shakespeare. It is merely a peculiar honesty, which, in a world too frightened to be honest, is peculiarly terrifying. It is an honesty against which the whole world conspires, because it is unpleasant. Blake's poetry has the unpleasantness of great poetry." [emphasis added]*

A similar degree of admiration was frankly provided by the ambivalent Eliot towards Joyce's *Ulysses*, till he came later to hold a different attitude. Eliot's reaction to *Ulysses* was enthusiastic, as in his letter (1988; 455) to Joyce; *"stupendous, I have nothing but admiration: in fact, I wish, for my own sake, that I had not read it."* Eliot maintained high estimation of Joyce's masterpiece as the most important expression which the present age had found; that it was the book to which all Modernists were indebted and from which they could not escape and that *Ulysses* had signaled the end of the novel.

In contrast, the reaction of the vulgar Dubliner to Eliot's *Waste Land*, after reading it, was his remark in a notebook; *"T.S. Eliot ends the idea of poetry for ladies."* (Ellmann 495). Joyce sent Harriet Weaver a well-meaning, and both congenial and entertaining parody to *The Waste Land* while he was suffering from one of his eye troubles in 1925;

Roven is the rainiest place getting  
Inside all impermeable, wetting  
Damp marrow in drenched bones.  
Midwinter soused us coming over Le mans  
Our inn at Niort was the Grape of Burgundy

But the winepress of the Lord thundered  
Over the grape of Burgundy  
And we left in hungundy.  
Hurry up, Joyce, it's time!

Such difference in perspective manifests itself in Eliot's view on *Ulysses*. In his essay entitled *Ulysses, Order and Myth*, 1923, Eliot commented that by using the myth of the Odyssey, Joyce has tried to provide "a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history." It is obvious that Eliot, by this last argument, is insisting to add a modern touch in his reading of *Ulysses*. However, this thesis holds the view that Joyce, as forerunner, calls for love and life in the modern age rather than a modern novelist on the futility or anarchy of the modern age.

The following two sections will study Joyce's divergence from his peer modernists in the aspects of provenance, background of creativity and artistic project.

### **3.6 Joyce's Artistic Project:**

In comparison with his peers, it seems unusual that Joyce is assumed as a prominent 'Modernist' though he has not written intensely on 'Modernism'. To this study, the reason is that, simply, it is because Joyce kept aloof from the preoccupations of modernists. Unlike his peers, Joyce was not a theorist on 'modern' issues for the two reasons that he did not share the Modernists' perception of a new life which deserved to be theorized on, from one side, and also

because he devoted his small corpus of essays and lectures to expound on his provenance from the other side.

This provenance was shaped by the ideas of Aquinas, Italian philosophers and Nietzsche as expounded in (3-4) above. However, Joyce's intellectuality was consolidated by authors as well as by men of thought. The two most influential authors on Joyce were Gustave Flaubert and Henrik Ibsen.

The French Gustave Flaubert (1821-1880) was the most influential novelist on Joyce. Though considered as the mentor or precursor of realists, Flaubert's works captured the ideas of personal examination with a focus on passions over reason and intellect as marks of the Romantic Movement. Both Flaubert and Joyce shared the same artistic attitudes in their writings. Both failed as playwrights; Joyce's *Exiles* and Flaubert's *La Candidate* received no praise. Both are studied by philosophers and sociologists such as Michael Foucault and Roland Barthes. Both stuffed their writings with personal experiences and observations. Both displayed the same degree of dedication to their craft; resembling the image of the devoted, tortured, solitary artist. Walter Pater called Flaubert 'the martyr of style'; Flaubert was known to work in sullen solitude, sometimes occupying a week in the completion of one page, never satisfied with what he had composed. He spent four years writing *Madame Bovary*, a relatively short novel and Joyce spent ten years, seven years and seventeen years writing *Portrait*, *Ulysses* and *F.W.* respectively. This diligence is aimed to achieve a triumph of style that confines the boundaries of poetry and to dissect characters as coldly and clinically as never carried out by any other novelist. Joyce evoked Flaubert's tenet that the author, in his work, must be like 'God' in universe, everywhere present and nowhere visible. That was when Stephen



Dedalus, in *Portrait*, expounds that "the artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails". Even *F.W.* may be viewed as Joyce's realization of Flaubert's dream of writing a book 'about nothing' in which sound would dominate over sense. A testimony to this affinity was given by Beasley (*ibid*; 83) that; "*For Eliot and Pound alike the novelists they found most instructive were the nineteenth-century French realist novelist Gustave Flaubert and the contemporary they saw as Flaubert's major inheritor James Joyce.*"

In addition to the men of thought and the French novelist, Joyce left Dublin for Europe accompanied with a dramatist; Henrik Ibsen, the Norwegian playwright on whom Joyce published his first article in the *Fortnightly Review* on April 1<sup>st</sup>, 1900. The article was rewarded with the sum of money which Joyce spent taking his father on a trip to London as afore-said. Still, what was of more value to the 18-year-old Joyce was the written compliment he received from Ibsen himself.

In his paper *Drama and Life* (*Critical Writings*; 39-46) which Joyce read before the College's Literary and Historical Society, in 1900, he ranked Ibsen as a greater playwright than Shakespeare and Greek dramatists. He admired Ibsen's blunt subject matter, artistic self-possession and symbolically ordered works that depict individuals stilted by conventional moral values. From Ibsen, Joyce came to adopt his strong belief, applied throughout his oeuvre, that any art that might reveal the 'underlying laws' of existence, not necessarily theatrical, is drama.

When the president of the college read *Drama and Life* in advance, he objected to its indifference to ethical content in drama and proposed that some passages be modified but Joyce refused, as he would always do, with much firmness. Joyce's

strong belief, as pronounced in his paper, is that "*out of the dreary sameness of existence, a measure of dramatic life may be drawn*", and that "*even the most commonplace...may play a part in great drama.*" It is obvious that Joyce followed Ibsen's line of creativity in which life is accepted as it is being seen and men and women accepted as being met in the real world and not as apprehended in the world of fairy. Drama should provide greater insight and greater foresight. Drama is primarily concerned with the underlying laws in all their nakedness and divine severity, and only secondarily with the motley agent who bear them. Drama is the interplay of passion to portray truth. Joyce states that if a play or work of music or a picture presents the everlasting hopes, desires and hates of us, or deals with a symbolic 'presentment' of our widely related nature, then it is drama.

With this view, Joyce thought of literature as a comparatively low form of art. The realm of literature is a spacious realm concerned with accidental manners and humours. Thus, to Joyce, Shakespeare's oeuvre was far from drama; Shakespeare provided splendid impulse and was endowed with a rich dower of theatrical incidents, yet he wrote literature and not drama in reference to the issues he tackled.

However, since *Drama and Life* allows for music and painting to be labeled as drama and despite the failure of Joyce to realize himself as a playwright - as will be explicated in the following chapter - there seems to be no objection in viewing the canon of Joyce as drama. Joyce the romantic stood against the principle, set by the Enlightenment, that drama should have special ethical claims in order to instruct, elevate and to amuse. Joyce followed Blake, Byron and Shelley in his belief that art, elevated into the high sphere of religion, generally loses its true soul in stagnant

quietism. When Joyce acted as the fourth Romantic and stated that drama shouldn't be ethically instructive, he was also asking for a drama free from the constituent of the Good. This stems from his insistence that Truth has a more ascertainable and more real dominion in drama.

Joyce distinguished the forms of art as lyrical, epic and drama. Lyric is "*the simplest verbal vesture of an instant of emotion.*" Here the author and the subject are one and the experience is entirely personal. In the epic form, the events described are of equal distance from the author and from the others, but the author is still hovering there waiting to comment (mostly in novels). But the supreme is the dramatic form where the author presents his image in immediate relation to others and there is no authorial judgment or comment whatsoever. This is the form Joyce chose for all his fictional oeuvre.

It is worthy to point that a mark of Joyce's genius lies in the fact that while the core of his critical theory advocates the impersonal artist and drama as the means to present truth, Joyce's *Dubliners*, *Portrait* and *Ulysses*, are much read as autobiographies where Stephen Dedalus is Joyce the young boy, the young man and the confused artist, respectively. It undoubtedly took Joyce much exertion to successfully depict his personal attitude towards his milieu and at the same time keep his personality invisible. It is this dedication and Flaubert-like meticulous nature of Joyce the literary craftsman that resulted in a petite output of three novels. Ellmann once pointed that Joyce had the habit of recording the most trivial coincidences of daily life, re-elaborating and objectifying them in his works through an endless process of simultaneous identification of estrangement.

In a letter to Miss Weaver, Joyce revealed how complex and formidable the composition of *Ulysses* had been;

*"The task I set myself technically in writing a book from eighteen different points of view and in as many styles, all apparently unknown or undiscovered by my fellow trades-men, that and the nature of the legend chosen would be enough to upset any one's mental balance. I want to finish the book... and after that I want a good long rest in which to forget Ulysses completely."* (I; 166)

It took Joyce one whole year to forget Leopold Bloom; he did not write a line of prose for a year which Bulson (2006; 14) described as *"a hiatus from the labours of Ulysses."* This dedication is also what made him challenge his peers, in Christopher Butler (2004; 83); *"If you took a characteristic obscure passage of one of these people and asked him what it meant, he couldn't tell you; whereas I can justify every line of my book."*

On the ground that Joyce's contemporary Modern novelists, who conceived of themselves as the elite reflecting on the catastrophe of a new age, were aggressively disjoint to the past and separate from other people around them, it seems possible to suppose that they mostly created unsociable and functionless characters. Usually, the modern novel closes without a conclusion or a message; it only resembles a journey inside the mind of a character that absorbs the crises resulting from industrialization, the war and the urbanization of the twentieth century to the effects of disintegration, fragmentation and break down. As a matter of fact, Joyce's peers ended their lives as they had perceived life; Virginia Woolf broke down and ended her life in suicide, T.S. Eliot sheltered himself in the Church and Ezra Pound

embraced Benito Mussolini and ended as dumb on all that he had devoted his life for.

Since its development into a genre, Critics typically identify three main stages in the formation of the English novel; a 'realist' novel established in the eighteenth century in which narrative was held to be capable of providing a direct imitation or equivalent of life, challenged by a 'modernist' psychological and linguistic self-consciousness in the early twentieth century, and a third phase in which 'postmodernism' demystified any straightforward correspondence between art and life from the 1960s.

Of course, Joyce's oeuvre lies within the second stage of the English novel. It is also a fact that Joyce approximates modernists in the aspect of style due to his innovations in organization and narrative technique; the reader finds the same emphasis on objectivity, exile and authorial detachment in the writings of Joyce, Pound, Eliot and Woolf. However, while modernists concerned themselves with reflecting the consciousnesses of the mind, Joyce, revolting with the spirit of a romantic, devoted himself to depict the ordinary as heroic.

Joyce's *Ulysses* and Eliot's *The Waste Land*, both in 1922, are assessed as the prime product of Modernism in what may be assumed as a hypothesis based on the tendency of critics to name a new phase in English literature with the label of Modernism. Nevertheless, this thesis views Joyce's oeuvre as one piece of writing starting with *Dubliners* and continuing in *Portrait*, *Ulysses* and *F.W.* All are the writing of a romantic who took it upon himself to accomplish his mission of depicting Dublin first and then all the subterranean forces of life. In their interpretation of *Ulysses*, Stuart Gilbert (1930: 20) supported this view when he

warned against the assumption that "*the striking psychological realism of the narrative meant that Joyce's interest was in the delineation of character*". In other words, he suggested that *Ulysses* is not a delineation of the psychology of Leopold Bloom to the same degree Woolf does with her female protagonists or Richardson with her Miriam as will be explicated later.

Joyce declared that he wrote *Ulysses*, after *Portrait* where the focus was on a single inward-looking consciousness (paradoxically, like Modernists), with the focus on those hidden tides (like Bloom's reaction to Molly's sexual betrayal and his Jewish identity) which govern everything and run humanity counter to the apparent flood. Joyce's statement implies a move away from the stream of consciousness of the individual mind, carried out in *Portrait*, to the conception of deeper underlying currents of collective human existence. In *Dubliners*, Joyce attempted to change his Ireland by telling his people stories from their own environment and time. His objective in *Portrait* was to portray the romantic aesthete. In *Ulysses* he laboured to present the 20<sup>th</sup> century Joycean hero and in *F.W.* Joyce's preoccupation was the history of the world. All this in order to "*get down to the residuum of truth about life*", as Joyce told Arthur Power (1974; 36)

With all this exertion, Joyce humbly confessed to Arthur Power (1999; 102), "*Though people may read more into Ulysses than I have intended, who is to say that they are wrong, do any of us know what we are creating?*" Joyce never retaliated or responded to the comments of his contemporary modernists on his writing.

One reading of *Ulysses* was expounded by Bernard Bergonzi (1970; 18) that; "*Ulysses marks the apotheosis of the realistic novel, where the minute investigation*

*of human behavior in all its aspects - physical, psychological and moral - is taken as far as it can go, while remaining within the bounds of coherence."*

A different reading was provided by the prominent critic Seamus Deane, in the introduction to *Portrait* (1992), who viewed Stephen Dedalus as

*"...an outrageous prig who has indeed made a 'great mistake'. He forsakes everyone, he goes off armed with a half-baked aesthetic theory that, after momentous labour, has only produced a little mouse of a poem, he dedicates himself solemnly and humourlessly to an absurdly over-stated ambition."*

Joyce's contemporary writer Gertrude Stein declared that she detested *Ulysses*. Wyndham Lewis's comment, in Eric Bulson, (1993: 74) was that *Ulysses* is evidence of the schoolmaster in Joyce with Stephen Dedalus being a "cliché" and Leopold Bloom "a theatrical Jew". Lewis grouped Joyce with Proust and D.H. Lawrence who, with Bergson's psychology and Einstein's physics made the material inferior to the relative and man's rational intellect a lesser power than the vagaries of the unconscious. This thesis, however, reads Joyce's project on totally different grounds from those postulated by Wyndham Lewis and the others. Joyce's artistic project and uppermost concern, was to depict the truth for which he tolerated not a few hardships and devoted his life both in real practices and fiction writings.

From the outset of his literary career, Joyce had hardships to get into print. Starting from university days, when his article *The Day of the Rabblement* was refused by the student magazine as instructed by the faculty advisor and Joyce had it printed privately. Publication of *Dubliners* was held up for many years while he fought with publishers about phrases, names or even words which they wanted eliminated. In 1909, George Roberts, the printer of Maunsel & Company burned all

of the 1000 copies they produced, citing fears of indecency and libel. *Ulysses* was banned in Britain and America on publication. Its earlier serialization in an American magazine had been stopped by the US Post Office on charge of obscenity. Towards all these events, Joyce remained adamant about the need to maintain the realistic details of his stories.

So, what refutes approximating Joyce to modernists is his writing attitude, his message. It now seems crystal clear that Joyce's devotion to his art positions him above the preoccupations that feature his peers; he did not lack an intellectuality which he might have sought in Bergson or Einstein. He shared the modernists their objectivity because, and throughout his career as an artist, Joyce maintained an impersonal attitude; being 'within, behind, beyond and above his handiwork' (and his peers as well), he totally diverged their artistic preoccupation.

Joyce's attitude in writing was the output of many years of thinking and reading and apprehending difficult experiences during his youth as a poverty-stricken Dubliner. His artistic project was based on his genuine belief that 'ordinary people are as worthy subject for art as kings', that through works of art people's lives are vitalized and that proper art is static rather than being kinetic; it does not impel you to do anything, instead of judging a work you simply behold it. And though Joyce rejected the teaching of Catholicism, he attempted to substitute it by making its symbols relevant to his secular art as Joyce once remarked to his brother Stanislaus, in *My Brother's Keeper* (1958; 103);

*"Don't you think there is a certain resemblance between the mystery of the Mass and what I was trying to do? I mean that I am trying...to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something*



*that has a permanent artistic life of its own...for their mental and moral and spiritual uplift."*

This extract manifests the romantic Joyce flavouring his writings with theological hints to achieve spiritual enjoyment. By this he was following William Wordsworth whose principal objective, as stated in his 1802 preface (Owen; 1974; 123), was to choose incidents and situations from common life and to relate or describe them in a selection of language really used by men, and at the same time, to throw over them a certain colouring of imagination whereby ordinary things should be presented to the mind in an unusual project. Joyce coloured his writing with both theological terms and scatological words.

On the other hand, Joyce's artistic project manifests itself in Stephen Dedalus in *Portrait* more than in *Ulysses*. And it seems possible to contend Seamus Deane's afore-said view of Stephen as a prig by reading the latter as a protagonist who endeavoured to gain the expansion of his views by directing his passion and energy towards another quality of life, a romantic one. This quality provides Stephen with the means he has needed to enlarge and go beyond the psychologically restricted sense of life of the 'modernists'. Stephen wanted to meet in the real world the 'unsubstantial image' which his soul constantly beheld.

The fact remains that Joyce's works have deserved so much discussion and study that his creativity is now labeled as the 'Joycean Industry'. One possible reason behind this is Joyce's injection of his characters with so much gusto and also in their being so much diverse as coarse men, drunkards, criminals, hypocrites, self-deceived and ridiculous while Joyce stands psychologically disinterested and not in the least concerned about their goodness or badness, ugliness or beauty. Joyce works on

them as a scientist describing his objects; viewing them through his keenly-searching mind.

The significance of Joyce's artistic project is manifest in the influence he wielded on others; if it wouldn't sound as an exaggeration, Joyce might be suggested as the forerunner of a new mode of writing in English literature. Indirectly, the influence of Joyce on his disciple and friend Samuel Beckett has led the latter to write *Waiting for Godot* about which Knowlson (1997; 319) quoted Beckett recount in a conversation;

*"I realized that Joyce had gone as far as one could in the direction of knowing more, (being) in control of one's material. He was always adding to it; you only have to look at his proofs to see that. I realized that my own way was in impoverishment, in lack of knowledge and in taking away, in subtracting rather than adding."*

*Waiting for Godot* is the milestone of the Literature of the Absurd (1930-1970) that responded to the seeming illogicality and purposelessness of human life. The works of the absurd reflected emotional crisis and were marked by a lack of clear narrative and understandable psychological motives.

Furthermore, Joyce's struggles with the confines of language and history were a major influence on philosophers like Roland Barthes, Jacques Derrida and Jacques Lacan who attempted to theorize on the ideas and concepts that Joyce had demonstrated in his writings.

To end this section, it may be appropriate to comment that Joyce showed much originality in his belief in art as a means to change the world. He also exerted much effort both as a reader and as a writer to accomplish his mission as an artist. The

following section details Joyce's passage into the Modernist capital 'Paris' and his stand, like William Blake, different from his peers. Joyce diverged from the artistic project of Ezra Pound who had introduced the former to his gang of modernists starting from 1920.

### **3.7 The Isolated Romantic in the Modern Metropolis:**

Joyce's career as a writer relied indispensably on patrons. He passed through the same phases of life that his predecessor William Blake had; both being poverty-stricken and impoverished. Joyce took his first step to realize his ambition by setting up for Paris on December 1, 1902, the year he received his Bachelor of Arts degree from the Royal University. Joyce told his family he would study medicine while a Paris degree would be of little use in Ireland in addition to the fact that Joyce the student always had difficulty in passing chemistry exams, let alone hoping to pass chemistry in French.

However, Joyce returned to Dublin in less than a month and on his travel back he visited Yeats in London. Yeats wrote Lady Gregory; "*I have had Joyce all morning on his way back to Dublin for Christmas. He has now given up the idea of medicine and will take up literature*" (Ellmann; 116). Joyce stayed almost for one month and left Dublin on June 17, 1903 for his literary mission after giving up being supported by George Moore and others in the Ireland of the 'Irish Revival' cultural scene. Joyce spent only one year in Paris, a year in which he occupied himself moving from one library to another and finishing one book to start the next. Kevin Birmingham in *The Battle for James Joyce's Ulysses*, 2014, recounted that Joyce began his life as an artist in earnest; he threw himself into Aristotle, Aquinas and Ben Jonson at the Bibliotheque Nationale. When the library closed, he worked in his room at the Hotel

Corneille by the flickering light of candles burned down to nubs. Joyce was working out the fundamentals of his craft. He returned to Dublin when his father sent him a telegram saying that Mary Jane Murray, Joyce's mother, was dying.

In 1904, Joyce left for the continent again. This time he was accompanied by Nora Barnacle; his love and companion for thirty-seven years. They travelled to Switzerland, then to Trieste, then to Pola, then back again to Trieste where he got a job vacancy as teacher at the Berlitz School. Joyce also spent less than a year in Rome, working as a bank clerk.

Despite the fact that his years in Trieste were marked with difficult living conditions, this never discouraged Joyce's dedication to writing. Trieste was the place of birth of most of *Dubliners*, all of *Portrait* (1904-1914), the play *Exiles* and large sections of *Ulysses*. In 1920, he moved with his family to Paris where they lived until December 1940, when the war forced him to take refuge in Switzerland where Joyce died in Zurich a few weeks after their arrival in January 1941.

As a matter of fact, being a poor Dubliner in the beleaguered Ireland at the outset of the twentieth century, Joyce found himself urgently in need of support. Before even stepping outside Dublin on his way to Paris, he sought help from Lady Gregory who supplied him with introductions in Paris. Yet, the one who helped Joyce the most was Ezra Pound (1885-1972). The contact between Joyce and Pound began when Yeats mentioned the former to Pound in December 1913 as a potential contributor to the *De Imagistes Anthology*. Pound admired and asked to include Joyce's lyric *I Hear an Army Charging* in his Imagists' Anthology. Joyce accepted and also in January 1914 sent Pound *Dubliners* and the first chapters of *Portrait*.

The main reason that Pound dragged Joyce to Paris was the former's objective to form a new phase in literature, according to his perception of it, by producing, distributing and institutionalizing modernist works. In 1925, Earnest Hemingway highlighted, as quoted by Charles Norman (1960; 275), that Ezra Pound the major poet devoted only one fifth of his time to poetry:

*"With the rest of his time he tries to advance the fortunes, both material and artistic, of his friends...he defends them when they are attacked, he gets them into magazines and out of jails...sells their pictures...arranges concerts for them...writes articles about them...introduces them to wealthy women (patrons)...gets publishers to take their books."*

It is a fact that all the writers Pound stood with, and they made a long list comprising William Carlos Williams, T.S. Eliot, T.E. Hulme, Robert Frost, D.H. Lawrence, E.E. Cummings, Ford Madox Ford and Wyndham Lewis, were labeled as modernists. However, there are remarkable differences among these writers both in creativity and attitude to the extent that they allow for this thesis not to bracket Joyce with the 'Poundian' modernists.

Joyce was different from his contemporary modernists on the aspect that, as Richard Ellmann described; he shunned public life in Paris and sheltered himself behind silence on literary matters - a silence that became formidable. In *The Guardian*, June 12<sup>th</sup>, 2004, Edna O'brien wrote that "*Silence was one of Joyce's methods and also one of his weapons.*" The matter of fact is, since he moved to Paris in 1920, and for twenty years, Joyce became a famous but elusive figure avoiding interviews and public appearances and resolutely maintained his independence of any movement; political, social or literary, which tried to chain him. In her paper

*James Joyce's Intimate Portraits*, Claudia Harris quoted from Ellmann (1959; 715) that once and while Joyce and Beckett were listening silently to a group of intellectuals at a party, Joyce commented to Beckett; "*If only they would talk about turnips.*"

In fact, Joyce's artistic attitude stood faithful to his beliefs declared twenty years earlier in his article *The Day of the Rabblement* when he cited the Italian philosopher Giordano Bruno of Nolan; "*No man, said the Nolan, can be a lover of the true or the good unless he abhors the multitude; and the artist, though he may employ the crowd, is very careful to isolate himself.*" (Critical Writings; 1959; 69) Joyce added in the same article, in 1901, "*Until he has freed himself from the mean influences upon him - sodden enthusiasm and clever insinuation and every flattering influence of vanity and low ambition - no man is an artist at all.*" (ibid; 71)

Like the impoverished William Blake, Joyce was granted £75 from the Royal Literary Fund in 1915 and another 100 pounds from the Civil List with the help of Pound, Yeats and Eliot. In the same year he moved from Trieste to Zurich where Pound brought him to the attention of the English feminist and publisher Harriet Shaw Weaver who would become Joyce's permanent benefactor. Weaver provided Joyce thousands of pounds over twenty-five years (from 1917 to the end of his life) with the aim to relieve him of the burden of teaching in order to focus on his writing. Pound helped Joyce's *Portrait* to appear both in serial form and then as a volume in 1916. After meeting in Italy in 1920, Pound persuaded Joyce to move his family from Trieste to Paris where the former was introduced to any one of literary significance or influence with whom he could obtain audience. Pound also engineered Joyce's meeting with the American bookstore owner Sylvia Beach who

offered to publish *Ulysses* under the auspices of her shop Shakespeare & Company. In gratitude, Joyce wrote Yeats, (Letters, I.:1957; 95):

*"I have every reason to be grateful to the many friends who have helped me since I came here and I can never thank you enough for having brought me into relations with your friend Ezra Pound who is indeed a wonder worker."*

Joyce won Pound's praise for his poem *I Hear an Army* because it met the latter's characteristics of a good imagist poem. Pound's admiration for Joyce's poem extended to his prose work *Dubliners* on which he wrote 'A Review' in *The Egoist*, July 15<sup>th</sup>, 1914:

*"Mr. Joyce's merit...is that he carefully avoids telling you a lot that you don't want to know...He is a realist...He gives the thing as it is. He is not bound by the tiresome convention that any part of life, to be interesting, must be shaped into conventional form of a story...He gives us things as they are, not only for Dublin, but for every city."*

On receiving *Dubliners* in 1914, Pound commented that Joyce launched a new phase with his "*clear hard prose*" and he dealt with subjective things which he presented with "*such clarity of outline that he might be dealing with locomotive or with builders' specification*", as Parsons (2007; 34) cited.

Moreover, and when some critics conceived *Portrait* as 'too unconventional' and doubted whether it was in fact a novel, Pound retaliated – according to Spinks (2009; 159): "*Hark to this puling squeak. Too 'unconventional'. What in hell do we want but some change from the unbearable monotony of the weekly six shilling pear's soap annual novel.*" Similarly, Pound's judgment after reading the beginning

of *Ulysses* was that; "*It looks to me rather better than Flaubert.*" Then he later proclaimed it as the new Inferno in full sail by Joyce the modern Dante, adding that "*a masterpiece is a masterpiece.*"

However, it is worthy to point that Joyce was lucky to come to the attention of Ezra Pound during the years 1912-1914 because, like Yeats, Pound frequently shifted his artistic attitude; he moved from an aesthete to an imagist, then a Vorticist and finally he adopted the style of Japanese Haiku poets.

It seems surprising that Pound's poetic ideals can be seen as a continuation of certain Romantic ideals in poetry, ideals primarily articulated by Wordsworth. In his essay *A Retrospect*, in 'The Literary Essays of Ezra Pound' edited by T.S. Eliot in Jeffrey Side (2006: 109), and echoing Wordsworth, Pound advised aspiring poets to "use no superfluous word, no adjective which does not reveal something". A point of significance to this thesis is George Bornstein's (1977; 8) argument, quoted by Jeffrey Side (2006: 107), that modernist writers often "*conflated strong, early Romanticism with later and weaker derivatives*". They attacked "*The debased*" Romanticism around them and then read their objections to its tone, conventions and world view "*back onto the high Romantics*". And Jeffrey Side (op.cit.) builds on this to conclude that this resulted in creating "*a false perception*" among Modernist writers and critics that there was "*a permanent fracture*" between Romanticism and Modernism. To the same sense, Paul Smith explicated that the actual richness of description present in Wordsworth was sustained through symbolist poetry and into modernist poetry. He also expounded (1983: 10) that Swinburne's "*refusal to allow writing to be subservient to the expression of poetic reflection and impression*" was influential on early Pound; "*What the young Pound learned from him, then, can be*



*said to lie precisely in this trenchant attitude to the very materiality of writing - its creativity."* Pound's lesson from Swinburne, then, far from being an overt thematic one, resides in the recognition of the materiality of language and its tendency to break the barriers of that view of poetry which wishes to see language as simply as a vehicle.

As a matter of fact, the canon of Ezra Pound stands as a sample of the ambivalent artistic attitude of Modernists. Firstly, Pound's poetry experimented with a range of styles and voices according to Rebecca Beasley (2007; 28) who traced a first predominant style - modeled on the poetry of aesthetes such as Swinburne - which focused on the portrayal of beauty, and a second rougher and more vigorous style - modeled on the poetry of the medieval troubadour and Robert Browning - which often took the form of a dramatic monologue. Secondly, and to the same sense, Smith (ibid; 56) delineated that Pound came in 1915 to suppress his "*recognition of the primacy of poetic materiality*", preferring instead to redevelop "*a notion of the master craftsman in order to defuse the power of poetic materiality.*" Smith added that the early poems of Pound had obviously served as an arena for experimentation...But the fate of most of this early work was excision from the canon on the ground that such writing can say "*nothing in particular*". Thirdly, and in the early 1920s Pound revised *The Cantos*; he replaced the original beginning that mediated on Browning with the current opening translation of Homer. He also shifted abruptly between varied dialects and clearly aimed himself at a report on the "*state of the human mind in the twentieth century.*" Fourthly, and in his search for new models of poetic innovation, according to Ming Xie (1999; 208), Pound had been briefly fascinated by the "*concision and suggestiveness of Japanese haiku*

*forms*"; the precise instant when a thing outward and objective transforms itself or darts into a thing inward and subjective.

On the other hand, and similar to Pound's previously-mentioned divergence from Yeats, Pound and Eliot would ultimately diverge over social issues; with the latter increasingly championing the idea of a Christian society and the former increasingly favouring Confucian and Italian fascist ones. Pound's motivation for convergence was his belief that the artist has been at peace with the oppressors for too long; "*As a syndicalist, somewhat arabilious, I disbelieve vigorously in any recognition of political institutions*", as Beasley (2007; 68) quoted.

Like T.S. Eliot, who in 1927, joined the Anglican Church and presented his social proposals from a Christian standpoint, Pound, after the war, underwent an ideological 'conversion experience'. He left Paris for Italy in 1924 with the belief that the early Italian Renaissance was the high point of human civilization (which, to Joyce, was the boyhood of civilization). In 1922, Benito Mussolini and his fascist party seized control of the Italian government. Hoping that Mussolini's rule would inaugurate a new Renaissance, Pound actively supported Mussolini through his book *Jefferson and/or Mussolini*, in 1935, and through his letters to US politicians and his radio broadcasts to US troops during the Second World War. As a result, Pound was indicted in 1943 for treason against the US and in 1945 he was incarcerated by the US army in Pisa. After his release from the St Elizabeth's Hospital for the Criminally Insane in 1958, Pound neither reiterated nor recanted his fascism. He retreated into depression and virtual silence during the last decade of his life.

Concerning Joyce, having a look at the last product of his creativity confirms the suggestion that he was in quite divergence not only from Pound but from all his

contemporary modernists as well. *F.W.* set Joyce in isolation from all those around him. None of his Modernist peers uttered a good word to the wandering Dubliner chased by troubles. Joyce completed *F.W.* in 1938 after nearly seventeen years of work. Words came like dregs of blood for many reasons; firstly, Joyce, at that time, was moving from country to country because of the war. Secondly, Lucia, his daughter, was suffering mental illness. Thirdly, Joyce himself was under severe attacks caused by glaucoma; he suffered from eye diseases, underwent about twenty operations and was blind for brief periods.

However, the writing of *F.W.* was a fine example of Joyce's dedication to his craft as he expressed; "*Since 1922, when I began Work in Progress (i. e., F.W.), I haven't really lived a normal life....since 1922 my book has been a greater reality for me than reality*" Ellmann (65). In fact, it was a reality of hardships. On March 10<sup>th</sup>, 1923, Joyce informed his patron Harriet Weaver in a letter (1957, I; 202); "*Yesterday I wrote two pages - the first I have since the final Yes of Ulysses. Having found a pen, with some difficulty I copied them out in a large handwriting on a double sheet of foolscap so that I could read them.*" Joyce added to Weaver:

*"I write and revise and comment with one eye or two eyes about twelve hours a day I should say, stopping for intervals of about five minutes or so when I cannot see any more. My brain reels after it but that is nothing compared with the reeling of my readers' brains."*

Joyce's daughter, Lucia, showed signs of schizophrenia and he exerted an unhappy and frantic effort to cure her by every means known to medicine. He found her doctors to give her glandular treatments, others to inject sea water, others to try psychotherapy. He sent her to visit friends in Switzerland, England and Ireland.

He placed her in the care of Miss Weaver and then a nurse, but eventually Joyce was forced to get her interned where Lucia died in a mental hospital in England in 1982.

In addition to all this, *F.W.* presented itself as a further burden upon Joyce's shoulders. Joyce's 'Keeper' and brother Stanislaus, together with his benefactor for life Harriet Weaver, had uncomfortable feelings about Joyce's last work. Weaver frankly told Joyce that she did not care much for the output from his "*wholesale safety pun factory*" or for the darkness of intelligibilities of his "*deliberately-entangled language system*", as in Ellmann (590). She added to Joyce that he seemed to be wasting his genius; thenceforth their relationship got restrained.

The author Hervey Cleckley questioned the significance of *F.W.* and referred to it as "*a 628-page collection of erudite gibberish indistinguishable to most people from the familiar word salad produced by hebephrenic patients on the back-wards of any state hospital.*" (1982; 13)

As to Ezra Pound, *F.W.* displays how different he was from Joyce. In fact, this difference manifested itself even before *F.W.* Once, and about *Ulysses*, Pound suggested, as recounted by Frank Budgen (1972; 107), that Stephen Dedalus be returned to the foreground as the focus of *Ulysses* narrative. Pound expected Joyce would react in the same way both Yeats and Eliot had done and comply to him as mentor, but Joyce told him that "*Stephen no longer interests me...he has a shape that can't be changed.*" Joyce added to Pound that he had taken the focus on a single inward-looking consciousness in the manner of *Portrait* as far as he could. Concerning *F.W.*, Pound told Wyndham Lewis, in Nadel (1999; 7) that "*this flow of consquishousness Girtie/Jinnie stuff has about FLOWED long enough.*" Since the 1930s, neither Pound nor Joyce admired the other's new work; Pound disdaining

*F.W.* and Joyce perhaps not even reading the newer *Cantos*. Joyce commented at the end of their relationship, in Forrest Read (1967; 245), that "...but for Pound, I should probably be the unknown drudge that he discovered - if it was a discovery." From the beginning Joyce had his suspects that Pound considered him, being disintegrated, as a 'helpless bourgeois'.

With all these aggressive reactions to *F.W.*, Joyce the fighter confessed tiredly in a letter to Robert McAlmon (Letters;III;88), in Ellmann (563); "*O dear me! What sins did I commit in my last incarnation to be in this hole?*"

The previous sections have attempted to distinguish Joyce from the prominent names of his time; Yeats, Eliot and Pound. The next section will study Joyce's oeuvre in comparison with his peer novelists who happened to be the women-novelists Dorothy Richardson and Virginia Woolf.

### **3.8 A Masculine with Feminine Peers**

It seems appropriate to start this section with a comparison between Joyce's fiction and that of the first of his two female peer novelists.

#### **3.8.1 Dorothy Richardson:**

Dorothy Miller Richardson (1873-1957), who outlived Joyce by sixteen years, wrote during the same period of Joyce's publications. And, similar to Joyce, whose *Portrait* and *Ulysses* present Stephen Dedalus as a character built on Joyce, Richardson is known for her *Pilgrimage*; a sequence of thirteen novels on the central character Miriam Henderson who is based on Richardson's own life between 1891 and 1915 according to Fromm (1995; XVIII) .

Despite this similarity, the artistic project of Richardson stands in stark contrast to Joyce's, both in attitude and technique. Generally, the theme of thwarted prospects, trauma, depression and creative determination is dealt with through the single subjective consciousness of Richardson's protagonist Miriam Henderson.

Concerning technique, in *Pointed Roofs* 1915, which is the first volume of *Pilgrimage*, the protagonist does not describe her surroundings or explain the context of her actions. Instead, the reader, given access to the thoughts, reflections and impressions of Miriam, needs to piece together the external action and scene through a process of deduction and cross reference. Richardson justifies her style of writing by saying (Fromm; 1995), in Parsons (2007; 31); "*Information there must be, but the moment it is given directly as information, the sense of immediate experience is gone.*" Also, in another volume of *Pilgrimage* entitled *The Tunnel*, 1919, Richardson depicts Miriam as horrified by the loathsome images of contemporary science in which the female species is presented as 'inferior' mentally, morally, intellectually and physically.

In fact, Richardson's interest in science was motivated by the high regard she bore toward H.G. Wells (1860-1946). Wells encouraged Richardson to write a novel based on her own life as a young woman struggling for her independence amidst the social, cultural and political scene of turn-of-the-century London. He appeared in *Pilgrimage* as the novelist Hypo Wilson who praises and motivates Miriam's creative development. Parsons highlighted that "*Richardson herself had spent over a decade in intellectual dispute with Wells by the time she began to write Pilgrimage.*" (2007; 26)

This can be viewed as an indication of the disparity between Joyce's and Richardson's artistic preoccupations. Joyce read intensively, tolerated poverty and faced many hardships in order to labour his pen as the sword of Charles Stewart Parnell; to change his Dublin and the whole canon of literature, whereas Richardson was the protégé of H.G. Wells who was a prolific writer in the various fields of novel, history, politics and social commentary. The theme of Richardson's *Pilgrimage* was shaped with the reflections of a feminine describing her frustration at the outset of the twentieth century and it was stimulated by intellectual discussions with a social activist and science fiction novelist.

Equally, Richardson's technique of writing diverged Joyce's; she declared in *Windows on Modernism*(1995: 59), that she intended *Pilgrimage* to fashion a form of narrative that would not only depict "*contemplated reality*", but that would for the first time be true to the thoughts and impressions of a female point of view. In the forward to her *Pilgrimage* Richardson stated that she aimed to find "*a feminine equivalent*" to the "*current masculine realism*". (Parsons, 2007: 27).

Armed with her belief in the narrative technique of stream of consciousness, which she maintained in her thirteen-novel sequence, Richardson distinguished herself even from Marcel Proust (with whom she was often compared as similar) when she stated that Proust's novel reflected upon the subjective experience of time and memory and was very different from her own attempt to capture perceptual conscious experience within the strict prism of Miriam's attention and understanding at any one time. Richardson stated in a letter, (Fromm, *ibid*; 64), that Proust "*is not, as has been said, writing through consciousness, but about consciousness, a vastly different enterprise.*" What she meant here was that Proust's

fiction was more of an examination of time in the mind or a reflection upon the experience of time and memory than its direct expression. Richardson presumed the same attitude towards her two peers Woolf and Joyce. According to Parsons' testimony (2007; 58), Richardson repeatedly declared her frustration at being pigeon-holed with Joyce and Woolf as stream of consciousness writers, while their specific methods for representing quite different types of consciousness went overlooked.

As a matter of fact, it seems difficult to identify Joyce's writing, especially in *Ulysses*, with Richardson's. *Ulysses* broke away, in the uppermost, with the individualization of the self. While Miriam Henderson seems to possess a strongly bounded individual consciousness for which language is a tool of self-expression. Contrariwise, Joyce's *Ulysses* reveals language to be what actually constitutes that consciousness. Despite the fact that Joyce and Richardson were regularly cited alongside each other as purveyors of the new 'stream of consciousness' novel, no single character or consciousness dominates *Ulysses* in the way that Miriam Henderson does throughout *Pilgrimage*.

To further illustrate this point, and holding a comparison between Molly Bloom, in *Ulysses*, and Richardson's Miriam Henderson, it is obvious that these female characters are two of the most profoundly dissimilar women characters in modernist literature. The stream of consciousness of Molly, as Parsons (ibid: 100) delineated, is instinctive, passive and earthly physical whereas Miriam's 'stream of consciousness' is self-conscious, individualist and hyper-sensitively aware. Miriam's role was to represent archetypal 'woman'; her narrative is related to and conceived



out of male notions of femininity. She maintains her presence with the objective of living in faithfulness to her individual female-consciousness.

Richardson boastfully announced her artistic project as a writer breaking away from any heritage whatever, quoted in Tate (1989; 139);

*"The material that moved me to write would not fit the framework of any novel I have experienced... I believed myself to be, even when most enchanted, intolerant of the romantic or the realist novel alike. Each, so it seemed to me, left out certain essentials and dramatized life misleadingly."*

So, it may be assumed that, as a writer who discarded the heritage of English literature as misleading, Richardson can be viewed as idiosyncratic in her new production.

This deviant view of Richardson's suffered her severe attacks from her peers. May Sinclair, for one, applying the concept of stream of consciousness to literature in her review of *Pilgrimage* in 1918, observed that the novel is just going on and on, Miriam's stream of consciousness is going on and on, but that neither in the novel nor in Miriam's conscious is there a discernible beginning or middle or end.

Katherine Mansfield commented, in Parsons (ibid; 59), about Richardson's *The Tunnel* that Miriam registers every detail of her immediate sensory experience with a mental recording power that is impressive but ultimately little more than just a technical feat. She also added that Richardson's technique concentrates only on Miriam's surface perceptions as they occur and as she is consciously aware of them, but fails to make this suggestive of a more continuous sense of self; *"with nothing taken away from it - and nothing added."*

Virginia Woolf in her *Essays* (III. 11), edited by Mc Neillie (1977), pointed: "*That Miss Richardson gets so far as to achieve a sense of reality far greater than that produced by the ordinary means is undoubted. But, then, which reality is it, the superficial or the profound?*" Woolf also added jokingly, in a review of Richardson's *Revolving Lights*, 1923, that if a man fell dead at Miriam's feet her attention would probably be caught by the precise shade of light that formed part of the experience.

Writing in the 1910s and 1920s, Richardson had been regularly compared with Joyce, Woolf and Marcel Proust. Yet, unlike them, and due to her novel attitude as a novelist, she needed to write a 'forward' to her work in order to provide a manifesto of her new 'feminine realism'. Being forced by publishers, Richardson described her writing of the forward as the most horrible job she ever attempted.

Richardson's book *Interim* appeared serialized in installments alongside Joyce's *Ulysses* in *The Little Review* in 1919. She got disappointed when readers, even Woolf, didn't make any connection between Miriam's experiences and the changing style of her interior monologue. Moreover, *Pilgrimage* never sold well for twenty years. So, when Richardson published a collected edition, she reset the text of the original books with more conventional speech marks, paragraphing and line breaks. With this modulation Richardson was admitting, as Parsons (ibid.34) concluded, with defeat that her attempt to write "*feminine prose*" had resulted in a textual "*chaos*" for which she was "*justly reproached*".

Among all her contemporaries, the only one to praise Richardson's project was Ford Madox Ford who identified her as "*abominably unknown*" but yet a distinguished exponent of impressionist realism; Madox noted (1947: 773) in Richardson's method a concentration on the "*minuteness of rendering of objects*

*and situations received through the psychologies of her characters*". Richardson gladly commented that Madox was the only one who had ever understood her trial to represent life as experience from a feminine point of view.

From the above, Richardson's project seems idiosyncratic and confined for her to be evaluated as Joyce's counterpart. The one who occupies this rank is Virginia Woolf with whom this chapter will close.

### **3.8.2 Virginia Woolf:**

Virginia Woolf (January 1882-March 1941) and James Joyce (February 1882-January 1941) were peers, not only as to their dates of birth and death but as to their writings as well. Joyce's *Ulysses* and Woolf's *Mrs. Dalloway*, together with T.S. Eliot's *The Waste Land*, being published in the 1920s, are unanimously regarded as representatives of the Modernist movement of the twentieth century.

Despite the fact that the writings of Joyce and Woolf, as the two major figures of modern literature, have managed to transform the traditional novel, this thesis will try to discuss how divergent they are; divergent to the extent that Joyce is here viewed as a romantic rather than as a modernist. Compared to Joyce, the product of the beleaguered Dublin as has been delineated, Woolf was the output of the upper-middle class liberalism of London; Woolf's father, Leslie Stephen, was the founding editor of the *Dictionary of National Biography*.

The factors that shaped Joyce's personality and intellectual identity as a romantic and underlay his project have been delineated throughout the previous sections. The milieu of Virginia Woolf affected her intellectuality in a different and unfortunate way; when fifteen years of age, Woolf suffered the first of several

psychological breakdowns caused by emotional strain after the deaths of both her mother in 1895 and her half sister in 1897, the estrangement of her father and also the sexualized attentions of her half-brothers.

These circumstances mark one feature of difference between Woolf's and Joyce's artistic projects. The details of Woolf's personal past life had their imprint upon her writings. For one instance, the landscapes in Woolf's fiction are empty or without inhabitants. Besides, her novels labour on grief caused by either death or separation. More significantly, Woolf herself ended her life with a note expressing that her life could no more hold; succeeding in her third attempt to commit suicide.

At the time when Woolf, the young elite in London, was nurturing her intellectuality among university graduates, Joyce was roaming the streets of Dublin; suffering from 'inanition' and enriching his intellectuality with whatever he saw and heard. Even after he turned into a celebrity, Joyce always had modest estimation of himself. As in Ellmann's introduction, Joyce described himself as "*a man of small virtues*" who "*surrounded himself with people who were mostly not known; some were waiters, tailors, fruit sellers, hotel porters, concierges, bank clerks*", and this assembly, as Ellmann (6) continued, was as inevitable for Joyce's temperament as marquises and marchionesses were for Marcel Proust. Joyce defended his selection of company on the standard that he 'never met a bore'. In Zurich Joyce would be seen drinking until dawn with waiters, cooks and chambermaids on the landing of a restaurant. He told Padraic Colum (1932; 48), in Ellmann (680); "*What is better than to sit at the end of the day and drink wine with friends, or with substitutes of friends?*"

In contrast, Woolf's intellectuality was formed within the context of highbrow Bloomsbury. Woolf reveled in lively and forthright discussions on art and politics with her brother Toby and his friends, one of them E.M. Forster, from Cambridge University. This so called 'Bloomsbury Group' was heavily attacked in the literary critical climate for what was regarded as its exclusive and elitist ideology. The value of the Bloomsbury group for Woolf was in the emphasis on freedom of thought that was more prevalent in its discussions than any mutual aesthetic doctrine.

One more feature of difference between Joyce and Woolf is that while the former aligned his intellectuality with Dante and Aquinas, the latter occupied herself with standing against all forms of provenance to embrace a new view on life and literature supported by the innovations of late nineteenth century thinkers.

Since the 1880s, philosophers and psychologists had been popularizing an introspective approach to the analysis of mental life. The psychologist William James described this new approach in his groundbreaking and hugely popular book *Principles of Psychology*, first published in 1890, where he declared (1981; 185) that as Modernists they concerned themselves with "*the looking into [our] own minds and reporting what [we] there discover*". William James's brother, Henry James, would take up a similar principle as a novelist in his works, placing the focus of the narrative within the perspective of a singular character.

In addition to William James, the French philosopher Henri Bergson (1859-1941), whose contribution was concerned with philosophy and the aspects of the conscious and the unconscious, was of remarkable influence on modernists in general and on Virginia Woolf's creativity in particular. Bergson was the celebrity mind of modernists with his postulations on consciousness, the creative impulse and

the nature of time. Bergson propounded that it was impossible to demonstrate what the self was like beneath the composed surface of social identity. He explicated that the qualitative aspect of conscious was lost when the internal workings of the individual mind were transformed into the external structures of language. For this reason he claimed that consciousness would be better described as a succession of moments that interpret each other and form an indivisible whole. Future experiences are carried forward and coloured by the memory of each moment and the experience of each state of consciousness. Consequently, language can more efficiently express duration if abstract concepts are replaced with; "*many diverse images borrowed from very different orders of things*". This led Bergson (2001; 133) to wish for

*"...some bold novelist who could tear aside the cleverly woven curtain of the conventional ego, covered by rough and ready words, which presents the delicate and figurative impressions of the human individual consciousness in order to show the fundamental absurdity and the infinite permeation of a thousand impressions which have ceased to exist the instant they are named."*

Bergson wished for this novelist and would commend him/her for having "*known us better than we know ourselves*". Woolf fully adopted and reflected Bergson's theory in her novels. In Woolf's works the state of a character's past conscious always colours and co-exists with their present occupation in an attempt to 'tear aside the cleverly woven curtain of the conventional ego'.

It may be suggested that Woolf also built on Bergson's idea when she presented her fiction in a design of juxtapositions. Juxtaposing intellect versus intuition, Woolf carried on juxtaposing past conscious versus present conscious and this germinated

other juxtapositions of surface reality versus inner life and, more significantly, masculine versus feminine since Woolf - like Richardson - is a feminine writer.

In Woolf's novels, memory offers the ideal means to include the past alongside the present experience so as to create time in the mind. This connection and immersion of the past into the present preoccupied Marcel Proust as well. Both Woolf and Proust included the device of joining the past alongside the present as manifested in Woolf's *Mrs. Dalloway* and *To the Lighthouse* and Proust's *In Search of Lost Time*.

To further delineate this point, it is worthy to cite that Woolf described her life as comprising two phases; her years as a child or what she regarded as her reminiscence of childhood and called 'moments of being' in contrast to the moments of 'non-being' of her adult life. These moments of 'non-being' probably accumulated in Woolf's suicide. To Woolf, as quoted by Parsons (2007; 75) from the former's *A Sketch of the Past*, "'moments of being' are exceptional moments of emotion" and "qualitative states of heightened intensity or shock". The feeling these moments invoke is so significant that the mind shares the moment as a mental image that can be revisited. Woolf declared that the impulse to explain such incidents is what makes her a writer.

Marcel Proust's monumental work *In Search of Lost Time*, '*A la recherche du temps perdu*' (1913-1927) in 4,300 pages in seven volumes, features more than 2000 characters. Proust based his long novel on the mental experience of time, believing that there is psychology in time which is disassociated from external reality. On the ground that reality takes shape in the memory alone, Proust

exercised on memory as a substitute for chronological sequence which dislocates experience and narrative.

However, the theories propounded by William James and Henri Bergson - together with Darwin, Marx and Einstein – which infused the writings of Woolf and Proust bore no influence on Joyce. Joyce approached his modern era empowered with the revolting spirit of a romantic Irish. A spirit he enriched with intensive readings in Latin, Italian and even Dano-Norwegian which Joyce learnt for the sole reason of reading his favourite Henrik Ibsen in his original language.

As a matter of fact, Joyce maintained a shield against ‘modern’ influences and one proof of this is the fact that he spent the years of the First World War in Zurich where he used to frequent the Café Odeon with the second founder of communism, Vladimir Lenin. Yet all that could be traced from Marxism in Joyce’s oeuvre was one quotation in *Ulysses* when Stephen Dedalus commented that ‘History...is a nightmare from which I am trying to awake’ which is linked with Marx’s description of history as “the tradition of all the dead generations that weighs like a nightmare on the train of the living”. Ellmann quoted from the Corman papers that Joyce never read anything by Karl Marx except the first sentence of *Das Kapital* which he found “*so absurd that he immediately returned the book to the lender*” (p. 142). However, and having in mind Stephen Dedalus depicted in *Ulysses* as the disintegrated character wearing black in mourning of his mother’s death is sufficient ground to allow room for the interpretation that Stephen’s history is quite different from Marx’s; a nightmarish history of a son haunted by the death of his mother.

Concerning how fervently his peer modernists preoccupied themselves with psychoanalysis and the unconscious, Ellmann (436) quoted Joyce saying to Frank



Budgen; *"Why all this fuss and bother about the mystery of the unconscious? What about the mystery of the conscious? What do they know about that?"* Joyce always thought of Sigmund Freud and Carl Jung, whose theories were widely believed to have been applied - together with Bergson's - by modern novelists, as quacks. The Swiss psychologist Carl Jung treated Joyce's daughter Lucia in Zurich in 1934. Jung diagnosed Lucia as schizophrenic and thought she was too close with her father's psychic system for Joyce to sum Jung up (in Ellmann; 680) as *"a man who had misconstrued Ulysses could scarcely be expected to construe Lucia correctly"*; Jung, in his introduction to the German translation of *Ulysses* wrote it was an example of the schizophrenic mind. Joyce, borrowing his father's sharp tongue, described Jung and Freud in a letter to Harriet Weaver, in 1921, (Selected Letters, 1957; 281) as; *"...a certain Doctor Jung (the Swiss Tweedledum who is not to be confused with the Viennese Tweedledee, Dr. Freud) amuses himself at the expense (in every sense of the word) of ladies and gentlemen troubled with bees in their bonnets"*.

However, it seems appropriate here to remind of one significant difference between Woolf's and Joyce's artistic projects. Joyce's main concern as a writer was to depict life taking the role of the detached creator who pares his fingernails. His artistic preoccupation was to capture the aesthetic truth of life. Stephen Dedalus (Portrait; 214,215):

*"The dramatic form is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life. The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak; the esthetic image in the dramatic form is life purified in and projected from the human*

*imagination. The mystery of esthetic, like that of material creation, is accomplished. The artist, like the God of creation, remains within or behind or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails."* [emphasis added]

Parsons interpreted this romantic-wise attitude of Joyce's in her comment (2007; 66f.) that *"In Joyce's writing, the delineation of individual character, as in Ulysses, was increasingly subordinated to a philosophical belief in generic humanity and an aesthetic display of technical virtuosity."*

So, unlike Woolf whose preoccupation was the inside of the mind versus external incidents, Joyce's concern was the impulses that had shaped life since Aristotle. Joyce declared about his *Ulysses*, as in Arthur Power (1999; 64); *"I have opened the new way...a new way of thinking and writing has been started. Previously writers were interested in externals...they thought only on one plane, but the modern theme is the subterranean forces, those hidden tides which govern everything and run humanity counter to the apparent flood."*

It is true that both Woolf and Joyce sought a new way of writing and believed in a modern theme. They devoted their creativity to unveil particular forces and tides. Yet, the kernel question is 'What forces and what tides?'

All the previous sections of this thesis have tried to delineate the forces and tides which forged Joyce's creativity and drove him outside Dublin, wandering in the continent as a romantic artist. In comparison, Woolf advanced, in her volume of essays entitled *Modern Fiction* in 1919, the idea that life had long before begun to leak out of her predecessors' flawless narrative and so the novel should be replaced. She added that the modern novelist is not compelled to construct a believable plot,

a believable character, a believable world because life itself is not believable, it is disorderly and absurd; neither coherent, nor symmetrical, nor orderly.

Supported by what she had passed through in her personal life, Woolf, in her *Diary*, edited by McNeillie (IV; 160) came to the belief that life was a 'luminous halo' which could not be approximated by orderly chronology. It seems appropriate here to point to Parsons' statement (2007; 76) that Woolf's thinking on character and consciousness is perhaps more distinct than that of either Joyce or Richardson due to her exploration of the permeability of the self. However, this difference in the aspect of theme lies in the fact that Woolf, unlike Joyce, moves between two pillars; the external conscious, i.e., her characters' reflections on external incidents and the internal conscious, i.e., what goes inside her characters' mind. Woolf's persistent preoccupation with the dispersed non-bounded nature of the self and the mind is what distinguishes her portrayal of character from the strategies of Joyce. She speculates more on the multiple and collective rather than the individualizing aspects of identity. And thus, her writing weaves in and out of different consciousnesses that momentarily overlap and intertwine.

Consequently, Woolf's canon exhibits diverse narrative techniques such as the stream of consciousness and free direct discourse styles of narrative. Also, indirect interior monologue is labored when Woolf presents the thoughts of her character as a third-person narrator who gets inside the mind of the character in order to report his/her thoughts vibrations. Sometimes, as in *Mrs. Dalloway*, Woolf resorts to direct speech and directly quotes the words of a character using quotation marks. She also adopts free indirect discourse; sticking close to the character's own words to give the general meaning of what is said or thought and maintaining the character's

verbal style avoiding a word by word reproduction. This style allows Woolf to articulate or to put into words and images aspects of the character's experience and consciousness which are non-verbal to the character itself. When Woolf needs to reflect on a character's fears, hopes, self-awareness or self-delusion she resorts to the technique of indirect thought so as to report from within the character's own consciousness. Joyce's writing technique will be investigated in the fourth chapter of this thesis.

Anyway, it seems possible now to mark one more point of difference between Joyce and Woolf concerning what they dealt with in their artistic projects.

In contrast to Joyce whose exertion is to make a hero out of the ordinary man and to create drama out of the commonplace, the characters in Woolf's works rely on the ordinary and capture the repetitions of daily life in order to achieve revelations (which are 'epiphanies' to Joyce). Woolf's project aims at presenting psychological interiority conjoined with realism rooted in things that are shared by everybody. Her means to achieve this is repeated actions. These actions form the fabric of what she called character.

Another point of divergence in artistic attitude between Woolf and Joyce is that of the conception of exile. Unlike Joyce who exiled himself from Dublin in order that he could better view, better delineate and better write on Dublin, Woolf exiled herself as a woman when she shouted out in *A Room of One's Own and Three Guineas* (1998; 313); "...as a woman I have no country. As a woman I want no country. As a woman my country is the whole world." Reminding of Dorothy Richardson, Woolf drew attention to the gendered bias of the novel tradition when she noted that literary history had been dominated by the names of male writers

and the standards of male critics. She complained (ibid; 91) that, "*We think back through our mothers if we are women*" and that her career as a novelist was made possible due to the contribution of women writers before her;

*"Without these forerunners 'Jane Austen and the Bronte and George Eliot' [I] could no more have written than Shakespeare could have written without Marlowe or Marlowe without Chaucer or Chaucer without those forgotten poets who paved the ways and tamed the natural savagery of the tongue."*

On the other hand, Woolf and Joyce have been aligned by some critics, like Robert Alter (2005; 72), as urban writers. Alter argued that the ebullience Joyce reflected in expounding Dublin at the beginning of the twentieth century was no more than an intensification and variegation of older urban excitements, with "*the trams, the telegraph, the printing press accelerating the back-and-forth movement of people...*"

Nonetheless, what Alter went for can be contended on more than one ground. In fact, Virginia Woolf was urban to the last detail; Joyce was Dubliner to the last detail. Firstly, as a Dubliner, Joyce never viewed Dublin as a city, at least in the way Woolf depicted her London of the first decades of the twentieth century. Joyce's 'dirty and dear' Dublin was an entity to him. An entity he identified himself with throughout his life and carried in his heart while wandering throughout Europe. In spite of doing almost all his writing in Trieste, Zurich and Paris, Joyce paradoxically wrote only and always about Dublin. Mary Robinson, the President of Ireland, stated in 1992, in Beja and Norris (1996: XVII), that;

*"Such was his (Joyce) lifelong obsession with the city that he later came to say he had never left it. He carried Dublin in his imagination,*

*and he never missed an opportunity to quiz visitors from Dublin on the latest news."*

Once, Joyce spent one whole evening persistently asking the Irish Desmond Harmsworth (1949; 198), till Nora Barnacle stopped him; *"Do you not feel that Dublin is your town - your, shall I say, spiritual home?"*

Secondly, the reason that Joyce spent most of his European years in Trieste, before being transferred by Ezra Pound to Paris, was that, according to Ellmann (196), Joyce saw in Trieste certain resemblances to Dublin. As a matter of fact, these resemblances were totally non-urban and had none of Alter's afore-said characteristics of a city. Trieste had a large population but remained a small town. Everyone looked familiar; the same people went to the same café's, to the opera and to the theatre. As for Dublin, and despite once being the second city of the British Empire, it had always owned a reputation as something of a village. Doran, in the story *The Boarding House*, in *Dubliners*, observes that *"Dublin is such a small city: everyone knows everyone else's business."* Gabriel, in *The Dead*, points to a feature that the urban sphere of Woolf would not boast about; that is when he praises the trait of hospitality in Dublin people:

*"...a tradition that is unique as far as my experience goes (and I have visited not a few places abroad) among the modern nations...the tradition of genuine warm-hearted courteous Irish hospitality, which our forefathers have handed down to us and which we in turn must hand down to our descendants, is still alive among us."* (*Dubliners*; 86)

Thirdly, attachment, love and commitment were the feelings that featured Joyce's relationship with Dublin. Joyce exhibited his feelings of attachment in a letter he wrote in 1937, thirty-three years after leaving Dublin, (*Letters*, I.;

391); "Every day in every way I am walking along the streets of Dublin and along the strand. And 'hearing voices...'" As a son expressing his filial affection, Joyce always expressed that one of his missions as a writer was to popularize Dublin. In 1905 he asked his brother Stanislaus (Letters, II. 105); "Is it not possible for a few persons of character and culture to make Dublin a capital such as Christiania has become?" Joyce's Dublin deserved this since it had been more beautiful naturally to his eyes than what he had seen of England, Switzerland, France, Austria or Italy - as he wrote Stanislaus in 1906.

Fourthly, what fascinated Joyce in Dublin was its style of life; the classless, almost anarchic life of the streets, the public houses, etc. Power (1974; 92) cited Joyce:

*"...And in my (Joyce) opinion one of the most interesting things about Ireland is that we are still fundamentally a medieval people, and that Dublin is still a medieval city. I know that when I used to frequent the pubs around Christ Church I was always reminded of these Medieval taverns in which the sacred and the obscene jostle shoulders. His [an Irish peasant's] symbolism is still medieval and it is that which separates us from the Englishman, or the Frenchman, or the Italian, all of whom are Renaissance men."*

This aspect of admiration displays Joyce's romantic favouring of the Mediaeval to the theological Renaissance which dominated English literature during the Elizabethan period; "Medievalism was the true spirit of Western Europe, and if it had continued, think what a splendid civilization we might have had today. After all, the Renaissance was an intellectual return to boyhood."

However, with this spirit, Joyce wrote *Ulysses* with detailed description of Dublin that would allow it to be reconstructed brick by brick from his work. With these emotions Joyce never relinquished or recanted his assertion; 'I always write about Dublin and Dublin alone.' Once, Arthur Power thought and told Joyce of his wish to write something on the model of the French satirists for the latter to retort (1940; 63, 64); "*You are an Irishman and you must write in your own tradition. You must write what is in your blood and not what is in your brain.*" Joyce added that 'international writers' were 'national' first and it was the intensity of their own nationalism which made them international in the end. As a matter of fact, Dublin is the wellspring from which Joyce's creativity flows; Joyce was more than a writer about the urban features of Dublin.

Likewise, it may be of necessity to remind that not a few scholars have depicted Joyce as a European writer who opted to escape his mother country and stand against it in his writings. In addition to the previously discussed interpretations on the three points of John Joyce's character, the Christmas dinner party and the Cork trip, some critics have also relied on other testimonials which this thesis will try to contend. One such testimony is Joyce's letter (II. 239) to Nora Barnacle on August 22<sup>nd</sup>, 1909; "*How sick, sick, sick I am of Dublin! It is the city of failure, of rancor, and of unhappiness. I long to be out of it.*" In fact, Joyce wrote this letter to Nora in Trieste while he was in Dublin with his son George. The letter was written in a period of frustration. Joyce's objective of the visit, to have *Dubliners* published, failed. Another reason, which will be detailed in the fourth chapter of this thesis, was that Vincent Cosgrave, an old friend of Joyce's, told Joyce that Nora used to betray him. Joyce was so affected that his friend – Byrne – said, describing how this



influenced Joyce; *"I have never seen a human being more shattered."* (Ellmann; 281). So, it is of small wonder that Joyce should be feeling 'sick' of Dublin.

The other testimony some scholars rely on to show Joyce's hatred of Dublin is the clause that Dublin suffered from a 'hemiplegia of the will'. In fact, this was said when Joyce was demonstrating his past abilities as a student who made three exposures to medical discipline. Ellmann (140) commented that from them Joyce kept only a taste for the medical vocabulary, and he was elaborating upon his theory that Dublin suffered from a *"hemiplegia of the will"* by the corollary that all Europe suffered from an incurable contagion which he called 'syphilitic' and would someday make public knowledge. So, this clause was uttered in the context of leisure time talk between Joyce and his brother.

To further evince that all Joyce's pronouncements - assumed to be against Dublin - were not serious statements of attitude, Ellmann (217) quoted from Francini Bruni what Joyce told his students in Trieste, in 1906, in one of his pedagogic gambits which can be enjoyed as a funny extract rather than an attack of scorn:

*"Dubliners, strictly speaking, are my fellow countrymen, but I don't care to speak of our 'dirty, dear Dublin' as they do. Dubliners are the most hopeless, useless and inconsistent race of charlatans I have ever come across, on the island or the continent... The Dubliner passes his time gabbing and making the rounds in bars or taverns or cathouses, without ever getting 'fed up' with the double doses of whiskey and Home Rule, and at night, when he can hold no more and is swollen up with poison like a toad, he staggers from the side-door and, guided by an instinctive desire for stability along the straight line of the houses, he goes slithering his backside against the walls and corners."*

It is difficult to deny that Joyce, the Dubliner, identically spent his nights 'making the rounds' in bars and staggered, as has been recounted in (3-3) of this thesis.

The last point of comparison between Woolf and Joyce can be held about their production. Compared to Woolf's nine novels and six collections of short story, Joyce devoted his creativity to only five published titles; one collection of stories *Dubliners*, three novels *Portrait*, *Ulysses* and *F.W.* and one unsuccessful play *Exiles* in addition to a petite collection of poetry. Nonetheless, it is of significance to remind that Joyce's writing creativity started since he was nine. That was when the death of Charles Stewart Parnell roused the boy poet to compose *Et Tu Healy* to contrast the heroic chief with treacherous Irish politicians. Joyce's career as an author was pursued at Belvedere with a series of prose sketches he entitled *Silhouettes* and a series of poems with the title of *Moods*.

As to Joyce the critic, his article on Ibsen established him as a literary critic when he was only eighteen years of age, and he received a note of appreciation from Henrik Ibsen in addition to a reward from the *Fortnightly Review* newspaper. Though this manifests that the young intellectual had already acquired strong views on aesthetics, the artist and what art should be, Joyce had a small canon of non-fiction writing in comparison with Virginia Woolf.

As for Virginia Woolf, she –surpassing Dorothy Richardson- widely criticized and theorized to the extent that she became notable as a professional literary critic as she was known as a novelist. Her canon comprises light essays in 1904, biographical reviews, over one hundred anonymous review essays for *The Times* newspaper, two volumes of essays during the period from 1925 to 1932, in addition to letters and diaries on literary subjects. Woolf's essay collections; *The Death of the Moth* in

1942, *The Common Reader* in 1947, *The Moment and Other Essays* in 1947, *The Captain's Death Bed* in 1950, and *The Granite and Rainbow* in 1958 were published after her death. The most well-known of Woolf's essays are *Modern Fiction* and *Mr. Bennett and Mrs. Brown* which are regarded as manifestos for the Modernist novel, and *A Room of One's Own* as a manifesto for twentieth century literary feminism.

It is probable that Woolf felt the need to expound her views in this influx of non-fiction writings because of her belief that she was the precursor of the new novel. Throughout her non-fiction theorizing, Woolf spared no one; making of her artistic vision the one single impeccable modern creativity. For one instance, as quoted by Parsons (2007; 68), Arnold Bennett noted, in an article entitled *Is the Novel Decaying*, Woolf's preoccupation to lay a new style of writing for a new phase of fiction writing. He suggested that this attitude had affected her fiction creativity and criticized Woolf as more interested in innovative technique than in the creation of believable characters;

*"I have seldom read a cleverer book than Virginia Woolf's Jacob's Room, but the characters do not vitally survive in the mind because the author has been obsessed by details of originality and correctness."*

As though in retaliation, Woolf wrote *Mr. Bennett and Mrs. Brown*, 1924, in the form of a satire where Arnold Bennett, H.G. Wells and John Galsworthy were depicted as travelling in a railway carriage attempting to sum up the character of the elderly Lady Mrs. Brown. Woolf's message was that Bennett and his two Edwardian fellows were less interested in Mrs. Brown herself than on the details of her surroundings. Woolf described Edwardian novelists as materialists who wrote fiction saturated with unnecessary details, spending their creative energy on proving the

solidity and the 'likeness of life' of the story. To Woolf, their abundance of external details failed to capture life itself. They failed to capture reality because they thought it consisted only of social and material phenomena and did not pay attention to the internal experience of the consciousness.

After doing with the Edwardians, Woolf came to criticize Joyce - with Eliot, Ford Madox Ford and Catherine Mansfield - as a Georgian. The term 'Georgian' is applied, according to Abrams (2009; 256), to both the reigns in England of the four Georges (1714-1830) and (more frequently) to the reign of George V. (1910-1936). Woolf attached Joyce with the Georgians of the second reign who had no sense of modern writing as a project or a coherent body of writing that could be conceived as modernism, but they rather produced a wide range of different literary writings of what was new and striking at their period of time.

Woolf attacked her Georgian Joyce on three points; the first was that she found Joyce's work wanting in its rendering of the self-absorbed mind. Thus he failed to capture what was in her view the permeability of consciousness and relativity of identity. The second point was that both Joyce and Richardson positioned the reader within the limits of what Woolf described as the damned egotistical self of the author. Woolf saw her own fiction as preoccupied not with the self in isolation, but with the mystery of other lives and the fascination of other selves; "*the will-o-the-wisp*" of character as she described in her Essays (IV; 420), who calls softly to the writer "*My name is Brown. Catch me if you can.*" Woolf's third point of attack was against both Joyce and Eliot whose writings seemed to her to be marked more by the destruction of obsolete conventions than the particular success of its experimentation with new forms and methods.

Noteworthy, Woolf's critique of Bennett, Eliot and Joyce represents one example of what may be viewed as a common feature among Modernists; each group or individual author is in difference with the others. While Henry James and Thomas Hardy, as forerunners, exemplified the modern 'new' realism, Arnold Bennett, H.G. Wells and John Galsworthy became its notable adversaries. Then E.M. Forster, D.H. Lawrence and Wyndham Lewis came to evolve their own independently experimental strategies against what they viewed as the overly self-conscious and inward-looking work of Joyce, Virginia Woolf and Dorothy Richardson.

As an illustration of the difference between Joyce and his peer modernists, it may be of help to survey their reactions to Joyce's masterpiece *Ulysses* which is regarded as the model of the modernist novel by the mainstream of critical reviews. This survey will display how ambivalent the writers of the modernist movement are.

Arnold Bennett, whom Woolf classified as Edwardian, and consequently an outcast from her modern scope, regarded *Ulysses*, according to Deming (1970; 219), from two extremes; that he was either bored by its prevailing difficult dullness; or shocked to the point of dropping it.

As to Wyndham Lewis, who was Joyce's drinking partner for not a short period of time, he stated in *Time and Western Man* (1927; 99) that Joyce's work concentrated on either caricatured fragments of personality or general human tendencies, creating "*with a mass of detail a superficial appearance of life*" in which people were yet "mechanical and abstract, the opposite of the living."

T.S. Eliot and Virginia Woolf's reading of *Ulysses* can simply be described as contradictory. It is possible to suggest that Joyce was the reason behind this ambivalence when he stated his intention to confuse critics and keep his readers

busy. When asked for a scheme of *Ulysses*, Joyce protested, as narrated by Ellmann (510);

*"If I give it all up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality."*

T.S. Eliot firstly announced to Woolf, as McNeillie (1977; 203) quoted "*Ulysses had destroyed the whole of the 19th century*", and then he came to observe to Woolf in private that Joyce's technique ultimately failed as a mode of characterization, stating that "*Bloom told me nothing.*" Similarly, on reading the first chapters of *Ulysses*, Woolf remarked; "*I reflected how what I am doing is probably being better done by Mr. Joyce*". Funny enough to note, once she finished reading it, Woolf came to describe *Ulysses* (ibid. II; 189) as "*an illiterate, underbred book...the book of a self taught working man (i.e., Leopold Bloom)...egotistic, insistent, raw, striking, and ultimately nauseating*". Woolf also criticized Joyce for focusing his narrative within a consciousness that "never reaches out or embraces or comprehends what is outside and beyond."

However, it is worthy to point to Parsons' (2007; 5) argument that Woolf found Joyce's experimental approach exciting and that this approach was a significant influence on the structure and form of Woolf's novel *Mrs. Dalloway*. It seems possible here to rely on Parsons' suggestion to highlight that Joyce, on account of what he has passed through, cherished, observed and read is different from and deserves to be credited as an influence on Virginia Woolf the member of London's Bloomsbury Group.

This section, with which this third chapter closes, will end with a survey of Joyce's three works *Portrait*, *Ulysses* and *F.W.* in comparison with three of Woolf's nine novels. Chronologically, Joyce's works preceded those of Woolf's.

The first comparison, between Joyce's *Portrait* and Woolf's *Orlando*, manifests the latter's feminine voice and her interest in theorizing through her fictional writings. This attitude contrasts Joyce's preoccupation, in *Portrait*, with his dedication toward art in a second phase after the surgery he performed on his Dubliners in *Dubliners*.

Both works have the thread of biography. In *Portrait*, Joyce's structure has a stronger aspect of the novel. It bears more resemblance to the traditional 19<sup>th</sup> century novel than *Orlando*. It is true that Joyce inserted aspects of autobiography into *Portrait*, but he never compromised his project of writing a novel. The reason behind this is, perhaps, what Woolf herself noted in Joyce's work; that *Portrait* was a work which attempted to come closer to life.

It is this interest in 'coming closer to life' which probably encouraged Joyce not to stop at depicting Stephen Dedalus as an 'artist' portrayed as 'a young man', but to endeavour further and depict the political, religious and social climate in Ireland at the end of the 19<sup>th</sup> century. If Joyce is ever described as a realist, it is because he persistently includes elements from his own life as well as depictions from his Ireland into his narrative. To confirm this non-autobiographical voice in the narrative, Joyce allowed Stephen Dedalus to narrate parts of his own story, along with a neutral third-person narrator. He laboured on long passages of free indirect discourse when the need arose to reflect on the personal inner life of Stephen.

As for Virginia Woolf, her sixth fiction work *Orlando* highlights two of her tenets. The first, as expressed in her essays *The Art of Biography* and *The New Biography* was that a biographer, more than a chronicler, could become an artist and give the reader “the creative fact, the fertile fact, the fact that suggests and engenders”. Woolf believed that the biographer could do more to stimulate the imagination than any poet or novelist save the greatest. The second tenet reflected in Woolf’s eponymous novel was articulated in her essay *A Room of One’s Own*. Woolf relied on Samuel Taylor Coleridge’s postulation that a great mind is androgynous, i.e., of ambiguous or neutral sexual identity. To Woolf, the human soul was actually made up of both male and female traits. The protagonist of *Orlando* changes sex midway in the novel.

In terms of form and structure, *Orlando* is in greater possession of traditional biographical traits and techniques than *Portrait*. Because the narrative of Woolf’s *Orlando* is a fantastic biography of a time-travelling sex-changing noble protagonist who ages 350 years, Woolf is thorough and consistent in her use of biographical genre-markers like a preface, dates, references to real people and events. Physiologically, the protagonist, *Orlando*, is a sequential hermaphrodite, changing from one sex to another rather than possessing both male and female organs at the same time.

The suggestion that the eponymous protagonist Orlando is in part a portrait of Woolf’s lesbian lover, the writer and gardener Vita Sackville-West, as documented by her letter to her husband in Boynton and Jo (2005: 580), is confirmed by the fact that Woolf provides pictures of Sackville-West herself and members of her family in the novel. Woolf takes advantage of the granite-like facts of Sackville-West heritage



in addition to the multiplicity of 'roles' that she recognizes in her intangible 'rainbow-like' personality, all in order to create the complex and ever-evolving character of Orlando.

The other comparable works of Joyce and Woolf are *Ulysses* and *Mrs. Dalloway* respectively. One similar characteristic of the two novels lies in their being both a single-day novel. Though the space of time of the two works is short in length, they are still complete in their variety of style, techniques and meaning. Another reason for comparison is Parsons' afore-stated point that *Ulysses* influenced Woolf's novel. A third reason is that the two works, together with T.S. Eliot's *The Waste land*, are regarded as the prime examples of Modernism creativity.

*Ulysses* won the praise of Virginia Woolf when she said in *Modern Fiction*, 1919, according to Lodge (1996; 89) that;

*"Mr. Joyce is spiritual, he is concerned at all costs to reveal flickerings of that innermost flame which flashes its message through the brain, and in order to preserve it he disregards with complete courage whatever seems to him adventitious, whether it be probability, or coherence, or any other of those signposts which for generations have served to support the imagination of a reader when called upon to imagine what he can neither touch nor see."*

Despite this praise, Woolf wrote *Mrs. Dalloway* with its eponymous protagonist detached from social experience and personal relationships perhaps to focus on and fill the gap in *Ulysses*' failure to capture 'the relativity of identity' as Woolf once commented; there are different aspects of the personality of Woolf's protagonist as perceived by different people and also there is difference between the appearance of Mrs. Dalloway and the reality of her personality.

As expected in Woolf's fiction, the gloom tint is present in this novel as well; Mrs. Dalloway's life, as Beja (1985; 13) pointed, is paralleled with that of Septimus Warren Smith, a working-class veteran who has returned from the first World War bearing deep psychological scars.

This study will shed light on Joyce's *F.W.* (published in 1939) which bears certain aspects traceable in Woolf's *Between the Acts* (published two years later, in 1941). Woolf wrote her novel in the form of a parody to subvert what she perceived as dominant in patriarchal, imperial, canonical history and in literature. Woolf's *Between the Acts* manipulates on the alternate narrative of past and present continuity that is created from the interaction of players and audience as they remember and disremember broken fragments of literary quotations and allusions. It is laden with hidden meaning and allusion with the theme of a play within a play that represents a cynical view of English history. Woolf links together many different threads and ideas and uses rhymes (like Joyce's reliance on sound in *F.W.*) to suggest hidden meaning.

Moreover, and reminding of Joyce's attitude in writing *F.W.*, Woolf theorized on her conception of the novel, as reported by Parsons (2007; 129); "*Let it be random and tentative...don't, I implore, lay down a scheme; call in all the cosmic immensities and force my tired and diffident brain to embrace another whole.*" Adding, "*How can we combine the old words in new orders so that they survive, so that they create beauty, so that they tell the truth?*"

To sum up, and in defence of Joyce, there is a point of convergence in the output of his creativity comparable to Woolf's. It concerns the former's 'epiphanies' and the latter's 'revelations'. While Woolf's revelations which comprised her 'halo' were

featured as intense or shocking instants of mind permeability, Joyce's epiphanies were his means towards the enriched heritage of the sublime he believed in, i.e., towards love as a power to combat the maladies of society, the bias of culture, or even the dominance of the church.

In conclusion, and with the literary attitude of Joyce being delineated as compared to his contemporaries Yeats, Eliot and Pound, and his literary project compared to that of his peers Richardson and Woolf, the following chapter will discuss and study Joyce's works in two perspectives; the first is of his production that draws on his provenance as the creativity of an innovative avantgarde in the genre of prose fiction and the second is on Joyce's production that reflects his romantic self.

## Chapter Four

### Discussion and Analysis of Works

#### 4.1 Oeuvre of the Confusing Avantgarde

Compared to the influence of Henri Bergson and William James, in particular, in addition to the contributions of Freud, Einstein and others upon modernists - as exemplified in Virginia Woolf -, Joyce announced about the influence of previous contributions on his works, in Letters (I; 241);

*"I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves on me through circumstances of my own life."*

However, the imprint of Dante Alighieri on the design of *Dubliners* has been much expounded by scholars equally as the characteristics of Romanticism and its two representatives Lord Byron and Shelley, in particular, comprises the main thread throughout this study.

More significantly, Joyce's indebtedness to Homer's *Odyssey* in his groundbreaking *Ulysses* differs from those of other artists. Joyce took, and to suit his artistic purpose, the universal and perennial themes of the *Odyssey* and shaped them into modern epic. Structured techniques such as flashback, assimilation of songs into the text, and multiple or parallel lines of action which are all found in the *Odyssey*, as Fagnoli and Gillespie (2006; 288) noticed, can be found in Joyce's *Ulysses*. The *Odyssey*, as the prototype of the epic form, offers a rough formal and contextual model for the structure that frames *Ulysses*.

Joyce divided *Ulysses* into three main parts; the Telemachiad, the Odyssey and the Nostos. The first part comprises the first three episodes and presents Stephen Dedalus as a penurious, iconoclastic artist in his transitional phase to adult life. The second part comprises episodes four through fifteen. It focuses on the idea of exile and traces the peregrinations of Leopold Bloom around Dublin from the time he leaves his home (after eight o'clock in the morning) till he invites Stephen to it at two o'clock next morning. This part, which starts – like the first part - at 8:00 a.m., introduces Leopold Bloom; a Dublin Jew and a newspaper advertisement canvasser. Both Stephen and Bloom are outsiders; Stephen as a young man searching for his father and his artistic identity and Bloom as a middle-aged, middle class, middlebrow family man who battles himself from dwelling on the concerns of his wife's adultery as among other domestic tensions that shape his life. Patterned on the wanderings of Odysseus in the *Odyssey*, this section calls attention to Bloom's constant activity during the day. In the third part, the Nostos ('homecoming' in Greek), Odysseus returns to Ithaca after his adventures following the Trojan War. Episodes sixteen to eighteen in *Ulysses* detail Leopold Bloom's return to his home.

Similar to his preoccupation in *Dubliners*, Joyce manipulates on Homer's *Odyssey* to depict a sequence of events (that encompasses the whole spectrum of life) in the lives of ordinary Dubliners over the course of a typical day. He transforms a day in the life of Dublin into art and his three main characters (Leopold Bloom, Stephen Dedalus and Molly Bloom) into representatives of all humanity as they eat, drink, discharge bodily wastes, bathe, shop, attend mass, wander about, sing, write letters, read books, engage in sexual acts or go to bed.

Drawing on the theme of 'subterranean forces' and 'hidden tides' that drive humanity 'counter to the flood', Joyce had his Romantic rebel Stephen Dedalus (from *Portrait*) decide to depart from the Martello tower where he is staying and quit his teaching job. Likewise, Leopold Bloom (the Jewish Dubliner) throws aside his usual meekness as a thoughtful and philosophic person and confronts a barroom bully (the Citizen) in a quarrel over his Jewish identity and then wanders onto a strand and masturbates as he watches a young woman expose her legs and undergarments to him. Joyce takes it to extremes with the adultery of Molly (Leopold Bloom's wife); a highly unusual experience in her marital life, being allowed by Leopold's intended wandering throughout the daytime.

As to *F.W.*, and whether viewed as directly or indirectly influenced, this last work by Joyce is an honest interpretation of a postulation by the eighteenth century Italian Giambattista Vico (1668-1744). Vico was a philosopher of history, social thought and jurisprudence. In his celebrated work entitled *The New Science* which is a study of history, language, mythology and society, Vico proposed that history comprises three stages; those of gods, of heroes, and of humans which is followed by a brief transition into chaos and then the process begins anew. This theory on the recurring patterns of human development provides a foundation for penetrating "the structure and dynamics of *F.W.*", as Fagnoli and Gillespie (ibid; 368) suggested. *F.W.* opens with an obvious allusion to Vico in addition to its design in a four-book structure.

More significantly, Joyce relied on Vico's argument that the study of language is one key for understanding the course of human history, according to Bulson (2006; 96), when he dedicated sixteen years of his life to compose a polyglot work

on the history of humanity. Joyce said about *F.W.*, "*All the languages are present, for they have not yet been separated. It's a tower of Babel...The history of people is the history of language*", as quoted by Potts (1986; 207). *F.W.*, with its encyclopedic scope, is an endless play of languages. The work has no linear narrative (so, the reader can start anywhere), none of the traditional novelistic trappings that demarcate a beginning, middle, and end, a cast of easily recognizable characters, or a plot.

Despite the dim light Joyce shed on his work that it is in a dream, with its style "gliding and unreal as is the way in dreams", and that "*if one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful*", as in Potts (1979;198), and the explanation by Samuel Beckett that "*form is content, content is form*" (1972;14), Eric Bulson (ibid; 93) noted that; "*Even the specialists are still arguing over what the book is about? Is it a dream? Is there a single person dreaming? What does and what does not happen?*"

In addition to the 'old man', with the initials HCE, the other members of the Earwicker family include HCE's wife Anna Livia Plurabelle (ALP), their daughter Isabelle (Issy) or (Izzy), and their twin sons Shem and Shaun. To further obscure, Joyce presented these persons as natural elements; HCE is a hill, ALP is a river, Issy is a cloud, Shaun – who is a conformist postman (Victorian or Enlightenment-wise) - is a stone, and Shem who is a rebel artist as a person (Romantic-wise) is represented as a tree.

However, and even with the puzzling *F.W.*, it is possible to view the canon of Joyce's prose fiction as one piece of work in different titles. The collection *Dubliners* comprises three opening stories with Joyce's fictional representative as

an unnamed protagonist in his phase of childhood. *Portrait* depicts (the now-named) Stephen Dedalus from childhood until about the age of twenty. In *Ulysses*, the Romantic Stephen Dedalus maintains his artistic identity; he remains aloof and disdainful of common ambition and with little concession made to the everyday material values of the world. The transition from *Ulysses* to *F.W.* is highlighted by Joyce himself when he referred to *Ulysses* in an offhand remark as "*a little prelude to Work in Progress (i.e., F.W.)*" as reported by Bulson (ibid; 93) who added that some believe that *F.W.* begins where *Ulysses* ends with Leopold and Molly Bloom fast asleep. To the same sense, Harry Levin (1960; 140) suggested that the stream of consciousness that characterizes Molly's soliloquy gives way to the stream of unconsciousness (in *F.W.*).

Frank Budgen, Joyce's companion for not a few years, made the distinction that *Ulysses* is on the real life of day while in *F.W.* is the reality – super reality of night. Budgen proceeds to predict that if Joyce had lived to write another book, there is some evidence to suggest that it would have been organized around the idea of an 'awakening'. He also pointed, in his supportive essay in Beckett, et al (1972; 45), that the secret of the peculiar beauty of *F.W.* and the key to its understanding is the fact that, "*Whatever the elements brought together they have the rightness of a dream wherein all things we ever knew or experienced occur not in their time sequence but according to their necessary importance in the pattern dictated by the dreams own purpose and logic.*"

On the other hand, and in comparison to Virginia Woolf, Joyce's prose fiction manipulates only four discernible narrative techniques; first-person narration, third-person narration, interior monologue, and (in *Ulysses*) a fourth-estate



narration. In his first published contribution (*Dubliners*), Joyce employs a first-person anonymous narrator in the first three stories, then shifts in the other twelve stories to a third-person narrator who listens to and watches what the characters are up to. Though he represents a detached observer, this narrator often shares a particular character's perspective and speaks in a way that a character might.

Paradoxically enough, the technique of interior monologue, which is a trademark of Modernist prose fiction, is employed by Joyce in his first published paragraph, in the story *The Sisters*, on August 13<sup>th</sup>, 1904;

*"There was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse...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 killed me with fear, and yet I longed to be nearer to it and to look upon its deadly work." [Characteristics of interior monologue emphasized]*

It is obviously a mark of virtuosity that Joyce has employed interior monologue to evoke the thought process inside the mind of the child above-quoted. The mode of interior monologue represents the consciousness through a succession of images and concepts unimpeded by logical transitions, syntactical and grammatical accuracy, or sequential cognitive development. It also affords a more intimate representation of character although its anarchic structure demands a

reader's attention and interpretative skill compared to other more conventional narrative approaches.

The two terms 'interior monologue' and 'stream of consciousness' are identical on the aspect that they both describe the flow of ideas, perceptions, sensations and recollections that characterize human thoughts and also that the writer jumps rapidly from topic to topic with little regard for logical progression or coherent transitions. However, the stream-of-consciousness mode of writing, named after the phrase coined by William James (the theorist on Modernism), is characterized by the distinct feature of its being governed by basic rules of grammar and syntax; a review of Joyce's *Ulysses* is sufficient evidence on how distant this assumed stream-of-consciousness author is distant from this mode of writing.

In *Portrait*, Joyce utilized the mode of third-person narrator in the beginning before it disappears for the first-person voice of Stephen Dedalus in the final pages as if the protagonist has found a voice and has become able to narrate his own experience directly. The work opens with an interior monologue by Stephen as a child in the Baby Tuckoo episode and finishes with it in the diary passages.

Following is an extract that demonstrates Joyce's narrative technique:

*"The cat mewed in answer and stalked again stiffly round the leg of the table, mewing. Just how she stalks over my writingtable. Prr. Scratch my head. Prr"*

In this short paragraph from *Ulysses* (4:18-20), there is third-person narration by Leopold Bloom, (or by the author as narrator) on the cat; "the cat mewed ...stalked", then third-person narration by Leopold Bloom; "*she stalked over my*

*writingtable*" – both in order to describe the actions performed by the cat. The second sentence, with "*just how*", allows itself to be interpreted as interior monologue narration; the cat's actions give way to Leopold Bloom's memory of the cat walking; the memory being revived by the word 'mewing'. The first "*Prr*" sound can be a third-person narration on the cat; on what she says while she is stalking over Bloom's writing table. The second "*Prr*" sound allows three interpretations; (a) Leopold Bloom narrates the first-person narration of the cat herself, (b) he is thinking – in interior monologue – what he imagines the cat thinks, and (c) (and) it is not much exaggeration, bearing in mind the characters in *F.W.*, the cat is speaking in the first-person mode of narration and asks Leopold Bloom to scratch her head.

This extract manifests that, with *Ulysses*, Joyce had both exhausted the English language and revolutionized the form of the novel. In fact, *Ulysses* is an apotheosis of experimental prose; abundant in puns, parodies and allusions. For one instance, the tone varies from straight forward to self conscious to playful, pious, sensational, satirical, tired and even scientific tone.

Also, one of the distinctive stylistic variations is Joyce's use of headlines (for example "*IN THE HEART OF THE HIBERNIAN METROPOLIS*", 7:1) in what Michael Seidel, according to Eric Bulson (2006;39), called "fourth-estate narration". The Fourth Estate narration is a term that refers to the press in France before the Revolution. By this manipulation the author is making the reader aware that there is someone else controlling the narration. Despite the correspondence between the headlines and their context, there is no character or narrator to whom they

can be attributed. Remarkably, as Bulson (ibid; 78) continued, "The characters are completely oblivious to the fact that their actions are bracketed by headlines."

Furthermore, each of the eighteen episodes in *Ulysses* has its different narrative mode. The Wandering Rocks (ch.10) is on segmented narrative and concurrent interpolations. The Sirens (ch.11) is composed in opera-like overture. The stylistic pastiche of Oxen of the Sun (ch.14) imitates forms of English writing from the medieval times to the present, and Ithaca (ch.17) is related in a question-answer format (like the catechism). And, as a 'prelude to *F.W.*', in reaching the later part of *Ulysses* what matters is not who really speaks or writes, but what mode of writing is used to tell the story, as Hugh Kenner (1987;79) pointed; "*Ulysses abounds in coincidental alignments to such an extent that no one is especially crucial.*"

However, following the profane catechism of Leopold Bloom and Stephen Dedalus on human concerns in episode 17, *Ulysses* ends with Penelope (ch. 18) which presents the supreme example of interior monologue in English literature. It is a long rambling interior monologue on the inner thoughts of Molly Bloom as she contemplates her life with Leopold Bloom, her childhood in Gibraltar, the events surrounding her adultery and her plans for the future.

After *Ulysses*, *Finnegans Wake* came to conspicuously unveil the fact that Joyce, the Irishman, had an uneasy relationship with the English language; a relationship that was complicated by centuries of British colonial rule in Ireland – as has been detailed in the beginning of this thesis. This fact supports Bulson's comment (ibid; 100) that if the English language was not Joyce's own, "*he went to great lengths to demonstrate how easily he could transform, deform, and,*

*subsequently control it."* Joyce composed *F.W.* to represent a 'nocturnal state' that – in his own words – "*cannot be rendered sensibly by the use of wideawake language, cutanddry grammar and goahead plot.*"

The medium chosen by Joyce to expose the history of humanity through a dream is the use of puns. Puns are generated when a word has two different meanings, when two words that are spelled differently sound the same, or when two words that sound or spelled the same have different meanings. Moreover, the obscurity of *F.W.* starts with its title – invoked from an Irish- American ballad – the theme of which expresses Joyce's intended cycle of life, death and resurrection; a hod-carrier by the name of Tim Finnegan falls from a ladder to his death. During the wake, the smell of whiskey revives him and he rises from the coffin to join the party. Joyce omitted the apostrophe (of the wake of Finnegan) so as to indicate anyone's wake. He also found in the three words 'Fin', 'egan' and 'wake' the themes of birth, fall, death and resurrection; in French 'fin' means 'end', the English 'again' denotes 'another beginning' and the 'wake' gives the sense of both a 'deathwatch' and a 'resurrection'.

The titular protagonist, the 'old man', has the official name of Humphrey Chimpden Earwicker but he also goes by the initials HCE which are often embedded in sequences of words that begin or end with these letters; he can be 'Hush! Caution! Echoland!', 'HeCitEncy', and others cited by Bulson (ibid; 97). Besides HCE, Joyce's 'dirty dear Dublin' also appears in multiple references as 'Doublin, Dobbelin, DbIn, Durblin, Humblin, delving, Doubleend, Doublejoynted, Dybbling, and even in the interrogative Dyoublong?'

Sympathetically, Joyce recommended – and provided a recording as well – that it would help to read words or passages out aloud. Though the words look completely foreign, they will often sound familiar once one actually pronounces them; “Pee ess, so vi et, Hereweareagain, crossmess parzel” might look unintelligible on the pages, but they sound like ‘P.S., Soviet, here we are again, Christmas parcel’ when one speaks them.

Still, deciphering by sound solves only part of the puzzle, there remains Joyce’s encyclopedic wealth of polyglots and information. For one instance, being patterned on Vico’s cycle, the final words of the work; “*A way a lone a last a loved a long the*” are completed by its first sentence with its abundant references;

*“riverrun, past Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs”* (3.1-3, 1999)

where there is (a) a river running its course, (b) a reference to Adam and Eve, or (c) a name of a church, (d) a reference to Giambattista Vico “*vicus*”, (e) the name of a place “*Howth Castle and Environ*”, or (f) the name of the main character HCE embedded in the capitalized letters of the place.

To sum up, this general review on *Ulysses* and *F.W.* manifests the difficulty of categorizing Joyce’s prose fiction within the boundaries of one specific literary style. Equally puzzling is the issue of confining Joyce’s works to a specific literary mode. Joyce’s first published work (*Dubliners*) was appraised by early critics as representative of realism. Consequently, Joyce was received as a realist till his *Ulysses* came out and more detailed interpretative studies unveiled the

complexity of its composition. By now, a comment like the following by Fagnoli and Gillespie (2006; 319) is rarely contended;

*“One might certainly argue that Dubliners and most certainly A Portrait of the Artist as a Young Man fit the modernist mold. However, a great deal of debate has taken place over the issue of whether Ulysses is in fact a modernist or a postmodernist work, and most critics feel that Finnegans Wake clearly falls into the category of postmodernism.”*

On the other hand, the reason behind the praise *Ulysses* received from Woolf and Eliot – as previously reported in this thesis – is that it has begun in the modernist tradition where the consciousness of the individual Stephen Dedalus has its formative effect upon the shape of discourse. However, with the advance of the novel, the focus shifts among multiple characters and engenders an indeterminacy of the narrative voice. Such an indeterminacy and difference in perception is probably the reason that Eliot and Woolf changed their evaluation and that *Ulysses* allows being debated as a modern or postmodern work. It is undoubtedly one of its greatest strengths that *Ulysses* sustains variant and sometimes contradictory interpretations. It is an epic of style that ranges from traditional narrative to hints of psychoanalysis.

Unlike the controversial *Ulysses*, *F.W.* certainly categorizes itself as a postmodern work and its author as a postmodernist. Despite the fact that the implementation of literary postmodernism varies from author to author, the most remarkable characteristic of postmodernism is that it distinguished itself from the work of earlier writers. Worthy to note, in conclusion, the most remarkable

characteristic of Joyce is that he still distinguishes himself from any other author and stands out as an avant-garde.

## **4-2 Oeuvre of the Romantic Artist**

The following sections investigate Joyce's production from another perspective. Unlike the diligent craftsman who designed the brain-reeling *Ulysses* and *F.W.*, Joyce's single published play *Exiles*, his poetry and selected extracts unveil the romantic identity of this artist who exiled himself in thirty-seven-year wanderings.

### **4-2-1 Joyce the Ibsenite Playwright**

When eighteen years old, in January 1900, Joyce expounded his artistic project in a paper entitled *Drama and Life* which he read before the College's Literary and Historical Society and for which a colleague described Joyce as 'raving mad'. The paper embodied the following pronouncements. Firstly, that the insistence on the religious, moral, beautiful and idealizing tendencies of art mars art. Secondly, that beauty is an arbitrary quality which lies superficially at the plane of form, and that, consequently, it will be hazardous to 'pin drama to dealing with it'. Thirdly, that art is true to itself when it deals with truth (which has a more ascertainable and more real dominion than beauty). Fourthly, that drama is primarily concerned with the underlying laws in all their nakedness and divine severity. The essay concludes that drama is supreme to literature as a medium of expression.

With this view, Joyce came to rank the Norwegian dramatist Henrik Ibsen as greater than William Shakespeare and even than Greek dramatists. To Joyce,



Shakespeare wrote literature and not drama with reference to the issues he dealt with. So, it can be suggested that Joyce has adopted from Ibsen the strong belief, applied throughout the Joycean canon, that any form of art which might reveal the 'underlying laws' of existence is drama.

Joyce admired Ibsen to the extent that he got himself to learn Dano-Norwegian in order to read the latter's works in their original language. He views Ibsen as different from other authors whose art, personality, mannerism of touch and local sense are held as adornments, as additional charms. Joyce found in Ibsen a kindred spirit because he found the latter's, then scandalous, plays 'so packed with thought'. He praised Ibsen's creativity despite the fact that Ibsen was thought to be of questionable moral tendency. Yet, this is not surprising from an artist who aligned himself with the rebel Romantics and the pilloried Parnell and Aquinas and Dante Alighieri.

Joyce's collection *Dubliners* reflects Ibsen's blunt subject matter, which defies conventional creative approaches, and his endurance to tackle sensitive issues while depicting individuals stilted by conventional moral values. It follows the steps of Ibsen's presentation of the drama of everyday life with a stark, unbending realism in order to confront and not to escape from the 'truth' that Joyce always cherished. Joyce's *Dubliners*, which as a looking glass reflects the raw direct truth of everyday life, aims to allow the people of Dublin see their society as blinded by social conventions, by religion, by politics and by culture and language. Consequently, the subject of both Ibsen and Joyce is people of the middle or low-middle class in their everyday life - unlike the aristocratic characters of Flaubert and Joyce's contemporary Marcel Proust.

However, it is noteworthy that *Dubliners* equally reflects the influence of the Italian Dante Alighieri upon Joyce. Joyce read Dante at University College Dublin where he studied Latin and his fascination with the medieval poet never ceased as he told Francini Bruni, in Carrier (1965; 213), that Dante was his "*spiritual food, the rest is ballast*". Like Aquinas, Dante fell into disfavour with writers and critics after Chaucer and was neglected for centuries until being rediscovered by the Romantics (Joyce's intellectual mates) who admired, as Bornstein recounted (1985; 15), Dante's "*detailed original imagery and ability to convey personal emotion and mental phenomena.*"

In her study on provincialism in Joyce's *Dubliners*, Andrea Bodnarova (2013; 10) relied on Warren Carrier (1965; 214) to highlight Joyce's parallel with Dante in three points. Firstly, they both shared a disapproving attitude towards their native cities of Dublin and Florence. Secondly, Joyce's criticism of the people and institutions in Dublin is informed by Dante's similar condemnations of the people and institutions of Florence in the *Inferno*. Thirdly, the sinners in both Dante's hell and *Dubliners* do not recognize their sins, but know that they are trapped.

However, Joyce's fervent support of drama led him to translate several foreign plays into English and to write three plays of his own. Only one year after *Drama and Life*, Joyce wrote *A Brilliant Career* and a verse play *Dream Stuff* but both are lost works today. Joyce's third play *Exiles*, published in 1918, is rarely performed and has never achieved the acclaim afforded his other works.

Written in 1914, *Exiles* has been accused of having a mechanical plot, a serious lack of objectivity, underdeveloped characters and a theme too derivative of the Scandinavian dramatist Ibsen. Its flaw as a dramatic work originates from its

too elaborated dialogues to really sound authentic; the characters make lovely speeches but their words make better reading than they do theatre.

Similar to Joyce's short story *The Dead* and his masterpiece *Ulysses*, *Exiles* accumulates the Joycean themes of love, freedom, filial affections, betrayal and doubt to focus at the end on the isolated relations of a man and a woman. Furthermore, and as stated in its title, this play pursues the consequences of spiritual and emotional exile which preoccupies its central characters. The theme of exile recurs through the estrangements between the main characters; Bertha, Richard Rowan, Beatrice Justice and Robert Hand. It is a spiritual separation that alienates each of them from the other(s).

The play takes place in Merrion, Ireland, during the summer which Richard Rowan spent in Ireland, like Joyce, from mid-July to mid-September 1912. According to Ellmann (320) the year 1912, in which exacerbations multiplied, was the most disheartening in Joyce's life; he was to turn thirty without any change in his misfortunes.

*Exiles* presents an imaginative account of how the exiled Richard Rowan feels because of his identity as an artist. It reflects the emotions Richard experiences between the romantic tendencies propounded by William Blake concerning free-love, his temperament as an artist and his domestic relationship with Bertha.

One crisis upon Richard is his relationship with Beatrice Justice. Beatrice, together with her cousin Robert Hand, is Richard's friend since childhood. She and Robert have been engaged as teenagers, but their relationship is changed and there is a tone of embarrassment and a feeling of distance in their conversation. Meanwhile, Beatrice has been corresponding with Richard throughout his eight

years in Rome, Italy, before his arrival in Ireland. Now Beatrice, who exerts all effort to win Richard's love, works as a teacher of music to the latter's son, Archie. She tells Richard that she teaches his son for the sole purpose that she can see him. This is because she begins to feel 'coldness' toward Robert Hand whom she now regards as a "*pale reflection*" of Richard (*Exiles*, page 11).

From his side, Richard concedes; "*You have always been interested in me*" (p.6). But he seeks excuses in order not to involve himself in an affair with her. He tells her that he feels separated from her because her name has always been linked with Robert's and they plighted their troth with a kiss and that Beatrice has given Robert her garter (p.10). Representing the sensitive artist, Richard fails Beatrice's emotions. He describes how he has reacted after betraying Bertha with another woman:

*"I came home. It was night, my house was silent. My little son was sleeping in his cot. She (Bertha) too was asleep. I wakened her from sleep and told her. I cried beside her bed; and I pierced her heart... I was feeding the flame of her innocence with my guilt."* (pp. 82, 83)

Despite this fact, Bertha, Richard's wife, accuses the latter of betraying her and that he is in love with Beatrice to whom he has given very much but will get very little from her in return because Beatrice "*is not generous*" (p.65).

One reading allows interpreting *Exiles* as a play centred on Bertha. That is to say, Bertha - as Nora Barnacle - is the protagonist whom Joyce draws to conflict with the opaque and passive positions adopted by the artist Richard Rowan - as a character built on Joyce himself. Bertha is the unmarried [common-law wife] companion of the writer Richard Rowan and the mother of his son. Joyce's notes

to the play indicate that certain aspects of Bertha's character were modeled on his wife Nora Barnacle. Though with little education, Bertha features as a subtle character that carries herself with real simplicity and dignity. Her social class is beneath Richard's but her direct and tenacious approach to life stands in sharp contrast to his.

Being a play that depicts the crises of the relationship between a writer and his wife, *Exiles* gives voice to what Joyce expressed in a letter, dated December 1905, to his aunt (Letters II; 128):

*"Nora does not seem to make much difference between me and the rest of the men she has known... I am not a very domestic animal...after all, I suppose I am an artist...and sometimes when I think of the free and happy life which I have (or had) every talent to live I am in a fit of despair."*

Then Joyce came to confess in the same letter: *"I daresay I am a difficult person for any woman to put up with but on the other hand I have no intention of changing."*

From her side, in what could be interpreted as the voice of Nora Barnacle, Bertha expresses how unhappy she feels when (she) does not understand anything that Richard writes, when (she) cannot help him in any way, when (she) does not understand half of what he says to (her) sometimes. Bertha proceeds to complain; *"I gave up everything for him, religion, family, my own peace"* (p. 132). She even rushes to ask his friend Robert Hand; *"Do you not think he is strange?"* (p.31), *"A little mad?"* (p. 32). Further, Bertha unveils the crisis of her sexual life with Richard in a conversation with Beatrice Justice:

*"He passes the great part of the night in there writing. Night after night."*

Beatrice: *"In this study?"*

Bertha: *"Study or bedroom, you may call it what you please. He sleeps there, too, on the sofa."* (pp. 129, 130)

On this ground, Joyce delineates through the affair between Richard's friend - Robert Hand - and Bertha, and with Ibsenite endurance, the sensitive issues of cuckoldry, William Blake's free-love and Parnellite betrayal. Here, it may seem appropriate to first shed some light on the autobiographical aspect of these issues by reminding of the incident above mentioned in Ellmann (445) and reported by Frank Budgen that one day he found Nora in floods of tears because Joyce, as she confided, wanted her to go with other men so that he would find something to write about. In retaliation, Nora wrote Joyce a letter with the salutation 'Dear Cuckold'.

In *Exiles*, Joyce has Richard touch on the issue of free-love as a right to be enjoyed by Bertha as compensation for what he has taken from her; her girlhood, her laughter, her young beauty, the hopes in her heart (p.84). Richard also confirms the Blakean tenet of free-love when he adds; *"I stand between her and any moment of life that should be hers, between her and ...anyone, between her and anything* (p.86).

As if to practically make for what has been taken from Nora Barnacle in real life, Ellmann (316) details the following incident, in Trieste, about Roberto Prezioso. Prezioso was a journalist who used to dress with great elegance and had the reputation of success with women:

*"For several months, he (Prezioso) had been in the habit of dropping in to see Nora in the afternoon, and often stayed for dinner. Joyce did not object to these visits, but rather encouraged them. Nora enjoyed Prezioso's admiration... at first Joyce followed Roberto Prezioso's activities of which Nora kept him informed (exactly as Bertha informs Richard about Robert Hand's advances) with detachment and studied them for secrets of the human spirit." [emphasis added]*

But when Prezioso adventured to become Nora's lover rather than her admirer, Joyce sought Prezioso out and expostulated with him in the name of friendship and broken confidence (exactly as Richard talks to Robert Hand).

In *Exiles*, Joyce changed the first name Roberto to Robert and built the character of Robert Hand partly on Roberto Prezioso. Robert Hand is a journalist and long time friend of Richard Rowan. He contrasts Richard's artistic temperament; to Robert a woman is "*a work of nature...like a stone or a flower or a bird*" and that what is most attractive in even the most beautiful woman is how "*her body develops heat when it is pressed, the movement of her blood*" (p.43). In contrast, Richard would ask Robert about Bertha's body; "*Have you the luminous certitude that yours is the body in contact with which her body must feel?*"

Bertha who knows Robert as a womanizer neither encourages nor rejects his advances. He flirts with Bertha:

*"You passed. The avenue was dim with dusky light. I could see the dark green masses of the trees. And you passed beyond them. You were like the moon... In that dress, with your slim body, walking with little even steps. I saw the moon passing in the dusk till you passed and left my sight... Your face is a flower too - but more beautiful. A wild flower blowing in a hedge." (pp.26,27)*

And with such sweet talk, which she never heard from Richard, Bertha accepts Robert's advances to her; she allows him to kiss her, then embraces her and presses her to him (pp.33,34). Yet, she reacts playfully. Joyce employs situational irony when Robert tells Bertha passionately:

*"I will kiss you then, long long kisses - when you come to me - long long sweet kisses."*

Bertha: *"Where?"*

Robert (in tone of passion): *"Your eyes. Your lips. All your divine body."*

Bertha: *"I meant where do you wish me to come?"*

Robert: *"To my house."* (pp. 34,35)

Paradoxically, Robert admires Richard and considers himself as his disciple. He justifies his liking Bertha on this ground; *"You have made her all that she is. A strange and wonderful personality."* (p.83) Robert adds, reminding of William Blake's making of Catherine Boucher; *"She is your work."*

Apparently, it seems that Robert Hand is the only character, and not Bertha, who has a full sense of Richard's intellectual, artistic, emotional and sexual temperament. He explains to Bertha that Richard has sought, all his life, to deliver himself from every law and every bond of morality: *"Every chain but one he has broken and that one we are to break - you and I."* (p.116)

Certainly, Bertha could not understand this; once, she asked Richard: *"Tell me Dick, does all this disturb you? Because I told you I don't want that."* (p. 54) Still, it remains an open question whether Richard masochistically luxuriates in the happenings between Robert and Bertha. Richard sees his sense of doubt as



what enables him *"to be united with Bertha in body and soul in utter nakedness."* Nevertheless, and at the end of the play, Richard tells Bertha that he has wounded his soul a deep wound of doubt which can never be healed and now he is tired; *"his wound tires (him)"* (p. 154).

In addition to Roberto Prezioso, the character of Robert Hand also autobiographically draws on Vincent Cosgrave. Cosgrave, Joyce's university classmate, bore grudges against Joyce because the latter succeeded with Nora when he had failed with her in 1904. Five years later, and during Joyce's visit to Dublin, Cosgrave told Joyce of his being betrayed by Nora who used to go out with Joyce every other night because she surreptitiously used to accompany him (Vincent) at second nights for walks in the darkness along the river bank, as reported by Ellmann (279). Joyce was struck with consternation and he directly wrote Nora two bitter letters in August 1909:

*"At the time when I used to meet you...and walk out with you and feel your hand touch in the dark and hear your voice...at that time I used to meet you, every second night you kept an appointment with a friend of mine...you went with him...he put his arm round you and you lifted your face and kissed him. What else did you do together?... Is Georgie (i.e., George) my son? Did he (Cosgrave) do so? Or did you allow him only to fondle you and feel you with his hand? How old and miserable I feel?"* (Selected Letters; 157,158)

Nora did not answer Joyce's letters. Joyce got reassured of Nora's innocence by another friend, J.F. Byrne, who informed Joyce that Cosgrave's tale was a lie told in a plot to wreck Joyce's life. Stanislaus Joyce, with Nora in Trieste, also intervened and testified that Cosgrave had told him of his attempt to win Nora but that he had been rebuffed by her.

Byrne, in *Silent Years*, page 156, as quoted in Ellmann (281), describes that Joyce wept and groaned and gesticulated in "*futile impotence*" as he related Cosgrave's story and that he had never "*seen a human being more shattered.*" Joyce retaliated in a notebook with the following description of Cosgrave:

*"The long slender flattened skull under his cap brought up the image of a hooded reptile; the eyes, too, were reptilian in glint and gaze but with one human point, a tiny window of shriveled soul, poignant and embittered."*

In *Exiles*, Robert Hand is jealous of Richard because they have met Bertha together and she, from the very first sight, has chosen to be with Richard. At the end of the play (p.146), Robert tells Richard: "*I failed. She is yours, as she was nine years ago (i.e., 1904-1912), when [we] met her first.*"

Robert Hand's acts of betrayal, in order to win Bertha, can be summed in two attempts; firstly, he tried to dissuade Richard and Bertha from elopement to exile in Rome. He tells Bertha of his suggestion to Richard that the latter should go first alone in the hope "*that you might turn from him when he had gone and he from you. Then I would have offered you my gift.*" (p.113) Secondly, and in order to meet Bertha in his house between eight and nine o'clock, Robert prepared for Richard to see the vice-chancellor so as to get the position of the chair of romance literature at university - also to ensure Bertha's stay at Merrion. He tells Richard; "*We meet tonight at the vice-chancellor's. I shall look in at about ten. So you can have an hour or so to yourselves first. You will wait until I come.*" (p.47)

It is worth mentioning that Richard's attitude toward Robert's attempts of betrayal, of which he is aware from the beginning, is a mix of William Blake's free-love and Stewart Parnell's mastery of his betrayers. Richard informs Robert:

*"...in the very core of my ignoble heart I longed to be betrayed by you and by her - in the dark, in the night - secretly, meanly, craftily I longed for that passionately and ignobly, to be dishonoured forever in love and in lust, to be forever a shameful creature and to build up my soul again out of the ruins of its shame."* (p.88)

Here, Joyce is paraphrasing his description of his idolized hero - Parnell. In *The Shade of Parnell*, quoted in Ellmann (320):

*"...in his hour of need, one of his disciples (i.e., Timothy Healy) who dipped his hand in the same bowl with him would betray him... That he fought to the very end with this desolate certainty in mind is his greatest claim to nobility."* (emphasis added)

Here, Stewart Parnell's Timothy Healy, as betrayer, is Richard Rowan's Robert Hand and Joyce's Vincent Cosgrave. This is perhaps the main reason why Richard has never tried to direct Bertha's behavior towards Robert. He always tells her to decide for herself: *"You forget that I have allowed you complete liberty...and allow you it still."* (p.161)

One further crisis upon Richard's shoulders is his relationship with his mother. *Exiles* is the single work where Joyce attacks the figure of his mother's fictional representative; in *Portrait* Mrs. Dedalus is supportive of Stephen Dedalus despite his stand against the church. In *Ulysses*, a feeling of guilt obsesses Stephen's mind to the extent that he appears throughout the novel in black in mourning for his mother. In *Exiles*, Richard's mother, who is characterized by her

'hardness of heart', contrasts Richard's 'smiling handsome father' [built on John Joyce's father] who died about sixteen years earlier:

*"I remember the night he died. I was a boy of fourteen. He called me to his bedside. He knew I wanted to go to the theatre to hear Carmen. He told my mother to give me a shilling. I kissed him and went. When I came home he was dead...that is my last memory of him. Is there not something sweet and noble in it?" (p.15)*

Richard describes his mother as a Catholic fortified by the rights of holy church (p.13), who died not having forgiven Richard that Bertha gave birth to their child out of wedlock. She takes Archie for a 'godless nameless' child of 'sin and shame'. Richard confides to Beatrice that his mother drove him away and that on account of her he *"lived years in exile and poverty too."*

Unlike Beatrice, who has sympathetically listened to Richard's account of his mother, Bertha attacks her husband as the only human being that does not love *"the mother that brought him into the world"*; she calls Richard *"woman-killer"* (p.140). and in real life, according to Ellmann (294), Nora reproachfully called Joyce 'woman-killer' when he confided to her that he felt as if he had killed his mother by trying her too far - particularly because she died not long after his open defiance of her belief.

In fact, Joyce went far in giving Bertha the voice to brutally attack his fictional representative Richard Rowan. On page 141, Bertha alienates herself from Richard physically; *"Don't touch me! You are a stranger to me. You do not understand anything in me - not one thing in my heart or soul. A stranger! I am living with a stranger!"* Furthermore, Joyce fictionalizes the other instance when Bertha tells Richard to his face: *"Oh, how I wish I had never met you! How I curse*

*that day!*" Exactly what was said by Nora, "*I wish I had never met anyone of the name of James Joyce.*" (Ellmann ; 687)

Contrary to her attitude towards her husband, Bertha shows sympathetic understanding of Robert Hand. She tells Richard that she feels she has treated Robert badly and shamefully (p. 93). She also accuses Richard of doing the work of the devil by trying to turn Robert against her, adding that the latter "*does not say one thing and do another...He is honest in his own way.*" (p. 64)

Joyce ends the play in a similar way to Molly Bloom's monologue in *Ulysses* and Anna Livia Plurabelle's in *F.W.*. Though the second act closes with the night when Richard leaves Bertha with Robert Hand at the latter's house, the third act of resolution starts with Robert asking, "*Bertha! What happened last night?... Were you mine in that sacred night of love? Or have I dreamed it?*" Bertha answers him, "*You dreamed that I was yours last night.*" (p.144)

The turning point in Bertha/Richard's relationship is when the old servant of the Rowan family reminds Bertha about Richard: "*Sure he thinks the sun shines out of your face, ma'am*" (p.119). The play ends with Bertha speaking softly, asking her husband to return as a lover to her once again. Bertha implores: "*O, my strange wild lover, come back to me again!*"

Perhaps one possible reason behind the failure of *Exiles* lies in its unwilling and rebellious subjects. Richard's cautious instinct towards Beatrice, Robert's desire to seduce Bertha and Beatrice's emotions for Richard are of a psychological nature that approaches the boundary of the unconscious. The play juxtaposes thought and will and the impulses of characters. So, for a reader to apprehend it, he needs to closely follow any implication. As for the spectator, Ezra Pound stated

that he did not think it "*would do for the stage*", Ellmann (401). To the same sense, Samuel Tannerbaum (1919;20) added that the play's subject matter is one that unconsciously stirs up the most passionate resistances of a reader unaccustomed to the most honest and deep-searching self-analysis.

Another reason that *Exiles* has not achieve much success is that Joyce has established the basic premise of his play on two love triangles; Robert Hand's carnal desire towards the wife of his friend Richard Rowan while, at the same time, Robert's fiancé – Beatrice Justice - tries to win the intimacy of Richard Rowan.

That the action of *Exiles* is determined by the females: Bertha, Beatrice Justice, Richard's mother and the house-servant Brigid over only two male characters (Richard Rowan and Robert Hand) is possibly a third reason the play has not succeeded. Samuel Becket, in an interview reported by Ellmann (629), quoted Nora Barnacle say of Joyce, "*he knows nothing at all about women.*"

With only four main characters in the stage - Brigid and Archie exempted -, a fourth reason for failure is the long dialogues in the play. The whole second act (in 49 pages; 69-117) runs on three dialogues; Richard Rowan with Robert Hand (pp. 70-92), Bertha with Richard Rowan (pp. 92-97) and Robert Hand with Bertha (pp. 98-117).

Finally, and however poorly received and celebrated *Exiles* has been, it remains a work that reflects the worries of its author in the sphere of matrimonial life and it is of significance to this research as a reflection of William Blake's free-love and Henrik Ibsen's enduring subject-matter. *Exiles* also draws its significance from the fact that it germinates *Ulysses* while *Portrait* depicts the spiritual life of

its protagonist young artist and before *F.W.* will endeavour to depict the history of the world.

#### **4-2-2 The Romantic Poet of Love**

One reason that Joyce's poetry is discussed in this chapter is the fact that he first started his artistic career as a poet and got himself introduced to the literati of his Dublin (George Russell, George Moore, W.B. Yeats and Lady Gregory) as a poet. Joyce attempted fiction after he had given up being recognized as a poet. In 1904, he developed a semi-fictional essay *A Portrait of the Artist* into a long novel *Stephen Hero* which ultimately came out as *A Portrait of the Artist as a Young Man*.

However, Joyce the poet classes approximately with Joyce the playwright. His poetic creativity rarely reflects the artistry of his novels and when the writing of *F.W.* began eventually to consume all Joyce's creativity, his poetic output declined.

As previously pointed in this thesis, Joyce started writing verse with *Et tu Healy* when he was only nine years of age. This was followed by a volume entitled *Moods* in the mid 1890s and then another collection with the name of *Shine and Dark*. However Joyce's published poetic oeuvre comprises *Chamber Music*; 36 short lyrics published in 1907, *Pomes Penyeach*; thirteen poems published in 1927 and his *Collected Poems* in 1936.

Most of Joyce's poems, as highlighted by Selwyn Jackson (1978; 15), describe personal feelings and stem from situations in his life that produced strong emotions in him. Yet, it is possible to divide Joyce's poetic production into three

distinctive voices as; the voice of the Dubliner who - like Dante Alighieri - dissents from his folks in *Dubliners*, the voice of Stephen Dedalus the young romantic in *Portrait*, and the voice of the elderly artist who reflects on his defeat in love and his emotional ageing.

Joyce's pugnacious voice manifests itself in the two poems; *The Holy office* and *Gas from a Burner*. *The Holy Office* was written shortly before he was to leave Ireland in 1904 and it aimed at clarifying and defending his artistic stance against the prominent members of the Celtic revival:

That they may dream their dreamy dreams  
I carry off their filthy streams.

With a strong belief in his unflinchingly honest art as a mirror which reflects the things they would rather not acknowledge, Joyce puts himself squarely in the tradition of Saint Aquinas:

So distantly I turn to view,  
The shamblings of that motley crew,  
Those souls that hate the strength that mine has  
Steeled in the school of old Aquinas.

Joyce thinks of this as the task for all artists true to their principles, even if it leaves them, like Stewart Parnell, self-doomed, 'un-fellowed', friendless and alone:

Where they have crouched and crawled and prayed  
I stand, the self-doomed, unafraid



Unfellowed, friendless and alone,  
Indifferent as the herring-bone,  
Firm as the mountain ridges where  
I flash my antlers on the air.

*Gas from a Burner* is composed as a satire to lampoon the publisher Maunsel & Co. who first promised to print *Dubliners* but its subject matter drove an offended printer to smash up the tape. Outraged, Joyce wrote his poem, in 1912, in the form of a speech given by the printer who defends his act on the ground that he sees it as his duty to protect Ireland's honour from Joyce's filth:

Ladies and gents, you are here assembled  
To hear why earth and heaven trembled  
Because of the black and sinister arts  
Of an Irish writer in foreign parts.

Joyce employs the voice of this angered printer to attack Ireland's habit of betraying her leaders (one of them is Parnell), bowing down to foreign powers and sending her artists (one of them is Joyce) into exile:

But I owe a duty to Ireland:  
I held her honour in my hand,  
This lovely land that always sent  
Her writers and artists to banishment.  
And in a spirit of Irish fun  
Betrayed her own leaders, one by one.

'Twas Irish humour, wet and dry,  
Flung quicklime into Parnell's eye.  
When Joyce went too far as to compose;  
I'll penance do with farts and groans  
Kneeling upon my marrowbones.  
This very next lent I will unbare  
My penitent buttocks to the air  
And sobbing beside my printing press  
My awfull sin I will confess.

John Joyce, Joyce's father and mentor in vulgar language, commented, according to Ellmann (337) that his son was "*an out and out ruffian without the spark of a gentleman about him.*"

The second voice of Joyce the poet is endowed with a guileless openness rarely penned by the author of *Ulysses* and *F.W.* This romantic voice is clearly manifest in the collection entitled *Chamber Music* which Joyce composed and revised during the years 1901-1904.

Selwyn Jackson described the 36 untitled poems in *Chamber Music* as "*A Portrait of the Young Man as an Aspiring Lover*", adding (ibid; 166) that frustrated desire underlies the poems with the same unfulfilled longing for love which is amply testified in Joyce's prose works *Stephen Hero* and *Portrait*.

Joyce comments on the poems by saying (Selected letters; 161), "*When I wrote them I was a strange lonely boy, walking about by myself at night and*

*thinking that someday a girl would love me."* The poems are of a generally unpretentious and simple lyrical nature. They have a simple air and depict a love affair progressing from innocent saccharine songs to experienced craft expressed in strong structure and language before they end in deep melancholy.

The collection starts with a musical prelude which invokes themes of nature, music and love. In Poem III:

Play on, invisible harps, unto love,  
Whose way in heaven is aglow  
At that hour when soft lights come and go,  
Soft sweet music in the air above  
And in the earth below.

By Poem XI, the poet wins his beloved and they wander across dark starry lands and dewy gardens in love, attending to the choirs of fairy:

When thou hast heard his name upon  
The bugles of the cherubim  
Begin thou softly to unzone  
Thy girlish bosom unto him  
And softly to undo the snood  
That is the sign of maidenhood.

However, the two lovers split in Poem XXI, and then the poems grow increasingly bittersweet before they change into grim to pronounce that the

relationship is all over. The last three poems depict the lonely poet crying his melancholy to the winter and the unquiet sea.

The last poem in *Chamber Music*, Poem XXXVI, *I Hear an Army Charging*, was published in *Des Imagistes: An Anthology* - the February 1914 issue of *Glebe*. As a matter of fact, this poem in particular was the reason behind the role which the supportive Ezra Pound would come to play throughout Joyce's literary career, as has been previously detailed in the third chapter of this thesis. Pound praised that the poem's beauty of movement is produced by a very skilful or deeply intuitive interruption of metrical mechanical regularity.

I hear an army charging upon the land,  
And the thunder of horses plunging, foam about their knees:  
Arrogant, in black armour, behind them stand,  
Disdaining the reins, with fluttering ships, the charioteers.  
They cry unto the night their battle-name:  
I moan in sleep when I hear afar their whirling laughter.  
They cleave the gloom of dreams, a blinding flame,  
Clanging, clanging upon the heart as upon an anvil.  
They come shaking in triumph their long, green hair:  
They come out of the sea and run shouting by the shore.  
My heart, have you no wisdom thus to despair?  
My love, my love, my love, why have you left me alone?

The poem describes a nightmarish vision of onrushing charioteers in black armour charging towards the poet. He employs this image to depict lost love. The tone of the twelve lines, composed as traditional lyric, changes from a soft questioning mood into an angered one and then reverts back to soft mood. The words are rich with violent consonance, which approximates cacophony (i.e., series of harsh sounds); 'cleave, gloom, clanging, clanging, plunging, fluttering, disdain, shouting, whirling, charioteers, laughter, triumph, thunder'.

Joyce further strengthens this consonance with onomatopoeia; 'clanging' and with repetition; 'my love, my love, my love'. The beat in the lines, which imitates the galloping of the hooves of horses, is meant to imitate the beating of the poet's anxious heart - a technique Joyce would further elaborate in *Ulysses* and *F.W.*

Moreover, and since the poem reflects a dream, it relies on the sense of sound (auditory imagery) as manifest in the words: 'hear, thunder, cry, moan, whirling, laughter, shouting'. More significantly, it is possible to suggest that Ezra Pound included this poem in his *Imagist Anthology* because he was impressed by its innovative focus on martial rather than erotic themes.

Whereas Poem XXXVI displays Joyce's genius on the aspect of form, another equally significant poem exhibits his innovation on the aspect of ambiguity; a characteristic traceable throughout Joyce's prose works. This poem was firstly written in 1903 with the title of *Cabra*, then Joyce changed its title to *Ruminants* in 1919 and then to the title of *Tilly* in which it was published 24 years later in 1927 in the collection *Pomes Penyeach*.

The fact that *Tilly* stayed unpublished for more than two decades and that it bore three names may justify its being considered as Joyce's best and most vital poem with great complexity. Consequently, it would seem of little surprise that prominent scholars have discussed the poem in different interpretations. Chester G. Anderson (1958; 73) sees the poem as reflective of Joyce's relationship with his colleague and university classmate J.F. Byrne. Another critic, Robert Scholes, in his 'In Search of James Joyce', cited by Fargnoli and Gillespie (2006; 130), argues that *Tilly* is about betrayal and exile; about the contrast between the contented ruminants who are located specifically in Cabra and the speaker, bleeding because of his torn bough by some nameless dark stream. Ellmann (136) generalizes that the poem reflects Joyce's feelings at the time of the death of his mother.

However, this thesis will try a paraphrase proposing a different interpretation of this poem of three quatrains. The poem has unity of action realized by its ordered structure of plot; each of its quatrains presents a scene in a way that allows for the poem to be conceived as a drama comprising an exposition, a rising action, a climax and a denouement. The poem depicts how the Joyce's family is shattered by the loss of its maternal part (Mary Jane Murray) and how the father (John Joyce) deeply acknowledges and suffers the gravity of this loss. Here, it is of necessity to remind that after the death of Joyce's mother the family sometimes found themselves without anything to eat; it was the time when Joyce complained of 'inanition' and was almost roaming the streets of Dublin as a homeless.

In the first stanza of exposition:

He travels after a winter sun,  
Urging the cattle along a cold red road,  
Calling to them, a voice they know  
He drives his beasts above Cabra.

John Joyce the father (He) is a cattle drover pressing his herd (Joyce's young brothers and sisters) toward Cabra - the Dublin district where the Joyces lived from October 1902 until March 1904. He is urging them toward home where he believes his offspring will gather to enjoy the felicity and warmth of family life, as they used to, despite the absence of their mother because of death. He urges them despite poverty, symbolized by 'winter', and the difficulty of resuming their domestic life and surviving the hardships of the way without their mother. The 'cold red road' here signifies how hard it is to compensate for the loss of mother and how difficult is life now. The father desperately wishes for family reunion, he is urging and calling to them unsuccessfully since they are 'beasts' and no more the children the dead mother used to gather and affectionately nestle.

The voice tells them home is warm.  
They moo and make brute music with their hoofs.  
He drives them with a flowering branch before him.  
Smoke pluming their foreheads.

This second quatrain details the rising action in two attempts carried out by the father. First, the drover promises his herd that 'home is warm', but they doubt his ability to fulfill his promise; they 'moo' and they express their skepticism by making 'brute music' using their hooves. Second, and in the last two lines of the

quatrain, John Joyce the drover resorts to his wife for help. She is the flowering branch he needs in order to drive his family members into their 'warm home'. The scheme succeeds and the herd responds to the flowering branch and exerts effort to appease him in spite of the 'smoke pluming their foreheads'.

Boar, band of the herd,  
Tonight stretch full by the fire!  
I bleed by the black stream  
For my torn bough!

After depicting the significant role carried out by the mother in guiding - as a 'flowering branch' - the Joyces household, the last stanza provides a sad resolution. The poet emphasizes the unsuccessful venture of the drover to gather his family into warm home for the main reason that he is a 'boar' in the eyes of his scattered herd; he is unlike them and they are detached from him. In the conclusion, the conflict is settled in denouement when the frustrated father stretches full by the fire, confessing his failure, bleeding at the bank of the river of death, the 'black stream'; bleeding because death has captured his wife and the mother of his children; bleeding because his bough is torn.

Like this *Tilly* added to Joyce's second collection, the other twelve poems comprising *Pomes Penyeach* show a distinct improvement in language, style and imagery. They show a command of language that seems more appropriate to the author of *Ulysses*. As Joyce the novelist matured, his poetic voice grew more complex in both rhythm and meaning.



Concerning theme, the other twelve poems deal exclusively with love; specifically with the changing place of love and passions in a man's life as he grows older. The poems were written in 1913 when Joyce was barely over thirty, yet he regarded himself as emotionally aged. However, remembering that the eldest son of John Joyce had chosen his playmate and kindergarten colleague Eileen Vance as the beloved when he was only six years old gives room to understanding why Joyce felt elderly in his third decade.

The twelve poems of *Pomes Penyeach* reflect three emotional spheres of their poet; poems of the infatuated lover; poems of the defeated lover and poems on Joyce's return to his Penelope, Nora Barnacle.

The earlier collection *Chamber Music* was composed between the years 1901-1904, so Joyce had spent nine years of poetic silence before his return in *Pomes Penyeach* in 1913. In 1909, Joyce wrote G. Molyneux Palmer, who had asked about his poetic activity, in Letters (I; 73): "*There is no likelihood of my writing any more verse unless something unforeseen happens to my brain.*" This 'unforeseen' took place in 1911-1913 when Joyce tutored a student with the name of Amalia Popper.

Spending hours individually with the young daughter of a Jewish businessman, the teacher experienced an emotional upheaval, dreamed of a close intimacy and had tender feelings for his student in an affair that Joyce was keeping a secret from the world. Comparatively, it was Amalia who was the subject of Joyce's courtship and not Nora Barnacle; the latter being his choice for a life companion and the mother of his children. Nora shared Joyce his venture of elopement only a few months after he had known her. Also, it is Amalia's affair

and not Nora's relationship which is applicable to Bertha's comment, in *Exiles*, that "*The time (of the passion of courtship) comes only once in a lifetime, the rest of life is good for nothing except to remember that time.*" (*Exiles*; 120)

Amalia's affair interested Joyce exceedingly, though he knew its absurdity and his own. This can be confirmed by the facts that the name of Amalia's Jewish businessman father was Leopoldo (Leopold in *Ulysses*) and that the southern European looks of Molly Bloom are Amalia's. However, the affair came to an end when signorina Popper, Ellmann (348) reported, married and moved from Trieste to live in Florence as Signora Risolo.

In addition to the fact that Amalia Popper was the direct impulse behind Joyce's composition of *Pomes Penyeach*, she was also the subject of *Giacomo Joyce*; a notebook which Joyce wrote in his best calligraphy as an account of the affair; the affair with the Jewish signorina who came out of the dark East to hold Joyce's Western blood in thrall.

Joyce's infatuation with Amalia, as expressed in *Giacomo Joyce*, brings to mind Lord Byron's memoirs of Mary Duff, detailed in chapter three of this thesis. Joyce's feelings toward Popper resemble Byron's emotions to Mary. Also, and from another side, the significance of *Giacomo Joyce* lies in its being rich enough-both in emotion and poetic devices - to be read as a poetic text of the first class.

It seems appropriate now to highlight the following insightful remark by Walton Litz on Joyce's sentimentality. A. Walton Litz, in his study of Joyce's life and work, 1966, argued that James Joyce was first and last a poet and that poetry was the natural medium for the expression of Joyce's deepest emotions. Being sentimental by nature, Litz continued, Joyce needed the greater activity provided

by fiction and Joyce's forms became more impersonal because he was determined to control his sentimentality.

Ellmann assigned seven pages (342-348), from which the following extracts are quoted, to narrate Joyce's affair with Amalia Popper. He recounted on Joyce's sentiments towards Amalia Popper that one day Joyce called to give Amalia a lesson only to be informed by the maid that his beloved student had been removed to the hospital for an operation. Joyce walked away, as he said, feeling he was about to cry. But signorina Popper survived the removal of her appendix and soon was taking English lessons again. In *Giacomo Joyce*, Joyce gives the following image of Amalia, which will be analysed as a poetic text:

*"Once again in her chair by the window, happy words on her tongue, happy laughter. A bird twittering after a storm, happy that its foolish life was fluttered out of reach of the clutching fingers of an epileptic lord and giver of life, twittering happily, twittering and chirping happily."*

The writer uses the devices of repetition and chiasmus in order to create a joyous and intimate tone of his text. Repetition is employed to reflect the intensity of this encounter after Amalia's operation. He also employs chiasmus, the literary device of poetry, when he uses the adjective 'happy' three times and then derives its adverbial form 'happily' two times, together with the present participle 'twittering' repeated three times. The insistent repetition of the present participle 'twittering' and 'chirping' heightens the immediacy of the event.

The text also employs the figurative language of extended metaphor, personification and analogy. Extended metaphor is used to depict Amalia as a bird (like the wading girl and Emma Clery, as will be delineated later) and her appendix

operation is personified as a storm; "A bird twittering after a storm." Amalia is a bird that "fluttered" out of death and is now "twittering and chirping happily". Analogy results in the image of Amalia that 'twitters and chirps in her chair by the window'.

In another instance Joyce soul penetrates his beloved and provides the following voyage in Amalia's eyes, visiting the 'terminals' of her eyelids, iris, pulp and brows:

*"She uses quizzing-glasses...the long eyelids beat and lift: a burning needlestick stings and quivers in the velvet iris...the wings of her drooping hat shadow her false smile. Shadows streak her falsely smiling face, smitten by the hot creamy light, grey whey-hued shadows under the jawbones, streaks of egg yolk yellow on the moistened brow, rancid yellow humour lurking within the suffered pulp of the eyes."*

Again the poetic pen of Joyce's employs chiasmus. He uses the word 'shadow' three times; as a verb and then as plural noun. Also the verb 'streak', which is usually used in the passive voice, is used by Joyce in the active voice with 'shadows' personified as its subject.

In this third extract:

*"She walks before me along the corridor and as she walks a dark coil of her hair slowly uncoils and falls. Slowly uncoiling, falling hair! She does not know and walks before me, simple and proud."*

Joyce repeats the verb 'walk' three times. In the third, he uses ellipsis and maintains the cohesion of his text by the linking word 'and' although the first clause is in the negative form. More strikingly, and while the text aims to describe

Amalia's coil of hair, Joyce surrounds this image with two main clauses, three verbs and repetition: "*she walks before me*" and "*she does not know and walks before me*" and still maintains the richness of the image by using the noun 'coil' then the prefixed verb 'uncoil' and then the double affixed adjective 'uncoiling'.

What was between Joyce and Amalia Popper is apparently not that innocent relationship between a teacher and his student. Joyce found himself, or opted to find himself, infatuated with a temptress who knew how to stir him as the following scene demonstrates:

*"She raises her arms in an effort to hook at the nape of her neck a gown of black veiling. She cannot: no, she cannot. She moves backwards towards me mutely. I raise my arms to help her: her arms fall. I hold the websoft edges of her gown and drawing them out to hook them I see through the opening of the black veil her little body sheathed in an orange shift. It slips into ribbons of moorings at her shoulders and falls slowly: a little smooth naked body shimmering with silvery scales. It slips slowly over the slender buttocks of smooth polished silver and over their furrows, a tarnished silver shadow...fingers, cold and calm and moving...a touch, a touch."*  
(emphasis added)

The emphasized clauses and phrases indicate that the tutor and his student practiced on more than their lessons.

Amalia Popper is presented in *Pomes Penyeach* in the poem A Flower Given to my daughter. Once, Amalia gave Lucia, Joyce's daughter, a flower for Joyce to compose:

Frail the white rose and frail are  
Her hands that gave.

The poem displays both of Joyce's romantic longing and his parental affection. However, it was in *Giacomo Joyce* that Joyce depicts the last scene of the relationship where Amalia is

*"...odalisque-featured in the luxurious obscurity. Her eyes have drunk my thoughts; and into the moist warm yielding welcoming darkness of her womanhood my soul, itself dissolving, has streamed and poured and flooded a liquid and abundant seed...take her now who will."*

After this "*take her now who will*", which took place in September 1913, as pointed by Adriaan and Hisgen (1996; 164), Joyce woke up to the inexorability of the aging process. His beloved turned from signora to signorina and he became aware of the consequences of that process unto his emotional life.

As if in reaction, and while watching his brother Stanislaus in a race of needleboats (racing shells) at San Sabba - near Trieste, Joyce conceived of his first poem in nine years. Stanislaus was merry and full of youth at the race, Joyce was in melancholy shortly after the end of the affair, with Amalia, that had been rich in an intensity of youth that was by then 'no more':

I heard their young hearts crying  
Loveward above the glancing oar  
And heard the prairie grasses sighing:  
No more, return no more!  
Oh hearts, O sighing grasses,  
Vainly your loveblown bannerettes mourn!  
No more will the wild wind that passes

Return, no more return.

These lines in *Watching the Needleboats at San Sabba* echo Shelley's poem *A Lament*:

O world! O life! O time!

On whose last steps I climb,

Trembling at that where I had stood before;

When will return the glory of your prime?

No more...oh, never more.

As a matter of fact, *A Lament* was not Joyce's single invocation of Shelley. Earlier, in *Portrait*, the young Stephen Dedalus, feeling alienated, finds in Shelley's fragment an 'alternation' of sad human ineffectiveness with vast inhuman cycles of activity that chilled him and caused him to forget his own human and ineffectual grieving, as afore-mentioned:

Are thou pale for weariness

Of climbing heaven and gazing on earth,

Wandering companionless...?

(Portrait, p.96)

Still, the emotion of loss is expressed in the poem *Tutto e Sciolto* (All is Lost), written in 1914, more than in *Watching the Needleboats*. An aura of the poet's failure and the end of the affair permeates the lines of the verse. He is crying for his eastern bird Amalia, for her eyes and the falling hair:

A birdless heaven, seadusk, one lone star

Piercing the west,  
As thou, fond heart, love's time, so faint, so far,  
Rememberest.

All is lost now,  
By all hope and joy am I forsaken,  
Nevermore can love awaken  
Past enchantment, no nevermore.

The clear young eye's softlook, the candid brow,  
The fragrant hair,  
Falling as through the silence falleth now  
Dusk of the air.

In fact, what the afore-cited poems mourn is Joyce's romantic aptitude to abandon himself in emotion with a female other than Nora Barnacle. It is similar to his attitude towards alcohol as a release for his worried artistic identity. Joyce's need for Amalia Popper, both the beloved and loving girl, - as a final phase - follows his previous submission to the real or fictionalized Eileen Vance, Emma Clery and Mercedes. Joyce's longing to subject himself to temptresses is expressed in *Giacomo Joyce* towards Amalia as well as in *Portrait* towards Emma Clery in the villanelle.

In January 1915 Joyce wrote *Nightpiece* where his temptress enlists the seraphim to perform the task of awaking the lost hosts to her service -a service of adoration of herself:

Seraphim,



The lost hosts awaken  
To service till  
In moonless gloom each lapses muted, dim,  
Raised when she has and shaken  
Her thurible.

In *Portrait*, Emma Clery is an earlier Amalia Popper and the commentary on the lines of the villanelle evokes Joyce's writing in *Giacomo Joyce*. On page 217 in *Portrait*, Joyce explains that the word was made flesh, by Gabriel the seraph, in the virgin womb of the imagination. An afterglow deepened within Stephen's spirit:

*"Where the white flame had passed, deepening to a rose and ardent light. The rose and ardent light was her (Emma) strange willful heart, strange that no man had known or would know...Its rays burned up the world, consumed the hearts of men and angels: the rays from the rose that was her willful heart."*

In this poetic text, insistent repetition intensifies Emma's metamorphosis into a rose and the interaction between her and the angel (seraph).

The villanelle is a poetic form that originated in France, yet the majority of villanelles have been written in English; one of the most famous is Dylan Thomas' *Do Not Go Gentle Into That Good Night*. A villanelle consists of five stanzas of three lines (tercets) followed by a single stanza of four lines (a quatrain) for a total of nineteen lines. It is structured by two repeating rhymes and two refrains; the first line of the first stanza serves as the last line of the second and fourth stanzas

and the third line of the first stanza serves as the last line of the third and fifth stanzas. The last stanza includes both repeated lines.

The villanelle is often used, and properly used, as Stephen Fry (2007: 14) suggested, to deal with one or another degree of obsession, here is Joyce's:

Are you weary of ardent ways,

Lure of the fallen seraphim?

Tell no more of enchanted days.

Your eyes have set man's heart ablaze

And you have had your will of him.

Are you weary of ardent ways?

Above the flame the smoke of praise

Goes up from ocean rim to rim.

Tell no more of enchanted days.

Our broken cries and wonderful lays

Rise in one Eucharistic hymn.

Are you not weary of ardent ways?

While sacrificing hands upraise

The chalice flowing to the brim.

Tell no more of enchanted days.

And still you hold our longing gaze

With languorous look and lavish limb!

Are you not weary of ardent ways?

Tell no more of enchanted days.

Stephen Dedalus, as the precedent of Amalia's lover in *Giacomo Joyce*, would not tell any more of enchanted days. But, whereas Amalia Popper has married and left Trieste to settle in Florence, Emma Clery has chosen a representative of the church, where Joyce's hatred lurks, for Stephen Dedalus.

*"Bah! He had done well to leave the room in disdain. He had done well to leave her to flirt with her priest, to toy with a church which was the scullery-maid of Christendom."* (Portrait, 220)

Stephen swallows his defeat acknowledging that his artistic soul is too heavy a dose for her:

*"To him (a priested peasant) she would unveil her soul's shy nakedness, to one who was but schooled in the discharging of a formal rite rather than to him (Stephen), a priest of the eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life."*

(Portrait; 221)

#### **4-2-3 The Wading Girl as a Poetic Text**

Amalia Popper and Emma Clery have been discussed as the aesthetic voice of Joyce the romantic in *Giacomo Joyce* and *Portrait* as well as in Joyce's poems in *Pomes Penyeach* and in the villanelle. It seems worthy now to point that both temptresses were perceived by Joyce as birds; Amalia is Joyce's twittering 'bird' whose life has escaped the clutching fingers of death as afore-interpreted in *Giacomo Joyce*., Emma Clery is similarly described in *Portrait* (216):

*"If her life were a simple rosary of hours, her life simple and strange as a bird's life, gay in the morning, restless all day, tired at sundown? Her heart simple and willful as a bird's heart?" (emphasis added)*

However, *Portrait* comprises a third female described by Joyce as a bird. Though she is anonymous and is named by scholars as 'the wading girl, the sea bird, the girl in the stream, the girl of the beach...and others', this bird-girl is of a greater influence on Stephen Dedalus than Emma Clery has been. Joyce assigned four paragraphs in *Portrait* to depict how Stephen's life has taken a new course because of his encounter with this girl as a dose of beauty. This thesis will study these four paragraphs as poetic texts composed dramatically in exposition, rising action and resolution.

Nonetheless, the need arises to firstly provide the following review on the nature of poetry before explicating Joyce's extract in *Portrait*.

The attempt carried out in this thesis to deal with Joyce's text as poetry is justified by the prominent professors Peter Childs and Roger Fowler in their *Dictionary of Literary Terms*. With 'poem' being defined as any composition in 'verse', and 'verse' as the technical conventions that regulate a composition by line-length, Childs and Fowler (2006;181) noted a redundancy in claiming that 'poem' as a genre-term subsumes any production which utilizes technical conventions. This is because 'poetry' contrasts 'verse' both quantitatively and qualitatively. In a quantitative way, "*poetry uses more tropes and more linguistic reverberations*" and in a qualitative way poetry uses these tropes and reverberations "*more productively*" than verse does. On the ground that 'verse' may be mechanically correct but uninspired (i.e., prosy), Childs and Fowler

concluded that the technical, descriptive distinction between prose and verse is blurred since verse may be poetic or prosaic and prose may be poetic or not.

Of more significance, Childs propounded that "*the verse criterion for poetry arguably disappears*" since poetics comes to mean the general aesthetics of "*literature-as-opposed-to other arts*" and, more particularly, "*literature-seen-as-verbal construct*". Thus critics can discuss "*the poetics of fiction*" and with the 'novel' being considered as fundamentally verbal construct and its peculiar inner world as ultimately linguistically created, the 'novel' can in this sense be "*akin to*" a 'poem'.

To the same information, and as early as the year 1833, John Stuart Mill's essay entitled *What Is Poetry*, stated that the 'vulgarest' answer to his question, what is poetry, is that answer which confines poetry with metrical composition. Mill delineated that what poetry imports – spoken through a variety of musical sounds – may exist in prose as well as in verse. He also highlighted that, distinguished from science, poetry acts upon the emotions and addresses itself to the feelings and thus it moves rather than convinces or persuades. Mill also made the distinction that while the truth of fiction is to give a true picture of life; the truth of poetry is to paint the human soul truly.

On the other hand, free verse (or vers libre) which acts as the bridge between poetry and prose is defined by Abrams (2009; 129) as embodying the characteristics that, (a) it is printed in short lines of irregular lengths (instead of with the continuity of prose), (b) it lacks rhyme, and (c) its rhythmic pattern is not organized into a regular metrical form (feet) or recurrent units of weak-and strong-stressed syllables.

Childs and Fowler referred the origins of free verse to poetic prose, the liberated blank verse of Robert Browning and the attempts of departure from regular meter experimented by John Dryden, John Milton and Matthew Arnold. Furthermore, Childs propounded that free verse exists “*without anyone having to invent it*” (ibid; 95) whenever the recited poem admits the vagaries of personal and regional reading as valid prosodic factors, and whenever a poet uses dislocated syntax and rearticulates language. Thus, the term ‘versification’ may be rendered “otiose”.

Breaking down the barrier between prose and poetry, John Livingston Lowes, the American scholar and critic of literature, observed that free verse may be written as very beautiful prose, and prose may be written as very beautiful free verse. Also Boulton, in her *Anatomy of Poetry* propounded that the internal pattern of sounds, the choice of exact words, and the effect of associations are the three factors that give free verse its beauty.

As the epitome of free verse, Walt Whitman’s well-known poem *Leaves of Grass*, which uses verse lines of varying lengths, depends for rhythmic effects, according to Abrams (ibid;100), “not on recurrent metric feet, but on cadenced units and on repetition, balance and variation on words, phrases, clauses and lines.” However, the American poet e. e. cummings releases his following poem *in Just-* in the collection *Tulips and Chimneys* from regular line and reiterative beat. Instead, he employs conspicuous visual cues (variable positioning, spacing, length of words, phrases and lines) as poetic substitutes that have successfully enabled him to control pace, pause and emphasis in the reading process:

in Just-

Spring when the world is mud-  
luscious the little  
lame balloonman

whistles far and wee

and eddieandbill came  
running from marbles and  
piracies and it's  
spring

When the world is puddle-wonderful

The queer  
Old balloonman whistles  
far and wee  
and bettyandisbel came dancing  
from hop-scotch and jump-rope and  
its  
spring  
and  
the  
goat-footed  
balloonMan whistles

far

and

wee

Back to Joyce, and before explicating his text on the wading girl – in *Portrait* – it seems appropriate to cite the following short extract from *Ulysses* (2003;191ff.) which, like his fiction prose that remains difficult to categorize as to a specific style, is difficult to categorize as to a specific genre:

With sadness.

Miss Kennedy sauntered sadly from brightlight, twining a loose hair behind an ear. Sauntering sadly, gold no more, she twisted twined a hair.

Sadly she twined in sauntering gold hair behind a curving ear.

However, the abundant poetic devices employed in this intensive text leave little room for doubt about its poetic nature.

Back to the wading-girl, the idea structuring in the four paragraphs goes hand in hand with paragraph structuring as a meaningful pattern. The first paragraph, which acts as the exposition of the dramatic encounter, describes the hero (Stephen Dedalus) before his encounter with the heroine:

*“He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and willful and wildhearted, alone amid a waste of wild air and brackish waters and the sea-harvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures of children and girls and voices childish and girlish in the air.”*

The setting of the paragraph comprises air, waters, the sea and the hero. The hero is described by six adjectives as alone, unheeded, happy, young, willful and



wildhearted. The air is described, similar to the wildhearted hero, as wild. The waters are described as brackish, but the sea - which presents the stage of the encounter - is detailed as full (harvest) of shells and tangle. Though this setting receives grey sunlight, it is revived by the figures and voices of children and girls.

The subject of the three sentences that form the paragraph is the hero (He). Yet, the paragraph is dominated by the description of the other elements; the sunlight which is veiled and grey, the figures of children and girls which are gay and light and the voices of children and girls which are childish and girlish. This excessive use of adjectives is meant to convey the image of the hero as an active entity. Like the other elements of nature, he is unheeded and wild.

The writer employs a set of techniques in order to align the hero with the wildness of the natural scene. Firstly, the pattern of the sentences; the author uses the structure of was/were and an adjective (in the past tense) to depict the scene as it is, without interference, and to reflect the simplicity and naivety of the hero. The thoughts of the young unheeded hero are too straightforward to be expressed through complex sentences. Secondly, the lexical items express positive rather than negative values in order to display the indicative mood and ecstatic state of the mind of the hero. Thirdly, the writer achieves lucidity of expression through short-vowel words which reflect the simple innocent character of the hero as a young man. Fourthly, the use of the linking word 'and' twelve times, sometimes where a comma is expected, serves four functions; (a) it reinforces stylistic cohesion, (b) it accelerates the rhythm of emotions as experienced by the hero, (c) it reflects the vigour accomplished through every

element described in the paragraph and (d) it plays the role of musical note to the tone of the paragraph.

In order to unfold the poetic properties in this paragraph, the need arises to pinpoint not a few literary devices employed by the writer. One of these is alliteration through gliding consonants; a gliding consonant is a consonant with no stop or friction which consists of a glide (quick smooth movement) towards a following vowel, this sound is represented in English by the letters 'w, j, r'. The writer here uses the letter 'w' in the words; 'was, wild, willful, wildhearted, waste, waters'. Alliteration through gliding vowels, or diphthongs, is also employed in 'grey, gay'. There is metaphor in 'wild air, veiled sunlight, gayclad, lightclad'. Inversion, which is a characteristic of poetic register, is employed as well in '...figures of children and girls and *voices childish and girlish*'.

Repetition is employed by the writer to reflect the intensity of the experience. The adjective 'alone' is first used as the complement of the first sentence, and then it is repeated twice in the third sentence. In the first repetition the semantic context is manipulated for contextual expansion; "*He was alone and young and willful and wildhearted*". In the second repetition, the situational context of the adjective is manipulated to include the hero with the other three elements of nature; "*..., alone amid a waste of wild air and brackish waters and the sea...*" Also, and in 'gayclad, lightclad', the writer opts to repeat the second element of the compound word.

Chiasmus, another literary device that characterizes poetry, is employed in the adjective 'wild' to its noun 'heart' when the two words are compounded in coinage, without hyphenation, as an adjective 'wildhearted'. Besides coining

'wildhearted' on the accepted adjective 'wholehearted', Joyce's innovation also lies in his employing the word 'clad' as the second element of the compound word. In origin, 'clad' is the archaic past and past participle form of the verb 'clothe'. It is used as a verb with the meaning of 'to cover or to sheathe with a metal or protective or insulating material'. It is also used in English, according to Oxford dictionary, as an adjective to mean 'covered in a particular thing', so it is normally affixed to nouns. Joyce employs neologism when he adds 'clad' to the adjectives 'gay' and 'light'. Neologism is also employed in the compound word 'sea-harvest'.

However, the paragraph closes with the fictional device of foreshadowing. Besides the subject pronoun (He), the writer introduces two animate figures; children and girls ('girls' and not 'boys' as emphasis since the plural 'children' includes both boys and girls). This foreshadows for the next paragraph which starts with 'A girl...' and continues the exposition of the dramatic incident by portraying the heroine:

*"A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips, where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of soft dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face."*

In the first paragraph the hero was alone, but he was willful and wildhearted, being near the wild heart of life and amid wild air and voices. In this paragraph, which resumes the exposition, the heroine was also alone, yet differently. She was passive; she was still and gazing out to the sea. This is because the heroine is an element of nature as an entity of beauty. She performs no action; she was just receiving the look of the hero, the metamorphosis by magic and the sign by the trail of seaweed. Then her thighs were bare and, her skirts were kilted and dovetailed by an unidentified agent. And with her bosom described as 'soft' three times - like the breast of a dove -, only the wonder of mortal beauty was the active subject that could have touched her face.

Except for the verb 'touch' performed by the wonder of mortal beauty upon the face of the heroine, all the sentences of the paragraph are void of active transitive verbs. The writer uses one intransitive verb 'stood' and then the linking or stative verbs (copula); 'seemed, were, was' in order to portray the heroine's image. Following this, the heroine is depicted as the object or recipient in the passive voice; 'magic had changed', 'trail of seaweed had fashioned', 'thighs were bared', 'skirts were kilted'.

In the second sentence, and with the linking verb 'seemed', the preposition 'like' and the noun 'likeness', the girl is perceived as an unidentified object or item of nature; she is not definitely a seabird, she is not even identified as a particular species of seabirds. Only her bare legs were like a crane's. Her bosom was like a dove's breast. Yet, she is rather a dove than a crane or a girl because the white fringes of her drawers were like "*feather*" of "*soft white down*", because her skirts were "*dovetailed behind her*" and because of her dove-breast bosom. The girl,

who is firstly indefinite with "a", gets more indefinite with the pronoun "one" and then further indefinite; "the likeness of a seabird".

This paragraph, like the previous one, is rich in literary devices. There is alliteration in 'where, white, white, were', 'slate, skirt', 'bosom, bird, breast', 'soft, slight, slight, soft'. Assonance is also employed in 'fair, hair'.

If the first paragraph relies on adjectives to feature the hero, the diction employed in this second paragraph relies on comparisons and personification because the writer intends to approximate the heroine to an object of beauty. He uses simile excessively with 'like' (two times), 'likeness', and with 'as' used five times. Also, the writer employs personification where magic changed the heroine, seaweed fashioned itself and the wonder of mortal beauty touched the face of the heroine. Furthermore, and in a sensual imagery, the nameless agent carried out the job of kilting (i.e., folding) the skirts of the heroine boldly.

Neologism, as defined by Sally Barr Ebest (1999; 449) is "a newly coined word or phrase or a new usage of an existing word or phrase", and Kristen (2006; 601) detailed that neologism is the name for a term, word or phrase that has not yet been accepted into mainstream language. The writer employs neologism in six diverse instances in order to intensify the image of the heroine as a symbol of beauty: (a) he introduces the new morphological combination of noun plus adjective 'slateblue', (b) he generates new derivation in the use of adjectives formed by a noun plus '-ed' in 'soft-hued' and 'dark-plumaged', (c) the noun 'feather' is treated as a gerund by adding '-ing' in 'feathering', (d) the writer omits articles in the sentence "...her drawers were like feathering of soft white down", and, more significantly in "A girl stood before him in midstream" where the

omission of the article before 'midstream' furnishes the noun with an adverbial connotation, as if to say: 'she stood in glory' or 'she stood resplendent', (e) the adverb of place "down" is used as a noun to signify 'the lower part', (f) morphologically, the comparative "fuller" is used when the positive 'full' is expected.

The writer also employs chiasmus, inversion, repetition and punctuation. Chiasmus is used where he repeats the base word 'like' in the different derivation form of noun 'likeness' in the second sentence. Repetition is exploited in 'white fringes, white down', 'soft and slight, slight and soft' and 'girlish: and girlish'. Punctuation is also employed in the last sentence where the colon calls attention to the information that follows, introduces the last sentence as an explanatory statement and produces the impression of a dramatic pause before the final announcement.

Strikingly, the last sentence of the paragraph embodies inversion together with ellipsis; instead of using the heroine's 'face' as the subject in the first clause – with the copula 'was' – i.e., 'Her face was girlish', and as the object in the second clause in the passive voice – with 'was' as an auxiliary verb – i.e., 'Her face was touched with the wonder of mortal beauty', the writer drops out 'was' [the copula or the auxiliary] and uses the noun phrase 'Her face' only once (as the subject of the copula or the object of the auxiliary) at the end of the sentence.

The third paragraph is an account of the rising action of the encounter between the hero and heroine:

*"She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet*

*sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither. Hither and thither; and a faint flame trembled on her cheek.*

- *Heavenly God! Cried Stephen's soul, in an outburst of profane joy."*

The four sentences of this paragraph are equally distributed among the hero, the heroine and the sea (stream or water) as elements of nature. The first sentence is shared by the three; the heroine is alone and still, the view of the sea is the reason behind her being still; she is gazing out at it, the hero presents himself as substitute for the sea (i.e., he disturbs her gaze). The second sentence depicts the effect of the hero's gaze upon the heroine; she withdraws her eyes, bends them and starts stirring the water. The third sentence is on the third party, i.e., the stream of water. It delineates how the noise of the moving water (caused by the heroine's foot) breaks her stillness (the silence) and subsequently a faint flame trembles on her cheek. The fourth sentence describes the hero's instance of victory; he is an artist whose emotional faculty has affected his object of beauty.

The writer moves as a camera-man to record the slightest detail. There are thirteen referring words belonging to the paradigms [he, his, him] and [she, her, her]. The first three sentences reflect three interactions. The first interaction is presented by the hero and his worshipping the heroine by his eyes as one party and her reaction by turning her eyes to him in quiet sufferance as the second party. The second interaction takes place inside the heroine. It is between the

impact of his gaze which she intensely (long, long) suffered from one side and her response by withdrawing her eyes from him and/or from his eyes and stirring the water with her foot from the other side. The third interaction ensues when the sound of the stirred water (under the influence of the hero's gaze) as a force produces a faint flame on the cheek of the heroine as a recipient.

The hero succeeds at the moment when his gaze, which has firstly been received without shame or wantonness, induces the heroine to withdraw and bend her eyes from his and to stir the water. The adverbial phrase "hither and thither", to describe the movement of the stirred water, is mentioned three times because the sound of the water is what has actually broken the silence and subsequently the heroine's stillness.

Since this paragraph depicts the encounter between the hero and the heroine, the writer uses coordination between complete sentences. The first sentence comprises three clauses, the second sentence is also made up of three clauses and there are two clauses in the third sentence. Also, and in comparison with the two previous paragraphs, this one is more dynamic and embodies eight action verbs; five of them transitive. Moreover, the writer changes his style from the monosyllabic words in the first paragraph to the multisyllabic words 'presence, worship, sufferance, wantonness, withdrew', and 'hither and thither' (three times).

Lexically, the writer intensifies his narration of the encounter by employing the adverbs of manner 'in quiet sufferance, quietly, gently (twice) as well as the present participle forms 'gazing, stirring' which reflect the immediacy of the event. Yet, the key word in this paragraph is 'faint'. It is used four times. Firstly,



and although the noise of the water is 'faint, it manages to break the silence. Secondly, the word is repeated for the semantic function that it alters the neutral 'low' noise into the sensual 'whispering' noise. In the third instance, the word 'faint' describes the noise with the positive connotation of 'bells of sleep' as if to indicate that a sensual experience has been carried out. The fourth is the faint flame of success, when the hero's gaze causes the heroine's cheek to tremble. The hero celebrates the success of the aesthetic experience with his soul's cry in profane joy.

The indefinable symbol of beauty and the element of nature in the previous paragraph now changes into a female who performs five transitive verbs; she feels his presence, suffers his gaze, withdraws her eyes, bends her eyes and stirs the water. The noise of water personifies the hero when it breaks the silence for a flame to tremble on the heroine's cheek.

Since this is a paragraph of action, it is reasonable for the writer to exploit personification. That is when the eyes of the hero perform the act of worshipping, when the hero's gaze is being suffered, and when the noise of water causes a flame to tremble on the heroine's cheek.

It is also reasonable for the writer to rely on imagery in order to intensify the encounter in the paragraph. The first two sentences embody sight imagery with the words 'gazing, presence, his eyes (twice) her eyes (twice), his gaze (twice) and 'them' for 'her eyes'. The third and fourth sentences employ auditory imagery in the words 'noise, gently, silence, low, faint, whispering, bells of sleep, cry and outburst'. This maneuver from sight to auditory images in the last two sentences is caused by the absorbing interaction. The first two sentences, together with the

first two paragraphs are descriptive. The climax of the text lies in the last two sentences of this third paragraph.

Ellipsis, which is the device of leaving out a word or words from a sentence deliberately when the meaning can be understood without them, is employed in the first sentence of the paragraph:

*"...when she felt his presence and the worship of his eyes her eyes turned to him..."*

Here, the writer employs ellipsis in a way that allows for the sentence to be understood in two different interpretations without confusion;

- With ellipsis by a comma being left out, the eyes of the hero worship the symbol of beauty: 'when she felt his presence and the worship of his eyes, her eyes turned to him'.
- With ellipsis by a comma and the object phrase 'her eyes' being left out, the eyes of the hero worship the eyes of the heroine: 'when she felt his presence and the worship of his eyes her eyes, her eyes turned to him'.

The writer exploits repetition and chiasmus to serve cohesion between the first and second sentences with the present participle 'gazing' and the noun phrase 'his gaze' repeated twice. The adverb of place 'hither and thither' is repeated three times in the second and third sentences in order to give force to the sound of water that subjected the cheek of the heroine to a faint tremble. Also, the repetition of the adverb 'gently' to modify the synonymous '-ing' words 'stirring' and 'moving' emphasizes the aesthetic sense of the paragraph, i.e., that the hero as an entity is 'gently' permeating his object of beauty. There is chiasmus

that also achieves cohesion between the first two sentences, the writer repeats the base word 'suffer' after its derived noun 'sufferance' with difference in intensity reflected by the adverbs 'quiet' and 'long, long'.

The writer relies on punctuation and employs it four times: a semi-colon is used in the first sentence to function as the conjunction 'but'. This is intended to signify that the heroine was still but the presence and worshipping of the hero changed this stillness. The semi-colon is also repeated in the third sentence to logically connect the sound 'hither and thither' with its resultant 'faint flame'. The dash which starts the last sentence introduces an utterance of the soul. It is used before the unpronounced utterance "*Heavenly God!*" Nevertheless, it indicates the significance attached to the utterance. It makes the words following it sound real as if actually pronounced and not a cry of the soul.

As a resolution, the fourth paragraph describes the physical and emotional state of the hero after the encounter has taken place:

*"He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him."*

This text comprises three sentences. Nonetheless, it has only one head verb 'turned away'; the other two sentences function semantically as adverbial subordinate clauses to demonstrate how the hero has turned away: with his cheeks aflame, his body aglow and his limbs trembling for evermore to stride and sing and cry in his new life.

The action of turning away is performed 'suddenly' because, and as the recipient of the dose of intimate beauty, the hero has been metamorphosed to a flame, a glow and a tremble. Also, the verb 'set off' is here synonymous with the verb 'escape' since the dose of beauty which the hero has received is too heavy for him. Similar to the changes the heroine has received, as an element of nature in the second paragraph, are the changes the hero is now receiving as the result of the encounter.

Since it is a resolution paragraph, the writer has more room to employ stylistic cohesion. This is achieved through parallelism in the nouns 'cheeks, body, limbs' described by the adjectives 'afame, aglow, trembling' respectively. The writer also exploits gradation as a means of stylistic cohesion. The paragraph starts with the active nominative 'he' followed with the recipient ablative 'her' then the possessive adjective 'his' to modify the nominative 'cheeks, body, limbs'. The linking verbs 'was, were' with the complements 'afame, aglow, trembling' refer back to the subject of the sentence 'he' and result in the nominative 'he' carrying out the three actions of striding, singing and crying. The use of the object 'him' to close the paragraph, after the repeated verb 'cried' connotes that the hero has changed and become the target of the action. The writer intensifies this metamorphosis by repeating the base 'cry' into the derived 'crying', employing chiasmus with a different meaning, i.e., 'the hero shouts to greet the advent of the life that has invited him', i.e., he is now the recipient of the invitation. Also, the choice of the semi-colon as the punctuation mark in the second sentence creates a sense of balance that adds to parallelism and gradation.

The resolution sense of the paragraph is highlighted by the intensive use of alliteration to draw attention to the single cohesive objective of the paragraph, i.e., how the hero is affected. There is alliteration in the words 'away, across, aflame, aglow', 'suddenly, stand, strode, singing, sea' and in 'crying, cried'. There is also strong personification where the advent of profane (secular, or against religion) life is greeted by Stephen Dedalus as a declaration of his break with his past experience as a pious Catholic.

Stephen Dedalus broke with Catholicism and engendered his religious substitute, after leaving to Europe, and satisfied his worried romantic soul through writing and through infatuation. Conquered by age, Joyce mourned his loss of romantic spirit via poetry as the following closing section delineates.

#### **4-2-4 The Last of the Elderly Lover**

After infatuation and loss of love, the third phase expressed in *Pomes Penyeach* displays Joyce's preoccupation with the ageing process. These emotions of the ageing Joyce are powerfully present in the poem *A Memory of the Players in a Mirror at Midnight*. It is an observation on the anguish of old age where the broody speaker comments on the gaunt face he sees in a mirror.

They mouth love's language. Gnash  
The thirteen teeth  
Your lean jaws grin with. Lash  
Your itch and quailing, nude greed of the flesh.  
Love's breath in you is stale, worded or sung,  
As sour as a cat's breath,

Harsh of tongue.

This grey that stares

Lies not, stark skin and bone...

With age, the poet's mouth can only 'mouth' or form loving words with lips without making any sound. He is to press in anger on the thirteen teeth which old age has left him instead of forcing his thin and narrow jaws to smile. In comparison with what used to be infatuation in the past years of youth is now greed of the flesh which needs to be punished and stopped. The feelings of love are becoming fearful and are like an itching sense. Loving words are arid and bitter like the breath of a cat. The sweet tongue of the young poet is now harsh. Old age has discoloured and invaded both the emotions and the body of the poet. This gloomy image is conveyed through cacophony in the words 'gnash, lash, flash, harsh, itch' and strong alliteration in 'stale, stare, stark, sour, sung, skin'.

After depicting the impact of age on the poet, another poem *Bahnhofstrasse* contemplates the irreversibility of ageing. It was motivated by the first attack of glaucoma Joyce underwent in 1917. His previous realization of the failure and loss of love with Amalia Popper is now a realization of the loss of youth. The sense of being betrayed after Amalia Popper has left for Florence - as expressed in *Giacomo Joyce* - and after Emma Clery has chosen a priested-peasant for Stephen Dedalus in *Portrait*, is now a sense of being betrayed by the poet's own eyes. The stars which used to be the companion of his wanderings, like Shelley, are now twining stars of evil and pain. Mocked by his eyes, the poet is so desperate that he cannot acquire the wisdom of old age because his failing eyesight blurs his depiction of signs:

The eyes that mock me sign the way  
Where I pass at eve of day.  
Grey way where violet signals are  
The trysting and the twining star.  
Ah star of evil! Star of pain!  
Highhearted youth comes not again  
Nor old heart's wisdom yet to know  
The signs that mock me as I go.

Submitting himself to old age, Joyce resorts to express parental love in the two poems *On the Beach at Fontana* and *simples*. Paternal love is tinged with anxiety for Giorgio and Lucia respectively:

From whining wind and colder  
Grey sea I wrap him warm  
And touch his trembling fineboned shoulder  
And boyish arm.  
Around us fear, descending  
Darkness of fear above  
And in my heart how deep unending  
Ache of love!

This poem, *On the Beach at Fontana*, is composed after Joyce went swimming with his son George. Despite the fact that the poem expresses the affections of a father towards his son, these emotions are tinged with melancholy

in the phrase 'whining wind' and the words 'colder (not 'cold'), grey, darkness, fear, ache'.

The other poem *Simples* was conceived when Joyce's eyes caught his daughter gathering herbs in a garden in Trieste and a feeling of profound love permeated his soul. Like his favourite hero Odysseus who asked his crew to waxen their ears and had him tied as a shield from the lures of the sirens in the *Odyssey*, the poet needed to shield himself from his excessive affection towards his daughter:

Be mine, I pray, a waxen ear  
To shield me from her childish croon  
And mine a shielded heart for her  
Who gathers simples of the moon.

At this stage of his life, Joyce's sentiments towards the beloved changed into a mixture of delight and shame. Despite the reality that the beloved is merely a deceptive and illusionary musical sound produced by hollow stems as expressed in his poem *Alone*:

The sly reeds whisper to the night  
A name –her name-  
And all my soul is a delight,  
A swoon of shame.

The final phase of Joyce's emotional voyage is his return to Nora Barnacle. And it is expressed in two poems: *She Weeps over Ragoon* and *A Prayer*.



Joyce wrote *A Prayer* in 1924 after six years of poetic silence, when his doctor observed a secretion in Joyce's left eye and ordered him to curtail his work on *F.W.* The poem is composed as an address of a lover to his mistress. Yet, it is of significance because it announces Joyce's return, induced by old emotional ageing, to his Penelope - Nora Barnacle. It testifies his indebtedness to Nora for the steadfastness of her love for him despite his fickleness ( Amalia Popper's affair is one instance of it).

The tone of the poem reflects submission and passivity. Joyce's submission to his Nora in this poem relates to other subjections enforced by his eye trouble and old age. The poet's passivity is expressed in a sadomasochistic surrender to his mistress. This unrhymed poem is divided into three sestets:

Again!

Come, give, yield all your strength to me!

From far a low word breathes on the breaking brain

Its cruel calm, submission's misery

Gathering her awe as to a soul predestined.

Cease, silent love! My doom!

With the introductory 'again', the poet needs the strength and nearness of his woman because his breaking heart suffers cruel calm and the misery of submission. Still, the sadomasochistic tendency is displayed in the poet's use of the imperative form four times 'come, give, yield, cease'. The melancholy voice of the poet is manifest in the suffering of his breaking brain from cruel calm and the

awe of the personified 'misery'. He is so desperate that he asks his mistress to stop his doom.

Blind me with your dark nearness, O have mercy, beloved enemy of my will!

I dare not withstand the cold touch that I dread.

Draw from me still

My slow life! Bend deeper on me, threatening head,

Proud by my downfall, remembering, pitying

Him who is, him who was!

Confessing his fickleness, the poet asks for understanding and sympathy for his downfall. He is weak and suffers the dreadful cold touch of his mistress because he is in need of more intimate nearness. He is also bored because of his 'slow life'. In contrast, the mistress is depicted as strong as an enemy of his will and as equally proud with her threatening head. The poet implores her to pity him, recalling his present and past tendencies.

Again!

Together, folded by the night, they lay on earth. I hear

From far her low word breathe on my breaking brain.

Come! I Yield. Bend deeper upon me! I am here.

Subduer, do not leave me! Only joy, only anguish,

Take me, save me, soothe me, O spare me!

The poet is full of shame, so he disintegrates himself in this final sestet and features the lover and his woman as 'they', both covered by the night, before he

depicts her compliance to his pleas in the first sestet. Like Bertha in *Exiles*, the mistress yields and asks her lover - as her 'subduer' - not to leave her. She is ready to share him both joy and anguish. She reciprocally needs him to take, save, soothe and spares her.

Unity of the poem is achieved through repetition of the introductory line 'Again!' and the third line of the mistress's 'low word breathing' on the poet's breaking brain in the first and third sestets. The word 'submission' is connoted to the coined noun 'subduer'. Also, the final sestet is united to the first by the acts of coming and yielding to the poet. The lover has asked his mistress to 'give' in the first stanza and now she invites him to 'take' her.

The last poem to be discussed in this chapter is *She Weeps over Ragoon*. It was inspired by Joyce's visit to Ragoon in 1912 where he visited the grave of Nora's dead lover Michael Bodkin. The poem was written a year later in Trieste. It records the voice of a woman as she commemorates her dead lover and muses that one day she and her current beloved will be dead and buried, too. Ellmann pointed that the woman is Nora Barnacle, the beloved is Joyce and the dead lover is Michael Bodkin.

Michael Bodkin courted Nora, but he contracted tuberculosis and had to be confined to bed. Shortly afterwards - as exactly depicted in the short story *The Dead* in *Dubliners* - Bodkin stole out of his sickroom, despite the rainy weather, to sing to Nora. He died soon afterwards, too young (before he went to university). Joyce commemorates Bodkin in the notes to his play *Exiles*, according to Ellmann (324), by relating Bodkin's place of burial in a graveyard in Ragoon to Shelley's grave in Rome:

*"Shelley's grave in Rome. He is rising from it: blond she weeps for him. He has fought in vain for an ideal and died killed by the world. Yet he rises. Graveyard at Ragoon by moonlight where Bodkin's grave is. He lies in the grave. She sees his tomb (family vault) and weeps. The name is homely. Shelley's is strange and wild. He is dark, unrisen, killed by love and life, young. The earth holds him."*

As if to apologize for Gabriel Conroy's negative attitude towards Gretta's (Nora's) sweetheart Michael Furey (Michael Bodkin) in *The Dead*, Joyce here appreciates Nora's steadfastness to the memory of her dead lover. Also in his notes to *Exiles*, and reminding of his poetic texts in *Giacomo Joyce* and *Portrait*, Joyce comments (Ellmann 158):

*"She weeps over Ragoon too, over him whom her love has killed, the dark boy whom, as the earth, she embraces in death and disintegration. He is her buried life, her past. His attendant images are the trinkets and toys of girlhood (bracelet, cream sweets, palegreen lily of the valley, the convent garden)".*

In verse, Joyce employs the voice of Nora Barnacle reciting the following elegy on the death of her sweetheart;

Rain in Ragoon falls softly, softly falling,

Where my dark lover lies.

Sad is his voice that calls me, sadly calling,

At grey moonrise.

Love, hear thou

How soft, how sad his voice is ever calling,

Ever unanswered, and the dark rain falling,

Then as now.

Dark too our hearts, O love, shall lie and cold

As his sad heart has lain

Under the moongrey nettles, the black mould

And muttering rain.

This short poem of twelve lines in three stanzas comprises only seven sentences; only one of them has an animate as its subject and it is enclosed within an adverbial of place in passive connotation with the verb 'lie': "*where my dark lover lies*". In the other six sentences the voice of the dead lover (Bodkin) is the subject in three sentences where he is described as 'sad' and 'calling', though 'ever' unanswered. The heart of the lover and the hearts of his sweetheart and her beloved are the subject in two sentences. In the seventh sentence, which sets the scene and starts the poem, rain is the subject. With this intensive imagery, love is personified as an object asked in the imperative to listen to the soft and sad - ever calling - voice of Nora's sweetheart.

The poet intensifies the tone of the elegy by introducing the three alliterated adverbs 'softly, softly' repeated in the first line and 'sadly' in the third. Repetition is the remarkable technique employed with 'sad' mentioned three times, 'voice' (twice), 'ever' (twice), 'softly' (twice), 'falling' (twice), 'how' (twice), 'dark' (twice). There is also chiasmus in 'soft' and 'sad' used as verbs and adverbs, 'fall' as verb and present participle, and 'call' as infinitive, as -ing verb and as present participle.

The first and third lines embody inversion enforced by chiasmus and present participle forms:

*"Rain on Rahoon falls softly, softly falling"*

*"Sad is his voice that calls to me, sadly calling"*

The poet exploits ellipsis in two instances. The first in lines 6 and 7;

*"How soft, how sad his voice is ever calling,*

*Ever unanswered, and the dark rain falling,"*

Here, ellipsis is employed in leaving out the exclamation mark that usually follows the adverb 'how' when it is used, as in the connotation of this verse, to express an emotion; commas close the two lines. The second instance of ellipsis, intended for ambiguity, lies in the same two lines which allow being interpreted in two ways; firstly by considering the word 'falling' as a present participle used to modify the dark rain, and secondly by having 'unanswered' as a past participle in the passive voice instead of an adjective with 'falling' to function as a main verb in the present continuous with ellipsis of the auxiliary verb, i.e., :

'..., how sad his voice is ever calling

(is) Ever unanswered, and the dark rain (is) falling,'

There is also blatant ambiguity in line 9:

*"Dark too our hearts, O love, shall lie and cold..."*

where the poet employs neologism with the word 'cold' used as a verb, linked by 'and' to the infinitive 'lie' directly preceding it; though it is mainly used as an adjective or noun and rarely as an adverb with different denotation but never as a verb in English language. Another slight ambiguity is when the reader identifies 'cold' as an adjective linked with 'dark' in the beginning of the sentence.

A final note to mention is that the first line of *She Weeps over Ragoon* makes of the rain the companion of Michael Bodkin in the elegy similarly as Shelley's stars accompanied the weary Stephen Dedalus throughout his voyage in *Portrait*. Nevertheless, and more significantly, snow, in the last paragraph of Joyce's masterpiece *The Dead* in *Dubliners*, accompanied the emotions of both the love-defeated Gabriel Conroy and the tired romantic James Joyce. This thesis opts to close this section with the seven repetitions of the snow 'falling' "upon all the living and the dead":

*"It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight...: snow was general all over Ireland. It was falling on every part..., falling softly... softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead."* (*Dubliners*; 96)

Though written in March 1907, this extract foretells the scene of the death of its author; the romantic artist James Augustine Joyce, one cold day of January in 1941 in Zurich. The falling snow descended upon his grave, probably oblivious of Joyce's endeavours to combat the falling snow of Irish politicians, Irish provincial Celticism, and ambivalence of his contemporary Modernists : ever a poet of love whose dedication has unveiled the subterranean forces that run his readers counter to the 'flood of humanity'.

It now seems appropriate to end this chapter with the words of Ireland PM in 1992, cited in Beja (1996; xviii);

*“Bloomsday is fast becoming (our) second great national day...We are no longer afraid to see ourselves in the mirror that the artist holds up to us and now appreciate artists like Joyce who were prepared to challenge the orthodox and to shatter complacency. The debt we owe to the artist is that he impels us to address moral issues honestly while offering imaginative insights into the human condition. It is hard to imagine what progress would be possible without the efforts of the artist who liberates us from cant and paralysis.”* [emphasis added]

In fact, Joyce’s Bloomsday (June 16<sup>th</sup>, 1904; the day Joyce’s Nora Barnacle “made him a man” (Ellmann 156) and accordingly he chose for the action of *Ulysses*) is celebrated till today – not only by the people of Dublin, but by each reader of Joyce as well.



## Chapter Five

### Conclusions and Recommendations

By tracing his milieu and provenance and studying his works, this thesis concludes that the literary project of James Joyce embodies many of the characteristics of romanticism. Growing up as a Dubliner at the close of the nineteenth-century Ireland, Joyce opened his eyes (and mind) to an era of political, social and religious conflicts when the Irish leader Charles Stewart Parnell was pilloried on moral grounds by the church. During and shortly after he finished university, Joyce came to reject the mainstream principles of the Irish cultural elite as being provincial. And he consequently exiled himself in Europe for thirty-seven years (1904-1941) during which Joyce labored himself to deal with the backwardness that had caused his exile. This attitude approximates Joyce to his predecessors, the Romantics, who had similarly challenged the norms prevalent at their time (Byron, Shelley and Keats exiled themselves).

The bright eldest son of the Joyce's family gained praise and reward for his first published article on Henrik Ibsen when he was only eighteen years of age. Thenceforth, Joyce's literary activities were encouraged and supported by his family for him to read widely (an activity he started since his years at Belvedere school) and he acquired a reputation as a literary genius. Joyce's intensive readings led him to appreciate – as provenance – Dante Alighieri (whose thumbprint appears in *Dubliners*), the Romantics (whose footsteps he followed to Italy), William Blake (whose tenet of free-love is depicted in the play *Exiles*, and his choice of wife was duplicated in Nora Barnacle), Thomas Aquinas (whose aesthetics dominates *Portrait*), Homer (whose Odysseus was Joyce's all-round

complete hero in his modern epic *Ulysses*), and Giambattista Vico (whose theory on the cycle of human life determined Joyce's design in *F.W.*).

In Europe, Joyce devoted himself to his family and dedicated his time to his writing. He maintained a formidable silence even towards the shocking two World Wars. More significantly, he refrained from the tumultuous debates about Modernism - a unique feature of his contemporaries - and was reluctant even to talk about his works or attend literary seminars.

The Joycean canon comprises a collection of short stories which tackles the problems of his mother country, three collections of poetry which manifest his romantic preoccupation and voice, one published play that has not achieved much success (because of its highbrow subject-matter that does not suit the stage), and three prose fiction works. The first work, *Portrait*, depicts the journey of a romantic young man against a milieu he rejects and it also provides the intellectual foundation of Joyce's literary project. The theme of the second work, *Ulysses*, deals with the exile of its two protagonists; the young romantic Stephen Dedalus and the middle-aged Jewish Dubliner Leopold Bloom – the former being exiled by his artistic preoccupations and the latter by the worries of real life (or what Joyce defined as the subterranean forces and hidden tides of humanity). Joyce's last work, *F.W.*, which took him sixteen years to write, depicts the history of human life as a dream. In this last work, Joyce employed such excessive polyglots and puns that would puzzle any serious reading in compliance to his wish for immortality.

However, this study concludes the following points that constitute the findings of the dissertation. They are as follows:

1. Joyce diverged from his contemporary modernists in attitude as well as in literary project. He rejected the dogmatic Irish nationalism which Ezra Pound sought its duplicate in a new Renaissance by the fascist Benito Mussolini, he attacked the church which T.S Eliot ended his life in, and he depicted woman as an aesthetic entity (resembled by the wading girl) and as a wellspring of love (in *Ulysses*, *Exiles* and *F.W.*) in contrast to what his female peers Virginia Woolf and Dorothy Richardson introduced in their literary production. Also, Joyce confined his non-fiction contribution to his milieu and provenance in contrast to his contemporaries who theorized on non-fiction more than they created fiction.
2. Except for poetry, all Joyce's canon comprises one piece of work published in different titles; *Dubliners* is on Stephen Dedalus (unnamed) as the child who – innocently – exposes the flaws in his Ireland. *Portrait* is on Stephen Dedalus as a young man who attempts to quench the thirst of his romantic self in Ireland but fails and exiles himself in Europe. *Exiles* depicts the romantic artist (here named Richard Rowan) in emotional exile; torn between his paternal and matrimonial responsibilities as one force and his belief in William Blake's tenet of free-love as the other. *Ulysses* portrays the two exiled Stephen Dedalus and Leopold Bloom as they encounter reality. And when the latter falls asleep, after his epical wanderings for eighteen hours on 16.6.1904, Joyce's last work (*F.W.*) launched reflecting the history of humanity through a dream.
3. The romantic identity of James Joyce manifests itself in the major themes he employed; the exile of Joyce himself and the Romantics Byron and Shelley is dealt with in *Portrait*, *Ulysses* and the play *Exiles*, the church is

attacked in *Dubliners* and *Portrait*, the social flaws in his mother country are tackled in *Dubliners*, *Portrait* and *Ulysses* (Leopold Bloom's Jewish identity), free-love is depicted in *Exiles* and the aesthetic theory of the romantic Stephen Dedalus is intensively expounded in *Portrait*. The two persons that persistently enforce their presence throughout Joyce's works are John Joyce; Joyce's romantic multi-talented father, and Charles Stewart Parnell; Joyce's idolized politician and model of the romantic hero. Joyce's poetry is the voice of the Romantic lover, like Stephen Dedalus in *Portrait*, seeking a beloved for his weary soul.

4. It is difficult to categorize Joyce's writing technique within the confines of a particular style. In the uttermost, the theme determines the form. Joyce's first paragraph in *The Sisters* employs the narrative technique of interior monologue, *Portrait*, and not 'the Modernist' *Ulysses*, is affluent in the Modern stream of consciousness narrative technique, *Ulysses* – which stands out as a portmanteau of novel stylistic experimentation comprises traditional narration. Joyce's last work still remains a hard nut to crack and there seems little progress in having *Work in Progress* (Joyce's name for *Finnegans Wake*) been satisfactorily explicated.
5. It is equally difficult to affiliate the production of the author James Joyce to a specific literary mode. *Dubliners* is debatable as a collection of short stories and as a novel that depicts the stages of life of its unnamed protagonist. *Portrait* embodies distinctive characteristics of *kunstlerroman*, *bildungsroman*, autobiography and novel. *Ulysses* is twice divided; as the three sections of the Telemachiad, the Odyssey and the Nostos, and as

eighteen sections arguably labeled as episodes or chapters. *F.W.* is not only undefined but is radically indefinable as well.

6. All the afore-said points lead to a conclusion that positions James Joyce as an avant-garde. He shook the norms of short story writing in *Dubliners* and introduced a modern epic that revolutionized the novel in *Ulysses*. He, in short, created open-to-all-interpretation works. As to style, Joyce subjected his mode of writing to his theme; the interior monologue – as a trademark of Modernism – is firstly manipulated by Joyce to reflect – in simple language – on the inner thoughts of two children (the unnamed protagonist of the story *The Sisters* and the Bbay Tuckoo in *Portrait*). In the last episodes/chapters of *Ulysses*, language replaced character and in *F.W.* form became content and content became form.
7. Though Joyce's female peers – Dorothy Richardson and Virginia Woolf – dedicated their creativity to support woman, the distinctive voice of woman in Joyce's works diverges his effective females with the inward-conscious females of Richardson and Woolf; Eveline, in her eponymous short story, refuses to desert her family for her lover because of a promise she has made to a deceased mother. Mrs. Sinico in *A Painful Case* conquers the passive Mr. Duffy. In the story *A Mother*, Katherine's mother is strong enough to defeat the directorate of the Eire Abu Society. Gretta, in *The Dead*, awakes the highbrow Gabriel Conway to realize the meaning of love in human life. In the play *Exiles*, Bertha displays herself as a more round-character compared to her husband, the artist. And in *Ulysses* Gretta's liveliness is put into practice by Molly Bloom.

8. One of Joyce's remarkable contributions to English literature is the Joycean hero. Contrary to the mainstream, Joyce's hero is not (like Marcel Proust's) a member of the upper-class, or the impeccable hero that dominates English literature. Joyce presented the ordinary man as the all-round complete character. Since his childhood, Joyce saw in Homer's Odysseus (recreated as Leopold Bloom twenty-seven years later) his model of a hero. The fall of Stewart Parnell came to consolidate Joyce's characteristics of the all-round hero for Joyce's readers to appreciate the heroic traits in the alcohol addict Farrington in the story *Counterparts* and to understandably follow the wanderings of the cuckold Leopold Bloom in and out Dublin streets while his wife was in his bedroom with her concert manager Blazes Boylan.
9. With all the indications that support defining Joyce as a romantic artist whose strong belief in love underlies his writing, it is not difficult to detect two of his characters being depicted as martyrs of love. In *A Painful Case*, Mrs. Sinico is driven to death because she lacks her husband's love and seeks a lover in Mr. Duff who fails her. She becomes dipsomaniac and her body is found on the railway line – struck by a train. The other victim of love is Michael Furey, in the story *The Dead*, whom Joyce has represented as a tree. The warm memory of the dead Furey inside the mind of his wife defeats the highly cultured and man of the world protagonist Gabriel Conroy. However, the most remarkable testimony on the power of love is the scene of the wading girl in *Portrait*. Stephen Dedalus passes for only a few minutes an aesthetic experience that changes the course of his life and turns him from a pious Catholic in Dublin into a profane artist in Europe.

10. This study arrives to the conclusion that the production of the Irish writer James Augustine Joyce is valued as a great contribution to English literature because he has maintained a faithful attitude towards his milieu, exerted diligent effort to match or surpass his provenance and remained honest to both.
11. Save for *F.W.*, which can be read as a separate text, all Joyce's works are a release by a Romantic artist in preoccupation. And with *F.W.* included, all Joyce's works are the creativity of a genius in design. Joyce exerted effort to reel the brain of his reader, equally as his reader nurtures themselves by getting into the mind of this genius.

This thesis recommends that a Joycean reader needs to accompany his knowledge of Joyce's milieu and provenance in his tour inside any of the factories in the 'Joycean industry'. Joyce's oeuvre needs to be read within the context of what has been going on in the Catholic Ireland subjected by the UK and the rich Protestants. It also evokes the challenges that drove Aquinas, Dante Alighieri, Giambattista Vico, the Romantics and Henrik Ibsen to 'steel' themselves as men of mission and provide a whole new perception of life, the whole life. Another recommendation is that a student of literature needs to acquire intimate knowledge of the intellectual background of a literary figure in order to well appreciate.

However, a fundamental question poses itself; isn't the sphere in the year 2016 reminiscent of what a young bright boy observed in his mother country in the 1890s and immortalized in four titles produced in nearly forty years? The answer challenges a knowledgeable reader; the answer is the master key

to access Joyce. After the question and knowledge have been answered and gained, the gem is a call for love.



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