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**NEGOTIATING IDENTITY:
VOICE AND BOUNDARY IN THE WORKS OF JAMES JOYCE**

by

Francis Constantine Manista

A DISSERTATION

**Submitted to
Michigan State University
in partial fulfillment of the requirements
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Department of English

2000

ABSTRACT

NEGOTIATING IDENTITY: VOICE AND BOUNDARY IN THE WORKS OF JAMES JOYCE

By

Francis Constantine Manista

This dissertation is, in part, a map of a trajectory that illustrates the weaving and unweaving of particular subject positions from within James Joyce's major works (*Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*) through representations of voice, focusing on the concept of interstitiality that serves to negotiate identity, authority, and subjectivity. In the narrowest sense, voice reveals itself as a portion of the narrative which in turn stands as part of the discourse of a particular work. A movement to a more broadly conceived view of voice has it supersede the narrative and function throughout the discourse. Permutations of these concepts locate voice at nearly all levels of Joyce's works. This dissertation explores the myriad of ways that Joyce portrays and negotiates identity through voice and the conceptualization of boundaries that exist "in between" different and distinct subjectivities in his fiction. I explore those negotiative identities and subjectivities from within the conceptualization and representation of voice.

I employ Homi K. Bhabha's theories on interstitiality from *The Location of Culture* as an integral aesthetic approach to voice; however, Bhabha's explorations reveal his dependence (and mine) on Bakhtin and Derrida to explore issues of the metaphysics of presence, dialogism, and heteroglossia within a study of the

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indeterminate borders that Joyce constructs. If, as Bakhtin states in *The Dialogic Imagination*, "every novel is a dialogized system made up of the images of 'languages,' styles, and consciousnesses that are concrete and inseparable from language," then the means of representing language for the novel, namely through voice, are likewise concrete and simultaneously diffused: oscillating continuously between distance and proximity thereby creating multiple levels of discourse and reading. Voice, as the "place of enunciation" within the novel, likewise possesses a unique duality in that, like language for Bakhtin, it "not only represents, but itself serves as the object of representation" (49).

More often than not, however, a study of voice reveals the inevitability of specific identities to merge and flow into one another, despite futile attempts to retain individuality. The space existing between two seemingly distinct voices blurs in Joyce's fiction in the din of conversation and in the fuzziness of representation.

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2000

**For Bill, Michael,
and Joy**

**There are small unassailable words
that diminish caesars,
territories of the voice
that intimate across death and generation
how a secret was imparted**

--- Moya Canon

ACKNOWLEDGEMENTS

As with any long-term project, the effort is never completed alone, and I **would** never want to take full blame for this. Included in my list of accomplices, I **would** like to thank: First on my list, Joy Palmer, my wife, who listened to me **whine** and fret over this albatross tied around my neck for far too long, was always **ready** with encouragement even when I didn't deserve it, and only recently began to **lose** patience. The Department of English for allowing me one semester to study in **Ireland** where I encountered a great many influences that I am still learning to **comprehend**. The Department of American Thought and Language, who for three **years** supported me with a teaching assistantship and plenty of encouragement. The **Graduate** School with their financial support, specifically the Special College Research Abroad Money, or their humorous acronym SCRAM, which gave me the opportunity to **do** some much-needed research at the National Library in Dublin and the British **Library** in London. To the members of my committee for their advice and patience; **especially** I want to thank William A. Johnsen, my director, and Michael Patrick **Gillespie**: their help was by far the most extensive and immeasurable. Senator David **Norris** and Ken Monaghan from the Dublin James Joyce Centre and John McCourt of the **Trieste** James Joyce School, who provided me with a scholarship and a chance to **study** there during the summer of 1999, and experience first-hand some of Joyce's **second** home; and the American Conference for Irish Studies where I have presented **different** versions of these chapters for nearly five years. Thank you one and all!

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3. Dubliners

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5. Ulysses:

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To assist with the task of referencing, I have tried to reduce the use of endnotes when citing Joyce's primary works, his letters, and Ellmann's biography. I have applied the following abbreviations throughout, with page numbers cited parenthetically. These all conform to the standard usage established by the *James Joyce Quarterly* (*JJQ*). For publication information, please consult the bibliography.

<i>CW</i>	<i>The Critical Writings of James Joyce</i>
<i>D</i>	<i>Dubliners</i>
<i>E</i>	<i>Exiles</i>
<i>FW</i>	<i>Finnegans Wake</i> Although the <i>Wake</i> is divided among four books, standard citation includes page number followed by line number within parentheses, i.e. (<i>FW</i> 18.24-28); the only deviation from this form is in book two, "Night Lessons" (<i>FW</i> II.2) where a slightly different citation method is used to connote left and rights margins, as well as footnotes.
<i>JJI</i>	<i>James Joyce: New and Revised Edition</i> (1982) by Richard Ellmann
<i>Letters</i> I, II, III	<i>Letters of James Joyce</i>
<i>P</i>	<i>A Portrait of the Artist as a Young Man</i>
<i>SH</i>	<i>Stephen Hero</i>
<i>SL</i>	<i>Selected Letters of James Joyce</i>
<i>TPJJ</i>	<i>The Portable James Joyce</i>
<i>UG</i>	<i>Ulysses: The Corrected Text</i> (1986, Ed. Hans Walter Gabler) Standard page reference to <i>Ulysses</i> includes the number of the episode followed by the line number; for example, (<i>UG</i> 18.1510) is a reference to line "1510" of the "Penelope" episode.

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INTRODUCTION

"I'll begin again in a jiffey" (*FW* 625.32)

Defining voice in the works of James Joyce is a bit of a contradiction.

Readers often take voice as possessing a material reality or necessarily emanating **from** a material body. We tend not to think of voice as free floating, existing **independently** from a bodied point of origination, but voice possesses no materiality; **rather** it only suggests the possibility and the plausibility of the material's existence (i.e. language vis-à-vis a logocentric conceptualization of the person speaking) **simultaneously** undermining that potential, most notably in novels where the material is **already** long absent from the signifier and where the process of translation takes the **word** even further away from its potentially defined source. Because of this duality, **voice** can only be defined as a dislocutory process. Fritz Senn uses the term "**dislocation**" as a means to analyze *Ulysses*' unruliness. Dislocation, according to **Senn**, "suggests a spatial metaphor for all manner of metamorphoses, switches, **transfers**, displacements, but also acknowledges the overall significance of speech and **writing**, and insinuates that the use of language can be less than orthodox." The **term**, as defined, possesses a unique duality that is necessary for an examination of **voice** throughout Joyce's canon; it is "reasonably precise, so as to retain some **denotative** edge, and yet implicatively loose enough to accommodate multifarious **features**. *Dislocation* has the advantage of not being predefined."¹ My use of the **term** to define voice obviously reveals an almost immediate paradox; it is a spatial **metaphor** applied to a concept without space. The existence of this apparent problem, **however**, serves my purpose and what I am trying to present. An examination of

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Joyce's representation of voice is simultaneously an analysis of the means of entering into a discussion of Joyce's collection of tales, as well as the process of storytelling. Voice allows for and creates an elision of a non-material concept which proposes the materiality of the reality behind the voice, as well as a term that attempts to ground the concept of voice in a material existence. Together these two precepts serve to illustrate the process of representation in these stories. Moreover, Joyce's dislocation of voice presents the already hybrid nature of identity and subjectivity, represented through voice. In this sense, voice is both the cause and result of the problematics involved with the representation of identity and material presence.

Ulysses, according to Patrick O'Donnell stands "near the beginning of the history of voice."² I will examine *Dubliners* first as Joyce's early beginning with voice, and then move through to *Finnegans Wake*; however I cannot obviously move in a consistent, linear fashion, because so much of Joyce's writing refers back to itself as well as seems to anticipate its own further development. *Finnegans Wake* is a text that is largely about itself and about everything that Joyce said and wrote, while simultaneously it is a text that serves to emphasize multiplicity with such a degree of uncertainty that concepts of authorship and truth mean very little:

The teamestained terminal (say not the tag, mummer, or our show's a failure!) is a cosy little brown study all to oneself and, whether it be thumbprint, mademark or just a poor trait of the artless, its importance in establishing the identities in the writer complexus ... will be best appreciated by never forgetting that both before and after ... it was a habit not to sign letters always. (FW 114.32)

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A reading of the *Wake*, which specifically recalls Joyce's earliest writing and experiences, directs the reader to see all of Joyce's fictions as proceeding via such a "commodious vicus of recirculation," textually as well as thematically; such a reading illustrates that Joyce's canon, from its genesis through to its completion, continuously went out and returned but never said the same thing twice and never allowed the reader any degree of certainty regarding the story: is the mark on the page "a thumbprint, mademark, or just a poor trait" of the storyteller? Those supposed "identities in the writer" are obscured (*FW* 3.2).

Voice is typically presented as an element of a verbal exchange between two interlocutors speaking, as if it, too, were a material construct that, like money or goods, is simply passed from one person to the other. This logocentric perspective places upon voice and language a definite, mobile position in space, an elision between *res* and *verba*, as if voice possessed a body. Voice, however, exists within the interstices of these two potential bodies or entities. Speech, however, is different from voice, inasmuch as writing is different from voice; all three are certainly elements of this dislocutory process. Voice, however, disrupts the process, yet simultaneously connects these terms, because for Joyce, as for any author who attempts to represent the dialogization of spoken and written language, these three terms tenuously conflate: speech and voice are represented in written texts which insist that we simultaneously recognize both the appearance and sound value of the marks on the page. Secondly, voice is also a substitutable term for the style of the author's narrative, exclusive of the potential sounds of those marks. Kristeva's negativity, as a fourth term of the Hegelian Dialectic, serves to approach this paradoxical definition of voice. Negativity is more than antithesis, because it offers a

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space in between existence and its absence; in other words, it is, as Kristeva states, a **process** of becoming:

Negativity ... may be thought of as both the cause and the organizing principle of the *process* ... figures as the indissoluble relation between an "ineffable" mobility and its "particular determination." Negativity is the mediation, the supersession of the 'pure abstractions' of being and nothingness in the concrete where they are both only moments.³

Kristeva states that negativity is "therefore part of the contemplative (theoretical) system ... [which] reformulates the static terms of pure abstraction as a process, dissolving and binding them within a mobile law."⁴ In other words, negativity for Kristeva, different from nothingness and negation, serves to disrupt linear perception and representation, because it functions as a non-material element within the theses of the dialectic. Negativity may be the "logical impetus" beneath "negation and that of the negation of negation" but it is neither, because it is a moving concept whose position is always already relative to the statement made about it.

What I attempt to do is show that Joyce's concept of voice, as constructed within his tales, is similar to this dialectical, disruptive term, and in this sense is negativity. Voice both suggests a specific identity and subjectivity while simultaneously making their positions uncertain and transitory, a process wherein language is reactivated. David B. Allison, in his introduction to Derrida's *Speech and Phenomena And Other Essays on Husserl's Theory of Signs*, points out that the voice is "the most ideal of signifiers in that it appears to be completely free of any empirical substance. Only in speech does the signifier seem to be completely

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'reduced' to its signified content."⁵ The primacy of speech is illusory, given Derrida's "phenomenological voice" or "silent speech," as is its primacy of presence, because the dual existence, both ideal and reduced, is self-contradictory. Voice is free from empirical substance, while simultaneously positing materiality through representation; however, this contradiction is precisely where Joyce begins his study of voice, where identity is represented through verbal exchanges that are simultaneously translated into writing, but that writing is often represented as spoken or something altogether independent of the written. Free indirect discourse allows the reader access to those interior monologues, where voice is posed as neither spoken nor written, but often the voice represented cannot be identified with much certainty. Derrida illustrates, too, that voice and speech are only possible because a "certain kind of 'writing' precedes [them] ... the invisible and unconscious inscription of traces, the nonpresent and generative movement of differance that constitutes the system of language itself."⁶ Bakhtin, too, conceptualizes a type of language behind language; Derrida calls it the trace, but Bakhtin considers "the utterance" as that which exists behind our common spoken and written discourses.

What becomes apparent for Joyce is that the impossibility of the establishment of origins implies voice -- voice as a process of negativity -- as both the cause and result of writing, and writing as translation of voice. Therefore, the end result is a governing principle based on terms whose definitions stand as universals to themselves, likened to two mirrors facing each other reflecting seemingly infinite images of one another. Joyce's books start at this impasse and delight in this process that pre-determines, somehow, the impossibility of their primacy and are examples themselves of their own alterity. My position here explains in part why John Paul

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Riquelme, in *Teller and Tale in Joyce's Fiction*, is erroneous when he attempts to draw closure on *A Portrait* and make Stephen both character and author:

When Stephen casts Cranly as John the Baptist because of Cranly's role as precursor, Stephen is in the process of writing the journal that makes him his own precursor ... [and] When Joyce has Stephen take up his pen ... he suspends the narrative between two acts of journal writing that are both the work's beginning and its end.⁷

Riquelme is insightful with his explorations of the movement between intimacy and distance; however, he falls into a trap set up, not only by Joyce, but by this phenomenological voice that seems both independent from the signified and may be already reduced to its signified content. Voice disallows this type of certainty, because it is a mobile process that is intertwined at all levels of the narrative, between written and spoken discourse, existence and representation, and reader and author. Allison's understanding of Derrida equally applies here in that "the problem here lies in the relation between expression and indication ... the ideal involves a relation of identity between acts, between a present act and an act that lies outside present consciousness."⁸ Voice, as a contradictory, mobile process, can be considered an umbrella symbol for Joyce's tales themselves, because it is that which is responsible for the cyclic movement within the represented individual's consciousness, within individual stories, as well as across Joyce's various works.

Joyce's fiction illustrates from *Dubliners* onward, a weaving of particular subject positions through representations of voice, negotiating seemingly essential concepts such as identity, authority, and subjectivity. Joyce's conceptualization of

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voice in *Ulysses* and *Finnegans Wake*, but not excluding earlier works, is terribly complex and convoluted. One must examine more than the representations of voice in dialogue, because Joyce's representations of voice are often unarticulated and/or conflated with dialogue. More traditional narratives equate voice with speaker; even in written texts, verbal characterizations are used to identify the character; for these, voice directly substitutes for personality and characterization. Joyce does not violate this initial equation, but he multiplies the number of possible associations, and thereby alters our approach to reading. Voice substitutes for being and reduces the difference between seeming and being to a point of irrelevance. From this first substitution, others follow. From the boys' play in "An Encounter" where "A spirit of unruliness" allows them to forget their specific cultural separations, to *Finnegans Wake*, where that unruliness seems to be the paradoxical rule, voice allows for identities to shift without regard to narrative or speaker (*D* 20). I examine the myriad of ways that Joyce portrays and negotiates identity through voice and the conceptualization of boundaries that exist "in between" different and distinct subjectivities in both his narratives and his narrations.

Representations of voice in writing have a rich history, which in one context, goes as far back as St. Augustine of Hippo. Augustine's differentiations between truth and falsehood, or between being and seeming, are inter-related with these issues of voice. A man in a dream is not a man, Augustine explains, but seems one. The issue of whether a thing is true is therefore obscured and defined by perception. Plato's allegory of the cave says as much as well, but Augustine's discourses on signification and signs tie in directly to modern and contemporary anxiety over the slippages of language. Furthermore, in terms of the representations of reading within

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writing, Augustine is significant as well. In his *Confessions*, he tells of a point of his life where he is sitting in a garden and he hears a voice, which lacks distinguishing representations of physicality: "And lo, I heard from a nearby house, a voice like that of a boy or girl, I know not which, chanting and repeating over and over, 'Take up and read.'" The voice, in other words, is free floating and Augustine interprets it as a transcendental signifier, "I interpreted this solely as a command given to me by God." His ultimate response is to go to "the volume of the apostle [sic]" which he snatches up, opens, and reads "in silence the chapter on which my eyes first fell."⁹ This passage is one of the earliest commentaries regarding the representation of voice in writing, and as well one of the first representations of silent reading. Reading aloud was the norm, because the sounds of the words were imperative, especially in prayer, to evoke meaning. This text, written probably in late 386 A.D. establishes the difficulties that Joyce would also construct in his stories: the absence of materiality of the vocal signifier, even in writing, and the discrepancies established, in terms of representing identity and subjectivity, between spoken and silent discourse.

Representing identity through discourse is a problem with its basis in metaphor and textual constructions. Leaping forward some 1600 years, M.H. Abrams' *The Mirror and the Lamp*, is also important, because Joyce's representations of voice throughout his writing often conflate with image and metaphor. In other words, verbal characteristics, such as Simon's mimicry, Stephen's imitation of Simon, or HCE's stutter, often serve to represent the character him/herself. This imaging becomes metaphorical when the voice becomes almost completely independent of any bodily representation: Blazes Boylan in *Ulysses* is conjured up by nothing more than

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the sound of the jingling of the change in his pocket and in the *Wake* the misspelling of "hesitancy" represents HCE by the letters within the word and Parnell, whose character was besmirched by a forged letter whose writer misspelled that word. Specific vocal patterns, initially stable, eventually serve to present the reader with a range of possibilities.

Furthermore, the representing power of voice illustrates, in Joyce as well as authors such as Dickens, Woolf, Pound, and Eliot, among others, its ability to distort representations. Abrams states that "Metaphysical systems in particular are intrinsically metaphorical systems, and each of the major world views [are] a kind of prodigious synecdoche, demonstrating the whole of the universe to be like one of its parts."¹⁰ Joyce uses voice as this kind of metaphysical reflector, a mirror-like representation representing and possibly distorting what is construed as reality. Recall that Joyce told Grant Richards, "I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking glass" (*SL* 90). Voice constructs image by reflecting portions, not wholes, of what is considered being. However, Joyce's images are never complete; they're often fragmented, "It's the symbol of Irish art. The cracked lookingglass of a servant" (*UG*.1.146). These equations with reflection illustrate the problematics of representation, namely that representation within novelistic discourse is always in transit, to use David Hayman's term for his analysis of *Finnegans Wake*. "Art as mirror," which is the title of one of Abrams' chapters, easily moves to "voice as mirror" for Joyce's purposes, because his artistic enterprises are based ultimately on the representation and distortion of images, and those images are always already constructed through language, which for Joyce is

represented as articulated, unarticulated and reflected language.

Joyce's texts, however, move significantly beyond Abrams, because Abrams failed to consider that Medieval texts, such as Langland's *Piers Plowman* or Chaucer's *Canterbury Tales* and *House of Fame* had a profound understanding of existence itself as a type of reflection of the Divine order. Books therefore were already secondary representations of that reflection. One of the reasons that the freedom of Joyce's texts create problems of reading is that we tend to approach texts as primary discourses and expect from them total verisimilitude; if the world is already construed as a type of representation, a simulacrum itself of some other reality, novelistic discourse is another layer of representation on top of that hidden reality. Voice within novelistic discourse represents identity and characterization, and initially seems as if it, too, is part of yet another layer; however, as Bakhtin and Derrida discuss, voice exists behind novelistic discourse, as either the utterance or the trace behind the discourse. Joyce chose voice as the representational means to illustrate existence from within a palimpsest of alternating and moving representations; voice however offers something closer than mere narration: voice exists prior to the narrative, and as Newton Garver states "What makes writing possible is nothing having to do with the meaning of the spoken signs; what makes it possible is rather the pattern of vocalizations ... spoken sound, *voix*, actual speech in actual circumstances, is the indispensable basis of all linguistic signification."¹¹

Derrida's discussions of textual voices are obviously imperative in an understanding of Joyce's representations of voice in his tales, but Joyce still goes further in terms of his use of voice than Derrida. In order to read, we must have on the page letters that can be interpreted as sounds; in other words, the phonemes,

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which are parts of a sound that can be represented by letters, must correspond to the letters of our alphabet. Derrida's illustration of *differance* has as its antecedent Aristotle's "[characterization] of human speech [as distinct] from natural cries" which makes writing possible; differance, which recalls simultaneously "defer" and "differ" has as a basis "the internal segmentation or differentiation of even the simplest semantic elements."¹² Joyce however represents wave speech that Stephen hears and interprets, cat speech that Bloom interprets and even hears specific tonal differences, and finally something that can be called non-speech, which is often the case in the *Wake* where the written and spoken contaminate each other so thoroughly that the construct of the hybrid seems to be neither.

The concept of free indirect discourse is of great importance in any study of voice in these works, because the elisions and discrepancies that are a part of reading Joyce have as their primary source this stylistic technique. It occurs through Joyce's writing and "integrates into the dominant narrative voice the linguistic traits of another, leaving the reader to determine who is speaking."¹³ This concept serves to develop further the problematics of the hybrid, an essential component of all novelistic discourse, that as Bakhtin explained must possess intense dialogization. As Michael Gillespie discusses, "Joyce calls into question the primacy of a single voice assuming the authorial role of transmitting, either directly or indirectly, [Wayne Booth's concept of] the 'norms of the work.'"¹⁴ Gillespie's reading of Joyce and free indirect discourse supports Bakhtin's refusal to allow for the monologic in novels; it also explains why Riquelme's thesis that Stephen is both character and narrative voice of *A Portrait* is overstepping: Joyce does not affirm any single voice as dominant. The utterance, for Bakhtin, exists prior to the representation of voice,

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and Joyce disrupts traditional narrative schema by not offering a single perception or characterization as dominant. The *Wake* lacks even the semblance of a normative narrator, implying that the act of narration was too directive to serve Joyce's purposes of verbal movement. Without a single perspective in any facet of the narration, Joyce's textual aesthetics work to create stories that move in multiple directions simultaneously, and illustrate the limitlessness of the novel and voice as representative elements in story telling.

The theoretical perspective of *border theory*, as presented in Homi K. Bhabha's *The Location of Culture*, is also extremely useful in this exploration, because of the arguments Bhabha makes regarding the hybridizations involved with subjectivity and culture. The conceptualization of interstitial space that Bhabha articulates in his book works extremely well with my notions of voice as a dislocated/dislocuting process throughout Joyce's canon. Voice is not only a representation in Joyce's works. The concept of voice, spoken and written, *is the process* of representation of and within the narrative. It is not static, because as the reader reads, the voices of the text are in motion with one another, as well as with the reader and with Joyce. Voice is always both the process and the product of the narrative. However, it is ostensibly Bakhtin's ideas regarding hybridity and dialogization that inform this study, as well as Bhabha's; in this sense, though useful, Bhabha's analyses are the application of Bakhtin's and Derrida's theories.

Bhabha's ideas do provide me with another layering of my ideas on movement, on oscillating perspectives. Bhabha's "Third Space" provides the discursive conditions of enunciation "unrepresentable in itself ... that ensure[s] that

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the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew."¹⁵ I believe Bhabha's reading of culture's lack of unity is connected, via voice, to my reading of Joyce's oscillating perspective within his novels.

Bakhtin's concepts and theories are indispensable to any study of the novel, narrative, and voice, and I do not feel that I could perform any study of modernism and James Joyce without additional exploration and use of the utterance and the theories behind heteroglossia, polyvocality, and dialogism. As I expressed above, Joyce's texts continuously refer to themselves, to past incarnations, to early texts, to their author, and to prior and contemporaneous texts. The notion of voice and dialogism are, for all intents and purposes of my study, irrefutably relevant, simply because Joyce's own concept of creation relied heavily upon such fluidity -- especially in the context of allusion, which Joyce relied heavily upon from *Stephen Hero* onwards: initially as a means of performing for the literati and eventually presented as a perfect example of dialogism. Although Bakhtin never cited Joyce, many critics and scholars have illustrated the necessity of using Bakhtin to explore the intricacies of Joyce's canon: R.B. Kershner's *Joyce, Bakhtin, and Popular Culture: Chronicles of Disorder* and M. Keith Booker's *Joyce, Bakhtin, and the Literary Tradition: Toward a Comparative Cultural Poetics* are two fine examples.

Bakhtin's ideas are immediately relevant as early as *Dubliners* where constructions of voice create unique problems with identity. Mr. Duffy in "A Painful Case" fails to recognize his own voice while he is speaking and has an odd habit of narrating himself in the third person. Although he poses himself above the majority

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of people he sees, he simultaneously lacks subjectivity; he is verbally absent from himself in a sense. His personal authority is unmitigated, and his voice remains singular and uncontested; in other words, his voice is silent because he does not enter into dialogue. David B. Allison explains that "something *is* only insofar as it is self-present, present to itself in the immediacy of a conscious act."¹⁶ For Bakhtin, such monologic and unquestioned authority are useless, because discourse is alive in the performance and interaction with other voices.

Primary for Bakhtin and Joyce is the representation of double-voicedness; such is imperative to novelistic discourse, because the novel is about voices in dialogue. Double-voicedness is hybridization of spoken and written language; it creates the problematics of reading that Joyce toys with, namely that through free indirect discourse, it becomes impossible to confirm the proximity of the narrative voice to the characters. The character zones become infected as does the narrative with qualities of undefined discourses; the elisions grow to enormous complexity in the *Wake* where one does not have specific voices and identities to start off with. The result are texts that are in motion in terms of their representations of experience. Even in cases with Mr. Duffy or Lily in "The Dead," simple idiomatic expressions reveal that the perspectives telling the stories are clouded and overlapping, creating what Bakhtin called "a shifting diversity of tones and accumulating 'already-bespokenness.'"¹⁷

The oscillating perspective that is so much involved in the study of Joyce's writing is clearly present in *Dubliners*, as presented in John Paul Riquelme's *Teller and Tale* and Hugh Kenner's *Joyce's Voices*. From the first story included in that collection, "The Sisters," Joyce is already moving away from standard and traditional modes of representation. The subject position of the little boy in that story is already

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unstable, because of the mode of telling the story, as well as the style of language used to represent the boy's thoughts. The story is told from the first person; however much as it seems to be the narration of the young boy, through the use of memory: the entire story is in the past tense. "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 ..." (D 9, italics mine). Immediately from the opening sentences of this story, one is faced with the juxtaposition of two voices: present and past. It seems to be the narrator, who *was* the boy, telling the story. The movements create a tension, obvious in many of the *Dubliners* stories, and this tension is reflected in all of Joyce's literary endeavors; Joyce's fiction, as Bhabha states of much of contemporary literature, refuses "a smooth passage of transition and transcendence ... [they are] process[es] of displacement and disjunction that [do] not totalize experience."¹⁸ The representations of voice in Joyce's works serve to displace the certainty behind events and identity. The trace is obscured, because he does not strictly assign voice, and therefore the means of moving through or reading a text become increasingly convoluted. We may be able to identify Gabriel's pompous voice, but we cannot satisfactorily align all the verbal characteristics of that story. Free indirect discourse helps a great deal, but soon even the narrator's voice is negotiated and fluid.

These disruptions in story-telling, as well as discrepancies of voice and place, gain a name in *Ulysses*, specifically in the "Cyclops" episode. David Hayman calls it "the arranger" -- an odd literary device that Hayman uses to explain the problems of reading that belong to that episode. The arranger disrupts, but simultaneously he

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creates a cohesion to the story. He usurps the narrator's position and adds voices to the text that are not linear nor logical: "Our greatest living phonetic expert ... has left no stone unturned in his efforts to delucidate and compare the verse recited and found it bears a *striking* resemblance (the italics are ours) to the ranns of ancient Celtic bards" (UG.12.720-23). It is never explained who or what adds the italic appearance to the page or who calls attention to it. The arranger also can provide a simultaneity to the events unfolding, as he does in "Sirens"; he forces the reader to recall Bloom and place him into a context where the primary narrative did not represent him:

"Sweet tea miss Kennedy having poured with milk plugged both two ears with little fingers. '-- No, don't,' she cried. '-- I won't listen,' she cried. *But Bloom?*" (UG.11.129-133, italics mine). Bloom is not in the bar at the Ormond Hotel nor has anyone mentioned him, but his presence is felt because *Ulysses* is Bloom's story and because this arranger continues to force him into the context. If the arranger is a "nameless whimsical seeming authorial projection," as Hayman considers him, he also creates a tenuous dialogue between the book and the reader; furthermore, as a textual anomaly, his quirky disruptions also advances *Ulysses* as a rather unconventional soliloquy -- the book not only quotes itself, it seems to be having an entire conversation with itself.

In Joyce's stories, narrative intrusions do more than interrupt the progress of the tale; they often cause mutual contamination of the narrative and character voices. In the early *Dubliners* stories, often an older presence blurs with the younger representation, disallowing any certainty about the teller. The boy, in "The Sisters," enjoys saying the words: "simony," "gnomon," and "paralysis," and he has an odd

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comprehension of their meanings. However it is Joyce who specifically has intents for the meanings of those words throughout the collection of stories and for the readers of *Dubliners*. Therefore, already by the writing of "The Sisters," Joyce had a sophisticated approach to narration that would become the arranger, further defined as "a single impulse if not a single persona, a resourceful clown of many masks."¹⁹ Already by *Dubliners*, Joyce is performing the doubled perspective, whereby identity is paradoxically intimate and distanced simultaneously from the events and from the reader. The perspective of the characters not only oscillates, the intimacy the reader shares with the text moves in a similar cyclic fashion. This ambiguous movement can be thought of as akin to Bhabha's "The Beyond" and is defined as "proximate self-presence ...[which] comes to be revealed for its discontinuities, its inequalities, its minorities."²⁰ Like a partial fingerprint, the oscillation provides moments of the trace, allowing an incomplete portrait to form, made up of pieces and fragments of parts that only circumstantially fit together.

Voice also becomes the conflation of represented dialogue, with narrative and narration, most often complicated with the use of the dash as opposed to the inverted commas which Joyce disliked, and narrated thoughts, interior monologues, stream of consciousness, and soliloquy. The differences among all of these concepts become blurred and/or paradoxically remain distinct depending upon Joyce's intent: therefore the representation of voice can be analogous to the nature of the pun, where the original necessarily must remain intact simultaneously as it is distorted in order for the pun to work. In so doing, Joyce not only questions language, itself, but calls into question anyone's potential for representing and consequently sharing any experience. This blurring creates multiplicity as well as a polydirectional movement

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in the discourse. It remains unclear who is telling the story, as well as where the narrative perspective resides in relation to the story and characters. What prevails often is a paradoxical simultaneity, suggesting the voice as distant and proximate to the stories. This paradoxical duality of immediacy and distance gets played out most often in the various and often contrapuntal representations of voice. The articulated as well as unarticulated (sometimes even the disembodied) voice can be understood as both immediate, close, and intimate and simultaneously as distant and removed. Voice destroys the simple differentiation between subjectivity and alterity.

According to Bhabha, the recasting of the Other creates an interesting paradox for the colonizing subject. The desire for the Other means that the self must remake the Other in the gaze of the self, specifically through language. Therefore, the authority of the perspective inhabits the mindset initially, only within the self. The power struggle that begins is in terms of the self attempting to fix the Other into place, to recreate the self with no ability for the Other to move, leave, or attempt definition through his/her own agency. The paradox that it creates is as Bhabha explains, a disturbance of the "voyeuristic look" which

enacts the complexity and contradictions of your desire to see, to fix cultural difference in a containable, *visible* object. The desire for the Other is doubled by the desire in language, which *splits the difference* between Self and Other so that both positions are partial; neither is sufficient unto itself ... the very question of identification only emerges *in-between* disavowal and designation. It is performed in the agonistic struggle between the epistemological, visual demand for knowledge of the Other, and its representation in the act of articulation and enunciation.²¹

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Joyce's works reveal the impossibility of fixing any identifiable trace of an-Other. Voice, which precedes writing, remains fluid, and therefore affects the condition of the written, regardless of the mindset that projects that voice and identity can be unified. In *Finnegans Wake*, we recognize certain idiosyncratic speech patterns that belong to HCE or Issy, but these recognitions fail to provide us with a definitive characterization. The voices of the *Wake* appear more certain than the characterizations assigned, but the absence of the suggested materiality keeps those representations fluid and undefined.

The act of the reader is always voyeuristic, as well; the reader is not acknowledged generally by the characters within the construct of a given story. As a reader, too, one attempts to transform the various characters and voices into things relative to oneself. It is the reader's voice that activates and enlivens the textual voices, contaminating them with his/her own relative discourses. One attempts to fix difference in some static form, but singularity is never an option. However, as Michael Gillespie has already illustrated in *Reading the Book of Himself*, Joyce casts the reader in the position as arbiter: he acknowledges the reader before one begins to read, and anticipates without anxiety the power play that will continue through the duration of the reading/writing process. In other words, Joyce builds into the stories the reader's difficulties with the paradox of attempting to fix some Other -- a process which always already creates instability, movement, and uncertainty. One's ability to articulate difference and identity only "emerges in-between disavowal and designation" and so too the reader's ability to read Joyce's fiction exists somewhere in between our desire to attain and fix all the answers and our wish to become part of the process of creating the story. If it is the text that is presented as Other or whether

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the characters are so, the reader must negotiate with the impending paradox of imposition and desire. The emergent position is always incomplete: the positions of difference between Self and Other, between the reader and that which is read are no longer self-sufficient. The identity of the reader, for the duration of the process of reading, as arbiter becomes dependent upon the doubled positions of text and author, since Joyce himself works the dual position of reader and author -- co-reading and co-creating with the reader existing outside the text.

Underlying the problematics of representation of both reality and voice is the concept of authority, both the authority of Joyce as author and the range of authorities that exist within his texts: the narrators', the characters', and finally the readers', who become co-conspirators with Joyce in the creations of the texts themselves, making each of Joyce's major works writerly, to use Roland Barthes' term. This idea becomes all the more prevalent and problematic when the reader begins to participate more fully as the narrative grows more ambiguous and complex, as the voices of character and narrator often merge and separate to create movement and confusion. The opening lines of "The Dead" as Kenner explains in *Joyce's Voices*, illustrate how swiftly and seamlessly the narrative tells the story *already* from the perspective of one of the characters by the simple intrusive word "literally." This type of disruption occurs again in "Eveline," for instance, where suddenly in the course of what appears to be an objective narration the reader is jarred by an intrusive, unidentified voice: "She had consented to go away, to leave her home. *Was that wise?* She tried to weigh each side of the question" (*D* 37, italics mine). The question presented seems to be a question Eveline poses to herself as she tries to consider her potential actions; however it could also be the narrator putting forth a question to Eveline or to the

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reader. Kenner calls this intrusion The Uncle Charles Principle, and as such it is useful to examine these narrative intrusions, as examples of those "proximate self-presence(s)." Free indirect discourse gives a more defined concept to these narrative abilities than Kenner's Uncle Charles Principle; however, free indirect discourse recognizes a pattern that eventually breaks down in the stories. What begins as a profound blurring of narrative with character collapses into an inability to assign any specific, rational identity to the representation of voice. There is little textual evidence to identify the voice speaking as either narrator or character, because it does not seem to function as either construct. Obviously *Ulysses* and *Finnegans Wake* do this, but even the focalizations that are a part of *Dubliners* and *A Portrait* obscure the position of the story-teller.

Such intrusions become all the more problematic with *A Portrait*, because it is often read as an autobiographical novel of James Joyce's own life, and, as Riquelme suggests in *Teller and Tale*, a suspect autobiography of Stephen Dedalus. The book is about a young man's realization of his desire to be an artist; this realization is incomplete at the end of the novel, but it is in process--a "process of enunciation." Because this process is incomplete it allows for a deeper investigation into what Bhabha calls "the process of signification," which is part and parcel of the task before one, when turning to *Finnegans Wake*, an incomplete, circuitous and repeating work in progress. From within this place in between, this unfixed point of reference, Stephen and Joyce can and do make remarks regarding cultural differences which, as Bhabha explains, "differentiate, discriminate, and authorize the production of fields of force, reference, applicability, and capacity."²² Joyce valued the concept of the

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process much more than any finished product, because the process is unfinalized and yet already discriminatory. Therefore, again it is the continuous movement of proximity to distance, and in Stephen's case, from failure to success in each of the five sections of the novel, that drive *A Portrait*.

A Portrait initially suggests itself to be spoken discourse: it begins with a story about a Moo-Cow, which is Simon Dedalus' story to his young son. However, that specific story could be told by Stephen himself, narrating in the third person, like the boy in "The Sisters." Like the stories of youth in *Dubliners*, Stephen could be the much older narrator telling the story. Therefore, speech becomes the medium whereby Stephen could possibly play dual roles: he is both character in this novel and he is the narrative voice telling about himself in the guise of the immediate language. The various representations of voice in the novel make the portrait itself much more complex: it is not simply the artist in portraiture. This idea, put forth by Riquelme in *Teller and Tale*, is an interesting line to pursue, because of the issues it raises regarding voice's multiple roles; double-voicedness, as Bakhtin explains, is the attempt to represent the idea of voice within the narrative, because all voices are always already hybrid. Ultimately it fails to explain the narrative distance from Stephen. Riquelme certainly examines where the voices of character and narrator elide in *A Portrait*, but he cannot explain the problematic movement that allows the narrative to treat Stephen ironically. However, Michael Gillespie's analysis in *Reading the Book of Himself* of Joyce's use of free indirect discourse, and M. Keith Booker's exploration that Joyce never supplies an authoritative viewpoint from which to judge the perspectives presented, in *Joyce, Bakhtin, and the Literary Tradition*, do

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The designs of the novel are much more ambiguous as Stephen develops both in maturity and in ability. Each of the five sections, each which begin with Stephen having been defeated only to rise through the narration of the section, present the theme of incomplete aspiration. We never witness Stephen in fulfillment; he is always on his way and his ability to succeed is continuously more suspect, as is the voice narrating. The uncertainty of who is telling the story of Stephen in *A Portrait* also provides an impetus to explore the novel in a variety of ways: for example, exploring the conceptualization of voice as represented by Joyce or as possibly represented by Stephen. The two are seemingly contrary stances, but explored together, they offer a valuable insight into the unfixity of identity. Joyce allows for a great deal of overlap between himself and Stephen, an overlap that often creates the sense that authorial voice and character voice are joined. If Stephen is also the narrator, then we have a type of Joycean Trinity of multiplicity within singularity. However, Joyce and Stephen obviously diverge, as does narrator and character. Stephen's own voice remains in progress in *A Portrait*, and to elide these identities at any point with certainty is to assign specifics where Joyce refused them.

Exiles is invaluable for its contribution to the developmental tension between certitude and circularity, so prominently played out and obscured in *Ulysses*. Richard Rowan's inability to claim certainty over Bertha's fidelity obviously becomes a key theme in *Ulysses* with the pivotal relationship of Leopold and Molly Bloom. *Exiles* was also Joyce's first attempt to create a more realistic female voice, which later, in

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Ulysses and *Finnegans Wake*, lends itself to the dissolution of such simple gendered and linguistic binaries of male and female.

Language in *Ulysses* and *Finnegans Wake* is obviously more fluid and circumspect than it had been in Joyce's previous stories. Translations of language and gender are distinctly prominent in the "Circe" episode, where Bloom and Bella transform in gender, and confuse reality with represented experience, rendering from within the confines of what appears to be an hallucination, a story in movement, taking place, not in dialogue, but in the imagination -- in the interstitial spaces among voice, the representation of dialogue, and the articulation/creation of a fictional character. For example, in terms of the third space residing between articulated voice and experience, well into the episode, Bloom's fantasies, textually, conflate with his and our ability to detect what is meant to be "real."

Mutability, oscillation, indefinitiveness, unfixedness, and disunity are the accepted norms of Joyce's story telling, and they are present in his books via the representations of voice. Voice remains the means and the site whereby identity and subjectivity are figured and disfigured simultaneously. In Joyce's "word world" misunderstandings and mishearings are two of the most intense and important means of the progress and process of the narrative; it is through these *errors*, those "portals of discovery," as Phillip Herring explains through Stephen's explorations of Shakespeare, since they suggest the possibility of meaning between displacement and illumination,²³ that Joyce co-creates his novels with the reader, making us all willing accomplices. Error, translation, metaphor and the mirror function through voice, allowing for rich and distorted images that refuse any definitive and final answers.

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Dubliners: Initiating Negotiations

Later in Joyce's career, the representation of voice becomes more fluid and unstable, often postponing even basic interpretation while the reader attempts to figure out what is being said. In *Dubliners*, this slipperiness begins with the earliest stories but is no way tantamount throughout the text; by "The Dead" there is certainly a loss of individuality and autonomy, as the characters recognize by its close that they are not only "creatures driven and derided by vanity," but "ludicrous figure[s] ... nervous well-meaning sentimentalist[s] ... idealising [their] own clownish lusts" (*D* 35, 219-229). At the narrative level, the representation of voice grows less defined and more fluid, often blurring the qualities of narrator and character. At the level of character, however, voice remains seemingly concrete, disallowing movement or communication, while silencing those who are unfortunate enough to be born in a lower station. For the *Dubliners* themselves, fluidity of voice is inversely proportional to class structure, which accounts for much of the conflict and frustration portrayed. Voice in these stories reveals Joyce's attempt to illustrate Ireland's (and reality's) dual existence, occupying the space of the hybrid subject, and the use of mimicry, specifically, allows for voice to dominate as the master metaphor, disrupting representations across the contexts of these stories. Mimicry is vocal hybridity, because it dislocates the source from the representation in a potential act of ridicule. The hybrid nature of mimicry, which highlights the doubling quality of voice, is present in every part of the story-telling process in *Dubliners*, from the narrative voice reconstituting the stories to the authorial position, which includes and blends author and reader, which translates and mistranslates content, style, and context.

Mimicry, for the Joyces, was also an interestingly personal and familial

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activity; Joyce, himself, was not the only mimic of his immediate family, according to *The Dublin Diary of Stanislaus Joyce*. Not only was John Joyce known for his vocal abilities, but Joyce's mother was "an excellent mimic of certain people."

Charlie Joyce, the youngest of the male children who lived, was also skilled at mimicry; Stanislaus comments that "Charlie is an absurd creature. He is foolish, a vain and stupid boaster and very sentimental, and has a habit of imitating people he knows."¹ Thus voice, as well as imitated voice, was deeply personal part of Joyce's upbringing and certainly well prepared his ear to the intricacies of how voices sound coming both from their originators, as well as their imitators: a duality that allowed Joyce to construct fluid and moving voices in his fictions.

Homi K. Bhabha in *The Location of Culture* discusses this fluidity among voice(s), within the interstitial places, wherein authority and subjectivity are always already negotiated. Bhabha's political readings, moreover, work well to interrogate *Dubliners*, because, although Joyce boasted that he was never interested in politics, the political element always found its way into his work, as Richard Ellmann's biography points out. As with all of Joyce's writing, but specifically this collection of short stories, one "overhears" a great many voices within the text itself, both spoken and unspoken. In dealing with issues such as identity and authority, problematically based upon the discursive, Bhabha's critical reading of the existence of the autonomous subject, his demand for a "discursive strategy of the moment of interrogation" reveals that identity and authority are bound up, a priori, with "a response to other questions of signification and desire, culture, and politics."²

Although I am indebted to Bhabha's reading of culture and politics, obviously the most important basis for my study is Mikhail Bakhtin, whose ideas and theories

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necessarily inform Bhabha's. The voices within Joyce's texts are already in motion, not only in spoken dialogue, penetrating at various levels the gamut of characterizations and perspectives. Authority and identity are represented and negotiated in the space of the hybrid subject, within and between the voices of self and other, a confusing matrix of reality and representation. Already by *Dubliners*, Joyce insists that the interplay of languages is more significant than the various characterizations represented; moreover, these languages, complicated by multiple voice positions inside and outside the text, take on ever expanding valences, because they are in dialogue with one another. Thus, both heteroglossia and intense dialogization are present, making the language of *Dubliners* "truly novelistic."³

The lack of fixity, because of heteroglossia and dialogization, reveals itself at the boundaries between seemingly distinct characterizations within the text. Bhabha comments that presence begins in the spaces between persons, characteristics, or entities, but Bakhtin points out that hybridization of languages presents us with a prosaics, or poetics of prose, with regard to novelistic discourse, which can be considered "a style of styles, or more accurately ... the dialogization of styles."⁴ However, the problematics involved in defining those styles begin in those interstitial spaces, where Joyce constructs presences within his characterizations. Derrida explains, in a similar fashion, that all such problems are problems of "the borderline" where one seeks to determine difference and origin:

This difficulty [situating the advent of an auto-biographical récit] crops up whenever one seeks to make a *determination*: in order to date an event, of course, but also in order to identify the beginning of a text, the origin of life, or the first movement of a signature.⁵

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Paradoxically, what makes the boy in "Araby" distinct, this moment of self-realization, is likewise the moment he loses an essential self; the border between himself, as subject, and others blurs as he, too, is paralyzed by the experiences of Dublin. The boy in "The Sisters" chooses silence and thereby retains, at least for the moment of the narrative, some stability. "I crammed my mouth with straw for fear I might give utterance to my anger" (D 11). The boy remains outside the discussion of the priest and children's impressionable minds that Old Cotter brings up, and outside of the world where voices are dialogized and relativized; however, the fact that he silently mouths "gnomon," "simony," and "paralysis" does not mean that he remains outside the relativized discourse. Those words, despite his lack of understanding, have contexts; in spite of his seeming singularity, his own spoken, everyday discourse is being "reaccentuated" in Bakhtin's terms, via their encounter with the speech of the adults surrounding him and with those words whose sounds he appreciates.

*Dubliners*⁶ can be said to stand as the beginning of Joyce's career as a modernist writer, and therefore one must begin a study of Joyce's voices here, even though simultaneously with its creation, he was writing *Stephen Hero* and revising it into *A Portrait of the Artist as a Young Man*. Within a context of these stories, voice is working in seemingly contradictory ways, simultaneously representing and deconstructing representation for the various scenes and characterizations. Voice within *Dubliners*, by virtue of Joyce's reasons for writing his "dark mirror" represents specific characterizations with specific identities; however, voice is simultaneously the means whereby those characters' relative agencies are reduced to

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shadows, void of sympathy and human compassion, paralyzed by their very attempts to rise above their situations. As the stories begin and move, the spirit of unruliness that governs the boys' play in the early stories, which allows for a lack of distinction, gives way to heightened divisions and categories, which simultaneously reduce the older Dubliners to less than their less-defined youthful counterparts.

What voice does for these stories is to call the reader's attention to the loss of agency inherent in attempting to define oneself against abstractions like authority and individuality, and underscores that confirmation of the person lies somewhere beyond the seemingly concrete differences of self and other. The hybrid subject in *Dubliners*, represented through voice, exists as a testament to the tenuousness of authority and identity. Characters, as well as the narrator, are relatively represented as hybrids of the various vocal characteristics via free indirect discourse. The creation of *Dubliners*, from its inception, was based on the elision of real people whom Joyce knew with his fictional creations; as well the processes of rejection and publication, which included other exterior authorities, such as Grant Richards who objected to earlier versions of the stories; these all served as impetus for further verbal relativizations. Joyce's numerous attempts to get *Dubliners* published, agreeing to alter specific qualities of voice, accent, mannerism, and word choice, reveal that the form and the content of the text is constructed through a range of voices, including Grant Richards, the printer, English censorship, as well as his own. Despite the fact that Joyce is their writer, his voice becomes dialogized and reaccented, as Bakhtin suggests, by virtue of its participation with all the other active voices of the text. These stories illustrate an "influx of sense" from one voice to another, from one hybrid to another, showing a loss of individuality, because there are too many layers

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Voice becomes a principle, as well as the result of these dislocutions, and voice remains the major break of the metonymic chain, if not the chain itself, that allows for story telling in the first place. This duality inherent within the construction of voice represents a touchstone of western metaphysics, namely that presence is often recognized in a body's absence: recognition of existence is based less on the manifestation of the physical than it is on the acceptance of the physical based on metaphysical elements: one does not see a body when one speaks on a telephone, but the assumption is there; a similar kind of assumption must be made when reading a novel. *Dubliners* toys with these cognitive and linguistic shifts, often presenting itself as a strange mirror, that both reflects and distorts the figure standing in front of it, never authorizing one image or another, but allowing for a play of multiplicity.

Within the collection, the reader immediately faces the problematic discrepancy of time and place by way of the dualistic perspective of the narrator/boy in "The Sisters," suggesting that time and place are also mere constructions within the text that also can lose precision, just as voice can. In other words, the reader of Joyce, already by this initial story, must contend with the demand for arbitration between subject positions that can include but are not limited to the characters and narrators of these stories. The reader of Joyce, already by *Dubliners*, must decide which voice is most important, since even with "The Sisters" it is unclear whether the narrative voice, recollecting events from an unspecified past, knows any more now than he did when he was younger. Furthermore, in later stories like "The Dead" and "A Painful Case," whose narrator is not directly involved in the events, the narrative voice can move in so close to the character that it possesses qualities of a first-person

perspective.

In "A Painful Case" for instance, the narrative mimics Mr. Duffy's habit of thinking of himself in the third-person; the style of the story, i.e. word choice, presentation, and tone-of-voice, reflects his attempt to perceive and interpret the world objectively, while he remains at a certain distance to it and to himself. Paradoxically, this quality of narrative voice reflects an intimacy with Mr. Duffy, and reveals that his perspective only constructs a pseudo-objective voice: this kind of "double voiced" narrative, as Bakhtin calls it in *Problems of Dostoevsky's Poetics* is revealing, through free indirect discourse, how Mr. Duffy thinks of himself and the world around him.

In discussing this seemingly objective quality in the narrative voice, it is integral to note that the same type of voice narrates portions of other stories, such as "Grace" and "After the Race." The newspaper-tone-of-voice, as an ironic signifier of greater intimacy with a particular character, is pursued, in part, in R.B. Kershner's *Joyce, Bakhtin and Popular Literature: Chronicles of Disorder*. Although an interesting study into Joyce's use of the popular literature of the time, a more thorough stylistic study of free indirect discourse, which accounts for this type of narrative shift, is in Michael Gillespie's *Reading the Book of Himself*. As well, the oscillation of intimacy and distance, although not necessarily of voice as I consider it, can be found in John Paul Riquelme's *Teller and Tale in Joyce's Fiction*. However, Riquelme's thesis often attempts to sustain too great of an overlap between text and character or author and character, such as his problematic position that Stephen goes on to write *A Portrait* after the novel's conclusion, which fails to account for some

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To extend part of the argument presented by Weldon Thornton in *The Antimodernism of Joyce's Portrait of the Artist as a Young Man*, part of Joyce's problem in writing *Stephen Hero* was that the story was still too close to the writer; the voices were much too similar to allow for the creative liberties that he would take later: "in writing *Stephen Hero* Joyce's focus (wittingly or not) was upon exploring and learning about his own development, rather than (as in *Portrait*) upon presenting an interpretation of a type." For Stephen in the later novel, the story is likewise much too close to allow him to become his own creator and narrator, a persona who could critically comment upon ideas and beliefs that are very dear to his heart. Furthermore, Thornton illustrates that Stephen's voiced and unvoiced theories are so integral to his sense of himself that "if he were to achieve total self-awareness, his life would become deracinated and trivialized."⁸ Although older, the narrators of the stories of youth in *Dubliners* still lack to a certain degree the self-knowledge that would allow the liberation from their situations.

In *Dubliners*, as in all of Joyce's fiction, free indirect discourse, defined as "a stylistic technique [that] integrates into a dominant narrative voice the linguistic traits of another, leaving the reader to determine who is speaker"⁹ proves a more effective means of pursuing a reading, as well as discussing the range of negotiations occurring in this text. This stylistic shift on the surface appears to remove the character from his immediate position, and yet, in terms of perspective, it brings him closer. This oscillation continues from the earliest stories in the collection, forcing one to revise continuously prior determinations regarding authority and voice. "The Sisters," "An

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Encounter," and "Araby" also present the reader with examples of Bakhtin's varidirectional discourse, because of the elisions between narrator and character. What takes place is an internal dialogization, that on one hand moves toward splitting the hybrid constructs into two separate discourses, and on the other, fusing the hybrids into a single discourse. "Between these two limits fluctuate all manifestations of the third type."¹⁰

As close as Joyce, the author, is in the lines of his books, one must continue to insist on trying to draw distinction between entities in the texts. In *Dubliners*, Joyce constructs multiple personae to tell the stories, personae who share many qualities with Joyce, but not all. Just as Joyce and Stephen Dedalus are closely related but separate, so too is Joyce familiar with these narrators, as an echo can be said to be familiar with the sound that it returns. Not to remove agency from Joyce, Patrick O'Donnell, in *Echo Chambers*, defines the author specifically, as a transcriber, "[a] medium or a cultural filter whose task it is to strain out a flood of received discourse."¹¹ The author exists as a conduit for a range of discourses that get played out in "an assemblage of pieces of other texts that offers literally hundreds of 'voice transcriptions.'"¹² In Bakhtinian terms, this assemblage is the novel itself, populated not with people but with voices. As well as thinking of the author as a conduit, one must also contend with the dissipating and indeterminate borders among these voices, which allow vocal qualities to bleed into one another, just as the mimic becomes contaminated by the qualities of the voice s/he imitates.

I distinguish the voice of the narrator from the overall controlling presence of the author specifically in that the narrator is likewise a presence within the text, but not the presence of the one who created the text. The difference is important because

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of Joyce's self-consciousness as author, constructing a text that is, in part, based on his own collection of epiphanies, which like Joyce's father and siblings, are found wholesale throughout these stories. The narrator may present us with the events of the stories, but his/her voice is likewise constructed by the presence of Joyce. This difference is relevant to my greater discussion of voice, because the author-narrator relationship alters as Joyce matures as a writer, for example in *Ulysses*, with its multiple narrative voices and characters who may seem to appeal directly to the exterior author: "O Jamesy let me up out of this pooh sweets of sin" (UG.18.1128). For that novel, David Hayman's "arranger"¹³ is just one attempt to grapple with a similar movement between distance and intimacy that is ultimately based on qualities of voice. Such an initial critical placement creates from the very first page of the collection a movement--an oscillation of perspective from within the position of the narrative voice that the reader cannot readily identify or naturalize. This oscillation creates an uncertainty in the mind of the reader, who must not only interpret the stories, but, in Michael Gillespie's thesis in *Reading the Book of Himself*, become an arbiter, whose task is to navigate among an uncertain sea of conflicting, yet possibly and potentially valid interpretations. That decision is continuously forestalled because no single voice possesses authority over its contenders: *heteroglossia and intense dialogization*.

Dubliners is a rich pastiche of voices, many of which are inaccurately overheard and some mysteriously bodiless, in a collection that focuses so much on the corpus of the Irish identity. Inhuman voices are audible, as well, in the sounds of the pianos, the din of the machines, and in the echoes that filter through the narrative.

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The construction of voice in these stories, and in all of Joyce's fiction, significantly develops reflecting powers, as alluded to with the idea of mimicked voices.

Voice can mirror accurately or deceitfully the identity and authority of a specific person; it can conjure of the presence of a character in Joyce's stories, as well. Farrington imitates Mr. Alleyne and Mr. Alleyne appears at an inopportune moment. The collection itself is a scrupulous volume of imitated voices, accents, and persons.

Joyce intended the stories as a dark mirror for those who had misjudged the potential of the young artist, and so voice becomes the reflecting and refracting mirror, representing and distorting authority and identity. In a letter to Grant Richards, dated June 1906, with the possibility that the collection would never be published, Joyce wrote: "I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking glass" (*SL* 90). In Lacanian psychoanalytic terms, voice is both the analyst as well as the analysand speaking both parts simultaneously; voice is also a mirror which represents this circular examination. We assume voice to emanate from a body but it remains representationally and dialogically ungrounded --- voice exists before the body speaking.

As an overview, one of the most striking things about *Dubliners* is the movement of the narratives' points of views; it is seldom static, within a specific story and between stories. There is an initial intimacy with the boy of "The Sisters" that shortly disintegrates as the perspective grows older, as it moves out of the private sphere, providing, at various points, almost no direct discourse.

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follows the stages of life and levels of maturation. In a letter to Grant Richards, Joyce commented "I have tried to present [*Dubliners*] to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order" (*Letters II*, 134). With this arrangement, not only does the reader perceive the movement from childhood to maturity and from private to public, but s/he can witness the oscillation of perspective as constructed through voice: the "I" gives way to a third-person narration, and is finally constructed as a unique hybrid, where character and narrator are mingled, at points indistinguishable, for purposes of creating a story where the main character falls somewhere outside the action taking place.

The progress of the early stories possesses a self-contained movement from innocence to the initial tremors of mature self-consciousness. The "I" of "The Sisters" and "Araby," with their themes of recollection, and the direct discourse of "An Encounter" gives way to the indirect discourse of "Eveline," which possesses an hybridity of character and narrator, a position recalling a past and a longing for an uncertain future; this shift marks a distinct change in the narration for the rest of the book. The movement toward and away, from intimacy and distance, that these stories explore, is, indeed an oscillation between distinctive identity or voice and loss of self. Although the reader can distinguish the uncle's voice, in "The Sisters" from other voices in the room or in the story, it is ostensibly malleable and simultaneously indistinct: its characteristics change depending upon to whom the uncle is speaking.

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distrust of such a man as the priest, the uncle says, "That's my principle too ... Let him learn to box his corner. That's what I'm always saying to that Rosicrucian there: take exercise" (*D* 10-11). The entry into adulthood is coupled with a loss of play and consequently, a loss of a determined self consciousness or agency; the ambiguous "they say", a free-floating and unnamed authority who gave the priest some credence with the boy and the family, alludes to such a loss, because neither the priest's ability as a teacher nor the boy's desire to learn are of much concern to the uncle or the sisters. This mysterious voice speaks from an unspecified place seemingly outside the contexts of family and story.

"An Encounter" begins with recognized but suspended differences among the boys: "A spirit of unruliness diffused itself among us and, under its influence, differences of culture and constitution were waived" (*D* 20). Play, as Derrida explains in *Of Grammatology* and later again in *The Ear of the Other*, "[is] the absence of the transcendental signified as limitlessness of play as the destruction of onto-theology and the metaphysics of presence. Here one must think of writing as the play within language."¹⁴ The boys create false identities for themselves, as in "Encounter" when the narrator and Mahoney give pseudonyms to the queer old josses; however they know the identities are false and part of the game, but these falsehoods are indeed significant to the game itself as well as to the boys' relative realities. Ironically, the older Dubliners fail to recognize their own falsity.

"The Sisters," "An Encounter," and "Araby" are stories that are told in the first person. The narrative voice in "The Sisters" and "Araby," however, are more removed from the scene represented, while simultaneously retaining a first person point-of-view; word choice, style, and tone allude to an older presence than the boys

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in the story: in "The Sisters," the boy muses "[Old Cotter] began to puff at his pipe, no doubt arranging his opinion in his mind. *Tiresome old fool*" (D 10, italics mine). The expression, "tiresome old fool" seems out of place for the boy to say, especially since he also acknowledges that he keeps silent; its similarity to Hamlet's condemnation of Polonius as a "Tedious old fool," suggests that either the boy or the narrative voice is perhaps mimicking Shakespeare. The expression represents an hybrid voice-over, perhaps of the boy a few years older than in the story; we assume this voice over because of the self-conscious and critical attention to vocabulary and tone. The narrative voice mimics the young boy's voice, but the hybridity of the two allows for some qualities of the older presence to come through as well, a quality of mimicry. Similarly, in "Araby" the boy describes himself, but his vocabulary reveals a mature sophistication: "I imagined that I bore my chalice safely through a throng of foes" (D 31). Again, as in "An Encounter," the recollection reveals a dislocation; the younger-older hybrid possesses uncertain qualities of both voices.

The ending of "The Sisters" illustrates an elusive epiphanic structure behind the boy's unique revelation of his position, not only with the priest and his family, but with his own ability to narrate himself. "The Sisters" begins by announcing the inevitable death of the priest, and potentially has the boy already questioning physical, spiritual, and scientific authorities:

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. (D 9, Joyce's italics)

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words are pronounced outside of any represented context (save for the silent allusion to Euclidian geometry and the Catechism, but the boy doesn't seem to know their unique place in the story) initially for no apparent reason than that they "always sounded strangely," but the two voices potentially merge into a single present with a disjointed indicator of time, so that "*now* it sounded like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work" (*D* 9, italics mine). One expects that the narrator is reporting his childhood habits for some reason, but one never knows to whom or to when that "now" belongs; and certainly Joyce's voice, knowing his considerable opinions of the Church, for example, is heard in these silent words. These stories have already moved beyond holistic and unifying aesthetics, and so these words are never satisfactorily contextualized, but they are not empty potentials either, because of the dialogization with Joyce's language.

The conclusion of the story, likewise, never comes to any acceptable closure for the reader, nor for the narrator/boy:

Eliza resumed:

---Wide awake and laughing-like to himself ... So then, of course, when they saw that, that made them think that there was something gone wrong with him.... (*D* 18)

This ending offers nothing to the reader except the demand to attempt more interpretation, and with each attempt to interpret, the situation reveals a lack of a fixed field of reference; it may be different for each reader and with each attempt, as Reader-Response would exemplify. We know from Ellmann that the priest is based on a member of Joyce's own family, on the Flynn side, who "went horribly insane

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and lost his parish;" however, the gapped presentation of the priest in "The Sisters" multiplies the number of potential voices in dialogue, contributing to the characterization (*JJII* 20).

The ellipses, which occur twice in this single passage tenuously offer something existing in between, in the moments unspoken between the written dialogue that Eliza is delivering: was the priest drunk? was there in fact something mentally wrong with him as the sisters seem to allude? is something said in the silence of the ellipses? is it out of decency to cultural mores, lack of knowledge, or faded memory that these ellipses are represented? Obviously they potentially allude to all of these ideas. The missing answers, as well as the missing words, add to the story's instability by increasing the possibility of other voices in motion within this story. The spoken words are no more assistance than the incomplete narrator's/boy's explanation, since the accuracy of his knowledge is doubtful (doubt comes from the same etymological root as "double"). This unreliability becomes more apparent as the collection continues, only the reasons for the narrator's lack of knowledge grow more suspect. Ultimately, the reader, too, becomes tainted by the inability to move, a major theme in this collection, as Joyce stated to Grant Richards, "I chose Dublin for the scene because that city seemed to me the centre of paralysis." Furthermore, after "Araby," we no longer have narrators who were present as characters observed with a "scrupulous meanness," and so our basis of interpretation continues to shift (*Letters II*, 134). We accept the narrator of "The Sisters" as unreliable, in part, because, like the reader, he is left in the dark; however, this explanation fails to account for all the dislocations in the story.

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"edge of meaning and being from this shifting boundary of otherness within identity."¹⁵ If articulation of the subject remains bound to the negation of that subjectivity as an Hegelian form of unity, its construction remains skewed, dislocated, and uncertain. Voice remains the only means that can offer a commentary on this seemingly paradoxical inside/outside form of being. The boy in "The Sisters" possesses this interior/exterior verbal position, since he is both the narrator and the character, simultaneously highlighting both relative positions.

Bakhtin's discussions of character zones also problematizes a position from which to study textual identity. Through free indirect discourse, characters can affect their own character zones in their absence, through the influence of a relative narrative voice, and through the interaction of voices outside the text. With heteroglossia and the intense dialogization, one also encounters in *Dubliners* "a shifting diversity of tones and accumulating layers of 'already-bespokenness.'"¹⁶ In other words, voice allows for even hidden hybridizations to influence the text from within as well as outside the text. We know from Ellmann, for example, that Joyce as a young boy went to the Araby fete, but according to Stanislaus in *My Brother's Keeper* he altered details for the story. The narrator constructs his former self to tell the story, while the elevated language of the boy calls attention to the elision between him and his teller. These layers-of-layering of hybridity create imprecision, and increase the ambiguous relationship between the narrative voice and the boy, and the story with authorial discourse.

This "inside/outside" structure parallels the movement into the stories of adolescence, a period of development characterized by profound identity crises where the person is neither a child nor an adult. "Eveline," "After the Race," "Two

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Gallants," and "The Boarding House" belong to the stories of adolescence. The narrative voice in "Eveline" alters the previous pattern of blending from the stories of youth, but retains its hybridity; Eveline is the subject under discussion, but she is not the teller. This striking difference will flip with "A Painful Case," where the distanced, objective tone of the narrative voice shows itself to be closer to the perspective of Mr. Duffy. In "Eveline," there is still a mixing, but the reader can no longer determine if specific intrusions are hers or the narrative's, whereas in earlier stories, shifts in vocabulary or sentiment revealed a different voice with a greater degree of certainty: "She had consented to go away, to leave her home. *Was that wise?*" (D 37, italics mine). It is unclear whether the narrator is asking the question or if it is a soliloquizing Eveline. It could be a type of mimicry still, only the potential imitation has become seamless, as the narrative's vari-directional discourse has learned to parrot the characters' voices so well, no one can tell the difference.

"Eveline" is an even more tragic portrait of this loss of identity. Her life is not her own, and in the course of the story, she has no present audible voice; her only bit of dialogue with Miss Gavan comes from memory. She has no voice even as Frank commands her to come with him onto the ship to Buenos Aires and the possibility of a new life; "No! No! No!", despite its presence in the text and implication that it is Eveline's voice, is not represented as spoken. She has no voice with which to refuse Frank directly; she passively allows the ship to sail with Frank yelling for her to jump aboard. Her paralysis has more to do with the fact that she already has no sense of identity and consequently no agency; Eveline has no voice with which to assert or deny herself, and the narrative reflects this by having little contact with Eveline's direct discourse.

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"After the Race" erases the "I" too, and the narrator again occupies a space exterior to the characters and simultaneously intimate with them. The narrative voice, however, becomes more unpredictable by the close of the stories of youth and adolescence; the narrative voice excludes, for instance, seemingly important details, such as Jimmy's speech in "After the Race," but tells us "it must have been a good speech" (D 47). This sudden gap between character and narrator is meant to confound interpretation about the nature of the narrative voice, who seems rather distanced from the action taking place; however, the nature of the gap and the way that the event is circumstantially described, in fact, could reflect Jimmy's state of consciousness. Jimmy is drunk by the time he makes his speech, and therefore one may deduce that he is not quite sure what he may or may not have said. The reader, nonetheless, cannot accurately ascertain whether the statement regarding the quality of the speech is Jimmy's or the narrator's. Whether one or the other, the uncertain evaluative statement reveals that Jimmy's focalization may already be occupying the narrative space to an uncertain degree. There is a paradoxical movement from the directly personal, first person account to the ostensibly impersonal, while simultaneously the narrative alternates between this distance back to an intimacy.

"After the Race" complicates things further, as I have already discussed, because the narrative seems to lose its ability to speak along with Jimmy, which may or may not make it closer to Jimmy's perspective. "After the Race," as well, asserts comparative class structures and class differences, which have always been there but up to now were ignored by the narrative --- Jimmy will never be fully accepted by Ségouin and Routh (a Frenchman and an Englishman, respectively), because he is descended from Irish workingclass --- money and education can only provide so much

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mobility among them. Furthermore, in this story, Joyce removes almost all the spoken voices of the characters, except for a few examples of fragmented dialogue: "Andre ... It's Farley ... Fine night sir! ... Ho! Ho! Hohé, vraiment! ... It is beautiful ... Daybreak gentlemen" (*D* 47, 48). The narrative voice has control over the representation of the characters, disallowing any free expression. Jimmy's consciousness is open to the reader, insofar as Jimmy, himself, can recall what he has said or done. This mingling of the voice of the narrator and characters confirms, as arbitrary, certain boundaries that exist ideologically among the characters, as well as boundaries that exist between the text and the reader. This reading, too, flips within the context of "Grace," where the narrative loses its ability to speak along with its character's speech impediment; however that story reveals that the narrative can also snap back and begin telling details about the character under scrutiny, independent of his/her vocal abilities.

As the text moves away from the initial qualities belonging to youth, the characters reveal their own potentially irrational biases, molded into inflexible and impotent precepts for living. Jimmy accepts, as does his father, class differentiation, based predominantly on monetary wealth, acknowledging that some people are worthier than others:

Jimmy found great pleasure in the society of [Ségouin] who had seen so much of the world and was reputed to own some of the biggest hotels in France.

Such a person (as his father agreed) was well worth knowing, even if he had not been the charming companion he was ... Villona was entertaining also --- a brilliant pianist --- but unfortunately poor. (*D* 43-44)

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politics, once again Jimmy parrots his father's terms, "Jimmy, under generous influences, felt the buried zeal of his father wake to life within him: he aroused the torpid Routh at last" (*D* 46). His father's words do not serve him well, because intoxicated and misdirected, Jimmy only succeeds in getting his company angry and creating a "danger of personal spite," to which Riviere must try to dissuade by drinking a toast to Humanity. Jimmy lacks an autonomous voice with which to speak his opinions or to defend himself. He may be the "inheritor of solid instincts," but in the end, "the greater part of his substance ... a serious thing for him" is his next bet at the poker table (*D* 44).

Despite the progress of Jimmy's personal wealth, that spirit of unruliness that governed the boys in the first three stories, and allowed for a certain loss of difference, is gone. Jimmy associates with those who are better born, but the narrative shows that he is not one of them. The representation of class, as a negotiative principle of identity, calls into question differences along monetary and social scales, as representation, via the construction of voice, reflects the perception of position in society. Juxtaposed with this reflection is that the dialogization of the relative characterizations in *Dubliners* reveals very little distinctiveness among any of them: they can all easily substitute for one another. Joyce levels the playing ground a bit by reducing spoken discourse to a mere six lines, with no resonation of accent, which will become more problematic in later stories --- we cannot yet "hear" distinctions of class and status in any of the characters' voices; the representation of the spoken voice has yet to take on qualities of difference and separation. As the stories are progressing, representations of voice, as a governing principle for identity and authority, are becoming more strict; as the perspectives age, no spirit of

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"A Little Cloud," "Counterparts," "Clay," and "A Painful Case" move from presentations of youthful and naive experience to situations suffused with deception and condemnation -- the stories of maturity. These stories move beyond the beginnings of self-knowledge, so apparent in "Araby," for example, and the insistence upon difference, as in "After the Race," to the representation and comprehension of self-loathing. The steps or movements involved between self knowledge and self loathing for these stories are Biblical and historical, and I think Joyce is referencing both in this "moral history of [Ireland]" (*Letters II* 134). The Tree of Knowledge confirms our mortality and our unworthiness in the eyes of God, and knowledge brings questions and discontent. Joyce's move in *Dubliners* reflects this theory of progress and all-too-Catholic perspective of the human condition. The loss of innocence is compounded with a deeper understanding of the stagnation of origin, as well as the impossibility of resolution.

"Araby" revealed a young boy who was a "creature driven and derided by vanity," but the later stories characterize people who are "suffused with shame;" they recognize their own paralysis rather than mouthing that word without knowledge of its meaning. The narrative voice that represents these older Dubliners, thematically, has become interiorized by the characters. As the collection progresses, furthermore, the narration becomes more obviously critical in its representation of the Dubliners. The problems brought to light are worse than those of the younger Dubliners: deceit, greed, manipulation, envy, and despair have replaced the foolishness of youth, the fear of change, and the desire to be accepted by one's peers. The narrative voice is brutally honest in places, sounding more like a petty gossip in "The Boarding House":

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"[Polly's] eyes, which were grey with a shade of green through them, had a habit of glancing upwards when she spoke with anyone, which made her look like a little perverse madonna" (*D* 62). In "Two Gallants," the narrative voice surreptitiously confides certain scandalous details about Lenehan and Corley: "[Corley] was often to be seen walking with policemen in plain clothes, talking earnestly. He knew the inner side of all affairs" (*D* 51). There is no mention that Corley exhibits pangs of guilt for his seduction of the slavey, and we are also told that he may have gotten another woman pregnant, forcing her to become a prostitute: "Cigarettes every night she'd bring me and paying the tram out and back ... I was afraid, man, she'd get in the family way ... [she's] on the turf now" (*D* 51, 53). The narrative's glance at the small gold coin at the end of the story is as much a condemnation as the entire description offered throughout. The characters in this section, as it progresses from story to story, are initially represented mercilessly by the narrative and seem to come to their own realization, internalizing the condemning voice of the narrative. They are trapped by their circumstances with little hope of ever moving beyond the confines of their mundane experiences, their poverty, or their frustrations. They remain oscillating hybrids, but it becomes more difficult to determine if the narrative is condemning them for their own false representations, or if they are condemning themselves, with the narrative allowing the reader to "hear" their inner confessions.¹⁷

The point of view of these stories of adolescence oscillates in its proximity, as well, from story to story. The narrative, itself, continues to move further from the action of the story, no longer a "person" involved in what is happening, rather a persona who seems to be at odds with his/her task of telling the tale. The narrative,

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although possessing a more removed presence within the story, ironically can give a very subtle portrait of the characters, as it simultaneously reveals intimate, personal information about the characters and their lives. "The Boarding House" possesses little first person point of view (four lines), leaving the reader faced with a simultaneity of intimacy and distance. Direct discourse disappears, and instead we, as readers, are voyeuristically privy to the characters' most intimate perceptions, anticipating scenes like Bloom on the jakes or his masturbation at Sandymount Strand.

An example of this contrary simultaneity is in the following quotation from "A Boarding House." It is obviously *not* Polly's voice nor is it her language. What had been hybrid vocalizations in the stories of youth has altered to become hybrid focalizations: "Polly knew she was being watched, but still her mother's persistent silence could not be misunderstood" (*D* 63). It could either be her consciousness fusing with the narrative presentation or the narrative knows what she is thinking and feeling selectively. The voice presents us with an image, allows us in for a glance, but keeps the character removed. The hybrid context of the example seems to have sidestepped Polly's discourse for the moment, allowing the narrative to perform a voice-over through Polly.

If the narrative possesses an omniscience, it is not telling everything. Shortly thereafter, Bob Doran is described as he waits to be called by Mrs. Mooney; he thinks of the nights when he would come home late and Polly would warm his dinner for him: "Perhaps they could be happy together ..." (*D* 67). The ellipses reveal Bob's consciousness and apprehension. But unlike Mrs. Mooney's comprehensive silence, we cannot be sure of what Bob Doran feels or even if he is actually guilty of anything. With Polly, the narrative told us what Polly was thinking, but not in her

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idiom or tone; with Bob, we are not only reading what could very well be his discourse, but we are privy to his pause but not to his inner thoughts.

In "A Little Cloud," which follows "A Boarding House," and is the first story of maturity, there is more dialogue, and the narrative voice and Chandler's are mingled more deliberately than the previous stories, in a similar degree to the free indirect discourse we see in "A Painful Case," the last story of maturity and in "The Dead," the last of the public life stories. The narrative focuses also on unvoiced movements, such as Gallaher's "Catholic gesture," his vulgarity, his Orange tie, or the meanness in Chandler's wife's eyes in the photograph: things that Chandler would notice are detailed through the narrative. We have a great deal of personal information at hand, because the narrative voice tells us how petty, arrogant, and disappointed Chandler has become: "[H]e felt himself superior to the people he passed. For the first time his soul revolted against the dull inelegance of Capel Street" (*D* 73). And at the story's conclusion, his brief superiority complex crumbles about him: "Little Chandler felt his cheeks suffused with shame and he stood back out of the lamplight ... tears of remorse started in his eyes" (*D* 85).

Despite the proximity of the narrative voice, characters are not as defined as they had been in the earlier stories; they are becoming types, in a sense. The representations of voice for the specific characters reflect this lack of definition; the characters lack authority and ability, reduced as they are by circumstances, to assert will and determination, and as this process of individual deterioration continues, direct discourse diminishes, as well as representations of unvoiced perceptions, as if the narrative can no longer get very close to the characters. Bob Doran is trapped and paralyzed by the voice of the Church, which condemns his apparent act of lust outside

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of marriage; "the sin was there" we are told, but we never learn if he and Polly actually had sex (*D* 67). More paralyzing is the voice of Mrs. Mooney, who has been manipulative enough to use her daughter to create a scandal that will force Doran to marry Polly or force the Church to condemn Bob Doran: "[Mrs. Mooney] was sure she would win. To begin with she had all the weight of social opinion on her side" (*D* 64). The subjectivity and agency of the characters weaken as other exterior voices demand positions of authority, at the expense of those already weakened, whether or not these exterior voices are speaking the truth. Bob Doran can hardly flee from the power of the Church, society, Mrs. Mooney, or the pathetic Polly, "O, Bob! Bob! What am I to do?" (*D* 66). There is little chance of breaking away as the stories progress in maturation; gone is the earlier vindication and hopefulness from "An Encounter" that "real adventures ... do not happen to people at home; they must be sought abroad" (*D* 21). Chandler, as I discussed above, in "A Little Cloud" has a momentary and compassionless spark as he goes to meet Gallaher, "if you wanted to succeed you had to go away. You could do nothing in Dublin" (*D* 73). The story concludes, however, with Chandler trying to soothe his baby, and realizing that "[i]t was useless, useless! He was a prisoner for life;" when faced with his wife's condemning voice at the end, he cannot defend himself --- he cannot even finish a sentence. These characters are immobilized, stuck in their circumstances.

As the progress continues, the situations of the Dubliners worsen, and the narrative loses much of its humanity when describing the lot. "Counterparts" details a man's descent into a valueless existence, represented as the deterioration of the power inherent in voice. Because Farrington couldn't refrain from making a mockery

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of his boss, Mr. Alleyne, they are on bad terms, and eventually Farrington gets fired. In the pub, his retelling of his humorous rebuttal to Mr. Alleyne, when asked if he thought Mr. Alleyne "an utter fool," to which he responds, "I don't think, sir ... that that's a fair question to put to me," gains him temporary admiration from friends, until Higgins mimics Farrington's voice: "And here was my nabs, as cool as you please" and likewise retells Farrington's story (*D* 94). Like the boys in "An Encounter" Farrington disguises himself through verbal mimicry, as well as his trick with his cap, which he uses to go out during to day for a drink; however, his tricks do not work as well. Farrington cannot sustain the game, not only because he's drunk, but because he's meant to be an adult and therefore responsible. He has lost his ability to speak for himself after losing his position, literally and figuratively. When he returns home, his wife is at chapel, there is no dinner for him, and the fire has gone out (and it's February).

Farrington is represented as violent and lazy; as his character is developed, the narrative, which initially told us Farrington's feelings and frustrations, moves further away. Without pride, without a job, Farrington has lost all agency, and the most he can do is beat his innocent and nearly indistinguishable son, while the narrative seems unable to name him any longer: "'Who are you? Charlie?' 'No, pa. Tom' ... *The man* sat down heavily on one of the chairs while the little boy lit the lamp ... *The man* jumped up furiously and pointed to the fire ... 'Now you'll let the fire out the next time!' said *the man*, striking at him viciously with a stick" (*D* 97, 98 italics mine). The narrative voice condemns Farrington, and so removes from him his name and his authority as father and as provider. The focalization of the narrative no longer seems to belong to Farrington, while simultaneously it allows for a harsher and finer

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The way voices sound and their ability to transmit qualifiers of difference and authority grow more pronounced as *Dubliners* continues. Farrington has been ignored by the woman in the pub who "brushed against his chair and said '*O, pardon!*' in a London accent," and upon his return home, "[h]e began to mimic his son's flat accent" (*D* 95, 97 italics his). We are also told that, prior to the episode quoted above, Farrington and his boss have not gotten along since "Mr. Alleyne had overheard him mimicking his North of Ireland accent" (*D* 92). Bob Doran, while thinking of his affair with Polly and what it will cost him, ponders on her speech too: "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" (*D* 66, italics his).

In "Clay," although we don't get a description of the washer woman's accent, Maria's mistake in singing the first verse twice of "I Dreamt That I Dwelt" is certainly a type of verbal qualifier about her relative position within the family and in society. We did not overhear voices this way in the stories of youth, but in these stories of maturity, the way the words are pronounced connotes difference. Earlier, the narrative voice did not show accentual differences but instead told us that the characters were poor or lower born or that they refused to account for cultural and

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social distinctions. Vocal qualities, especially mimicked vocal qualities, take a more pivotal role in this chapter of the moral history of Dublin, because voice is the dominant metonymic structure for identity and authority.

The revelation of social differences and cultural biases becomes obvious in the interaction between self and other, and voice is the transmitter and receiver of that difference. It is mimicry that occupies a strange double-edged position relative to both entities. The mimic, as the word implies, imitates the vocal mannerism of another in an act of ridicule to remove from another his/her position of power; the mimic mocks social and national qualities, as well as personal. To make another appear ludicrous by imitating his/her voice is to strip that other of authority.

According to Bhabha, it is also an act of camouflage, where the disruptive repercussions of one voice attempt to hide within the verbal resonances of another, a power play that confuses speaker from speech and intent. Simultaneously, mimicry illustrates Bakhtin's "mutual cause-and-effect and interillumination [of language]" which reveals both the "inter-subjective" as well as the "inter-individual" inherent in identity."¹⁸ Joyce's use of mimicry allows for one character's discourse to interact intensely with another's, contaminating each other, but ultimately calling attention to relative characteristics of both discourses.

"Ivy Day in the Committee Room," "A Mother," "Grace," and "The Dead," move the perspective into public life, from middle age to the shadows of death, and presents within the narrative, numerous layers of mimicry. Because of the stuffy, hermetically-sealed world of Mr. Duffy, with his odd self-narrating habits and exile from his own person, I would also include in this analysis "A Painful Case." In this group, mimicry becomes an even greater means of (mis)representing voices:

characters mimic each other, the narrative voice mimics characters, again sounding so much like the character that it is impossible to determine the speaker. The melodrama of Mr. Duffy's tiny, platonic existence, before and after the death of Mrs. Sinico, is reflected in the way that the pseudo-objective narrative describes him: "He had neither companions nor friends, church nor creed. He lived his spiritual life without any communion with others, visiting his relatives at Christmas and escorting them to the cemetery when they died" (*D* 109). The border between the narrative voice and the spoken and unspoken voice(s) of the characters continues to grow more ambiguous, and the narrative voice changes its style of intrusions and imitations. In this sense, Joyce's prosaics illustrates a construction and representation of a style of dislocutory intrusions.

A prime example of this heightened deceptive quality of the narrative is in "Grace," where if the narrator knows anything initially, little more is revealed than what a bystander could report. The narrative voice's odd exteriority and oscillation postulates that the teller of these stories is changing its methods of telling. Initially represented as standoffish and reticent, the narrative voice comes to reveal an opinionated and deceptive personality, whose intentions are unclear. Initially, the narrative voice "sounds" factual and objective with a tone of a newspaper report, complete with journalistic expressions of dialogue and exposition: "Two gentlemen who were in the lavatory at the time tried to lift him up: but he was quite helpless ... No one knew who he was but one of the curates said he had served the gentleman with a small rum" (*D* 150). The narrative is very similar in tone --- its flat, newslike quality --- to the voice of the obituary notice Mr. Duffy reads "not aloud, but moving his lips as the priest does when he reads the prayers *Secreto*," regarding the death of

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Mrs. Sinico, but without any indication that any of the characters respond to the world in such an odd manner (*D* 113). Suddenly and without any prior indication, the narrative alters upon the entry of Mr. Power; the narrative reveals a great storehouse of knowledge, including the name of the man who has fallen and intimacies regarding his life and world view. We are told that in the fall, Tom Kernan had bitten his tongue, and consequently has a speech impediment, as he inarticulately states, "y 'ongue is hurt" (*D* 153). When the narrative is focusing solely on Kernan, it too has an impediment.

Mr. Power, who knows Tom Kernan, affects the narrative's knowledge and alters the perspective. The narrative can continue, because it can now mimic a new and abled voice: "Mr. Kernan was a commercial traveler of the old school which believed in the dignity of its calling" (*D* 153).

The hybrid nature of mimicry, because it cannot abide singularity, destroys binary constructions, which would affirm the unique existence of two separate, opposing entities. The uncertainty principle, as explored by Phillip Herring, does not set up the possibility of never-knowing but the inability to be certain of knowledge. Joyce, according to Robert Adams, was more interested in "the machinery of precision" than he was with intellectual precision.¹⁹ This imprecision, in turn, makes the reader more responsible for the text, because, as Herring expresses, it "makes [us] think harder ... question what is missing, and with absence in mind ... interpret what is present."²⁰ For *Dubliners*, these dislocutions allow for the voices of the narratives and characters to elide in ambiguous ways, in some cases presenting the narrative voice more as a character within the story than as an entity telling it. The relative subject positions grow increasingly displaced, confusing details and

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perspectives. Relative discourses merge and divide, and often the textual focalization alters whenever the narrative encounters a new voice, even when that voice is not directly present.

Dubliners is all about voices speaking, but little can be said about what the voices say. The narrative voice, by the stories of public life, seems to be as narrow as the characters' relative voices, and so too, the mimicry becomes more and less of a critical statement, often being quite harsh in its focus on the characters' faults and at other times sounding like a mindless parroting of overheard words, spoken without understanding. The boy in "The Sisters" repeats those three words primarily for their sound value, and in "Eveline" we encounter her mother's voice repeating, "constantly with foolish insistence: Derevaun Seraun! Derevaun Seraun (*D* 40)! As the constructions of these stories continue, the potential for an authoritative voice becomes impossible, affirming the concepts of multiplicity and uncertainty especially from within the position of the narrative voice. All representations of the monologic are displaced, and this displacement, according to Bhabha, "afflicts the discourse of power, [and] estranges that familiar symbol of [authority] ... Hybridity is the name of this displacement of value from symbol to sign that causes the dominant discourse to split."²¹

Eveline's mother's statement has never been satisfactorily explained.²² It may be nonsense, representing the mother's delusional state, or Joyce may have botched his Irish or some other language. However, Joyce may have had other specific reasons in mind with the confusing phrase. In terms of voice and authority, the voice of the mother, who, from her deathbed, exclaims something that Eveline interprets some how, again foregrounds this negotiative principle that surrounds the

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representations of voice. We can approach a reading to the phrase and attempt to deconstruct the mother's intent, but the reading is asymptotic. The authority and alterity of voice, as represented spoken and written in this example, are fluid, oscillating and uncertain.

In one sense, the mysterious expression, which Eveline believes to mean "Escape! She must escape! Frank would save her" (D 40), interrupts her daydreaming, as Bernard Benstock states in *Narrative Con/Texts in Dubliners*: "other voices intrude even in the privacy of her thoughts ... [these words have] a separate tale to tell that impinges on and interrupts Eveline's 'operettic' version."²³ Critical theories continue to emerge about what "Derevaun Seraun!" could or should mean for the story; regardless of these multiple interpretative voices, it seems likely that Eveline does not know what they mean decisively either. Garry M. Leonard, in *Reading Dubliners Again: A Lacanian Perspective*, conveys that "Eveline cannot know what these words mean, but her mind and body instinctively interpret the tone of her mother's last pronouncement as conveying a clear (even if nonsemantic) warning to leave while she still can."²⁴ Therefore, the negotiative principle behind the pronouncement and reception of this "crazy" voice is contradictory, creating an impasse for the reader, as well as for the character, and recall that in the end, Eveline cannot leave with Frank.

Such an impasse in reading, as this scene presents to the reader is, as Bhabha explains, "[t]he displacement from symbol to sign [which] creates a crisis for any concept of authority based on a system of recognition."²⁵ The voice and identity of the mother, indeed of many of the *Dubliners* are split; they exist as linguistic and ideological hybrids along a matrix of signification that resists fixed definition.

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The Church creates an interesting presence and possesses a problematic voice in Joyce's stories. The Church not only imposed specific religious sanctions in Ireland, it ironically allowed for a certain amount of relative mobility, as the businessmen in "Grace" explain about the Jesuits, "There's no mistake about it, said Mr. M'Coy, if you want a thing well done and no flies about it you go to a Jesuit. They're the boyos have influence ... The Jesuits cater for the upper classes" (*D* 163, 164). The Church is culpable for much of the paralysis as portrayed, because as a perceived voice of authority, the Church insists upon stasis: unchanging values, acceptance, and submission from its followers. Ironically, too, it allows for regulated discourse, as long as the speaking subject keeps within the confines of religious doctrine. More often than not, heresy remained a voiced challenge to the specific, authoritative, monologic language of Church law.

In the context of *Dubliners*, rarely is a story without some religious context. The collection's beginning, with the situation of the priest, the language of the Church, and the potential vocation of the young boy, presents the Church as an initiator of difference, among a people and a family. The Church is also a sustainer of difference, along intellectual and economic lines, as "The Sisters" and "Grace" so poignantly reveal. The boy in "The Sisters" is already beginning to stand in contrast to those around him, just as the priest did himself, by virtue of his pronouncing powers. We are told that the priest "taught me a great deal ... he had taught me to pronounce Latin *properly*" (*D* 13). Eliza's mistake of "general" for "journal", mimicked by the narrative which tells us that a notice was placed in the *Freeman's General*, shows that the boy has already developed his own overly scrupulous

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The priest, in "The Sisters," who has died, was special in the family and one learns that the sisters spent an inordinate amount of time caring for their brother simply because he was a priest: "God knows we done all we could, as poor as we are --- we wouldn't see him want anything while he was in it" (*D* 15-16). What gave the brother his authority was the blind acceptance of a religious authority. The Church resists hybrid authorities, because hybridity destroys hierarchical structures; to suggest the voice of the Church as a relative authority, to insert or construct it as a hybrid voice, is to play the mimic and, in a sense, reduce its power and presence. The boy, in "The Sisters" mouths "simony," potentially from the Catechism; even if the word has no precise meaning for him, his articulation of it ostensibly relatives the voice of the Church, which insists upon its own singularity. Bhabha explains that this:

acceptance of authority excludes an evaluation of the content of an utterance, and if its source, which must be acknowledged, disavows both conflicting reasons and personal judgement, then can the 'signs' or 'marks' of authority be anything more than 'empty' presences of strategic devices.²⁶

Thus, the blind acceptance of the singular authority of the Church, an authority first based on the utterance, on voice, is problematized by the possibility of alterity: the crisis created via hybridity. Bakhtin's understanding is that dialogism does not pose one voice as more authoritative than another, but the Church attempts to underscore its monologic presence --- it poses that it is the holder of Truth, as given by God and spoken into existence: the Word made Flesh. Novelistic discourse, itself a type of translation in process, cannot abide by the monologic voice; Joyce's stories show that the monologic cannot exist, cannot propose that it is "pure" because, for Bakhtin and

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Joyce, purity is always empty potential, "as the dictionary meanings of words are empty, unless a commitment is made in a specific context."²⁷ Translation reinvigorates language, because it destroys precision by forcing (again) an intense dialogue.

Translation, in other words, creates hybridity, because the most precise translation always creates a wedge between it and the original; Fritz Senn points out that often the translator presupposes that the content is not part of the linguistic form, whereas for Joyce, the two are indivisible.²⁸ Whenever context is translated across a linguistic barrier, aspects of form must likewise shift to approximate meaning and understanding. As an extreme case, *Finnegans Wake* illustrates Joyce's concern with the dialogization of meanings, as well as the appearance of the words on the page. *Dubliners*, although written, is presented as a speaking book, and so the authority of the written word joins the discursive nature of the jostle for position. Spoken or written, voice possesses unique negotiative resonances that construct and simultaneously deconstruct authority and identity, as Patrick O'Donnell states in *Echo Chambers*, "voice [is] the last illusory vestige of singularity or alterity."²⁹ Voices talk over other voices to jostle for position and power; accent reveals social status and therefore authority; voices mimic voices to reduce or raise position and power; and voices of the dead are heard to talk through the voices of the living, simply because they cannot be silenced. Determined, individual voices reveal that their source is less important than the fact that there are voices speaking, participating in Bakhtin's "already bespokenness."³⁰ Voice supersedes the identity and individual authority of the so-called speaker. O'Donnell looks at the situation as one where the speaker becomes more a transmitter than an originator and that "the source of speech -- the

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Mimicry, which has been so important in my discussion with hybridity is likewise integral to a discussion of translation. Translation is also a form of mimicry when dealing with issues of voice. *Dubliners* is a written text about speaking voices, and therefore is a text about the translation of form -- spoken to written. Translation as critical mimicry, played out in *Dubliners*, through the representation of voice, underscores the exploration into how voices sound and how they look.

"Ivy Day" illustrates this type of critical mimicry in writing, self-consciously calling the reader's attention to voice transposed from the spoken medium to written, specifically with the use of italics. Stylistically Joyce removes mimicry from the medium of speech but retains the centrality of its hybridity. The elisions between narrative and character complicate simplistic determinations of who is speaking and how, as use of free indirect discourse often gives the narrative voice the verbal qualities of the character under scrutiny. This type of near seamless ventriloquism is present in "Eveline" as well as "Ivy Day," and creates, as Michael Gillespie states in *Reading the Book of Himself*, an image of the "most sophisticated form [of mimicry where] neither the lips of the ventriloquist nor those of his dummy move."³² The reader, who is both outside the text, as well as outside the committee room, must make an additional negotiative step in order to comprehend the relevance of the mimicry, as well as the recognition of the voice mimicked. It is up to the reader again to propose actively the value of the subversive verbal resonance(s) within the interstitial and relative authorities that occupy the space. As beings outside the text and Joyce's experiences, this type of parody is impossible to resolve, because we do not know what the original "sounded" like; therefore, we can never definitively

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"Ivy Day in the Committee Room" is an interesting pastiche of voices and negotiations of relative authorities, both because it is a story about petty bourgeois politics, and because it operates in a sophisticated web of signification presenting voice as, not only a malleable metonymic entity, but the self-conscious means of (de)constructing identity and community. One finds that personal understanding of self is as arbitrary and fluid as political affiliation. The characters of "Ivy Day" pose as arbiters and as whips bold in speech but nothing else. Their political affiliations are as unfixed as their public voices, moving toward that which will reward them the best results, usually a drink.

Similar to Farrington's mimicry of his son in "Counterparts," where italics are also used, and to Mrs. Kearney's mockery of Mr. Holohan in "A Mother," where instead of italics, her imitation is prefaced with "she assumed a haughty voice," voice becomes the means of repositioning authority from within the guise of the Other, in the dislocutory position between exterior reception of voice and interior articulation. The narrative continually and ironically calls one's attention to the presence of this translated voice, always illustrating that mimicry in *Dubliners* is always already written and therefore translated:

-- It's no go, said Mr. Henchy, shaking his head. I asked the little shoeboy, but he said: *O, now, Mr. Henchy, when I see the work going on properly I won't forget you, you may be sure.* Mean little tinker! 'Usha, how could he be anything else? ... Blast his soul! Couldn't he pay up like a man instead of: *O, now, Mr. Henchy, I must speak to Mr. Fanning.... I've spent a lot of money ...*" (D 123)

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The difference in the written representation of Tierney's "shoeboy" voice highlights his and Henchy's positions among the committee men. Mr. Henchy compulsively ridicules Tierney by imitating his voice and language ("Usha" is Gaelic) in order to reestablish his own oppositional position; yet Henchy's position remains relative: he does very little, has little political clout, and his own political beliefs have little, if any, endurance. Once again Joyce's narrative blurs supposed oppositions through the representation of voice. What this means in terms of the progress of these stories is that identity and authority not only stifle movement, but are themselves increasingly suspect, unfixed and unreliable.

Mimicry establishes an ostensible slipperiness in *Dubliners*: as one voice is represented in a distorted fashion, the voice imitating is dialogized as well; mimicry dialogizes both voices in this scenario, despite the attempt of one to gain a dominant position over the other. These problems belong to "the border" as Derrida states, and, so too, difficulties in establishing presence in the first place make themselves known from within those same spaces. Can Henchy's ridicule of Tierney simultaneously be an accurate retelling the events as they happened? The reader's own relative position creates hybridity, because we are "speaking" the words in our own discourse as we enter into the coterminous process of storytelling. Henchy's authority and identity become suspect, because, as he continues to play with others' voices, his own voice, his own authority and agency, become entwined and muddled with his ridicule. One realizes that Henchy has little to say outside of his mimicry, and his voice too becomes reduced and ironically the object of mockery. As Bakhtin states, what becomes readily apparent is that language is always already hybrid, even before one begins to use it. Voice calls attention to this existent hybridity and

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simultaneously serves to extend and create ever expanding hybrids, by virtue of its lack of precision and presence.

Henchy, in establishing his own authority by the reduction of another, is insisting upon his own hybridization, because he relativizes himself as a mock-Tierney and simultaneously poses as an authoritative "monologic" critic of others' deeds and voices. Bakhtin states that novelistic discourse cannot abide by the unquestionable monologic position, and therefore Henchy's discourse cannot be monologic, because it has no position above any other in the room. Bernard Benstock, in *Narrative Con/Texts*, cites the dialogization as an actual "loss of personal identity," which is read as widespread among all the characters in these stories:

Loss of personal identity ... is unavoidable for any of those who manufacture a false identity for themselves, attempting to satisfy pathetic needs by sailing under false colours. A boy who sees himself as a knight errant bearing a chalice in a Dublin market place is destined to realize himself derided by vanity, and a young woman who fancies herself a lass loved by a sailor will turn to stone when she anticipates the moment of ascension into flight.³³

Identities are established by voice and representations of voice, which from their inception are already unstable, deconstructing entities in an unfixed field of signification. Translation is necessarily hybrid, but implied in a translation is its own negation, the paradoxical nature of Hegelian Being. False identity or not, the boy in "Araby," like Chandler in "A Little Cloud," or Gabriel Conroy in "The Dead," cannot translate their romantic, intellectual dreams into reality without creating something unstable and in motion; and yet, the absence of the possibility of negation also fails to fix identity, and in fact assures its mitigation.

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Performativity is an active representation of the alternative and possibly alternating identity. An initial power play for Kathleen's stage performance occurs between Mrs. Kearney and Mr. Holohan in "A Mother." Mrs. Kearney, whom we are told was a "supporter of the language movement," the movement to revive the Irish language and customs, has plans to have her daughter, Kathleen, sing for Mr. Holohan's Society in Dublin's Antient Concert Rooms, the early site for the National Theatre; however, because of problems, her daughter may not get to sing and may not get paid her eight guineas (*D* 138). As Mrs. Kearney grows more agitated, we "hear" words that she wants to say but holds back, because to say them "would not be ladylike ... so she was silent" (*D* 141). Our first possibly direct indication of her class occurs when she pronounces the word "committee" when she is told that it would have to take up the issue of Kathleen's payment. What she restrains herself from saying, indicated in italics, is "And who is the *Cometty*, pray" (*D* 141). The italics indicate not only her pronunciation, represented as parodic, but an attempt to hybridize the voices of the organizers who would dismiss her.

Finally, frustration and anger build and she mimics Mr. Holohan, but what transpires, or what is translated, is the opposite of what Mrs. Kearney intended. Her imitation of Mr. Holohan reveals, instead, the class differences between them, based on qualities of voice, enforced as strictures of behavior and morality:

She tossed her head and assumed a haughty voice: "You must speak to the secretary. It's not my business. I'm a great fellow fol-the-diddle-I-do." "I thought you were a lady," said Mr. Holohan, walking away from her abruptly.

After that Mrs. Kearney's conduct was condemned on all hands. (*D* 149)

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importance, insisting upon order and precision; ironically she combats the injustice via an act of mimicry -- vocal hybridization. By inserting her voice and hybridizing the voices of her perceived social superiors, Mrs. Kearney loses the match, because the organizers refuse the relativization of their authority. Poignantly absent is the acceptance of that spirit of unruliness, because the organizers insist upon verbal and social stasis, as represented when Mrs. Kearney is no longer taken to be a lady because of her mockery. They insist on the singularity of voice, and when Mrs. Kearney mimics -- when she inserts her voice -- she loses support; her alterity potentially rivals Mr. Holohan's authority, and she is condemned.

In a striking difference to Mrs. Kearney, Mr. Duffy seems to retain his own voice, because he does not attempt any insertion among the disparate voices around him: he became a member of a political group, but as "Ivy Day" showed, identity and authority mean very little in the political climate of Ireland. Mr. Duffy does not imitate and he does not challenge authority, because he feels himself the better of his compatriots; he wants to resist the existence of heteroglossia and dialogization. However, Mr. Duffy's identity is nonetheless negligible: Mr. Duffy's identity and subjectivity are neither affirmed nor denied, because he has almost no personal contact with other human beings; the voice he listens most often to is his own. If, as Patrick O'Donnell states, identity is "a construct -- a network of voices,"³⁴ Mr. Duffy lacks identity in refusing to be part of the living network of verbal resonances, recalling Hegel's "thesis of the inseparability of Being and Nothing."³⁵ Ironically, the absence of the negating principle denies "Becoming" a self, because both must be present within the movement. The absence of the Other marks Mr. Duffy absent even to himself; he initially even fails to recognize his own voice, as we learn, "he

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heard a strange impersonal voice which he recognized as his own" (*D* 111). He refuses communication with most people, and the narrative voice, entirely in the third person and seemingly distant and objective, ironically seems to come from Mr.

Duffy, by the description offered of him:

He lived at a little distance from his body, regarding his own acts with doubtful side-glances. He had an odd autobiographical habit which led him to compose from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense. (*D* 108)

Mr. Duffy views himself seemingly externally, with a pseudo-objectivity and without any personal connection. His movements, performed with "doubtful side glances" seem parodic of human movements, and call our attention to the construction of the text, which is always, itself, an imitation of speaking voices.

Since Mr. Duffy is described as listening to himself, it is important to note that Derrida discusses this marked border between self and other, in terms of speaking. The ear, as an organ of reception, connects one to the exterior world, because it receives and transmits language, and writing continues this link:

[T]he teacher ... dictates to you the very thing that passes through your ear and travels the length of the cord all the way down to your stenography. This writing links you, like a leash in the form of an umbilical cord, to the paternal belly of the state.³⁶

Derrida suggests that the ear transmits and translates one being's words to another, necessarily causing a loss of personal agency, because selfhood must likewise become hybridized for communication, imprecise as it is, to occur.

The connection to writing is also significant in this story, because, prior to

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Mrs. Sinico's contact, Mr. Duffy's world seems to consist of only one exterior influence: the newspaper. From this one source, Mr. Duffy believes he has an objective hold on reality, and as his only link to a living world, through his ear of the other, Mr. Duffy conceptualizes his own self in similar terms: in other words, Mr. Duffy's habit of composing "short sentences about himself containing a subject in the third person and a predicate in the past tense," reveals not only a thematic and structural movement away from personal contact with others, but a movement away from any self awareness as well. Mr. Duffy's voice remains unchallenged but not autonomous, because he refuses engagement with other active living voices.

Regardless of Mr. Duffy's pose of singularity, the newspaper speaks through him in a type of voice-over; he believes that he imitates the newspaper's style of prose and seeming objectivity, but it becomes another layering of the ventriloquism and inter-subjectivism that are so apparent in these stories. Once again, as these stories progress, it is the assumed solidity of agency and identity that are the false friends of these duped characters. Mr. Duffy's voice is no more his own than the boys' voices in "An Encounter" where they too perform a type of masquerade based on their reading material. Mr. Duffy does not realize that he is as mitigated as those he judges around him. The narrative reveals that he narrates himself in the third person and exists almost solely within himself (and even then "at a little distance from his body") which simultaneously undermines his authority and identity.

Mr. Duffy's identity is negotiated via a narrative voice, which seems to mimic him and reveals that he exists as a medium, of sorts, which transcribes the voice of the newspaper, posed as objective and authoritative. "Grace," too, began as a newspaper column complete with the vague references to the identity of Tom Kernan

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prior to the revelation of his identity. However, where that story deconstructs and dialogizes the monologic voice of the Church, "A Painful Case" reveals the de-sedimentation of a secular authority which likewise tries to assert its control over individual authority and voice.

The seemingly objective pose of a newspaper report initially grants a type of authority. However, a narrative that mimics a newspaper report possesses a paradoxical doubled position that allows both intimacy as well as objective distance. This narrative position, in "Grace" and "A Painful Case," initially gives to these stories a oscillative simultaneity --- it is intimate and distant at the same time and the narrator once again has an odd, duplicitous, then and now quality, as it did in the stories of youth. The narrator's position is doubled and negated, serving as both reporter and witness to the events. S/He occupies a problematic interstice, both containing the story, as well as contained by it. The newspaper, itself created by voices, remains a pseudo-objective transmission of living and multiplying discourses into dead words, and after all, the newspaper is the medium whereby he reads Mrs. Sinico's obituary.

"The Dead" with its heightened sense of relativized and meaningless personal authority, underscores the suspended conclusion of these stories that renders the Dublin Irish paralyzed; as well it reasserts that the readers have been a performative element in the entire process, and are themselves voices within the heteroglossia: none leave without being tainted by the condemnation of the living and the dead.

By the time one turns to "The Dead" one is unable to perceive any of the signs or symbols accurately. The reader's ability to draw conclusions remains severely hindered because the narrative voice continues to be distracted by the ignorance and

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arrogance of the characters in the story, making it nearly impossible to restate the usual differences between narrator and character. Hugh Kenner has remarked that the narrator's use of the word "literally" represents a profound blurring, a profound vocal ambiguity between the voice of the narrator and the voice of Lily, the caretaker's daughter, within the first line of the story:

Whatever Lily was literally (Lily?) she was not literally run off her feet. She was (surely) *figuratively* run off her feet, but according to a banal figure. And the figure was hers, the idiom: "literally" reflects not what the narrator would say (who is he?) but what Lily would say: "I am literally run off my feet."³⁷

The narrative's word choice reveals that the hybridization of the narrative and character voices remains prominent, but the nature of that hybridity continues to be problematic, because the focalization could hardly be static. Once again, the narrative voice could be thought of as a mimic, but it has either grown bored with straightforward imitation and parody, or it is too close to the perceptions of the character for the reader to distinguish any particular traits of the previous narrative voice. Its control seems to have strengthened among the sea of character voices, by virtue of its ability to sample simultaneously from the formulaic storehouse of character vocabularies. Its "function" is more like a critic or novelist, who references other writers, oftentimes using specific phrases and word choices that are self-consciously typical of another. In *Dubliners*, the effect ultimately shows that the characters are little more than substitutable types speaking substitutable discourses. It may also reveal, on another level, that the narrative voice has become contaminated with the traits of the characters it chose to scrutinize and mimic -- paralyzed and trapped in the same sort of world view --- another voice caught in the dialogization of

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the already existent heteroglossia.

"The Dead" presents scenes of greater ambiguity via the intercourse of voices of the guests at the party, as well as between the souls of the dead and those waiting to die. Gabriel's languages and erudition are not so significant as the place he feels himself travelling toward, "that region where dwell the vast hosts of the dead." His own identity is becoming indistinct from every other, somehow blurred along with the ubiquitous weather, "fading out into a grey impalpable world: the solid world ... was dissolving and dwindling" (*D* 223). Throughout the evening, voices have become increasingly less distinct and jumbled with "muttered apolog[ies]," "mumbled good-night[s]," "indistinct undertones," and even Mr. D'Arcy, the Irish singer "seemed uncertain of both his words and of his voice" (*D* 216, 201, 210). The narrative voice has altered too in this story, at times independent of Gabriel or any single body within the room, often able to offer simultaneous perspectives from multiple rooms.

The narrative also reveals Gabriel's habit of narrating himself in the third person, to the point that it seems Joyce could already be at play with the possibility of Gabriel fighting for control of "his" story with the narrator. Voice and commentaries regarding voice are everywhere in this last story, complete with intimate understanding of vocal qualities and deceitfulness, as well as objective and distant observation. This story continues the oscillation of perspective and the fluidity of identity that began with "The Sisters," and death, the annihilation of all sense of self, is the only unifying principle among the gathering. The result is a narrative that concludes with a lack of closure, a free falling and complete disintegration of identity and subjectivity. These same voices will continue to intermingle, despite the event or the day, caught in the unbearable, eternal return, with no end, and with only "lame

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and useless [words]" offered for consolation (*D* 222). The snow "general all over Ireland" falls indiscriminately on all, Gretta falls asleep in mid-sentence, Gabriel floats out observing the city and then to that "region where dwell the vast hosts of the dead," and finally the narrative voice too is absorbed into the mutinous Shannon waves, compulsively seeking this annihilation of the self.

Already present here, *Dubliners* shows that the voices of the dead are often clearer and more significant than those of the living. In *Ulysses*, Bloom has this realization, but here too the voice of Michael Fury, as well as the potential-dead voices of the Morkans, dwarf the presence and authority of Gabriel's voice, or any specific living voice.

"The Dead" represents voice in various ways, and alters those representations within the story, offering alternating views of the various verbal resonances that exist in the story. We are told how voices sound in this story with a similar focus as the one used previously to tell that a character had a flat accent or a London one: Lily gives Gabriel's name three syllables; Mr. Browne "assumed a very low Dublin accent;" Bartell D'Arcy has a lovely tenor voice; Freddy and Mrs. Malins have a catch in their voices, while she also has a stutter, and many of the guests' voices are indistinct, noticeable only as mumbles and murmurs. The sound of Mr. D'Arcy's voice, "made plaintive by distance and by the singer's hoarseness" calls attention to the song's cadence and sadness, but the voice itself, supposedly a fine tenor, is largely ignored. The sounds of shoes and pianos are more pronounced and possess a greater presence than many of the Morkans' friends (*D* 177,183,184,185,190). Voice remains the means of establishing and disrupting authority; however, the narrative voice is not offering sufficient transitions. It is mimicking everyone, including

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Gabriel, who also mimics himself, revealing the worst of those who are present, and simultaneously offering us flawed representations.

When Gabriel looks up at Gretta on the stairs and thinks about painting her, "Distant music he would call the picture if he were a painter," he is attempting to rework his wife in an image he considers beautiful (*D* 211). As his fantasy continues, Gabriel rewrites and recalls his life with Gretta, even re-hearing his own words formally addressed to her: "*Is it because there is no word tender enough to be your name*" (*D* 214, Joyce's italics)? The italics serve again to call the reader's attention to a type of mimicry, in this case Gabriel mimicking himself and his former words. It is re-hearing, because Gabriel is self-conscious enough about his own voice to have listened to himself intently the first time he said these words to Gretta; Gabriel's relationship with language and voice has been self-conscious throughout, as if spoken language were something visual and tangible. Earlier in the story, while he is rethinking his speech, Gabriel quotes himself again: "He repeated to himself a phrase he had written in his review: *One feels that one is listening to a thought-tormented music*" (*D* 192, Joyce's italics). In both cases, Gabriel's relationship with his language is at odds with his sense of selfhood --- his own words exist as text, not living discourse. He attempts to reduce the audience, with his eventual speech, to inactive listeners, passively absorbing his monologic and meaningless phrases.

"The Dead" represents that voice and language, always already hybrid and hybridizing, create anxiety in characters who believe that, if they can control both of them, they might control their own representations, as well. As Gabriel learns, Gretta is more than what he constructs, because she has her own inner narrative, in

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dialogue with images and discourses dead or gone from her immediate experience, though not lacking in power and presence; and through her voice, Gabriel says that he can see "the form of a young man under a dripping tree" (*D* 223). He had believed that he occupied a singular position in Gretta's life, and, although he is not faced with Bloom's realization that he is one in a series of potential rivals, Gabriel cannot cope with his relativized position, and in turn constructs a new narrative for her and his martyred rival. He thinks he can see Michael Fury, and her story attacks him, like a "vindictive being" --- words taking on physical qualities as they had for the boy in "The Sisters" whose words come back to him as a "maleficent and sinful being" (*D* 220, 9).

"The Dead" represents humanity's inability to stop voices from speaking. Those who try, like Gabriel, produce useless words, monologic discourses that are empty of context and meaning. With the anxiety of an age passing, the attempt to hold onto "tradition" in the face of modernity, Gabriel is revealed as an overblown and self-involved fool, who does not recognize his wife, literally and figuratively, and who uses money to reassert his dominant position over the hired help when his voice cannot do so. For Gabriel, the relativization of presence and voice, liberating for those who lack a prominent place, like Freddy Malins, presents him with the epiphany of his own minuscule contribution to the dialogues taking place.

The representation of voice and the specific commentary and reference to voice in "The Dead" completes the moral history of a country that Joyce felt was the center of paralysis. Throughout the collection, voice is, above all else, the primary study that Joyce is conducting, as he blurs, confuses, and leaves unfixed the narrative voice and various voices of the characters. Voice, spoken and written, reveals how

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identity is constructed and deconstructed, negotiated among a net of opposing and contrapuntal verbal resonances, none of which possess authority. Voice within the collection represents a type of "chronotope of the threshold," in Bakhtin's terms, for the characters and narrators, and for Joyce as well.³⁸ They call attention to "crises" and "breaks" in human lives, however negligible those outcomes may be; for Joyce, these stories metaphorically represent his life, "the mirror as book" reflecting and distorting real people from his actual experiences; the break or the crisis, or in Bakhtinian terms, "the resurrections, the renewals, epiphanies, decisions that determine the whole life" are there within the constructions of voice.³⁹ Joyce's move of revenge was not to allow any of the characters their own chances to break from their experiences; they are silenced and stuck within the time and place created for them. *Dubliners*, which represents these characters' failures to impose order over chaos, complicates the always already slippery concepts of identity, subjectivity, and agency by affirming and denying movement over that simultaneous threshold of Being and Nothing.

Notes:

1. Joyce, Stanislaus. *The Dublin Diary of Stanislaus Joyce*. Ed. George Harris Healey. Ithaca: Cornell UP, 1962: 19, 23.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994: 50.
3. Morson, Gary Saul and Caryl Emerson. *Mikhail Bakhtin: Creation of a Prosaics*. Stanford: Stanford UP, 1990: 314.
4. *Mikhail Bakhtin*, 317.
5. Derrida, Jacques. *The Ear of the Other: Otobiography, Transference, Translation*. Ed. Christie V. McDonald. Trans. Peggy Kamuf. NY: Schocken Books, 1985: 13, italics his.

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6. *Dubliners*, published 1914: "The Sisters" (13 August 1904, originally in *The Irish Homestead*, signed Stephen Daedalus); "An Encounter" (composed in September 1905, the ninth to be written); "Araby" (October 1905, the eleventh composition); "Eveline" (10 September 1904, originally in *The Irish Homestead*, signed Stephen Daedalus; it was the second story Joyce wrote); "After the Race" (17 December 1904 in *The Irish Homestead*; it was the third story in composition); "Two Gallants" (Composed over the winter of 1905-06; it is the thirteenth story in order of composition); "The Boarding House" (Completed 1 July 1905 and first published in 1914 in *Dubliners*; it was the fifth in order of composition); "A Little Cloud" (Written in 1906; it was the fourteenth story in composition; also published in May 1915 in *Smart Set*, edited by H.L. Mencken); "Counterparts" (Completed on 12 July 1905; sixth story in composition); "Clay" (Composed early 1905; it was the fourth story composed and originally titled "Hallow Eve"); "A Painful Case" (Composed in July 1905, seventh in composition, originally titled "A Painful Incident"); "Ivy Day ..." (Completed late summer 1905, the eighth story in composition); "A Mother" (Completed late September 1905; the tenth story in composition); "Grace" (Finished late 1905, twelfth in order of composition); "The Dead" (Completed in Spring 1907, in Trieste).

7. Mikhail Bakhtin, 336.

8. Thornton, Weldon. *The Antimodernism of Joyce's Portrait of the Artist as a Young Man*. Syracuse: Syracuse UP, 1994: 40, 51.

9. Fargnoli, A. Nicholas and Michael Patrick Gillespie. *James Joyce A to Z: The Essential Reference to the Life and Work*. NY: Facts on File, 1995: 90.

10. Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. Ed./Trans. Caryl Emerson. Minneapolis: University of Minnesota P, 1984: 198.

11. O'Donnell, Patrick. *Echo Chambers: Figuring Voice in Modern Narrative*. Iowa City: University of Iowa P, 1992: 121.

12. *Echo Chambers* 122.

13. Defined by Hayman in his essay "Cyclops" as "a nameless and whimsical-seeming authorial projection whose presence is first strongly felt in 'Aeolus', where he starts usurping the prerogatives of the objective narrator by interjecting the frequently intrusive mock-headlines." (*James Joyce's Ulysses* 266)

14. Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: The Johns Hopkins UP, 1976: 50. *The Ear of the Other*, 61.

15. *The Location of Culture* 50.

16. Mikhail Bakhtin, 338.

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17. Much of *Dubliners* can be read as represented confession, in both the literary and Catholic senses. An interesting analysis of confessional style is in Gerald Doherty's "The Art of Confessing: Silence and Secrecy in James Joyce's 'The Sisters.'" *JJQ* 35/36 (1998): 657-64.
18. *The Dialogic Imagination* 12, 249.
19. Adams, Robert M. *Surface and Symbol: The Consistency of James Joyce's Ulysses*. NY: Oxford UP, 1967: 182.
20. Herring, Phillip F. *Joyce's Uncertainty Principle*. Princeton: Princeton UP, 1987: 203.
21. *The Location of Culture* 113.
22. For example: Coilin Owens, "'Entends sa voix': Eveline's Irish Swan Song." *Eire-Ireland*. 28 (1993): 44; Wim Tigges, "'Derevaun Seraun!': Resolution or Escape?" *JJQ*. 32 (1994): 102; Hedberg Johannes, "Derevaun Seraun -- A Joycean Puzzle." *Moderna Sprak*. 60 (1966): 109-10; and most recently Jim LeBlanc, "More on 'Derevaun Seraun!'" *JJQ*. 35/36 (1998): 849-51.
23. Benstock, Bernard. *Narrative Con/Texts in Dubliners*. Chicago: University of Illinois P, 1994: 20.
24. Leonard, Garry M. *Reading Dubliners Again: A Lacanian Perspective*. Syracuse: Syracuse UP, 1993: 98.
25. *The Location of Culture* 114.
26. *The Location of Culture* 113.
27. *Mikhail Bakhtin*, 228.
28. Senn, Fritz. *Joyce's Dislocations: Essays on Reading as Translation*. Ed. John Paul Riquelme. Baltimore: The Johns Hopkins UP, 1984: 5.
29. *Echo Chambers* 174.
30. *Mikhail Bakhtin*, 338.
31. *Echo Chambers* 157.
32. Gillespie, Michael Patrick. *Reading the Book of Himself: Narrative Strategies in the Works of James Joyce*. Columbus: Ohio State UP, 1989: 12.
33. *Narrative Con/Texts*, 166.
34. *Echo Chambers* 73.

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35. Kristeva, Julia. *Revolution in Poetic Language*. Trans. Margaret Waller. NY: Columbia UP, 1984: 112.
36. *The Ear of the Other* 36.
37. Kenner, Hugh. *Joyce's Voices*. Berkeley: University of California P, 1978: 15.
38. *The Dialogic Imagination* 248.
39. Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and David Holquist. Austin: University of Texas P, 1981: 248.

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A Portrait of Stephen (Hero) D(a)edalus:
Identity, Authorship and Subjectivity

A transition from *Dubliners* to Joyce's semi-autobiographical novels, *Stephen Hero* and *A Portrait of the Artist as a Young Man* continues to complicate the issues of voice and identity. *Stephen Hero*, the novel that Stanislaus called "a lying autobiography and a raking satire"¹ preceded *A Portrait*, a similar lying autobiography, in composition, and because both novels are relegated to the development of Stephen, they hybridize each other; reading them side by side serves to create a heteroglossic, dialogic relationship similar to the way that Joyce's manuscripts of his later novels highlight the processes of creation for the artist. This transition also reveals the alterations that Joyce made in the construction of voice. In his previous writings, Joyce did not need to create a consistent narrative voice from one story to the next; in a sense, similar but different narrators tell the different short stories and it is the presence of the author, presented to us through the letters, that tips us off to the consistent agenda, namely the creation of that polished looking glass.

Constructing these two novels, however, whose narrative framework encircles the development of Stephen's consciousness meant that the transitions, presented largely through voice, had to either be seamless or self-consciously disjointed. Through the use of free indirect discourse, as well as a continued emphasis upon heteroglossia and intense dialogization, Joyce attempted to create both, a paradoxical seamless disjointed representation of voice. The narrative voice of *Stephen Hero* is closely aligned with the voice of Stephen: they share common ideas and views of language; they are also both cold. Each voice remains, like Mr. Duffy, a certain distance from the action that is taking place and from any kind of human compassion;

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Stephen and the narrator are truly "poet[s] with malice aforethought" (*SH* 26). The narrative voice of *A Portrait*, however, is no longer fully aligned with Stephen, and we have slippage between what Stephen thinks and feels and what the narrator thinks of Stephen. In addition to this slippage, both texts present the notion of memory as a type of invention; memory is the storehouse of things past, a bridge to what has come before, as well as the recognition of the division between what was and what is. Memory therefore calls attention to textual and thematic hybridity in Joyce's novels, even when the character seems to remain static. It serves as a mirror, reflecting former and present selves backward and forward, allowing, at points, both to exist side by side. Thus, the construction of voice is represented as a factor of memory, which in turn suggests that voice can represent that which is recalled: memory constructs voice, and voice represents that which is remembered in an ongoing cycle.

The movement between the two texts presents a developing ability to manipulate constructions of voice; the narrator of *A Portrait* has already moved into a secondary type of narration; it is not representing Stephen as Stephen would like to be constructed. It is mimicking his thoughts and feelings, both internal and external, presenting a type of fun-house mirror where portions of his representations are exaggerated while others seemingly remain largely untouched. The earlier construction of Stephen, where we learn that "he built a house of silence for himself" is not the representation we receive in the later version, where Stephen thinks much the same, but there is an entity between that does not offer direct translation from the character to the reader (*SH* 30). Bakhtin illustrates that this entity is the acknowledgement of all the voices that would construct reader, author and character, and Stephen's voice, as well as the narrator's and reader's voices, are in a continuous

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dialogic relationship, whereas the earlier novel attempted to make primary Stephen's voice alone. Stephen Daedalus of *Stephen Hero* is the controller of his Socratic monologue, playing all the parts, including perhaps the narrator's. Stephen Dedalus of *A Portrait* would like to do the same, but his interlocutors are talking back without his permission, creating a much more realistic exchange and illustrating that the construction of Stephen's identity and subjectivity is grounded on the existence of voice, spoken and written, that served to create his own unique but dispersed ethnic and racial consciousness.

Joyce began writing *Stephen Hero* on his twenty-second birthday in 1904 and abandoned it to begin transforming it into *A Portrait* in September of 1907; these dates correspond closely to dates of composition for many of the stories from *Dubliners*.² Obviously, since Joyce was writing *Dubliners* simultaneously with much of *Stephen Hero* and had begun *A Portrait* while trying to get *Dubliners* published, they would share many of the same verbal shifts between narrative voice and character voice, as well as positions of subjectivity and identity. However, as a mark of stylistic difference, *Stephen Hero* and *A Portrait* deal primarily with the development of a single consciousness and so the representations of voice are more complex, developing simultaneously in various directions, as they are narrowed and expanded. Integral to the discussion is still Joyce's attempt to represent voice and identity as fluid and therefore indefinite in terms of difference, which is a hallmark of much, if not all, of his fiction. However, with the advent of Stephen Dedalus -- as a nom-du-plume and as a character³ -- Joyce's attempt to circumvent the negotiative principles of reading places a greater emphasis on the position of the reader from

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within the text, with regard to distinguishing those verbal resonances that would identify such qualities as narrator, author, and character. Thanks to Ellmann's biography, as well as Stanislaus' *Dublin Diary* and *My Brother's Keeper*, we know that a great deal of the material in *Stephen Hero* and *A Portrait* is autobiographical; however, that term is always insufficient, because Joyce, like all authors, transforms scenes self-consciously to fit his purposes.

As with *Dubliners*, free indirect discourse insists that the reader directly participates in the development of the story; h/she, as Michael Gillespie states in *Reading the Book of Himself*, is moved "to the foreground of the work, overtly [engaged] ... with the creation of meaning."⁴ In other words, Joyce constructs into his fiction the reader's difficulty in distinguishing the relative differences among the multiple perspectives, despite the fact that either novel deals almost exclusively from the perspective of Stephen. The apparent impossibility of determining the specific or general spaces that demarcate the voice of the author, the voice of Stephen, and the narrative voice (where does one begin and the other end?) ostensibly becomes part and parcel of Joyce's aesthetics of mimesis and memory as creation: "[We] may have our irremovable doubts as to the whole sense of the lot ... we must vaunt no idle dubiousity as to its genuine authorship and holusbolus authoritativeness" (*FW* 1.117.35ff). Rather than attempting to draw distinctive conclusions about whether Joyce sympathized with the issues and ideals put forth by Stephen, a new profound set of (un)rules governs the writing and ideology of Joyce's aesthetic: an aesthetic that will eventually push him to create the inter-intratextual *Ulysses* and *Finnegans Wake*.

Opening the covers of these two novels, *A Portrait* and *Stephen Hero*, places

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one already in the textual labyrinth that most critics conceive as a product of the more mature Joyce. Moreover, the dialogical quality that exists between these two texts, illustrates the growing circularity that is integral to anyone's experience with reading James Joyce.

The dialogical relationship that exists between *Stephen Hero* and *Portrait* is essential in any discussion of Joyce's relative constructions of voice. They speak to each other and therefore require each other as companion pieces to a story about the development of a boy into an artist with the creation of an artistic theory and temperament. In addition, the interstices that exist between these two novels are important in one's attempt to comprehend the development of Joyce's aesthetic principles; as well, they provide a space for deeper inspection of the hybridity of voice(s) that exist in Joyce's fiction. They exist together in transformational relation, as Michel Beaujour, in *Poetics of the Literary Self Portrait*, reads the relationship between the Old and New Testaments: one can endlessly comment on the allegorical links between the two novels or discuss one as a perversion or reduction of the other. Either of these readings, among other possibilities, always already illustrates their necessarily dialogic nature to each other. Identity and authority are paradoxically founded on contradictions and are the constructs of juxtaposed and counterposed misalliances. Furthermore, Joyce presents all these juxtapositions and counterpositions through representations of voice as perceived and represented by Stephen. What is achieved is likewise a confirmation that representation itself is voiced and internally dialogical: Stephen mimics and mocks voices he hears, he voices placards he reads, and he articulates and conceptualizes existence as a linguistic construct, specifically dialogue. Creation itself exists, even for the

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religiously ambivalent Stephen, as the voiced command of God --- not an especially new notion, but it helps to conceptualize how Stephen and Joyce understand their own positions as creators.

The borders between, where presencing begins, where that insignificant difference exists, are the places where Joyce constructs and deconstructs, weaves and unweaves his fictions. At the borders one can begin to conceptualize the significance of the movement from one entity to another, because Joyce is primarily playing with notions of authority and identity through voice, usually at the traditional representations of difference between relative characters and voices. Furthermore, it is at these ambiguous distinctions that Joyce also complicates representations of the "oral" and the "written," i.e. the passages where what Stephen thinks and what Stephen says are both represented with the dash.

--- I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. (*P* 92)

Joyce considered quotation marks an eyesore, but the dash also augments the ambiguity between spoken and unspoken discourse in the novels. The above passage is prefaced as something Stephen is saying to himself, but it does not say what it clearly is, namely Stephen thinking, and not necessarily aloud. He is creating, in a sense, a division within himself and articulating a type of internal dialogue, where he examines rhetorically the notion of place and the interdependent conceptualizations that are names. We see differences initially at the boundaries between entities and Stephen is marking off his person as distinct from others in his family, specifically his

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It is at the borders where voice begins to tear at the fabric of the text and where voice itself ruptures notions of literary and textual authority. Stephen is consciously presenting himself as a subject, but he is also in the process of interrogating himself --- projecting his subjectivity outward, remaking self into other via his textual meditations which serve as a type of projecting mirror. Voices blur in the myriad of spoken and unspoken discourses that are *A Portrait* and *Stephen Hero*, and provide a context for the carnivalization of experience and representation. Right after this passage, he thinks (this time without the dash), "The memory of his childhood grew dim. He tried to call forth some of its vivid moments but could not. He recalled only names" (*P* 92). The latter part of the scene is carnivalesque, in that what seems apparent is that the vivid moments he is paradoxically unable to recall are growing indistinct, "I have a recollection, definite enough though vague in detail" as Stanislaus regards his own recollections in *My Brother's Keeper*⁵; these definite, vague memories become interchangeable with creations of his imagination, which will rework those memories into new experiences, some of which will be more real than they actually were. Voice through memory provides the context for the grotesque, supplying the liminal space where bodies collide, consume, and are destroyed.

Voice creates fissure within the texts of *A Portrait* and *Stephen Hero*, within and between, primarily because the constitution of Stephen's psyche, according to R.B. Kershner in *Joyce, Bakhtin and Popular Culture*, is founded upon speech and because Stephen's language itself is hybrid. Such ruptures reveal the tensions that

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exist within the texts between the written and the spoken as the means of representing authority and identity: finally there is a confounding oscillation between text and voice for Joyce's creations, making their/our specific distinctions ambiguous at best, because, according to Kershner, "each generic identification carries with it a multitude of intertexts of greater or lesser resonance."⁶ In other words, an influx of sense and of meanings complicates one's ability to read and interpret what the voices are saying and to whom the voices belong, even when they seem to be emanating from Stephen.

Joyce's fictional writings are a distinct web, weaving and unweaving, proposing, from the first, issues of negotiating the problematic interdependent relationship among the voices of the author, narrator, and character. One's attempt to distinguish whether or not Stephen and Joyce are in fact the same person creates one of the earliest controversies surrounding Joyce's writing. If one denies their kinship or attempts to reduce their obvious dependence upon one another, then one is obviously erroneously overlooking or ignoring volumes of biographical evidence to the contrary. Joyce's fictions insist that we know a considerable amount about the author's personal life. However, if one insists that these two entities, the author and his creation, share extensive commonalities, at least up to the writing of the novel, then the role of the artist may be severely debilitated. The artist must be free, by Stephen Dedalus's aesthetic principles, to create. To model one's artistic creation only on what already exists is to destroy artistic freedom, by systematically reducing imagination to a minor role in the creative process. Joyce conflates the two, pure creation juxtaposed with creation based on biography, in order to confound. The text is never static nor is one's interpretation of a situation, because the authority of the

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voice telling the story is already suspect: nonfiction blurs with fiction in Joyce's narrative, vertiginously disallowing certitude with regard to a scene's or a character's validity -- alluding that such a question is not valid itself. Thus the most elementary attempt to read Joyce is already an attempt to deconstruct Joyce.

The issue of religion and Joyce's adherence to Roman Catholicism is one such obstacle that many critics have attempted to comprehend. Do Stephen's thoughts on the Church represent Joyce's? J. Mitchel Morse attempts to answer this question and in so doing creates an even greater problem of negotiating the interstitial relationship between the author and the voice(s) he created, as well as the even more problematic discrepancy between voice and authority:

In this [rebellion against intellectual meekness and the Jesuit life of obedience] Stephen's life parallels that of Joyce; and with whatever detachment the author viewed his hero, there is reason to believe that on religion and on art their views were identical.⁷

Much like a spider's web, if one pulls on one strand the entire thing unravels; if one accepts this premise regarding the inherent parallel of art and religion, then an even greater blurring coincides. The point of this peristasis is to illuminate the significance of Joyce's experiments, not to diminish the work of another. The fact that Joyce is the author of both of these novels is obviously not under suspicion on either side of this question. The significance of this idea is that as the attempts mount to distinguish the difference among the vocal resonances that exist within the text, something much more profound is possible, namely the study of the movement between the texts, from each other and from their teller. Oscillating authorities and voices focus the attention of the reader to the multiplicity of perspectives possible within the narrative that only

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This initial complexity of Joyce's novels is pivotal in one's understanding of Joyce's aesthetic principles. The boundaries that supposedly would separate the voice of the creator from those of the created, although not absent, are indeed vacillating, giving rise to an alterity of identities within the web of signification that one would call *Stephen Hero* or *A Portrait*. This movement, which implies "proximate self presences," according to Homi K. Bhabha in *Location of Culture*, creates liminal spaces within a single city, within the relative constructions of author and character, and assuredly within the readers' minds. These liminal spaces remain:

in between the designations of identity [and] become the process of symbolic interaction, the connective tissue that constructs the difference ... the temporal movement and passage that it allows, prevents identities at either end of it from settling into primordial polarities. This interstitial passage between fixed identifications opens up the possibility of a ... hybridity that entertains difference without an assumed or imposed hierarchy.⁸

Thus the movement that exists between creator and created in Joyce's earliest novels already prevent these "primordial polarities." The function of the boundary of difference between author and character already prevents any definitive answers: the voice of the author, the voice of the character, and the narrative voice interact on levels that continually alter and shift. The narrative voice of *A Portrait* changes as Stephen changes, yet it seems to retain control over the text while simultaneously allowing for the representation of a variety of perspectives.

Joyce is always intimately present in his texts, often violating notions of authority within the work's context. One sees this type of intimacy most prevalent in

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the "Circe" episode of *Ulysses* and obviously throughout *Finnegans Wake*, but such an intimacy exists in *Stephen Hero* and *A Portrait* too. The assumed polarity between author and character is shown to be far more complex than simple notions of self and Other. In one sense, Stephen's story can be read as Joyce's self-analysis. Stephen exists as a type of medieval mirror of the self, that allows for a type of reintegration. In this sense, the novel is autobiographical, because, as such, autobiography is the diachronic interplay of selves housed in a type of double consciousness.

Stephen also exists as the Other to himself, the juxtaposed counterpart of the mirror image: in so doing, Joyce becomes the beneficiary whereby he remains in a process of fragmentation and reunification. Within the space of enunciation that is the novel, conceived as a mirror, Joyce produces objects of reference as well as processes of representation, i.e. national identity, family, and religion. The novels are then the enunciations of a type of secular meditation where author and character meet in the act of writing: a type of dialogic soliloquy.

This stance, in Michel Beaujour's reading⁹ proposes the "validity of undertaking to write about the self, with no other purpose than to know the self in the process of writing, profane meditation sets out once more in quest of a transcendence."¹⁰ Joyce, "steeped in the school of old Aquinas"¹¹ and educated by the Jesuits, would have recognized the inherent historical and religious value of the meditation -- "the meditative soliloquy of a divided subject," as Beaujour terms it -- as well as its place in the study of the secular, profane individual attempting to develop in a context hostile to its inclinations.¹²

A Portrait and *Stephen Hero* work on a doubled plane if read as meditations: they are the meditations of Stephen, pursuing his aesthetic theory and growing as the

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artist recollecting the path that brought him to the point of writing; they are also the meditations of James Joyce, who had done much the same thing, but now is the artist creating another self to represent the paths as well as the memories. Stephen's words, in this context might as well be Joyce's: "He chronicled with patience what he saw, detaching himself from it and testing its mortifying flavour in secret" (*P* 67). The tone and quality of these meditations are directly indebted to *The Spiritual Exercises* of Ignatius of Loyola. This text's meditative purpose is to instruct on how to be "in the world but not of the world." The Jesuit meditation, in other words, seeks to divide the subject along a contradictory axis: can a human being, who is worldly, occupy a space in the world but simultaneously not be of the world? The meditations that are part of the process of Joyce's first two novels occupy a similar contradiction, because the character of Stephen is likewise of a paradoxical construction, created upon the contradictory power inherent in voice to both represent as well as destabilize representation. In this sense, the narrative voice is a type of medium, an odd occupying presence who is illustrating the divided subject and in parts commenting upon him, but who remains independent of the process and the product.

This stance, text as meditation or even text as confession further complicates and destroys the possibility of the existence of definite binary constructions such as self/Other or author/character, because the portrait within *A Portrait* is likewise a self portrait of a character creating a self portrait. The circularity can be dizzying, but it is relevant to a discussion of Joyce's position within the text, as well as Stephen's.

Michael Beaujour states:

The self portrait's ethnology, like its archaeology, deals with the Other only to say something about the writer himself; that he too is Other, savage, ancient,

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and that he feels more at home with what is radically different from his present, his surroundings, his own culture.¹³

Thus, the alterity of the self is represented simultaneously with the development of the self -- Stephen's ideals as artist, rebel, son, lover, and exile, presented within the dark mirror of the book, as well as the series of mirrors that reflect Dublin, the Irish, and various political and aesthetic concepts. Beaujour's idea in *Poetics* also works to conceptualize the issue of the exile within, which becomes part of the novel's ending, where Stephen is set to fly above his nets; as such, Joyce tells us, rhetorically as well as physically, that to create the self, one must become the outcast, the Other. We had seen this ostracism before with Mr. Duffy in "A Painful Case," but he simultaneously lacked a modicum of self knowledge; he lacked interaction with other living voices and so was not only an exile in his city but in his own mind.

When Cranly asks about Stephen's former religious convictions, which are so contrary to Stephen's artistic devotion, Stephen states "I was someone else then ... I was not myself as I am now, as I had to become (*P* 240).¹⁴ Time simultaneously unites and divides the two states of consciousness, brought together via Stephen's memory and voice. Therefore, Stephen's extended soliloquy, that can be either novel, further complicates the notions of self and other, or the divided subject. In this context, self and other are revised as self and former self. Augustine would divide himself for his soliloquies by abstracting the quality of reason and pitting it against an interlocutor named Augustine. Stephen may be establishing a purely academic difference for the sole purpose of evading responsibility, but it begs the question regarding self consciousness. He is underscoring the idea that time alters selfhood, while simultaneously calling attention to his own recognition of himself then

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The representation of Stephen's alterity juxtaposed with that which produced his sense of identity, manifests itself, via a collision of real and imagined past and present discourses, when Stephen and Simon venture to Cork to sell off the remaining Dedalus property and to visit Simon's former school. What gets played out is the relative and seemingly incompatible authorities of written and spoken voice in a scene that revisits Simon's past. The word, "Foetus" carved into the dark stained wood of a desk, gives to Stephen "a vision of their life, which his father's words had been powerless to evoke" (*P* 89). Words on signboards, which Stephen can barely read, place him "beyond the limits of reality" (*P* 92). It is then that he feels that with words he can summon the dead, like he summons his past reveries. Pondering death and fading out like a film in the sun, lost and forgotten in the universe, Stephen's act of prosopopeia turns inward and re-presents the memory of his former, childhood self, as well as Stephen's imaginary re-vision of Simon's childhood: "It was strange to see his small body appear again for a moment: a little boy in a grey-belted suit" (*P* 93). Stephen can represent himself, as Joyce represents the notion of the artistic self, as a divided subject, alienated from that little boy in the grey suit, objectifying and transforming the past via the associations of voices and distinct memories. This, in a sense, is the first draft version of what would become Stephen's theory of Shakespeare-as-his-own-creator, which gets played out in the "Scylla and Charybdis" episode of *Ulysses*. Stephen re-creates his father's past, and in so doing, revises his own past in order to alter his present and future --- all via an imaged act of memory. From written words, voices transcribed, (seemingly fixed in wood and on signposts) Stephen creates a perspective of a life he has never experienced, memory as

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invention; simultaneously he recalls a life terribly distant from the one he is living, physically as well as emotionally.

Voice reveals this temporal lag between the little boy and Stephen -- the self and not-self -- or the self that was. Stephen believes that written language holds a supreme place over spoken discourse, because the wood-word "Foetus" appears to have an authority superior to the voice of the father, Simon; however the reality that it conjures for Stephen is not necessarily true, and furthermore, Stephen's imagination and ability to play with voices, rather than a dead word carved in wood, create the scene: "[H]e seemed to feel the absent students of the college about him ... A broad shouldered student with a moustache was cutting in the letters with a jackknife" (*P* 89). One written word triggers certain powerful images that allow Stephen to transcend the moment of his father's nostalgia; however voice -- the voice of the written word and of the narrative -- always already presented to us as written text, poses the paradoxical temporary nature of those "wooden" images as the narrative conflates the voices of Stephen and Simon, as well as the relative juxtapositions of real and imagined pasts. Stephen emerges greater than the father, able to recall the dead with a profound self-consciousness of his unique position among the members of his family. However, the voices that Stephen conjures may have little similarity to those that existed in reality.

Stephen believes in the superior power of the written over the spoken, but the narrative illustrates the presence of voice behind both spoken and written language. For Stephen, written signs take priority, but what the reader is allowed to witness is Stephen's ability to verbally play with the text, forcing it back, at the moment of imagination, to its previous spoken medium through mimicry and memory, both of

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which are processes of invention. The effect is to throw, once again, time and space out of joint.

Stephen's power over voice and language is, however, tempered and constrained by circumstance: Simon is selling off the last of the family land and Stephen's previous life of privilege is forever gone. Stephen's position in society, his authority and identity are more insecure than ever. His historical legacy, as well as his mitigated present, are being sold off piecemeal. Through his father's impotence, Stephen's inheritance and his birthright, as eldest son, are lost. Voice, therefore, also represents the fluidity of his identity -- he is in flux. The lack of difference between Stephen's temporal moment and his father's schooldays simultaneously reifies other distinctions, i.e. Stephen's own self-alienation and his feeling of separation from his family. Stephen moves from recollections as a "leader afraid of his own authority" to his present existence of "[o]ne humiliation after another" (*P* 91, 93).

A similar process is represented when Stephen wins £33 from the essay contest; written verbal resonances present an apotheosis as well as the inevitable tragic fall. This scene is significant, because for a brief period, Stephen is the provider: he usurps his father's position monetarily as well, through acts of writing and speaking --- language "read" thwarts the position of the father.

Memory as invention begins the novel *A Portrait* itself where a narrative voice, aligned with Stephen's, tells "Once upon a time and a very good time it was there as a moocow coming down along the road" (*P* 7). It begins as a third person narrative, "His father told him that story ... He was baby tuckoo;" it is hardly disruptive, since memory as a literary device often places the subject in such a position of presence and absence. One can read the novel as Stephen's perspective

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regardless of the missing "I," a move demonstrated throughout *Dubliners* where the narrative is swayed by the presence of a character, Kenner's Uncle Charles Principle, or more precisely the narrative technique of free indirect discourse. The narrative voice and Stephen's voice intertwine so effectively that it is impossible to discern the origin of the verbal resonances represented. Most likely, the narrative voice is not Stephen's, because, as Michael Gillespie illustrates, free indirect discourse keeps the narrator detached from the character; the narrative often poses some ironic commentaries about Stephen, positing a separate but intimately involved consciousness:

[D]escriptive segments bearing traces of Stephen's personality do not simultaneously establish his consciousness as the indisputable source of the narrative voice ... use of second- and third-person pronouns blurs direct association with Stephen's consciousness, yet the images do not present the complete conjunction of principal character and narrator.¹⁵

The narrative voice, nonetheless, seems in places to be Stephen's voice posed as the narrator, which helps to complicate this novel all the more, because as "A Painful Case" revealed, a more removed style of prose could suggest a greater proximity between narrator and character.

Like the first three stories in *Dubliners*, much of *A Portrait* is presented as relative constructions of memory, initially from Stephen's childhood; if extrapolated, the entire novel is a representation of, as well as a commentary upon, Stephen's recollections of his development as an artist, blurred with the perspective of a narrative voice whose stylistic and syntactic qualities alter and shift as Stephen matures. Joyce's use of memory, like his use of the mirror, is medieval in flavor and

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specifically Augustinian, who stated that memory was invention. The earliest memory recorded in *A Portrait* is the story of the "moocow," a story that was "his" story, namely Stephen's, told to him by his father who had a hairy face. The conclusion of the novel is of Stephen writing, which may or may not become the novel that the reader completes. We get a movement from the spoken to the written as a representation of Stephen's development as a writer. It is obvious from the opening pages of *A Portrait* that oral stories have a profound impact upon Stephen, who must struggle with the problematic divisions between written and spoken voice, whereas the reader must contend with their elision in the text.

As I discussed of *Dubliners*, memory allows for an odd then-and-now quality to exist in those stories of youth. A similar discrepancy of time and space is present in *A Portrait*, but our realization of the trap does not occur until we "see" Stephen writing in his journal, until we encounter the overlap between a written text and a written text about a written text.

Joyce's use of memory not only helps to skew once again the authorial identities of author and character, it helps to conceptualize the process of invention inherent in the structure of the novel and stories themselves. As Phillip Herring concludes his study of Joyce, "From early to late in Joyce's work one finds an uncertainty principle responsible for obfuscation; its effect is to make readers think harder, to question what is missing, and with absence in mind to interpret what is present in the text."¹⁶ The representation of memory serves to blur even further the boundaries between voices and authorities; it helps to problematize the value placed on authorial intent, as well, since memory can and often does present inaccurate and even false reclamations of the past. Cognitively one's identity is closely aligned with

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one's memory: we believe we are who we are because we are conscious of our experiences. Within *A Portrait*, which uses representations of memory as its central character matures, fictional narrative and prosopography converge and reorientate.

Within *Stephen Hero*, one encounters Stephen's habit of writing down epiphanies -- those moments that reveal the unexpected realization from various events -- in a very obvious, deliberate and intense representation. The narrative structure of *Dubliners* parallels the observations in these epiphanies, as does the opening section of *A Portrait* where Dante, to get Stephen to apologize to Eileen Vance and her parents, repeats "Pull out his eyes,/Apologise ..." (*P* 8). Thus all three books, *Joyce's Epiphanies*, *Stephen Hero*, and *A Portrait* share a type of dialogic convergence, that is articulated explicitly in *Stephen Hero*:

[H]e would suddenly hear a command to be gone, to be alone, a voice agitating the very tympanum of his ear ... He would obey the command ... and then he would return home, with a deliberate, unflagging step piecing together meaningless words and phrases with deliberate unflagging seriousness. (*SH* 31)

This passage reveals this unusual convergence of textual temporalities and methodologies, a method that reveals a type of recollection of a world of unknown voices that compel one to create and paratactically arrange meaningless words; in turn, this process illuminates one of Joyce's methods of invention, as Stanislaus confirms Joyce's own habit of writing down "'epiphanies' -- manifestations of revelations ... always brief sketches, hardly ever more than some dozen lines ... always very accurately observed and noted, the matter being so slight."¹⁷

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Memory, for Joyce, participates in a grand notion of hybridity, much akin to Whitman's in "Song of Myself" where he stands as the pivot, recipient of everything that has come before and is simultaneously the "good manure" for all that will grow after him. This hybridity is the result of the dialogic interaction between Joyce and Stephen, between narrator and character, between past and present. As well, the novels present various dialogical relationships among a wide range of voices, real or imagined, because Joyce constructed a type of historical novel: he used historical people whom he knew to construct characters, to create a prosopography, in his fictional narrative. All authors do so, but Joyce's veil is often thin, representing simultaneously -- as would a palimpsest or Freud's "Mystic Writing Pad" -- the historical with the fictional.¹⁸ "The major characters and their worlds," according to Bakhtin, "are not deaf to one another; they intersect and are interwoven in a multitude of ways"¹⁹; such a theory would equally apply to the interweaving among characters, as well as the world outside the text, both of which for Joyce continually oscillate.

John Paul Riquelme, in *Teller and Tale in Joyce's Fiction* suggests such a reading of *A Portrait*, namely that Stephen is both character and narrator, and that the journal begun at the novel's conclusion, exists prior to the book itself, since Stephen as mature artist creates himself as character. Riquelme finds this narrated monologue a rewarding interpretation of *A Portrait*, since it allows Riquelme to read "Stephen as character and as narrator ... both the immature and the mature artist, both Icarus and Daedalus."²⁰ Hugh Kenner in *Ulysses*, contemplating a world where *Ulysses* had never been written, postulates that of all the works written by Joyce, only the thirty-six poems of *Chamber Music* are "easy to imagine Stephen writing."²¹ Although

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reading Stephen's theory on Shakespeare in *Ulysses* could certainly suggest this theory as a possibility, Joyce's aesthetic principle involving multiple perspectives, multiple misunderstandings, and numerous voices often speaking at once, would discount this apparent singularity. According to Michael Gillespie, through this multiplicity, "Joyce calls into question the primacy of the single voice."²² One interpretation can value a single but emerging consciousness, but like Beckett's leaf in *Waiting for Godot* or Joyce's Man in the Mackintosh, a range of possibilities creates a richer text.

It seems to Riquelme that finally the voices of narrator and character are inextricably fused with "no means for disentangling Stephen's attitudes from the voice of the narrator who speaks them. The two voices are linked"²³ Potential clues are that we are never without Stephen's perspective, even when the narrative is representing the voices and perspectives of other characters, such as the Christmas dinner scene: although easy to forget, Stephen is never absent from the narrative. The more substantial clue rests in the novel's end where Stephen begins to write in his diary and vows to forge the conscience of his race within the smithy of his soul. Riquelme reads this conclusion as the seeds of the beginning of the very novel that the reader has just completed. However, this ending reveals a "failure of integration [of]" an "acute disequilibrium [between]" process and style --- of process and product, as Riquelme explains, because the reader experiences, indirectly, this linkage and this disturbance via the author's act, not Stephen's. This failure "provides grounds for interpreting *A Portrait* as preposterous in that word's etymological sense. Before and after, pre- and post-, are made to exchange places and to interact reciprocally."²⁴ Memory provides the context and the means for this *preposterizing*

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of the narrative that in effect creates the tensions between the story that is being told and the means of telling that story. This tension, in turn, becomes the very means of inventing the story, via voice, that is taking place: Joyce's chaotic/chiasmic aesthetics. *A Portrait* is a novel about "the transforming of a character into an artist in which style regularly turns character into a teller."²⁵ Although interesting and thorough in its focus, Riquelme neglects with this hypothesis that it is Joyce who writes *A Portrait* with this simultaneous disparity and proximity between narrator and character.

Along Riquelme's lines of interpretation, *A Portrait* is a novel about a character named Stephen who is developing into an artist, who in turn tells his own story; however, this portrait cannot be brought to close, because one can never approach the point at which Stephen actually sits down to write *A Portrait* -- the point at which memory becomes written narrative: that suggested point can only be approached asymptotically. The narratives must remain a sufficient distance from their subject's culmination as an artist. Furthermore, *Stephen Hero*, *A Portrait*, and *Ulysses* too, for that matter, as literary self-portraits of James Joyce must likewise remain a certain distance behind their actual, living creator. The narrative of *A Portrait*, nonetheless, hybridizes the character-teller position for the characterization of Stephen. This early novel is specifically about a young artist, how he perceives the world, and how he integrates and manipulates the voices that surround him within a narrative presented in the third person. As a creation of memory, the novel is an artistic study of and by the artist himself, presenting memory as a type of psychoanalytic mirror whereby the artist becomes, in Lacanian terms, simultaneously the analyst and the analysand, once again conflating, subverting, and inverting the

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Through free indirect discourse, narrative and narration, because of the problematic representation of voice, fuse in Joyce's novels, where the narrative voice often takes on verbal characteristics of a character; both supposed entities lose definition. The alignment of character with narrator in *A Portrait* conflates the distinctions between narrative and narration specifically when the "styles characterize Stephen's thoughts,"²⁶ according to Riquelme. Just as in "A Painful Case" we are never without Mr. Duffy's perspective, but free indirect discourse accounts for the narrative shifts and tone of "A Painful Case." The same, with obviously a greater degree of sophistication, can be said for *A Portrait*. Joyce blurs the diegetic with the extra-diegetic. The reader's take on this blurring often creates other numerous problems when s/he attempts to conflate the unique characteristics and positions of author/text and narrator/character. One cannot obviously turn *A Portrait* into an autobiography of Joyce, despite its autobiographical elements; it is also difficult to read it as the autobiography of Stephen. The proximity of narrative to narration, represented and obscured by voice, pushes us to assume certain textual tendencies with no real evidence, i.e. the narrator of the novel is Stephen. To make this move, i.e. to legitimize the shift in focus to the author himself, can be done, according to Michel Beaujour, "only if *book, author, life, and work* are all one."²⁷ To fuse these entities, for Joyce, would be impossible, because *A Portrait* is not fixed as such. To interrogate these entities is indeed valuable, because one must investigate the process that Joyce is performing as one's part in reading the novel. The novel, therefore, resists closure on this thematic level as well as on a structural level.

In performing such an interrogation of the text along the lines of an autobiographical agenda, the reader needs to find out which elements are autobiographical and which are fictional, but for Joyce, the author creating the text, who refuses traditional hegemonic positions, those terms are unfixed as well. Arthur Power's *Conversations with James Joyce* and also *James Joyce: Interviews and Recollections* give insight into Joyce's blurring of the fictional with the biographical. Recollections of Power and such others as John Francis Byrne (Cranly) reveal a significant reliance on real events and real people: in many instances, Joyce has not altered anything except for the names, and sometimes not even that. In other places, Joyce's reliance upon historical accuracy is diminished. This inconsistency calls attention, in a sense, to the mutual impossibilities of the existences of biography and pure fiction.

In addition to these unfixed categories, the counterpositioning of autobiography with biography is, in part, what Beaujour studies in *Poetics*. Beaujour extensively focuses on a similar complex and unfixed text, Robert Laporte's *Fugue*. Laporte chose to elide the differences between biography and that which is perceived as autobiography. Beaujour states "This paradox announces an 'anti-auto-biography' ... Anyone wishing to comment on *Fugue* sentence by sentence, sequence by sequence, would be led to elaborate a theory of the theory, or simply, as is more likely, to paraphrase Laporte's text, which is already, and remains, a metalanguage." Beaujour calls it an anti-auto-biography, not because *Fugue* cannot be read as autobiography, but because to read it as such means to miss "precisely ... the development of the game."²⁸ The text is doing a great deal more than simply telling about the author's

life; the language and the narrative participate in a performance that is center stage, reducing the pivotal position of the autobiographical premise.

In similar fashion, Joyce creates a similar "anti-auto-biography" and we are urged to attempt a resurrection of the process that Joyce wrote through, to devise a theory of the theory, which simultaneously strands us en route. These early novels do more than tell us the life story of a young artist; they perform a specific aesthetic and artistic function, they test the reader, and they ask probing questions regarding the nature of art.

In addition to a study of biography, memory allows both novels to probe the dialogic relationship of culture, identity, and authority: Stephen listens to and manipulates the literal and figurative voices that surround him, making and remaking them into his own artistic creations. Phillip Herring points out that, in *A Portrait*, "it is through words, language that Stephen Dedalus comes to know the world around him, his reality being continually shaped by vocabulary acquisition."²⁹ While listening to Simon and Uncle Charles speak constantly of "subjects nearer their hearts," Stephen listens avidly and absorbs their speech: "Words which he did not understand he said over and over to himself till he had learned them by heart: and through them he had glimpses of the real world about him" (*P* 62). Joyce, like Bakhtin's analysis of Dostoevsky, was influenced by this dialogic culture. As Bakhtin states of Dostoevsky's "participants," Stephen too is a participant "in the act stand[ing] *on the threshold* (on the threshold of life and death, falsehood and truth, sanity and insanity). And they are presented here as *voices*, ringing out, speaking out"³⁰ Stephen's movements throughout the novels are continuously punctuated by the hearing of and listening to voices: big voices, voices without a point of origin,

overheard voices, inhuman voices, and accented or authorial voices. Such interests are more prominent in Joyce's later works, but this type of development of Stephen reveals a sophisticated and often obsessive interest in the intermingling of words and voices, often independent of any bodily source.

One witnesses this interest specifically in Stephen's pondering about English as an acquired language, most obviously in his encounter with the priest over the words "funnel" and "tundish." Stephen does not know the word "funnel," and the priest assumes that Stephen's word is Irish. The fact that it is English -- "and good old blunt English too" -- gives Stephen the further impetus to continue to deconstruct the verbal resonances that surround him in his linguistic environments. It is precisely at the level of language that Stephen begins to define himself against the backdrop of Irish Catholic life. Specifically this war is waged through his conception of voice as a signifying process. The text forces us to read chiastically spoken and written voices, to call attention to Stephen's own developing understanding of himself as a being constructed by the dialogization of verbal languages.

Regarding the discrepancy between the two words, Stephen thinks/speaks:

--- The language in which we are speaking is his before it is mine. How different are the words *home*, *Christ*, *ale*, *master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. (*P* 189)

Joyce has placed Stephen in a unique and powerful position. As Irish, he is a linguistic-outsider; English is an imposed language. Examined another way, Joseph Valente considers such passages to reveal "the fruits of the two-front struggle against

British capitalism and Irish feudalism," two sides of the same coin.³¹ It is specifically relevant because, for the Irish, a sense of linguistic autonomy must emerge paradoxically from the language of the Other. The scene above, where Stephen ponders on the sounds of words as he speaks them, as opposed to the way the priest does, continues a younger Stephen's thoughts regarding God's comprehension of human language as a means of identifying the person praying: "when anyone prayed to God and said *Dieu* then God knew at once that it was a French person that was praying" (*P* 16). Thus, language is identity, as voice is agency and subjectivity, as speaking and thinking are conflated in the text (again Stephen's thoughts are often represented exactly as his spoken words). It is voice that will keep the priest's words "at bay," and it is the particularity of language, not its specificity, that will identify the pilgrim to his/her God.

The fact that the priest makes a misjudgement regarding Stephen's word choice also calls attention to the lack of precision, a human frailty, attributable to the earthly Church; the priest does not realize that Stephen's "tundish" is English, and so the Church's presence, as represented by the priest's linguistic misunderstanding, is again hybridized and relativized, intimating that what lies between necessarily, as well as accidentally, contributes to the larger conversation taking place in the guise of monologic discourse.

Implicit in this childhood reminiscence is, of course, the fact that the Irish speak an imposed language, and are therefore, in one sense, unidentifiable to God as distinctly Irish. This situation is both the foundation for Stephen's later rebellion, his declaration that he will not serve, as well as the revelation, as Bakhtin states, that language is no longer "a sacrosanct and solitary embodiment of meaning and truth,

[it] becomes merely one of the many possible ways to hypothesize meaning."³² If the equation is that voice is identity and voice is nationalism, Stephen already feels disconnected from the Church and with Ireland, precisely at the level of voice, long before we see him prepared to take flight. As the text also reveals when Stephen sits thinking of his relationship to his family, it is again the representation of voice that underscores the gap between them.

As such, Stephen's has no sense of national fidelity; the loss of linguistic authority gives Stephen the self-conscious power to reject, refuse, and yet return the calls of Ireland: "My ancestors threw off their language and took another ... They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for" (*P* 203)? Stephen's and Joyce's sense of national identity have already been relativized, because Ireland had long ago lost, in Bakhtinian terms, its "sealed off and self sufficient character;" the country, by virtue of its colonial status, and moreover its loss of linguistic and political autonomy, was "conscious of itself as only one among other cultures and languages" as Bakhtin states when a linguistic culture finally loses its sense of possessing a unitary, canonical language. When this occurs, Bakhtin states, "only then will language reveal its essential human character; from behind its words, forms, styles, nationally characteristic and socially typical faces begin to emerge, the images of speaking human beings."³³ This relativization and dialogization of languages into speaking voices implies a simultaneous reduction and expansion of identity, a liberating position that allows for Stephen's unique inside/outside perspective.

Stephen's statement regarding English as always an acquired language is a multifaceted response to the decay of Ireland's linguistic and epistemological center,

because of this loss of linguistic certainty; *A Portrait* finds support in what Bakhtin calls the "social heteroglossia of national languages that are actually spoken."³⁴ This idea is all the more prevalent when we turn to *Ulysses* and *Finnegans Wake*, but it is no less relevant here --- *Stephen Hero* and *A Portrait* represent the oscillating and interweaving of relative voices tenuously contextualized within a premise of a development of an artistic mind.

Irish identity is presented to the reader as a figure outside, excluded from life by virtue of its loss of agency. Throughout the story, however, Stephen is likewise posed as an exile on many fronts, not only politically and linguistically: he feels somehow unrelated to his family, even to Maurice, the brother to whom in *Stephen Hero*, he was so close; in *A Portrait* Maurice disappears altogether, although in *Ulysses* he reappears when Stephen thinks of him as his "whetstone." Regarding Simon and his father's cronies, Stephen realizes that "[h]is mind seemed older than theirs: it shone coldly on their strifes and happiness ..." (*P* 95); he resists the Gaelic league's emphasis to learn Irish; and, because of his artistic temperament, he is marked as Other among his contemporaries.

Throughout both novels, Stephen is continuously placed on the threshold of becoming, in the interstitial space between potential and actual. Even Riquelme's premise of Stephen's dual position within the text, "Stephen as teller and Stephen as character all merge in the book's oscillating focus," presents Stephen in the act of becoming from the perspective of the novel; we do not have the finished artist but merely the portrait of a young man who may go on to become the artist that may create the novel. The narrative voice presents us with Stephen's memories through

free indirect discourse, but the difficult distinctions between narrative voice and Stephen's voice make the complete conflation of the two impossible. However, *A Portrait* thematically retains the representation of the isolated artist, which is begun in *Stephen Hero*: the narrative voice is oddly exterior to Stephen thoughts and feelings, despite its intimacy, which we have shared since the moo-cow story. If read as Stephen's own narrative, he is likewise an exile, not only in the city, as Umberto Eco reads *Ulysses*, but an exile from himself. As a being on the threshold, he has left his own context for another, but he is still en route -- now no longer what he was but not yet what he wants to be: artist, rebel, or exile.

Most assuredly, however, Stephen's interstitial position does more than pose him in the act of becoming, because Joyce begins to conflate the apparent binaries that would divide Stephen's consciousness, i.e. past/present, death/life, English/Irish, or self/Other, within such stylistic conflations as speaking and thinking, a merger technically instrumented by free indirect discourse. The boundaries that Stephen encounters, once he accepts his position as artist of the eternal imagination, vacillate. The power of the Church, or perhaps better, the idea of the power of the Church, is revealed to be corrupt, participative in the sin of simony; however, that revelation is soon disparaged when the priest himself warns Stephen of his own condemnation should he choose an insincere religious vocation. Thus, simultaneously, the Church is both defiled institutionally and praised individually, and we are shown that it is an internal temptation, an attribute of his pride that urges him to join the Jesuits, as the words "The Reverend Stephen Dedalus, S.J. ... leaped into characters before his eyes" (*P* 161).

This division is theologically and philosophically flawed, because the Church, by its doctrine, cannot be reduced to the individual, and the larger context that offers liberty for Stephen, hybridizes the authority of the Church, as we saw before in "Grace." His pride is the source of his assumed vocation, not God. Stephen is posed on the threshold, the place between, represented as a hybrid character, possessing contradictory qualities which remain unresolved for the length of both novels. What gets played out is Stephen's rhetorical transformation, opposed in many ways to Augustine's parallel conversion from *The Confessions*. Augustine found the Bible, initially, rhetorically unsatisfying only to be converted by its plain language and sincerity, whereas Stephen tries to conceptualize the colors of words (one definition of rhetoric) and finally has his final metanoia, the profanation of the Beatific vision of the Bird Girl. She is represented angelically, but his focus is earthly -- on her thighs and skin. Thus the process of meditation, which is to bring us closer to heavenly preoccupations, instead regrounds Stephen in worldly thoughts: pride of status and women. However, the metanoia is simultaneously hybridized, because Stephen does re-make the girl into a being of transcendent beauty.

Stephen's interrogation of words is more than his attempt to codify and label the rhetorics of language; he is attempting to understand his position between words and their ability to associate and transcribe meaning. He has a unique relationship to language; his identity is simultaneously grounded upon vocabulary acquisition, as well as linguistic etymologies:

Did he then love the rhythmic rise and fall of words better than their associations of legend and color? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing

sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose?" (*P* 167)

Stephen's dismantling of that which constructs him and makes him ponder his own existence signifies that it is not so much the way words look but their ability to move and create ideas, as manifestations of voices in and out of relative contexts in dialogue. As the so-called climax of his mental processes, Stephen becomes aware of his ability to transcend time and place with language, things become visible to him "across the timeless air ..." and it concludes with "A voice from beyond the world" calling to him (*P* 168).

The scene in question raises Stephen to a strange level of self-awareness through the sound of words and the ability to create associations via the distortion of their sounds: "Hello, Stephanos ... Come along, Dedalus! Bous Stephanoumenos! Bous Stephanemous" (*P* 168)! His experiences up to this point, which set the stage for his re-presentation of the Bird Girl and final comprehension of his mutual rejection and acceptance of vocations, present to him his moment of re-transformation through his re-presentation of his name which suddenly "seemed to him a prophecy." The toying with his name, the distortion of its sound value emphasizes the power of verbal distortions over language. The distortions of "Stephen" and "Dedalus", into words that sound (more) Greek, give way to their etymological and mythological resonances, the Greek artificer, and then to an image of the winged Icarus, the transformation of "sluggish matter of the earth [into] a new soaring impalpable imperishable being" (*P* 169). Of course, Stephen's rebirth must remain incomplete, and finally an utter failure. The scene is constructed only in the imagination, a

transitory, incomplete transcendence founded upon ethereal stuff, mythology, whose message is also one of failure, because Icarus plummets to his death. Stephen is forever in a process between, in this case, success and failure.

Through Stephen's perspective, binaries are complements rather than opposites, represented already in dialogue with each other: good/evil, self/Other, Christ/Lucifer. These are generally two sides of a single reflectant. Mirroring in these texts, in the absence of fixed identities and subjects, multiplies the voices, creating a heteroglossic polyvocality, the way an echo reverberates sound making it seem as though the sound produced has no origin or fixed location. Additional complications arise, not so much because of these overlaps and vocalizations, but because Joyce's intent is purposely obscured, as M. Keith Booker states, "Joyce ... never supplies an authoritative viewpoint from which the multiplicity of social voices sounding in his texts can be judged."³⁵ Joyce is writing the book of himself but never giving dominant authority to any one voice, not even his own.

A Portrait and *Stephen Hero* are both serio-comical novels, because they fully participate in the carnivalization of life and of the novel, as a genre. Both novels, but *A Portrait* especially, possess intense parodic episodes wherein they mock themselves, as well as the actual world outside the text for which the novels provide a mimetic context of ridicule, condemnation, and potential resurrection. They are examples of "syncretic pageantry of a ritualistic sort."³⁶ Joyce constructs the narrative as a *profanation*, Bakhtin's fourth carnivalistic category: "carnivalistic blasphemies, a whole system of carnivalistic debasings and bringings down to earth, carnivalistic obscenities linked with the reproductive power of the earth and the body, carnivalistic parodies on sacred texts and sayings etc."³⁷ This profanation provides the rationale

for the instability of identities and authorities across the spectrum of various voices and characters; it is both the power Stephen has over the authorized voices in the novel, as well as his greatest frustration: few recognize him as an artistic or aesthetic authority. By virtue of this position, Stephen rests uncomfortably in that place between, the individual who has the uncanny ability to deconstruct authority and identity, and yet who is the victim of that same destabilization. Stephen's identity is fluid as the novel progresses: the bildungsroman provides a context of maturation, ironically, to help stabilize, but the pageantry itself continues; Stephen's lack of fixity remains forefront even when he becomes the self-proclaimed artist. *A Portrait* illustrates that the artist is simultaneously divided and subdivided along with everyone else, yet he recognizes that forces are at work pulling him asunder. As Bakhtin states in *Problems of Dostoevsky's Poetics*, everyone participates in the carnivalization of life, in the ritualistic syncretic pageantry.

When Stephen stands there at the conclusion of *A Portrait* prepared to take flight, he is acknowledging through writing, since he is scribbling in his diary, that one cannot come to understand his/her context without leaving that context; Stephen's topos and his tropes, his position and his turning, must be rejected and shifted in order for him to return, metaphorically at least, and create that consciousness of his race. He must remove himself in order to examine where he had been --- in one sense, this is the basis of the Uncertainty Principle that Phillip Herring explores, albeit not in this rhetorical sense. Thus at the novel's close, identity is hinged upon seemingly antithetical actions: leaving and returning. Stephen must fly above the nets of family, Church, and state in order to construct some narrative of his and Ireland's familial, religious, and nationalistic identities. Joyce recognized that reality could

only be suitably represented through the construction of unfixed, relative, and paradoxically contradictory points of reference, largely based on voice: that fluid, metonymic symbolic chain. One can only return by leaving, self exists only by virtue of its otherness, good is meaningless without evil, and light has no context without darkness.

Such a conceptualization of identity necessarily provides the context that Bhabha postulates, namely that community itself, is a dialogic ideological construct, and therefore unfixed, fluid, and moving. This movement, in turn, creates a unique double-bind, rendering even the smallest articulation regarding life, in general, suspect. If the carnival brings together opposites, "unifies, weds, and combines the sacred with the profane," as Bakhtin states, it does so by revealing an essential lack of definite opposition.³⁸ Within the carnival, king becomes peasant, men become women, sacred becomes profane in a ritual that suspends and reifies difference, revealing the assumptions authorized by ordered convention. Polarities exist largely at the level of discourse. Stephen's narrative reveals the freedom and frustration of this type of reading of existence. It provides the epistemological foundation for the continuous oscillation between proximity and distance, which reveals the double bind of existence itself; if I am insignificantly different from everyone else, what makes me "me" and not somebody else? For Stephen in *A Portrait* what makes him different from his family or from his former self is largely based on unfixed discourse. Most of his articulated recognition of his separation from his family is expressed and represented as unspoken thoughts -- his voice is readily apparent, but that voice remains silent speaking.

Represented as spoken and unspoken discourse, Stephen's imaginative

meanderings lack closure and definition; he defends himself from the authority of the Church by using rhetoric taught to him by the Jesuits: the gestalt shift that would free him from Catholicism's power is incomplete. There are no simple answers, and any answers provide a reductive reading of the text. Stephen, in a sense, attempts to speak from a place outside the "cultural homogeneity," by virtue of his position as Irish artist, an exile within the city. He speaks as a divided subject on multiple levels, culturally and spiritually, a schizophrenic who is experiencing, according to Bhabha's reading of the post-colonial subject:

a profound ascesis in the anonymity of the modern community and its temporality, the *meanwhile* that structures its narrative consciousness ... from the place of the 'meanwhile,' where cultural homogeneity and democratic anonymity articulate the national community, there emerges a more instantaneous and subaltern voice of the people ... that speak betwixt and between times and places.³⁹

Thus, identity, hinged on voice and presencing, for Stephen becomes something self-contradictory. He feels that he must develop his voice as an artist, and he must flee from the verbal resonances that sound through his voice, because his voice, his consciousness of his race and his art, emerge in between, in a context where it is suspect and negotiated. Stephen, in this case, wants to be the dominant voice, possessing an unmitigated position of authority. What the narrative presents is that Stephen can never possess this monologic status. If he ever has his Eureka experience, it will come only after he gives into the idea that his is a relative and reduced voice among many, always already hybridized.

Stephen resides in a paradoxical state of "fissured unity," according to Joseph

Valente --- "a specific form of nonclosure," which is the act of "interpersonal communication."⁴⁰ In Bakhtinian terms, Stephen's actions focus on the act of the speaker who "strives to get a reading on his own word and his own conceptual system determining that word within the alien conceptual system of the understanding perceiver."⁴¹ Thus, identity and subjectivity, because they are represented through voice, are continually re-defined by their simultaneous singularity and alterity.

A Portrait sits in another interstice that marks it as a hybrid text: it resides within the historical juxtaposition between Romanticism and Modernism. Stephen is clearly influenced by the Romantics, especially in his thoughts regarding poetry and in his response to the Bird Girl, where his poetic muse descends upon him instantaneously inspiring him "to live, to err, to fall, to triumph, to recreate life out of life" (*P* 172). Represented as a non-physical climax, this scene has a sense of delayed composition, indeed a recollection in tranquility. Even his composition of the villanelle, inspired by and written for Emma or "E.C.", reveals an adherence to the aesthetics of the Romantics, replete with exaggerated passion, romantic irony and the anxiety that so typifies those poets: "Are you not weary of ardent ways,/Lure of the fallen seraphim?/Tell no more of enchanted days ... And still you hold our longing gaze/With langorous look and lavish limb" (*P* 223)!

In *Stephen Hero*, he articulates his artistic theories and stresses a strong Romantic aesthetic for experience and completeness, with which he also interprets as essential in Aquinas: "*Three things are needed for beauty, wholeness, harmony, and radiance*. Do these correspond to the phases of apprehension" (*SH* 212, Joyce's italics)? What casts his disciples into thought enchanted silence is still Stephen's

emphases on balance and on the apprehension of wholeness, the integritas, and the "whatness" of the thing. For beauty, he quotes Shelley and Galvani to underscore its otherworldly quality and capacity to enchant the heart.

However, Stephen's interest in the new drama of Ibsen, reflected in both *Stephen Hero* and *A Portrait*, casts a new light on this developing portrait, that exemplifies both his dual nature, as well as the important dialogic relationship that exists between Stephen and the novels and between the two literary movements. Stephen states clearly that what has come before is no longer adequate to his vision and aesthetics: "When we come to the phenomena of artistic conception, artistic gestation, and artistic reproduction I require a new terminology and a new personal experience" (P 209). And yet so much of Stephen's artistic output remains Romantic. The novel, itself, is Modernist, but Stephen is the subject between two literary worlds. Representations of his thoughts and abilities show his belonging to one, but as representor of language and voice, he belongs to another. Neither view, however, offers a satisfactory rendition of him or his aesthetics.

These connections, as well as Stephen's understanding of the need for something beyond what has come before, however, reveal other voices. Joyce's novels remain within a network of varying and oscillating vocal characteristics, showing *A Portrait* and *Stephen Hero* to be participative in a "multiplicity of genres," of which the modern novel is always a participant. According to Kershner in *Joyce, Bakhtin and Popular Culture*:

[the protagonist's] mind, language, and sense of structure are in continuous change. *A Portrait* participates in a multiplicity of genres --- *Bildungsroman*,

Künstlerroman, heroic romance, Victorian novel incorporating classical mythic parallels, Victorian/Edwardian novel of the rebellion of Youth, Irish novel of departure, Catholic novel of apostasy, naturalistic novel of urban poverty, to name several --- and each generic identification carries with it a multitude of intertexts of greater or lesser resonance.⁴²

Thus, when one tugs on one end of this dialogic, heteroglossic resonance, more vocal and literary connections come with it, until the text represents itself as a type of medium allowing space and time to voices long since passed. The novel is therefore prosopopeial, because it translates voices through space and time, serving as chronotopic translator, breathing new life into them, while simultaneously calling attention to their disjointedness. In other words, by translating voices, the novel calls attention to its inability to translate voices thoroughly and completely. This multiplicity, this unfinalizability, is indicative of *A Portrait's* resistance to closure, as it rests tenuously in the interstices between authorities and identities, testifying to what Bakhtin called "this unfinalizability of a man."⁴³

This multiplicity as well as this resistance toward closure is something that both novels possess. At the end of *A Portrait*, Stephen is beginning a process of recollection in order to create: memory as invention. In *A Portrait*, the ending has Stephen clearly beginning a writing process that may or may not turn into an autobiographical work, ostensibly a literary self-portrait. As Michel Beaujour argues effectively in *Poetics of the Literary Self-Portrait*, such self-portraits are dependent on the rhetoric of invention, and therefore dependent namely on anamnesis: the act of remembering a memory. Once again it highlights the discrepancy between narrative

and narration, and between the voices of narrator and character. Stephen remains the incomplete artist, caught between land and sea, Ireland and the Continent, Lucifer and Christ, Icarus and Daedalus. The narrative voice could possibly be what Stephen could become, but only if Stephen, like his position relative to the little boy in the grey suit, becomes another "I," another subject.

Joyce is insisting that we, the readers, participate in the game whose rules are imbedded in the text, and in so doing, the text asserts itself. Already by *A Portrait*, this continuous "play," in Derrida's sense of the word, is present and operational, and is part of "the struggle between writing and the 'counterwriting', with gaps and displacements that dislocate, articulate, and give play to the discourse that erases and uncenters itself as it progresses,"⁴⁴ according to Beaujour. Therefore the closing act of Stephen composing and readying himself to take flight with his bold mission, is the very act that serves to dislocate the space between his own writing and the text which reveals his writing to us. Like Chaucer's or Langland's pose, the narrative is eavesdropping on Stephen's internal monologue and then his private writing to create a paradoxical simultaneity between intimacy and distance, between hope and failure. In this sense, all of Joyce's major fictional work is participative in the action of Mother Dana -- weaving and unweaving, Stephen's theory of the work of the artist, which is always an acknowledgement of the mutuality between creation and destruction. The action of the artist is simultaneously the action of the reader in that we too must participate in a process of reduction, destruction, death, and resurrection by way of the interpretations placed upon the text(s) that we, as readers, help to create.

Even early on in *A Portrait* and *Stephen Hero*, Joyce provides these gaps of

writing and unwriting that produces a continuous work in progress, paradoxically joining and separating voices in and around the texts; lacunae serve a conjunctive and disjunctive function simultaneously, as Philip Kuberski suggests in *The Persistence of Memory*:

[T]he essential, the irreducible or the fundamental ... is very like something which is not there: an opening, a space, a gap which *joins* ... [separating distances are] not evidence of alienation but the sign of an essential bond.⁴⁵

Stephen's attention to *how* voices are represented highlights the inherent movement of perspective that insists on the conflation of identities and subjectivities throughout the novels. Mimicry and memory of that act play an important part in the novels' attempts to represent and misrepresent various identities and characterizations:

He [Simon] inclined his head, closed his eyes, and, licking his lips profusely, began to speak with the voice of the hotel keeper ... Stephen, seeing and hearing the hotelkeeper through his father's face and voice, laughed. (*P* 29)

There is an interesting slippage between the narrative and Stephen's attention to what is happening, which illustrates the movement from distance to intimacy between these two entities. The narrative states that Simon spoke "with the voice" whereas Stephen "sees and hears the hotelkeeper through his father's face and voice." Stephen's memory reifies the voice imitated, giving it substance, and yet Simon, the imitator, has little position or authority; like the men in "Ivy Day" he ridicules from an empty position.

Although both amount to much the same thing in the end, Stephen's attention is more precise and more critical and yet problematic since Stephen attributes so

much power to the written word, and yet here he recognizes a unique power of the spoken, a power dramatically on display at the start of the book. The scene of mimicry (Simon mimics, Stephen mimics his father's mimicry, and the narrative mimics Stephen's mimicry of his father's mimicry) in turn asserts the movement of perspective and disallows a certainty or fixity of position of both the narrative voice as well as the interpretive stance of the reader. What we are getting here in a single passage is the division of perspectives from a single narrative voice. This dislocation was jarring in a story like "Grace," where initially the narrator seems to know nothing about poor Kernan, and then shows plenty once Mr. Power enters the room. *A Portrait* is that much more insidious, because we are generally with one character, and so the narrative reveals its own duplicitous position, as teller and liar. In this sense, the distance between Stephen and the narrator alludes to a growing sense of self, as Stephen learns to use voice to articulate and dislodge various authorities, initially for humor but eventually to sustain his own sense of being and artistic consciousness. Ironically, memory serves to sustain both his distinctiveness as well as merge his identity with a myriad of other voices and texts that he encounters and reconfigures. Stephen, as well as the narrator, create a palimpsest, erasing and re-establishing narratives, voices, and character zones, to use Bakhtin's term, in acts of mimicry and parody.

On this level, the narrative/narration remains simultaneously and paradoxically diegetic and mimetic, and continuously unfinished. *A Portrait* and *Stephen Hero* are texts without closure, without ending, the "ever-in-progress-but-never-written-text[s], the zero degree of writing that never achieves anything beyond an embryonic magma, potentially containing the All," as Beaujour writes regarding *Le Livre de Mallarmé*.⁴⁶

The rhetorical stance of such a "book" illuminates a similar position of Joyce's books. They move, oscillate, and reveal a certain kind of life for themselves as such, but they refuse to give the reader an ending that they, the texts-themselves, promise: a portrait of the artist --- we see the artist becoming, but we do not see him emerge fully-formed, complete, and finished. Such incompleteness, unfixedity, and circularity are certainly "responsible for obfuscation;" the novel is participative, after all, in the uncertainty principle, specifically by Herring's definition: "its effect is to make readers think harder, to question what is missing, and with absence in mind to interpret what is present in the text."⁴⁷

Read side by side, *Stephen Hero* and *A Portrait* possess a complementarity, reading each other as it were in the creation of Stephen. Individually, they are simultaneously multiple texts, because of free indirect discourse and because of the instability of voice: authority is suspect and identifiable vocal characteristics oscillate - some via Stephen's maturation, others because of the interaction between narrative voice and the voice of Stephen. There is a return, of sorts, in *A Portrait*, but never a definitive, singular reading; *A Portrait*, the more articulate voice in the dialogue, also reveals the continuing development of the young Joyce's aesthetic principles and constructions of voice in narrative and narration, and a movement away from the more straightforward narratives, the kind in which *Stephen Hero* participates. Always with Joyce's fiction, however, we can approach a reading or an interpretation, only to find it shifting, as the voices of the text(s) engage our own, creating multiple and variant novels.

Notes:

1. Joyce, Stanislaus. *The Dublin Diary of Stanislaus Joyce*. Ed. George Harris Healey. Ithaca: Cornell UP, 1962: 25.
2. See my note in the previous chapter on the composition history for each of the *Dubliners* stories.
3. Joyce signed "The Sisters," "Eveline," and "After the Race" with the name Stephen Daedalus, which all appeared in the *Irish Homestead* in 1904; he also signed some of his letters as such. That spelling is consistent with Stephen in *Stephen Hero* too; however the name is altered to "Dedalus" for *A Portrait* and *Ulysses*.
4. Gillespie, Michael Patrick. *Reading the Book of Himself: Narrative Strategies in the Works of James Joyce*. Columbus: Ohio State UP, 1989: 14.
5. Joyce, Stanislaus. *My Brother's Keeper: James Joyce's Early Years*. NY: Viking Press, 1958: 3.
6. Kershner, R.B. *Joyce, Bakhtin, and Popular Culture: Chronicles of Disorder*. Chapel Hill: The University of North Carolina P, 1989: 152.
7. Morse, J. Mitchell. *The Sympathetic Alien: James Joyce and Catholicism*. Washington Square: New York University Press, 1959: 73.
8. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994: 4.
9. Michel Beaujour's *Poetics of the Literary Self Portrait* presents a great many examples of portraiture; however, I would like to point out that Joyce's work is not mentioned in his study.
10. Beaujour, Michel. *Poetics of the Literary Self-Portrait*. Trans. Yara Milos. New York: New York UP, 1991: 58.
11. See "The Holy Office." Joyce is judging as deficient those who "made [him] the sewer of their clique" and in turn anticipates the envy from "those souls that hate the strength that mine has/Steeled in the school of old Aquinas." Relevant to my paper is that this poem expresses that part of his strength lies in his ability and desire to see corollaries among opposites: "To enter heaven, travel hell,/Be piteous or terrible/One positively needs the ease/Of plenary indulgences. (TPJJ 657-9)
12. *Poetics of the Literary Self Portrait*, 221.
13. *Poetics of the Literary Self Portrait*, 214.
14. Stephen, in *Ulysses*, debases this concept that allowed for his artistic expression and freedom; it becomes instead a principle by which to avoid payment of a debt: "Wait. Five months. Molecules all change. I am other I now. Other I got pound" (UG.9.205-6).
15. *Reading the Book of Himself*, 86.

16. Herring, Phillip. *Joyce's Uncertainty Principle*. Princeton: Princeton UP, 1987: 203.
17. *My Brother's Keeper*, 124-5.
18. See *James Joyce: Interviews and Recollections* for examples of the historical people talking about their fictional counterparts in Joyce's writing.
19. Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. Ed./Trans. Caryl Emerson. Minneapolis: University of Minnesota P, 1984: 72.
20. Riquelme, John Paul. *Teller and Tale in Joyce's Fiction: Oscillating Perspectives*. Baltimore: The Johns Hopkins UP, 1983: 63, 67.
21. Kenner, Hugh. *Ulysses: Revised Edition*. Baltimore: The Johns Hopkins UP, 1987: 12.
22. *Reading the Book of Himself*, 91.
23. *Teller and Tale in Joyce's Fiction*, 60.
24. *Teller and Tale in Joyce's Fiction*, 60.
25. *Teller and Tale in Joyce's Fiction*, 60.
26. *Teller and Tale in Joyce's Fiction*, 59.
27. *Poetics of the Literary Self-Portrait*, 218.
28. *Poetics of the Literary Self-Portrait*, 218.
29. *Joyce's Uncertainty Principle*, 151.
30. *Problems of Dostoevsky's Poetics*, 147, Bakhtin's italics.
31. Valente, Joseph. "The Politics of Joyce's Polyphone." *New Alliances in Joyce Studies*. Ed. Bonnie Kime Scott. Newark: University of Delaware P, 1988: 63.
32. Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas P, 1981: 370.
33. *The Dialogic Imagination*, 370.
34. *The Dialogic Imagination*, 370.
35. Booker, M. Keith. *Joyce, Bakhtin, and the Literary Tradition: Toward a Comparative Cultural Poetics*. Ann Arbor: University of Michigan P, 1995: 107.

36. *Problems of Dostoevsky's Poetics*, 122.
37. *Problems of Dostoevsky's Poetics*, 123.
38. *Problems of Dostoevsky's Poetics*, 123.
39. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994: 158, Bhabha's italics.
40. "The Politics of Joyce's Polyphone", 57.
41. *The Dialogic Imagination*, 282.
42. *Joyce, Bakhtin, and Popular Culture*, 153.
43. *Problems of Dostoevsky's Poetics*, 117.
44. *Poetics of the Literary Self-Portrait*, 219.
45. Kuberski, Philip. *The Persistence of Memory: Organism, Myth, Text*. Berkeley: University of California P, 1992: 69, 76.
46. *Poetics of the Literary Self-Portrait*, 269.
47. *Joyce's Uncertainty Principle*, 203.

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Ulysses: "Everything Speaks is its own way" (UG.7.177)

Opening *Ulysses*, one finds that the book is already in transit, like its epic predecessors, and it is even more contingent upon the reader to try to catch up. Voice in *Ulysses* remains what it had been in *Dubliners* and *A Portrait*, but its power to represent, as well as destabilize representations of authority and subjectivity, has grown to an extreme. Voice, finally, has taken center-stage and has become the only characterization that matters. Like light, voice shows that it is composed of antithetical elements which serve to call into question, not only our ability to perceive, but the nature of story-telling and the relative differences that exist between reality and mimetic representation.

One of the lessons of *Ulysses*, as Hugh Kenner reminds, is a lesson in how to read *Ulysses*. The conditions surrounding the representations of voice are much more complex than anything prior to its inception and, because of its encompassing power, everything prior to its inception is forever altered, as Fritz Senn articulates in *Joyce's Dislocutions*.

Moreover, the reader's participation is also increasingly convoluted, since the interpretation of much of the novel is even more contingent upon the active participation of the reader. It becomes imperative that we enter into a conversation with the book --- *Ulysses* becomes interactive, and "a reciprocity develops," according to Michael Gillespie:

We find our perceptions of the nature of the narrative voice directed by our impressions of aspects of the character ... and vice versa. At the same time, the varying emphases that one can assign to their distinct voices endow the

discourse with a mutability that conditions and reconditions the meaning(s) we give to subsequent encounters with the work.¹

Therefore, there is again an oscillation between proximity and distance in the representation of voice, as well as a movement between reader and narrative; one's ability to settle on any single, definitive interpretation is obstructed, because the conditions affecting the narrative, the efforts of the reader, and those delineating the relationship between the reader and the author, are not strict nor concretized, rendering the book much more complex and ambiguous, as well as more rewarding.

M. Keith Booker, in *Joyce, Bakhtin and the Literary Tradition*, points out that in contrast to a writer like Dante, who brought in opposing voices in order to defeat them, Joyce never provides a topos to condemn or reify: "Joyce ... never supplies an authoritative viewpoint from which the multiplicity of social voices sounding in his texts can be judged. Instead, he allows opposing voices to sound on their own terms."² Like the Man in the Mackintosh where there is no single answer to his identity, *Ulysses* itself stands reticent to any definitive answers to any of the questions it may pose about language, discourse, and voice. Such reticence does not destroy the text, but offers other possibilities of looking at the problems posed in any text that attempts to represent language and signification: "the antithesis of certitude is ... provisionality."³

Largely through the representation of voice specifically, as spoken and written, Joyce constructs and deconstructs his tales with *Ulysses*, according to Patrick O'Donnell, standing "near the beginning of [the] history of voice."⁴ In as much as Joyce plays with the varying and traditional concepts of voice, he likewise complicates and conflates the issues of voice, subjectivity, and authority as he weaves

and unweaves the identities of the characters, the narrators, and the readers, finally ambiguously presenting an alterity of subjectivities and languages relative to the position of the artist in and out of the novel. Joyce has Stephen comment in such a vein when he recognizes, in part, the role of the artist as a type of penelopian weaver who re-constructs himself in his very creation: "As we, or Mother Dana, weave and unweave our bodies ... from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image" (*UG*.9.376). Subjectivity, as represented through voice is, like creativity, a process that moves, and neither fictional nor "real" identity can remain a passive, static element. O'Donnell continues that "identity is a conflation of multifarious and multiform subject positions formed in and by contradictions."⁵ In this sense, identity as a construction of voice, is a hodge-podge of odd and potentially counterposed elements.

In *Ulysses*, experience is represented, through voice, as fragmented, distorted, and negotiated; these verbal disruptions of the narrative structure illustrate an enunciation of difference which, to paraphrase Homi K. Bhabha in *The Location of Culture*, is the ability to articulate distinctions between ideas and things, even those that are based, in part or in whole, upon ideological systems. This enunciation of difference, because it is based on voice and ideology, in turn creates alternative/alternating subject positions that reveal a culture's lack of certainty, fixity, and definitive unity.⁶ Far from a fixed notion of self and other, Joyce allows for a fluidity of voice and identity in such episodes as "Circe" and in "Sirens": a fluidity and an alterity of experience. Voice, as negotiated and explored from the boundaries of spoken and unspoken discourse, is that which begins to reveal the invisible or the

barely visible. *Ulysses* is a performance of this "in-betweenness" of existence; it explores a fluid space, which in turn helps to re-examine and re-define difference, finally proposing a new negotiative principle of identity, through hybridity, which, as Bakhtin points out, implies the impossibility of pure being. Pure being is the antithesis of dialogism, words in the dictionary for instance -- an impossibility for living, moving voices. According to Bhabha, "the boundary becomes the place from which *something begins its presencing* in a movement not dissimilar to the ambulant, ambivalent articulation of the beyond."⁷ Textual movement, from proximity to distance or the interstices that exist between supposed binaries: self/other, past/present, private/public, paradoxically also create *interstitial intimacy*, which Bhabha defines as "an intimacy that questions binary divisions through which such spheres of social experience are often spatially opposed."⁸ Therefore, voice creates an immediate duality for the reader -- voice simultaneously represents both the point of departure, as well as intimate proximity.

The hybrid, which is integral to this discussion of the interstitial relationship between supposed binaries, is defined as neither one thing nor an-Other, but the tenuous construction of two or more that does not necessarily confirm any of its constituents. Based on this definition, "being" is the tenuous construct which is less than that which contributed to the whole -- a construct that serves to destabilize, underscoring the paradoxical impossibility of essentialism and fundamentalism. Heteroglossia is also imperative within novelistic discourse, according to Bakhtin, because the position of "another's speech in another's language" serves to destabilize definitive representation.⁹ The hybrid and heteroglossia, through dialogization, call cultural and artistic authority into question and illustrate, through the use of voice, a

conflation and confusion regarding the enunciation of difference: the narrative, through representations of voice, inverts male/female, interior/exterior, and self/other.

The multiple layerings of voice in the Telemachiad, the first three episodes of the book, already position the reader at a certain distance from the action of the scene, yet simultaneously one is intimately involved with the characters' thoughts and potential intentions. The first two words that open the novel, "Stately, plump" both closely define Buck Mulligan and reveal their separateness from his characterization, representing, as Katie Wales discusses in *The Language of James Joyce*, "a narratorial voice in poise ... indicating a fastidiousness of tone and linguistic manner." Wales continues, "with the juxtaposing of *Stately* with the apparently incongruous *plump* and the use of assonance (plump Buck Mulligan) the voice suggests playful distance, even irony."¹⁰ Therefore, from the very first line in the very first episode, the authority of the narrative voice is already called into question at the same time it presents to us a pivotal and significant character. "Stately" and "plump" are not necessarily opposites, but they are unlike each other enough to allow for a great deal of uncertainty regarding Mulligan's description and position in the narrative.

Mulligan's identity as constructed by the narrative voice is a pastiche of words, phrases, and allusions to Oliver St. John Gogarty, Roman Catholicism, Oscar Wilde, and Joyce's previous writing, specifically *A Portrait*. Mulligan is similar to Stephen's childhood friend, Cranly, only with a distinctively better sense of humor: "Slow music please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all" (*UG*.1.22). Like Cranly before him, Buck Mulligan represents a temptation to relinquish the isolationism of the artist through voice --- Cranly wanted Stephen to give in and perform his Easter Duty, and Buck

cannot understand why Stephen couldn't kneel down and pray as his dying mother asked. When the reader finally encounters Stephen, recently returned from Paris, "displeased and sleepy," one is also displaced by his seemingly secondary nature in a novel that is positioned as a type of sequel to *A Portrait*. It becomes quickly apparent that, whereas *A Portrait* was Stephen's song, this book falls somewhere already beyond the scope of Stephen's perspective and identity, as presented by voice. Contrarily, the narrative voice is operating already at a much more ambiguous level with free indirect discourse, because at points it does seem to share Stephen's expressions and thoughts. Stephen with his Jesuit education is perhaps the voice that interrupts the description of Mulligan to add "Chrysostomos" and "The plump shadowed face and sullen oval jowl recalled a prelate, a patron of arts in the middle ages" (*UG*.1.32). Such expressions sound very much like the Stephen one has encountered before and will encounter more of in this novel, but of course there is nothing absolute in the book to confirm that. As readers, we are overhearing many of these voices and trying to assign identities to them.

More to the point, the first page of *Ulysses* already has the narrative voice mimicking Stephen's language and voice, to the extent that Stephen's character emerges as a condition of the voice already in motion. Recall that in *A Portrait*, Stephen could sense the materiality of the person that Simon imitated; in *Ulysses*, the imitation precedes and then conjures the very figure of Stephen: voice possesses as well as constructs character. Furthermore, voice has the power to join as well as divide, because the narrative voice of this first episode, despite Stephen's and Bloom's relative differences in space, connects the two characters, as well as all other

Dubliners who cared enough to look into the sky to see "A cloud [which] began to cover the sun slowly, wholly, shadowing the bay in deeper green" (UG.1.248).

"Calypso," the fourth episode of the novel, restarts the story back to the time of "Telemachos," and we learn that Stephen and Bloom both look into the sky at roughly the same time to see that same cloud, "A cloud began to cover the sun slowly, wholly. Grey. Far" (UG.4.218). It is not so much the cloud itself that serves as a connector of these two men who are soon to meet, but the voice telling about them and directing our attention, and perhaps theirs, to the thing in the sky.

Joyce allowed for a breakdown to take place in the representations of voice to enrich the already fluid representations of voice, finally to present in *Ulysses*, an alterity of voices, identities, and subjectivities, where opposites can swap and join. These opposites, when brought together, help to create movement and interpretation within the text, as two magnets will create movement and energy when their contrary poles are brought into proximity with one another. Moreover, Vicky Mahaffey states in *Reauthorizing Joyce*, that Joyce's perception of truth was less of a concept of coming from within; it comes from the exploration of contradictions: "enlightenment can only be produced through the juxtaposition of opposites."¹¹

By the first page of *Ulysses*, one is already hardpressed to figure out who is speaking or whose voice the narrative is imitating. Joyce's works prior to *Ulysses* also regarded language as provisional and fluid; however in this novel, language at last becomes the subject of the entire text. As Kenner remarks in *Ulysses*,

... by the third episode, it is commonplace to remark, the chief actor has become the language ... in reenactment of the primal narrative act whereby

Event becomes Word. For events in a book, and notably in this book, are events perceived and worded as if by someone present, and perceiver gradually engulfs perceived as words replace visible acts.¹²

The work itself is about language, "worded as if by someone present," or put another way, the words are presented as if someone were speaking them -- like the epic poet retelling and translating the events for his/her audience. As Kenner points out in *Joyce's Voices*, "All is words, we are being reminded, and all words are now."¹³

We are in the presence of the story-teller, so to speak, through the construction of the novel, only the novel displaces us. It is a text meant to be read as if spoken, only it requires the written element too. *Ulysses* anticipates hypertext, forcing us to see and hear voices simultaneously. Language is no longer the means of transmitting information; it has become the means of disrupting and confusing information. As Samuel Beckett pointed out, *Ulysses* is not about something, it is that something already; however, that "something" is never defined singularly. Even the voice of history loses its authority, for example, as Haines dodges Stephen's condemnation of English imperialism. History is to blame, now that it too has become a negotiative and hybrid principle.

Moreover, *Ulysses* is already forcing the reader to negotiate among a sea of voices in dialogue; their dialogic relationship to each other, furthermore, is imprecise, as an examination of Gifford's *Annotations* reveals, and as one would conceptualize with any passage that represents so many mutable allusions: the text is alive and moving with languages and speech patterns that may or may not belong to the characters or narrator(s) represented on the very first page. This narrative is playing

directly with, what Bakhtin explored in *The Dialogic Imagination*, "traits of human identity. Even ... basic ... motifs -- meeting/separation, search/find ... narrative expression[s] reflecting [a] concern for individual human identity."¹⁴ Joyce's conception of identity is constructed through the representations of spoken and unspoken voice in a written format where multiple allusions to multiple voices continuously confound one's ability to validate a single reading. Despite its suitability to Bakhtin's definition of "the novel of ordeal," *Ulysses* does not necessarily endorse the concept of individual identity as independent of communal and mobile verbal registers -- we are all first-person-plural-singulars.

In a description of the gold bits in Mulligan's teeth and his equine face, one already has to negotiate among the voices that may belong to the joking Mulligan, the mercurial and sleepy Stephen, and a suspicious narrator. Joyce is presenting, excessively, intentional stylistic hybrids of the narrative levels of representation that involve the dialogism of fluid and mobile verbal registers. As Bakhtin states:

This means that the languages that are crossed in [the hybrid] relate to each other as do rejoinders in a dialogue; there is an argument between languages, an argument between styles of language ... it is a dialogue between points of view.¹⁵

Furthermore speech, in *Ulysses*, as well as in ordinary conversation, is always an entropic enterprise, and Hugh Kenner points out that communication in this novel is negotiated indirectly, "occur[ing] chiefly and under the words [the characters] speak"¹⁶: The Irish milkwoman in "Telemachos" does not speak Irish, a condition created because of the English occupation, and thinks that the Irish that Haines, the Englishman, speaks to her is French -- an irony not lost on Stephen who thinks, "She

bows her head to a voice that speaks to her loudly" (*UG*.1.418). Haines' interest in the Gaelic revival, as well as his condescending reorientation of English-Irish tensions, "We feel in England that we have treated you rather unfairly. It seems history is to blame," are problematic interpolations of his historically dominant voice into the discourse of hybrids (*UG*.1.648).

Oddly enough, Haines is trying to reduce the historically problematic situations in Ireland, specifically Ireland's loss of linguistic autonomy, by relativizing all voices, and it is Stephen who refuses to allow it. Elsewhere we see Stephen hybridizing voice; for example, Stephen coopts Buck's voice to make it sound as though Stephen, in fact, is the rightful possessor of the Martello Tower, when in fact, he has little to no money to pay for it: "He wants that key. It is mine. I paid the rent" (*UG*.1.631). However, against Haines, he remains rigid and jesuitical, losing his chances at making some money. These examples represent, like a Chinese whisper, the thematic significance of misunderstanding and misrepresenting voice.

Joyce had originally planned to include *Ulysses* as a story in *Dubliners* and the novel is a return to the heteroglossic polyvocality of the multiple narrative positions of *Dubliners*. *Ulysses* is also in a hybrid relationship with the structure and language of the novel in general and specifically with *A Portrait*. *Ulysses* is a continuation of the narrative structure of *A Portrait*, and it is in this second book that we get the scene of failure that the five chapters of *A Portrait* lead us to expect. However, since the close of *A Portrait*, Stephen's voice has not remained static. Stephen is able to look at himself parodically, with those Bakhtinian "sideways glances": "You were going to do wonders, what? Missionary to Europe after fiery Columbanus ... Pretending to

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1 speak broken English as you dragged your valise" (*UG.3.192-94*); Stephen also calls attention to his odd appearance: "A side eye at my Hamlet hat. If I were suddenly naked here as I sit" (*UG.3.390*)? Moreover, Stephen has learned to play with his own voice and the arbitrary distinctions we make with reference to voice.

In "Proteus" Stephen translates and mutates with the language and sounds to indicate a unique understanding of identity as an element and function of voices. However, his understanding of his position in school in *A Portrait* was primarily an acknowledgement of himself on a scale with linear points moving from specific to general: "Stephen Dedalus/Class of Elements/Clongowes Wood College/Sallins/County Kildare/Ireland/Europe/The World/The Universe --- That was in *his* writing" (*P* 16, italics mine). The specificity that the logical progression was "in his writing" also distinguishes the list from the mocking poem Fleming had written on the opposite page: "Stephen Dedalus is my name/Ireland is my nation./Clongowes is my dwellingplace/And heaven my expectation." Stephen muses over the writing, recognizing that it is no longer poetry if read backwards, but then reads his own list backwards until he comes to his own name again, "That was he: and he read down the page again. What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began" (*P* 16)? Fleming's poem and Stephen's expanding self-definition from local to universal together reveal Stephen's growing logical understanding between meaning and the arrangement of words; however, although Fleming's poem can be read in two directions, it loses its poetic meter if read backwards, whereas Stephen's prose retains its integrity despite the alteration in intent. Based on this textual juxtaposition (which

are posed as literal and figurative opposites) Stephen's comprehension of his identity as a factor of writing in prose and in verse moves Stephen into deeper meditations on the nature of existence and those seemingly essential boundaries, including linguistic and verbal differences, that divide elements.

This logical relationship between writing and identity remains a consistently strong notion for Stephen in this novel too, but Stephen is moving outside certain prescribed boundaries in *Ulysses*. His dialogic relationship to existence is not necessarily logical nor linear. He states to himself, "These heavy sands are language tide and wind have silted here," referencing the dual nature of writing and the movement of voice (*UG.3.288*). His imagination is, above all else, that which fuels his creative spirit, and his imagination, like his voice, always looks back to an undefined and relative past looking forward to an uncertain future: "I moved among them on the frozen Liffey, that I, a changeling, among the sputtering resin fires. I spoke to no-one: none spoke to me" (*UG.3.307-9*). His relationship to speech is always presented as problematic and unclear; he toys with sounds and then turns to writing: "Oomb, allwombing tomb. His mouth moulded issuing breath, unspeached: ooeehah: roar of cataractic planets, globed, blazing, roaring, wayawayawayawayaway. Paper (*UG.3.402-3*). When Stephen finally begins to write something down, the reader sees the words that Stephen imagines and speaks as he continues his soliloquy. He may hear his own voice but we read it: "Who watches me here? Who ever anywhere will read these written words" (*UG.3.414*)?

In *Ulysses* Stephen, in a sense, continues his thoughts from *A Portrait* about the relationship of meter and arrangement to meaning; he also includes the idea that

words must be translated for meaning and this specific translation rests between two senses, hearing and seeing: "Rhythm begins, you see. I hear. Acatalectic tetrameter of iambs marching. No agallop: *deline the mare* (UG.3.23, Joyce's italics). This phrase also represents just how critical voice is to *Ulysses*. Normal reproduction of a portion of dialogue would give the entirety of the line "Madeline the mare," but here, *Ulysses*-the text only "hears" the last four syllables of Stephen's interior monologue. It is both less than a full explanation and sufficient to explain the point regarding the meter of the poetic line, as if the text verbally underscored the last four beats.

The specific, individual representations of written texts, speech, and character's thoughts and other "unspeached" language, grow continuously blurry as the novel progresses. Deasy's letter about foot-and-mouth disease in "Nestor" or in "Proteus," Simon's "blue French telegram" regarding May Dedalus' death, are two particular examples, because Stephen is reading them and voicing them, in a sense, and we are reading Stephen's reading coupled with his interior monologue; we get "oral" transmissions of the text, translated for the reader, back into writing.

After a rather tense conversation with Mr. Deasy, Stephen quickly reads Mr. Deasy's letter, and we read the letter with the gaps in the sentences that Stephen creates: "Dictates of common sense. Allimportant question. In every sense of the word take the bull by the horns. Thanking you for the hospitality of your columns" (UG.2.335-37). We are also given evidence that Deasy's voice is neither authoritative nor reliable; his antisemitism and belief that "England is in the hands of the jews" mark him as problematic, especially since he admirably quotes Shakespeare's Iago when he tells Stephen to "*Put but money in thy purse*" (UG.2.346,

239, Joyce's italics). His understanding of history is also skewed; Deasy states that "A faithless wife first brought the strangers to our shore here, MacMurrough's wife and her leman, O'Rourke, prince of Breffni" (*UG.2.393*), when MacMurrough eloped with Devorgilla, the wife of O'Rourke in 1152.¹⁷ The mistake is caused by Deasy's reading of "leman" as paramour, when archaically it simply meant husband; thus we are allowed to read his mistakes, which deconstruct the status of his voice, as well as Stephen's own unvoiced opinions of the man, which affect the narrative as well.

In "Proteus" Stephen recalls the telegram about his mother's death that brought him back to Ireland from Paris. "Nother dying come home father" is the way that the telegram read and we read it through Stephen's memory complete with error intact. "Nother" is obviously "mother", but it also means "a-nother" for both Stephen and the Dedalus family; their rapid descent into poverty marked the numerous children as easy targets for disease. Both words, "mother" and "a-nother" sound simultaneously, because of their phonetic similarities in English, as well as their relevance to Stephen.

Bakhtin points out that the style of the novel is to be found in the combination of styles, and the language of the novel is "the system of its languages."¹⁸ The languages of *Ulysses* are not only languages that are other than English, but mutations of English as well -- illustrated here as the displacement and reorientation between the textual representation of oral and written speech. The narrative voice, through Stephen's voice, is mimicking and translating errors and conceptualizing them into the literary landscape.

A pun or a parody functions the same way and must always work in multiple ways, and mimicry, which is voiced parody, is the means whereby voices coalesce. In *A Portrait*, we saw that Simon is a good mimic by the young Stephen's admiring

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estimation; however, in *Ulysses* Stephen can master Simon's mimicry. Stephen is able to perform multiple parodies while preserving some semblance of the voices involved. That said, the narrative voice, which is often closely aligned with Stephen's voice and opinions, takes on more independent qualities, allowing for little certainty regarding the identity of those who are supposedly speaking. Identity is still closely tied with representations associated with voice, but voice and consequently identity are becoming increasingly difficult to substantiate as parody and mimicry create greater problems of reading.

Fritz Senn points out that Joyce creates "doubt" in the reader's mind by placing errors purposely into the text. Parody and mimicry certainly help to produce those errors, since these concepts intensify the slippage in meaning. The word "doubt" comes from the same root as duo: "a going in two directions."¹⁹ Joyce offers doubt by offering indeterminate identities, by not allowing a secure relationship between one identity and one voice: the voice of the narrative flows into the voices of characters, and, as Stephen illustrates, the voice of a character can merge with other voices to compound the effect of indeterminacy. The concept of difference between one entity and another grows more ambiguous at the point of contact between them. This idea is intensely abstract if space exists between the two: no physical contact, save voice. Voice, in terms of the relative characterizations and subjectivities, provides an indeterminate point of contact, especially with a narrative that allows verbal qualities to contaminate multiple characterizations. Voice becomes a paradoxical means of representation, because it suggests materiality, but within a novel, that materiality must always remain a suggestion, a sustained element of the imagination. Therefore, voice as that point of contact appears as it disappears, absent

even when present; and so, because of the simultaneous elisions and distinctions among the personae in *Ulysses*, particular identities can only ever be approached but never fully realized.

In terms of these ambiguous distinctions among the characters in the novel, it is important to recall again Stephen's interrogation of existence in *A Portrait*: "What was after the universe? Nothing," he also asks about the border that marks off the universe from the incertitude of the void: "was there anything round the universe to show where it stopped before the nothing place began" (*P* 16)? In other words, he is interrogating the idea of the existence of a definite separation between things in empirical reality; he then moves another half-step to question the relevance of the border itself, that point of contact between the material and the void: if there is contact, what is the relationship between the material and the nothingness? If the boundary does not exist, how does the material exist as distinct from the void? In *Ulysses* such a definitive and exact "thin line about everything and everywhere" that positions identities as distinct from one another remains impossible, because differences are always already relative and arbitrary.

Stephen, as with his questioning of the universe and the void, cannot resolve what joins father and son, as well as what makes them distinct. Notions of paternity, as a concept of unity and lineage, continuously plague Stephen. The relationship between father and son is a relationship that has a significant and obvious effect on identity. One connection between Simon and Stephen is based on the value inherent in voice; both Simon and Stephen have tenor voices and this verbal similarity links them familiarly. However, Stephen realizes that paternity can be nothing more than a legal fiction, and so a paternal relationship with Leopold Bloom is just as important as

with the one who may have gotten May Dedalus pregnant. In terms of identity for Stephen, voice constructs the person, but voice lacks actual material substance, and yet it can suggest presence and unity, i.e. Simon is Stephen's father. Long before DNA or blood tests, voice transmits and qualifies paternity. Stephen does recognize a vocal lineage with Simon: "Wombed in sin darkness I was too, made not begotten. By them, the man *with my voice* and my eyes and a ghostwoman with ashes on her breath" (UG.3.45, italics mine). Father and son share similar tenor voices and the ability to mimic.

This quotation, however, also offers a movement away from that link between father and son and inverts it. Simon has Stephen's voice, from Stephen's perspective, not the other way around; Simon is no longer the progenitor, and Simon's voice, through Stephen's mimicry, gets distorted as he has distorted and parodied other voices. In "Proteus," Stephen is manipulating voice and identity simultaneously to offer a new identity for himself, independent of the father, with himself in the role as author. In "Proteus," Stephen attempts to take control of Simon's verbal power by coopting Simon's vocal mimicry; one gets an imagined/experienced reason for his shaky theory on Shakespeare that we will read in "Scylla and Charybdis" regarding the nature of the relationship between father and son:

Am I going to aunt Sara's or not? My consubstantial father's voice. *Did you see anything of your artist brother Stephen lately? No? Sure he's not down in Strasburg terrace with his aunt Sally? Couldn't he fly a bit higher than that, eh? And and and and tell us Stephen, how is uncle Si? O, weeping God, the things I married into! De boys up in de hayloft.* (UG.3.61-66, italics mine)

This internal mimicry, Stephen of Simon and of Simon's mimicry, as well as

Stephen's theory of Shakespeare, which will get played out later in the National Library represent Stephen's desire, as artist, to invert the father-son tie to make the son the creator and independent of the power and voice of the father.

Stephen's sense of his identity is continuously represented as dialogic and heteroglossic. Stephen enjoys manipulating voices and sounds, often ignoring any intellectual difference between "sound" and "voice": "Listen: a fourworded wavespeech: seesoo, hrss, rsseeiss, ooos. Vehement breath of waters amid seasnakes, rearing horses, rocks. In cups of rocks it slops: flop, slop, slap: bounded in barrels. And spent, its speech ceases" (*UG.3.456ff*). Stephen is constructing the things he hears specifically as voiced, forcing them to participate in a type of dialogue with his imagination that can likewise (re)construct human narratives. He has moved a certain distance from his early fascination with the sounds of words, like "suck," and also beyond his youthful method of acquiring speech as a means of establishing identity. Not only words, but the interactions of words in dialogue, have become Stephen's means of constructing himself. With inanimate objects and in his own meditations, Stephen's voice is eloquent, articulate, and sustained. Despite his lack of a separate human interlocutor, Stephen's sense of being is hinged on dialogism --- his voice in motion with other voices. His sense of himself as artist, likewise, depends upon the voiced interactions of words: tundish/funnel, Irish/English, servant/master --- all are represented as factors in dialogue with one another which serve to create a representation of Stephen.

In terms of the interactions between languages, Stephen's linguistic juxtapositions force the reader who lacks Stephen's and Joyce's education either to "read over" those words not understood or to look them up. As with potentially

obscure poetry or terms from Eastern mysticism, the readers (in and of the text) must pretend they are not there or contextualize the lines and potentially get them wrong, such as Bloom and Molly both do.

In "Calypso" Molly's mispronunciation of "metempsychosis" as "met him pike hoses" reveals not only that she has read it incorrectly because she does not know what it is, but she has sounded it out wrong and made the word more familiar to her, at least phonetically -- she will meet Boylan and assuredly her pantyhose will be involved. It is also interesting that the narrative in "Calypso" does not let us "hear" Molly's mispronunciation; we get Bloom's response: "Met him what? he asked" (*UG*.4.336), but we do not get a narrative representation of what Molly has said.

Seventeen hours later and very near the end of "Circe" when Bloom is trying to help a drunken Stephen up, Stephen says "... shadows ... the woods ... white breast ... dim sea" (*UG*.15.4940). Bloom thinks Stephen is talking about a girl, "The deep white breast. Ferguson, I think I caught" when Stephen in fact is quoting from Yeats' poem "Who Goes with Fergus" (*UG*.15.4950). The mistake, like Molly's, is caused by a lack of knowledge, but the error allows for illuminations as well. In both of these instances, there is a dialogue between the actual words' meanings and those that are erroneously sound-constructed: with both "met him pike hoses" and "Ferguson", it is the sounds of the words that create an alternate interpretation.

Errors are always significant in Joyce's fiction and *Ulysses*'s narrative builds on them; any words missed are often reasserted by the narrative voice later: "metempsychosis" returns as Bloom thinks about Molly throughout the day, just as the horse race and the winner "Throw away" haunts Bloom. Stephen's conception of, and the novel's presentation of reality and meaning are based upon the juxtaposition

of voiced and unvoiced words and whether or not meaning can be transmitted by allowing those words juxtaposed to "speak in [their] own way" (*UG.7.177*). The sound of a word, imagined or spoken aloud, is often as integral to the story as its meaning and relationship to other words on the page or in the air.

The soliloquy, for Stephen and Bloom, is therefore one of the most important means of constructing and representing identity through voice. The idea has a rich historical matrix of its own, from Augustine onwards. Stephen's concept of self comes directly from his ability to manipulate words and from setting those words into motion through dialogue, even when that dialogue is solitary.

I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face ... Books you were going to write with letters for titles. Have you read his F? O yes, but I prefer Q. ... When one reads these strange pages of one long gone one feels that one is at one with one who once ... (*UG.3.136ff*)

In this scene, Stephen reveals his intense ability to be self-critical and self-parodic. He assumes the two parts of the conversation. Included are various reviews of books he has never written, and he is mocking himself for his past and present aspirations. His self-irony and self-parody places him at a distinct level of maturation and artistic ability, and simultaneously reduces him to the clown, the fool, Polonius by his own admission "Ay, very like a whale."

The tearing asunder of reviewer and reviewed in Stephen's conversation places at the center the divided subject, Stephen himself, who remains one voice among many in dialogue. The soliloquy blurs the specific differences between interlocutors, because in the traditional sense of the word, both parts are played by abstracted

elements of a single but divided subject. Authority is not substantiated, but continually called into question in such an act. Stephen's soliloquies and meditations do not present the ready-made artist in control of his powers; we again receive a type of portrait of development of this self-same artist who has grown more doubtful of his position and his abilities to create art. Stephen recognizes the punishment and reward of Babel: meaning, identity, and authority fall somewhere in between the words we speak (or write) and what the hearer hears/reader reads.

Misunderstandings and mishearings are two of the most intense and important means of continuing the story, as it moves from Stephen to Bloom. In "Lotus Eaters," Bloom walks into a Catholic Church. Although he was Baptized Catholic to marry Molly, he possesses little knowledge or belief in the ceremony that he observes. In this episode that occurs around 10:00 am, Bloom is already immersed between misrepresentation and misunderstanding: "Letters on his back: I.N.R.I? No: I.H.S. Molly told me one time I asked her. I have sinned: or no: I have suffered, it is. And the other one? Iron nails ran in" (*UG.5.372-74*). It is through these *errors* that the reader is able to co-create with Joyce a novel about a single day in which very little happens, and yet simultaneously much of human history is alluded to. Phillip Herring considers errors as those "portals of discovery" since meaning and truth are oftentimes discovered with those errors in the space between displacement and illumination.²⁰ Stephen Dedalus comments that Shakespeare made no mistakes but committed plenty of errors, because "His errors are volitional and are the portals of discovery" (*UG.9:228-29*). "Error" has a particularly fitting existence in Joyce's texts, as Fritz Senn points out, because "to err ... means to wander ... an oddly fitting Odyssean touch."²¹ Errors are imprecise "portals" with no clear or single

reason behind their existence. Therefore, Joyce's errors in *Ulysses*, both as a subject within the novel, as well as the errors he committed while writing, become additional examples of the text's mutability and unfixedness; they are examples of the oscillation from proximity to distance that are represented and distorted through the discrepancies associated with voice.

As already touched on, "Calypso" begins the novel again at 8:00 am, only this time a new hero emerges as central to the story: Leopold Bloom and his wife Molly at #7 Eccles Street; however, the same little cloud from "Telemachos" hovers outside:

Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with crustcrumbs, fried hencods' roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine.

(UG.4.1ff)

The narrative voice has left Stephen altogether, and *Ulysses* firmly identifies itself as not the sequel to *A Portrait*. This character is represented as distinctly different in values and education from Stephen in the first three episodes, and the narrative voice has altered too -- it allows us into some very private moments for Bloom: Bloom lacks Stephen's education but he also lacks Stephen's self centeredness. Bloom attempts inquiries into the scientific rather than the aesthetic, and he is a sensualist, readily describing to himself the feeling of defecation, after the previous day's constipation: "Hope it's not too big bring on piles again. No, just right. So. Ah! Costive. One tabloid of cascara sagrada. Life might be so" (UG.4.509-511). The narrative of "Calypso," however, retains its simultaneous intrusive and detached

quality.

Voice and representations of identity through voice become more problematic in this second section. Bloom is as observant as Stephen is of the quality and sound of various voices about him; however, Bloom possesses a quick empathy with their emanators, as his discussion with the cat reveals. "--- Milk for the pussens, he said," to which the cat replies, "--- Mrkgrnao!" A few lines later, Bloom still talking to the cat says, "... Afraid of the chookchooks. I never saw such a stupid pussens as the pussens," and this time the cat replies, "Mrkrgrnao" (UG.4.24-32). One can infer, as Fritz Senn has illustrated in *Joyce's Dislocutions*, that Bloom hears a difference between the two representations of cat-speech by the addition of the second "r." "The feline phonetics also allow us to deduce that Bloom is a good listener, attentive to subtle changes."²² This scene also sets up a situation similar to Stephen's soliloquy and his hearing of the wave-speech, because Bloom is conducting a conversation with an entity that lacks human speech; we are therefore even further away from the subject speaking, i.e. the cat. Simultaneously, however, we are closer to the subject under scrutiny -- we "see" what Bloom notices, perhaps unconsciously: the second "r". Bloom hears, interprets, and translates his feline interlocutor's contribution and the narrative allows us to read what Bloom has done. As with Lily in "The Dead" whose idiom affects the narrative's word choice, the narrative displays Bloom's unique listening precision.

Bloom's multiple-ness begins at 8:00 am at home with his first conversation with his cat and soon afterward with Molly. In this second section, one reads that Bloom is resourceful, quickminded, and as "allround[ed]" as Homer's Odysseus, which makes him a character that resists a totalizing representation. His voice grows

more complicated, and so too the narrative, because the narrative allows one to read how Bloom is metamorphosed with the various situations presented. It also forces the reader to be more a part of the process of writing. If Bloom reads the inner label of his "high grade ha," we are not only privy to his internal observations of a worn off letter, but to his adaptability with what is missing. The lack of a "t" does not alter his hat, but it does allow Bloom the means of playing with language and transforming a simple thing into a richer and more complicated representation. This observation also gives the reader another aspect of Bloom's polytropic character, for it is inside the "ha" that one first "sees" the "White slip of paper. Quite safe," which is his alternative identity's name and box number for his correspondence with Martha Clifford (*UG.4.70*).

Bloom's identity is always hybrid and unfixed. His name is fluidic throughout the text, both in terms of its sound value and its translatability. His family name has been changed from Virag, which means "flower" in Hungarian, to Bloom, a translation that is not altogether accurate; with his epistolary affaire with Martha Clifford, he changes it again to Henry Flower, a *nom-du-plume* that is simultaneously closer to Virag. Affectionately, Molly refers to him as Poldy, and later he is transformed into "Don Poldo de la Flora" and "Professor Luitpold Blumenduft" in "Circe." In "Cyclops," Bloom's ethnic language is also represented in fluidic and distorted fashion. One reads odd distortions of Hungarian as Bloom is fleeing from the hands of the Citizen and his mob. The language, although Hungarian, has little meaning to the scene or to common discourse. "Szazharminczbrojugulyas-Dugulas" is reported by the text to mean "Meadow of Murmuring Waters," but it actually means "130-calf-shepherd" or "soup" and "constipation" or "stopping up, sticking

into" (*UG.12.1818*).²³ In this book, one cannot trust anything at face value, especially representations of voice. Bloom is a Jew who has ostensibly converted to Christianity and then specifically to Catholicism, in order to marry Molly; however he eats pork and has little understanding or belief in the mass or Christian precepts. Despite this discrepancy, Bloom performs all the Christian acts of mercy. He also recognizes his fatherhood to Milly, and yet simultaneously can see in her aspects that remind him of a younger Molly, placing him in a rather uncomfortable position as father and lover: "Milly's tubbing night. American soap I bought: elderflower. Cozy smell of her bathwater. Funny she looked soaped all over. Shapely too" (*UG.8.171-73*). Milly has also been introduced to Boylan and is working away from home as a photographer's assistant, both of which make Bloom even more uncomfortable as he obsesses about Boylan and Molly. He can acknowledge his potency in Milly since he is her father, yet Rudy died, illustrating to him, his paternal weakness. Bloom is mutable and self-contradicting, and alternating throughout in his character and identity.

Since Bloom is an ad canvasser, his ability to articulate multiple meanings is important to his profession. The logic behind the Keyes ad reveals his dubious authority over language, since the symbol comes from the Manx Parliament (the two crossed keys) "Innuendo of home rule. Tourists, you know, from the Isle of Man. Catches the eye, you see" (*UG.7.150*). Bloom's idea possesses a dual nature in that it will hopefully represent an ad for Mr. Keyes and it will continue to allude to notions of Ireland's homerule. The symbol of the key, however, has yet another meaning for Bloom, which he recalls as "He walked southward along Westland row ... I forgot that latchkey too" (*UG.5.466*). Also, in his hallucinations in "Circe,"

Bloom will peer through a keyhole to watch Boylan and Molly having sex. Despite Bloom's dexterity, he cannot fully control the slippery identifications represented in language; he, himself is a storyteller, but his voice, identity, and his language retain significances independent of their possessor.

As in "Circe," Bloom's authority over that which he should possess and control becomes elusive; his unique and simultaneously indistinct subjectivity reside within the problematic and distorting representations of voice. Bloom tries and fails to assert his power over words, both spoken and unspoken. In "Aeolus," Professor MacHugh warns that "We mustn't be led away by words, by sounds of words" (*UG*.7.485). But Bloom is often altered, moved, or led away by the sounds of words -- "throw away" for example, gets him into a lot of trouble, or his definition of a nation, which I will discuss later. Bloom's self image, like his voice, are never fully under his control. Identifications are linguistic, allowing for a mutability and a movement, so that Bloom's voice and identity remain works in progress.

The specific polarity between Truth and Falsehood is obviously conflated in a novel such as *Ulysses*; one's understanding is contingent upon a set of continuously moving variables. Augustine stated that "falsity [can] be found to be anything else than what it is not as it seems ... [but falsity] has some resemblance to the truth ... a man seen in a dream is not a true man but a false one, just because there is resemblance to the truth."²⁴ In other words, the difference between truth and falsehood, for Augustine, is likened to the difference between actual existence and verisimilitude, between being and seeming. *Ulysses* complicates this division first by calling attention to itself as a novel: it is fiction. Second, it is a fictional novel with an accurate historical matrix: characters, objects, and places in the novel existed

independently of the text (i.e. Bloom the dentist, not the character; Maginni the dance-instructor, or Leopold Bloom's unreturned library book).²⁵ And thirdly, the fictional and nonfictional elements interact on an intersecting plane of language and discourse, specifically through the representations of voice. We "read" the novel and interpret it as possessing speaking voices, but the novel itself reminds us that it is a written construct, activated by reading. Joyce complicates Augustine's distinction between truth and falsity by making even those elements represented as "true" to be resemblances in the context of the book. No one knows who Mackintosh really is or what he's doing in the book, Bob Doran thinks he has seen Paddy Dignam hours after the burial, and Stephen is haunted by his dead mother. Bloom, himself, more often seems to be that which he is not, and he is perhaps one of the truest characters in the book. The particularities of "true" and "false" are less-than determined in *Ulysses*, and Bloom exemplifies this relativistic perspective, by his presence within his Irish culture, his Jewish ethnicity, and his commercial occupation.

"Nausikaa" and the style of that episode reflect a unique proximity to Gerty and to Bloom, and also complicate the issue of seeming and being, played out through the narrative's representation of Gerty's girlish desires. The triteness of the narrative is composed with Gerty's probable discourse, and thus the first part of the narrative "sounds like" an undereducated Dublin girl. The episode, however, is also a kind of meditative soliloquy. "Nausikaa" begins:

The summer evening had begun to fold the world in its mysterious embrace.
Far away in the west the sun was setting and the last glow of all too fleeting
day lingered lovingly on sea and strand, on the proud promontory of dear old
Howth guarding as ever the waters of the bay, on the weedgrown rocks along

Sandymount shore and, last but not least, on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the storm tossed heart of man, Mary, star of the sea. (*UG.13.1ff*)

Rhetorically, it is a composition of place, but it is distinctly from Gerty's perspective; Gerty's beginning is a conflation of the telling-who with the telling-where. The narrative is so cliché that one can hardly take it seriously, but as it progresses, the meditative soliloquy reveals a seriously difficult life: her father may beat her, the family is poor, and she's just been thrown over by her boyfriend.

When Bloom looks upon the scene of the girls playing, both he and Gerty MacDowell transform one another. To her, Bloom becomes the sad, dark stranger, the answer to all her girlish dreams. Her desire comes not from reality, but, judging by the style of the prose in this episode, from her reading of romance novels and young girl's magazines:

It was Madame Vera Verity, directress of the Woman Beautiful page of the Princess Novelette, who had first advised her to try eyebrowline which gave the haunting expression to the eyes, so becoming in leaders of fashion, and she had never regretted it. (*UG.13.110*)

Her desire, her longing to be something else comes from fantasy, and any oppositions to her dreams also remain nearly completely within her own imagination, except for her class and status. Gerty's reality is that she is a poor Catholic girl with few options in life. Gerty MacDowell wants the status of those she reads about---the status and position of people who have no reality, no real identity. Margot Norris states, "this narration therefore represents Gerty not as she is, nor even as she is not,

but as she would like people to think about her, and indeed, write about her."²⁶ The entire episode is one that is grounded in an impossible model of desire, "it is as though 'Nausicaa,' both text and woman, are haunted by a textual ideal they do not know but whose prestige they covet."²⁷ The language of "Nausikaa" illustrates an extreme elision of narrative with character, a thematic taste of what we will get in "Penelope." As Norris points out, it is not just that the narrative talks like Gerty, her idiom has affected the very world view of the prose, until Bloom is named.

The quotations above are part of an awkward self-portrait of Gerty herself, the divided subject soliloquizing about her appearance and her prospects while Bloom looks on. Gerty knows Bloom is looking but doesn't let him see she is looking back. Meanwhile, the narrative loses its power to perceive Bloom as a named character, as if Gerty's game has blinded it momentarily. Free indirect discourse allows the reader a distinct advantage, a listening device, to "hear" what Gerty is thinking and feeling as the narrative imitates the vocal characteristics of a character narrating herself. As Michel Beaujour comments on the literary self-portrait, such a scene is contingent upon the paradoxical positioning of nothing, of an emptiness, as "was first signified to the holy women ... by the sight of the empty sepulcher."²⁸ Gerty is a young girl fantasizing about young love, and the church, The Star of the Sea, is just a short distance away, dedicated to the Virgin Mother. She is fantasizing about sex and yet she has no knowledge or experience with it; as "seducer" she is an empty signifier. Although Gerty and Bloom reach a sexual climax in this episode, there is no contact, no coitus, and, despite the orgasm, nothing happens. Gerty's soliloquy divides and subdivides, focusing our attention to her whiteness, to her skin's texture, and to her knickers, but never to the entire person sitting on the rock, because she remains,

through her own perspective, fragmented and incomplete: she is young (she confesses her first menstrual cycle, believing it to be sinful, *UG.13.463*), poor, and uneducated and will most likely remain that way. Only at the end, as she limps away, does Bloom become aware of a rather totalizing handicap, which is precisely when the narrative becomes capable of representing a named-Bloom again. The representation of voice, through this soliloquy, constructs and deconstructs the character, suggesting again an oscillation as the narrative moves in closely and then keeps the reader at a certain distance, until it is ready to reveal its next tidbit of information.

Apparent contradictions are brought together in a type of tenuous unity in "Nausikaa," that strain at the foundations of the discourse used. Within that first passage quoted above, the image of the Roman Catholic Church is poignantly present in a church dedicated to Mary, the Virgin Mother. The paradox of The Virgin Mary is miraculous and mysterious in terms of Catholic doctrinal law, but a unified contradiction nonetheless: virgin and mother. Furthermore, Gerty, a virgin, is represented as the seducer of Bloom, who stands there watching her intently. Bloom transfers his guilt upon Gerty almost immediately by assuming that she was conscious, in some way, of what she was doing and that it was she who lured him in: "Hot little devil all the same. I wouldn't mind. Curiosity like a nun or a negress or a girl with glasses" (*UG.13.776*). Later in "Circe," Bloom's imagination as well as Mary's religious and cultural contradictions impose upon Gerty another mode of life as a prostitute who both loves and hates Bloom for masturbating in front of her. In this single characterization, one has the tripartite representations of urban Catholic women in Ireland: virgin, mother, and whore. Only voice allows for such contradictions to exist simultaneously within a single persona, because voice can

register opposition and irony simultaneously. Here in this rather mundane chapter, representations of voice illuminate and scrutinize many of the foundations of western thought regarding women.

The articulated as well as the written (and often disembodied) voice can be understood as both immediate, close, and intimate and simultaneously as distant and removed, as the narrative voice of "Nausikaa" revealed. In "Wandering Rocks" a similar oscillation takes place as Father John Conmee, S.J. walks to the tram. Not only is the episode a smattering a various Dublin voices and disparate perspectives, in order to give the impression of the simultaneity of life, but Conmee's own thoughts are repeatedly represented as oscillating between indirect and direct discourse:

"Father Conmee was wonderfully well indeed. He would go to Buxton probably for the waters." (*UG.10.19*)

Approximately ten lines later, we finally "hear" Conmee's first words. However, the narrative voice presented a more three-dimensional character than the direct representation of Fr. Conmee's voice:

---Good afternoon Mrs Sheehy (*UG.10.29*).

As with so many representations of the various voices in this book, it remains ambiguous whether the narrative, through free indirect discourse, is giving interior monologue or whether the narrative representations allow for a split in the character's own consciousness of his/her internal narrative that creates as well as elides the relative differences between the character and what the reader perceives as the narrator. The direct discourse oscillates with the indirect throughout this episode, exchanging personal and impersonal perspectives. The characters, the narrators, and the readers experience a cyclic movement of proximity to distance continuously. The

various voices bring us near only to remind us that we are not in the text except by invitation; they also continue to remind us that even the voices perceived as spoken are actually experienced, by the reader, as written. "Wandering Rocks" possesses this tension within its representations of direct and indirect voice, specifically, which then synecdochically extends itself as a means of (mis)representing voice and identity throughout the entire novel.

In *Ulysses*, the English language and its ability to tell a story appear strange, because Joyce's experiment involves the defamiliarization of what most consider natural and normal, one's own "mother tongue," as Fritz Senn explores in *Joyce's Dislocutions*. *Ulysses* is a study of languages written in English but posed as an entity whose creator's first language may not be English. Fritz Senn argues that the novel is an exploration of perspectives within relative linguistic positions. The foreign reader, as opposed to the native-English reader, has a distinct advantage, because s/he anticipates, in advance, that *Ulysses* will present linguistic plights; the native-English reader, in a sense, must learn "the hard way what Bloom has always known, that we are in certain constellations aliens and fumbling outsiders."²⁹ From the perspective of all readers who must pick out what they know from the intense and seeming detritic verbiage, *Ulysses* shows itself to be "the first consistently intratransferential fictional work."³⁰

Joyce's word-world contributes to the displacement and disjunction of experience and perception by calling authority into question: "If you imagine it's there you can almost see it," is what Bloom says when he is contemplating the poetic mind, but he quickly gives up, "Can't see it;" he remains an empiricist, as least for the

duration of "Lestrygonians" (UG.8.562-3). However, later on in the day, in a seemingly simple conversation between Bloom and some other men in the "Cyclops" episode, the problematics of defining nation-hood emerge:

--- A nation? says Bloom. A nation is the same people living in the same place.

--- By God, then, says Ned, laughing, if that's so I'm a nation for I'm living in the same place for the past five years.

--- Of also living in different places.

--- That covers my case, says Joe

--- What is your nation if I may ask, says the citizen.

--- Ireland, says Bloom. I was born here. Ireland.

--- And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very moment. This very instant. (UG.12.1430/1470)

It is not merely Bloom's position and authority that are under attack. The attempts to define nationalism are continuously negotiated, but far from negated; like subjectivity, its definition is unfixed and in process --- its meaning begins to *presence* at the interstices of conflict and dialogue, between self and Other. The difference between these two concepts, negotiation and negation, is, as Bhabha explains:

[negotiation] convey[s] a temporality that makes it possible to conceive of the articulation of antagonistic or contradictory elements: a dialectic without the emergence of a teleological or transcendent History ... negotiation open[s] up hybrid sites and objectives of struggle, and destroy[s] those negative polarities between knowledge and its objects, and between theory and practical-political

reason.³¹

Bloom's defiance and insistence to define nationhood are futile: the definition of a nation has never been defined by an-Other, an outcast, a colonized subject, or, more precisely for Bloom, a linguistic and cultural hybrid; as the narrative implies in "Cyclops," nation-hood is defined against Bloom and at his expense, and contingent upon his presence as outcast. Bloom, himself, is negotiated, but he cannot be negated. The multiple, contradictory narrative voices which become so apparent in "Cyclops" are, in some sense, the product of a narrative without a dominant perspective, a negotiated, hybridized narrative which seeks to disrupt the progress of the story and the process of presencing.

This provisionality is participative within the conflation of represented dialogue, with narrative and narration. Most often this elision is further complicated with the use of the dash as opposed to the inverted commas which Joyce disliked, and narrated thoughts, interior monologues, stream of consciousness, and soliloquy. The differences among all of these concepts become blurred and/or paradoxically remain distinct depending upon Joyce's intent. Joyce questions anyone's potential for representing and consequently sharing any experience, because of the instability of the representation of point of view; confluences often mask elements of one entity or another -- elisions cause overlaps that lose distinctiveness, at the point of contact, i.e. the border.

The border is the point of differentiation, as well as contamination. Joyce allowed for entities to blend at the border: fact/fiction, literal/figurative, and true/false. According to Bakhtin, there is no aspect of language that cannot be used in a figurative sense, because "the point of view contained within the word is subject

to reinterpretation, as is the modality of language and the very *relationship of language to the object and to the speaker*.³² Thus all language is already figurative, because no word can possess pure signification by virtue of perspective and voice. Thus, *Ulysses*, as well as any novel that attempts to represent reality, is both fictional and factual, paradoxically simultaneous. Such is why Joyce's representation of language, a representation that is an element of voice, "[keeps] close to fact." One must recall that Joyce himself stated that his writing was meant to invoke experience and firmly intended to represent reality: it is realism--it is "factual." Arthur Power in *Conversations with James Joyce*, quotes Joyce as saying:

[In] realism you are down to facts on which the world is based: that sudden reality which smashes romanticism into a pulp ... Nature is quite unromantic ... In *Ulysses* I tried to keep close to fact.³³

Despite Modernism's tyrannical attempt to totalize experience within the narrative, Joyce's representations, although intended to invoke experience, remain paradoxically postmodern; they are fragmented, distorted, and negotiated.³⁴ Facts, furthermore, are constructs, and not necessarily accurate. Facts remain creations of a society or an author that are determined to exist often by circumstantial evidence, as much as by any other kind of perception that would prove that they are true. *Ulysses*, of course, possesses representations that existed (people, events, and dates) largely dependent upon voice, by virtue of the evidence contained in the book, as well as other historical texts.

This fragmenting and negotiating are once again akin to the enunciation of difference. In terms of the narrative, this multi-dimensional boundary is always

constructed and simultaneously deconstructed through voice. The representation of a culture, therefore, could be said to be more true to life by its lack of fixity, paradoxically making it more factual. Far from a fixed notion of self and other, Joyce allows for a fluidity of voice and identity, a fluidity of experience, by creating alternative/alternating positions.

Bhabha's interstices also provide an epistemological position "unrepresentable in itself ... that ensure[s] that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew."³⁵ Confirming this idea is that meaning and symbols in *Ulysses* have no stability. As the novel progresses, the reader is faced with a reordering and continual retransformation/retranslation of events and persons already introduced: the little cloud³⁶ circa 8 am, Dignam's funeral, The Man in the Mackintosh. Even characters from *Dubliners* resurface: Bob Doran, Kathleen Mooney, and Gabriel Conroy (suggested by Fr. Conroy, although apparently no relation, presiding at the Star of the Sea Church in "Nausikaa") -- all slightly different from when we last saw them. Nothing is static and consequently, because of the Mobius strip quality of the narrative, rarely is anything the same or consistent on subsequent readings. Because of the encompassing power of *Ulysses*, all the events and persons introduced earlier in the narrative, as well as previous texts like *Dubliners* and *A Portrait*, are subsequently altered too: the Stephen Daedalus from *Stephen Hero* could hardly have known about the Stephen Dedalus of *Ulysses*, but that earlier Stephen's voice remains in dialogue with his later-counterpart, just as the narrator and the boy speak to each other and contaminate each other in "The Sisters."

In "Circe," in terms of the third space residing between articulated voice and experience, Bloom's fantasies textually conflate with his and our ability to detect what is meant to be "real." When Bloom first meets the prostitute Zoe, for instance, in his search for Stephen in Nighttown, she asks, "Are you looking for someone. He's inside with his friend" (*UG*. 15.1282). Almost seven hundred lines, but only a few seconds later, Zoe remarks, "Talk away till you're black in the face" (*UG*.15.1959). An unspecific quantity of the text that one reads between lines 1282 and 1959 is played out "in between" the space of dialogue and possible or imagined experience. Voice in "Circe" is the exemplification of Bhabha's analysis of the "disrupted dialectic."³⁷

During this exchange between Zoe and Bloom, any odd reference or comment seems immediately to gain, for Bloom, an imagined material presence. For example, when Zoe asks if Bloom will "know [her] next time," Bloom responds, "I never loved a dear gazelle but it was sure to" The line breaks off because the exchange is disrupted, as the "stage directions" tell, by Gazelles "... leaping and feeding on mountains" (*UG*.15.1323-4). Shortly thereafter, Zoe's appearance has altered a bit and her lips are covered with pork fat, and she quotes *Song of Solomon* to Bloom, "Schorach ani wenowach, benouth Hierushaloim," which is Hebrew for "I am black, but comely, O ye daughters of Jerusalem" (*UG*.15.1333-34). The episode is interrupted early on by Zoe herself, who seems to come from the exterior of Bloom's fantasia, to say "Go on. Make a stump speech of it," but it serves to drive Bloom in another direction. He becomes an Alderman, "the world's greatest reformer," Leopold the First, and a type of executioner/Pope. However, his fantasies also

condemn him: he's called a stage-Irishman, and a plagiarist; Alexander J. Dowie, founder of the Zionist movement and also condemned, says that Bloom is "from the roots of hell." Bloom is declared to be the new-womanly-man, pregnant to boot, a fool like Bottom from *Midsummer's Night's Dream*, complete with Ass' ears, and finally:

A choir of six hundred voices, conducted by Vincent O'Brien, sings in the chorus from Handel's *Messiah* Alleluia for the Lord God Omnipotent reigneth, accompanied on the organ by Joseph Glynn. Bloom becomes mute, shrunken, carbonized. (UG.15.1953-56)

The relative positions of interlocutors remain in motion, disrupting dialogue and communication, but not allowing any point of actual contact or transmittal of definite knowledge.

As "Circe" proceeds, seemingly simple binaries -- male/female, good/bad, and self/other -- become conflated, confused, and redefined. These seemingly opposed binaries are often negotiated and hybridized, again interpolating that alternative third space. For example, when Bloom walks into Bella's brothel and shortly thereafter "performs" femininity, from his hallucinatory perspective, his identity and perspective are hybrid, just as Bella's transformation into Bello, "a castrating, phallic woman," as Martha Fodaski Black calls her, likewise reveals the already hybrid nature of gender.³⁸ Bloom and Bella transform in gender, and confuse reality with represented experience, rendering from within the confines of what appears to be an hallucination, a story in movement, taking place, not in dialogue, but in the imagination--in the interstitial spaces among voice, the representation of dialogue, and the articulation/creation of fictional characters. The scene is more than Bloom in

drag or a representation of the grotesque, defined as the excessive exaggeration, which may involve humiliation and usurpation of position, as well as gender switching. Bloom's "ungendering" is a simultaneous "linguistic regendering," according to Patrick O'Donnell, which is participative in Kristeva's concept of *jouissance*.³⁹ Sexual difference(s) and/or the boundaries between identities and genders are reinscribed as they are negotiated, as they are hybridized. And according to Black, Bloom become both a "parody of the male voice," as well as a "parody of the androgyne ...function[ing] as a mediatrix and intercessor."⁴⁰ Bloom articulates and then consequently is transformed/translated, revealing the power of voice as a signifier and creator of difference --- for Bloom, voice has the power to change him, as it did to Tiresias, be merely speaking:

My wife, *I am* the daughter of a most distinguished commander ...

[Dr Dixon]: Professor Bloom is a finished example of the new womanly man ... He is about to have a baby." (*UG*.15.777,1798,1810, italics mine)

It is as if, in his attempt to explain Molly and make her present to his listeners, he has become his act of verbal representation. Cultural as well as artistic authority are called into question at all points in the novel to the point that finally the text itself is recognized as a factor belonging to enunciation.

Bloom obviously represents the hybridity inherent already in gender constructions, and the hybrid is defined as neither one thing nor an-Other: the pronouns used for Bloom after his transformation are "shis" and "hrim". The hybrid may be less than one or double, according to Bhabha. The hybrid destabilizes its original factors, underscoring the paradoxical fragmentation of essentialism and fundamentalism. Cultural or historical hybridity, he states "is taken as the

paradigmatic place of departure,"⁴¹ because the hybrid calls authority into question by its existence. The narrative often reorients male/female, interior/exterior, and self/other through its representation of characters as polyphonic, substitutable, and malleable verbal constructs. The hybrid voice becomes a liminal subject that begins to *presence* in various distinct and indistinct subjective positions and shows itself to participate in "the exploration of the outer boundaries of subject and society."⁴² Once again, *Ulysses* is presented as a story created by an entity, not necessarily Joyce, existing exterior to but simultaneously intimate with the events and situations represented.

The novel offers a space between the representation of articulated voice and that of experience. Much of "Circe" is indeed a suspended moment where Bloom is beyond his experiences of humiliation and defamation, and we as readers are lost in an hallucinatory period where reality and experience can only be joined provisionally. Experience is exiled from reality and confused in a place that is also outside decent Irish Catholic life; "Circe," one of the longest episodes in the novel, concludes the second section of *Ulysses*, and opens, for Bloom, Joyce, and the reader new questions regarding perception and representation. As well, "Circe" is in accord with Bhabha's theory that literature is never "a smooth passage of transition and transcendence ... [it] is a process of displacement and disjunction that does not totalize experience."⁴³

In a similar fashion, private voice joins public voice, provisionally in "Circe." The narrative often reveals things unspoken in the form of public discourse. Bloom's hallucinatory trial is a thematic parody of Parnell's as well as Wilde's, both of whom had public hearings that brought intimate matters out, consequently to condemn and humiliate. For Bloom, the trial not only humiliates him by airing his interest in the

maid, it is the process that begins to regender him; he is declared by Dr. Mulligan, after the "pervaginal examination" to be "virgo intacta" and simultaneously pregnant: he is both mother and virgin. Free indirect discourse and stream of consciousness give us glimpses of the intimate lives of the Blooms and other Dublin citizens, mingled with thoughts of a very mundane, public world. Public and private remain indistinct or overlapping at various points in the novel --- one a seeming subset of the other, rather than two separate conditions. As Bhabha states, "In that displacement, the borders between home and world become confused; and uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting."⁴⁴

Because of the total confusion of "Circe," "Eumaeus" provides a type of reconstitution of particularities; however, the mutual blending of private and public remains tantamount for Bloom, who is finally united with his surrogate son. Stephen, a public individual, is brought into the private life of Bloom, creating a tenuous unity of the two main characters of the book. Furthermore, Bloom's encounter with D.B. Murphy brings Bloom's personal life to the surface again, because Bloom feels threatened by Murphy's presence, knowledge, and dubious skills. Ultimately what Murphy provides for Bloom is a temporary device to regroup after his emasculation and near dissolution in "Circe" and the harsh ridicule he had received in "Cyclops." Robert D. Newman discusses the example of the narrative/verbal scapegoat in *Ulysses*, in two essays, "Narrative Transgressions and Restoration: Hermetic Messengers in *Ulysses*" and "'Eumaeus' as Sacrificial Narrative." A narrative scapegoat, according to René Girard in *The Scapegoat*, can be defined through his/her participation in a reordering ritual grounded on the power

inherent within voice; the scapegoat must first be recognized and then verbally labelled for the community (or the readers) to register the condemnation. "The scapegoat released to us by the text is a scapegoat both *in* (the clearly visible theme) and *for* the text. The scapegoat that we must disengage from the text for ourselves is the scapegoat *of* (the hidden structural principle) the text."⁴⁵

The scapegoat simultaneously represents a factor of disorder, as well as the key to resolution, by his/her presence as a rival for possession, a rival for power. Newman reads D.B. Murphy as a pivotal scapegoat in the novel, because of Murphy's ability to construct alternative/alternating narratives. Murphy is known for his stories and, in coming home from his own odyssey, he is presented as Bloom's mirror image. Mirrors are always significant in Joyce, because of their representational function. Furthermore, as Vicky Mahaffey states in *Reauthorizing Joyce*, Joyce's mirrors in *Ulysses* do not simply "copy originals unchanged ... mirrors produce not copies, but doubles that help the perceiver define the extremes of his or her own individuality."⁴⁶

Bloom tells stories, sells ads, and, as the reader overhears from Richie Goulding, "there's a touch of the artist in old Bloom." Murphy, in addition to being a raconteur, possesses a tatoo that appears to smile and frown when Murphy stretches his own chest skin, displaying physically, Murphy's own duplicity and malleability. "There he is cursing the mate. And there he is now, he added, the same fellow, pulling the skin with his fingers, some special knack evidently, and he laughing at a yarn" (*UG*.16.683-685).

Murphy's representation is redoubled in a sense too: he doubles not only

himself, via his contradictory tatoo, he doubles Bloom --- Murphy is returning home, as well, a bit out of place. Bloom, in fact, appears jealous of Murphy and verbally challenges Murphy over the story about Gibraltar, to which Murphy finally concedes despairingly, "I'm tired of all them rocks in the sea" (*UG*.16.622). Murphy is of the utmost importance in this episode, because "Murphy is imbued with Otherness," according to Newman's "Narrative Transgression and Restoration."⁴⁷ Bloom intellectually and verbally challenges Murphy, for no other reason than Murphy represents another type of rival, specifically one for Bloom's speaking time. Murphy is driven out as a surrogate victim to restore peace. "Point of fact [Molly] could actually claim Spanish nationality if she wanted, having been born in (technically) Spain, i.e. Gibraltar" (*UG*.16.878). As Newman states in "'Eumaeus' as Sacrificial Narrative," "at the hands of Bloom, Murphy ... is transformed into Morpheus (*UG*.16.1727)⁴⁸, and is put to rest. The liar, the yarn spinner, the usurper is sacrificed, restrained by the reason of Bloom."⁴⁹ It is finally a dialogue for Bloom with an actual other, instead of Bloom's soliloquy. Murphy is Bloom's physical interlocutor, an actual person who is both represented as an interloper and yet he is simultaneously a mirror image of Bloom. He also provides a salvific function for Bloom. Murphy gives Bloom a defeatable foe in this episode and allows Bloom to prove himself worthy in front of his lost surrogate son.

"Eumaeus" concludes with the two leaving the scene, bound for 7 Eccles Street, and the "Ithaca" episode, Stephen singing "more boldly, but not loudly, the end of the ballad" (*UG*.16.1882). Dialogue dominates the representations of this episode, and as it concludes the two have talked about Ireland, politics, music, literature, and poetry, and Bloom continues his paternal care for Stephen by inviting

him home. The father-son relationship has been re-established anew for both of them, and some kind of return may be possible, although the door of 7 Eccles Street is locked and Bloom is keyless.

Since voice for *Ulysses* is interdependent upon perspective, alienation of perspective signals a verbal shift as well, which in turn often includes a stylistic shift. Often the seemingly objective pose of an episode can point to a greater intimacy with the character, and "Ithaca," despite its off-putting catechismal format should alarm the reader of several movements occurring simultaneously within the narrative. "Ithaca" presents the reader with an episode most likely from the perspective of Bloom, as "Nausikaa" reads like a chapter Gerty would like to write for/about herself. Replete with pseudo-scientific jargon, hypotheses, and elements of Bloom-like "on-the-other-handedness," as Fritz Senn, in *Joyce's Dislocutions*, and Vicki Mahaffey, in *Reauthorizing Joyce*, both remark of Bloom's non-committal speech patterns, the episode reads less like a soliloquy than an interrogation of the ability to distinguish empirical reality with the senses. It is again a style earlier discussed in connection with *Dubliners*: free indirect discourse conflates the verbal characteristics of narrator and character in an act of verbose and cluttered narration, as Kenner remarks of the beginning of "The Dead," where already the voice of the narrator is speaking in Lily's voice.

"Ithaca" is overly verbose and excessive in its explanations and vocabulary. It can appear as if Joyce, the author, were suffering from exhaustion, lost in language and representation, no longer in control of his novel. The episode, however, filled with excessive catechismal positions and expositions is much like Bloom's voice from "Calypso" when Molly asked about metempsychosis: "It's Greek: from the Greek.

That means the transmigration of souls" (*UG.4.340*). The episode's narrator has certainly lost the ability to evaluate significance among details, a loss which presents an overload of information and potential intellectual detritus. Compare Bloom's overly academic definition of "metempsychosis" to the explanation of what happens when Bloom turns on the faucet to "let it flow": "From Roundwood reservoir in country Wicklow of a cubic capacity of 2400 million gallons, percolating through a subterranean aqueduct of filter mains of single and double pipage" (*UG.17.165*). In either case, the narrative has taught the reader to read in a new way, noticing tone and voice. The narrative voice is disrupting the heuristic process that would enable the reader to identify significance, with some degree of certainty.

In "Ithaca" the narrative voice may sound like Bloom, but, as in "A Painful Case" and "A Little Cloud" the pseudo-objective voice narrating falls some distance from the character and yet is contrarily very close to the character's thoughts and idiom; it relates to Bloom and discusses Bloom with an ironic tone that underscores its independence from the character. Its language and style reflect a simultaneous intimacy with Bloom but its lens possesses a distinct exteriority. It is both/and, in terms of Bloom's and the narrative's perspective. For example, the episode, in keeping with its Homeric counterpart, refers to Bloom through odd "un-Bloomian" kennings: "What in water did Bloom, waterlover, drawer of water, watercarrier, returning to the range, admire" (*UG.17.183-4*)? As the questions and answers continue, however, the narrative is close enough to imply personal discomfort and contrary pleasure when Stephen recites an anti-Semitic poem: "How did the son of Rudolph receive the first part? With unmixed feeling. Smiling a jew, he heard with pleasure and saw the unbroken kitchen window" (*UG.17.809-11*). Despite this

blurring, the narrative shows Bloom smelling his feet, "with satisfaction" because the odor of his feet "corresponded to other odours inhaled of other unguual fragments, picked and lacerated" (*UG*.17.1493). Nonetheless, "Ithaca" insinuates that Bloom is in the process of narrating himself as the episode is taking place, and so the blending of narrative voice with Bloom's becomes impossible to stop and separate. We learn that he performs an act of "automatic relation to himself of a narrative concerning himself ... before retiring." Furthermore, when he gets into bed and kisses Molly's rump, he is called "the narrator" when the questioner asks about the modifications Bloom makes to the story of his day (*UG*.17.1756, 2250). "Ithaca" gives the reader some "final," albeit problematic answers concerning Bloom, but in a style that both conflates the two voices to a potential single persona, as well as retains their problematic distinction. The episode possesses both internal and external expositions of Bloom that assert that the voice telling the story is so closely aligned with the voice of the story that both remain mutually inter-dependent.

This episode reasserts a type of soliloquial quality to *Ulysses* by virtue of the Catechismal structure of the narrative. Toward the end of "Ithaca" as Bloom looks about his room to detect the "inverted volumes improperly arranged" and the puzzling impression of a body, male "not his" on his side of the bed, one can detect a similar internal self-analysis whereby the subject fragments his/her "interior monologue" into a seeming objectively constructed dialogue; the narrative presents the reader again with the double-bind of reading and writing, of subjectivity itself. Subjectivity cannot be represented without deconstructing the inherent idea of both the novel and identity as mutually intertwined studies of voices in dialogue. Therefore, "Ithaca" as it represents voice within the potential split of a single consciousness juxtaposed with

the pseudo-objective tone of the episode, is participative in a unique theory regarding the authority of voice as a cultural construct by the author, character, or reader. In other words, as the penultimate episode of *Ulysses*, "Ithaca" tells us that voice -- even a single person's voice -- always already lacks singularity and resists definition as an entity or force, and yet that voice is represented as something uniquely capable of presenting itself as a constructing and destabilizing element of identity and subjectivity. Voice exists *a priori* of the subject, and is therefore that which constitutes and interrogates all elements that contribute to the individual or community: language, accent and culture. Voice virtually possesses subjectivity. The oscillation of perspective within the episode or novel creates hybrid texts that disallow a finality of reading, suggesting a circularity or a provisionality to our understanding of *a priori* assertions belonging to authority and subjectivity as constructed through voice.

Identity represented and negotiated in its absence also becomes relevant in this discussion: in many of Joyce's works, a persona's or a voice's absence makes itself relevant via suggestion or memory, for example, Bloom's idea of placing phonographs near the gravestones to help the mourning recall the dead's voice, as photographs recall the image. Joyce often refuses to state something explicitly, but the event or situation can be read between the lines. The absence of a dominant narrative perspective or a primary narrative voice or point of view creates, not only a provisional text, but multiple, provisional conflicts of authority, as Marilyn French explains. "*Ulysses* is unique in that it possesses a dominant figure, Leopold Bloom, but not a dominant point of view ... [and] if we do not share the narrative disdain, we, in some sense, invent our own book."⁵⁰ The absence of this primary point of

view or dominant voice dispossesses the narrative of any possible, definitive resolution, since "any shift in point of view," says French, "produces contradictions, data unknown to others, fantasies foreign to others."⁵¹ This textual uncertainty draws the reader into the creation of the text, into the attempt to create a dominant voice which only ever possesses provisional authority over the text. This provisional authority is almost immediately under duress, however, when the text begins to quote itself, for example, outside any form of narrative, exploring a stance more akin to an exterior persona, much like David Hayman's arranger, in possession of the book called *Ulysses*: "Pat served, uncovered dishes. Leopold cut liverslices. *As said before* he ate with relish ..." (UG.11.519, italics mine). The focal/vocal shift is more and less than paratextual, because the reader still perceives the words as written rather than spoken, and repeatedly the reader's authority is simultaneously confirmed and negotiated.

"Penelope" turns the reader toward a single consciousness narrating her story. The obvious difference is that Joyce's earlier stories retained a narrative distance between character and narrator, disallowing any definitive distinction or conflation of the narrative and character voices. "Penelope" is told completely from Molly's perspective in her own words, and what is obviously missing is the presence of the narrator or any other narrative construct that formerly had served to interrupt or intersect with the character's perspective. "Penelope" represents a type of narrative progression: free indirect discourse allows such a great deal of elision between the voices of characters and narrators that "Penelope" is the result: character finally becomes the unconscious narrator of her story.

The development of the novel has involved a development of a new narrative

voice -- one independent of character and scene, yet intimate enough to understand the nuances and positions of the people involved. The first-person point-of-view had obvious limitations that books like *Pamela* and *Oronooko* obviously violated, by virtue of their first-person narrators. *Ulysses*' narrator violates our expectations too, and yet simultaneously does not, because it is an undefined vocal entity whose position within the story remains questionable and relative. We can never be sure of his/her relationship to the story or to the genre. "Penelope" has lost the entities of narrator and arranger that complicated so much of the narrative process prior to this episode. What is left instead is a rather cinematic presentation of the character, as if the reader is "watching" and "listening to" Molly, directly, without calling attention to a narrator re-telling the events as they transpired. It seems as though Molly is in control of her own representation and voice. It is another soliloquy, (and "Penelope" is also called "Molly's soliloquy") but the term has altered yet again to mean only the character speaking in an interior monologue, rather than the character represented via a split consciousness/voice. We are privy to her most intimate thoughts and possible misconceptions, i.e. Bloom's egg. We never hear Bloom in "Ithaca" ask for an egg, although the narrator allows us to read Bloom's possible thoughts as he is falling asleep which includes the line "roc's auk's egg." However, Molly completely reconstitutes the possible sleepy word as a demand for service: "Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the City Arms Hotel" (*UG*.18.1-2).

Language itself through the representation of Molly's voice, resides in the interstice between character's articulation and reader's interpretation. Molly is speaking herself into existence, but the written representation of that voice does not

belong to her. This discrepancy complicates one's ability to "read" Molly; the episode simultaneously constructs and deconstructs her characterization. This is a presentation of the psychological problems involved with reading any novel: the distinct separateness and simultaneous conflation between the represented voice of the character or narrator and the words written on the page that the reader reads.

"Penelope" does not remove the obstacle between reader and character, but complicates the very idea of reading and writing all the more, namely making explicit, as Vicki Mahaffey comments:

[T]he imbalance between the employment of a word and the multiple possibilities for meaning that such employment excludes [because] ... event and context, reader and character, story and history repeatedly exchange positions as a condition of their mutual development."⁵²

Just as with watching a movie, "Penelope" allows us to forget that an-other is telling us the story. Molly, like all the characters in *Ulysses*, remains unconscious of the presence of the reader, and so her soliloquy begs the question, since one assumes the narrator has cut out for this last episode, of how is it that the character is transmitting her voice to the page that the reader reads.

"Penelope" is intimately close to first-person point-of-view, only Molly remains unconscious of her retelling of her story to anyone not immediately physically present to her, or more precisely, not inside her head. In this sense, Molly remains a divided subject -- split via the book, the axis between Molly-the character and the reader. This split makes the book Molly's immediate Other, a book in which she is a character. As a soliloquy, Molly's subjectivity is divided as "self" and "other" or "book," and the book serves as a mirror, reflecting Molly back to herself, as well as

reflecting her image out to the reader. The reader participates in this process, making the reader Molly's "human" interlocutor. In this sense, reading "Penelope" conflates all the voices of reader(s), possible narrator(s), and represented character(s).

Ulysses is the paradoxical post-modern text, that both defines, as well as erases itself through representations of voice. It is a book that anticipates our present anxiety over simulation and simulacrum, since it is a book largely about itself, largely created through representations of voice, which independent of materiality, should lack representation. It is Joyce's recreation of Ireland, perhaps not as it should be, but as Joyce saw it, "a country destined by God to be the everlasting caricature of the serious world" (CW 168). It is a powerful image, as well as a silly one, but like Joyce himself, the book stands ready to delight in any of its errors, transformations, and translations in order to titillate and keep us all guessing. Voice, because of its lack of materiality, as well as its power to conjure the material subject, is the pivot on which this book rotates and makes us all dizzy.

Notes:

1. Gillespie, Michael Patrick. *Reading the Book of Himself: Narrative Strategies in the Works of James Joyce*. Columbus: Ohio State UP, 1989: 151.
2. Booker, M. Keith. *Joyce, Bakhtin, and the Literary Tradition: Toward a Comparative Cultural Poetics*. Ann Arbor: The University of Michigan P, 1995: 107.
3. *Reading the Book of Himself*, 2.
4. O'Donnell, Patrick. *Echo Chambers: Figuring Voice in Modern Narrative*. Iowa City: University of Iowa P, 1992: 65.
5. *Echo Chambers*, 5.
6. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994: 37-38.
7. *The Location of Culture*, 5, italics his.

8. *The Location of Culture*, 13.
9. Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas P, 1994: 324.
10. Wales, Katie. *The Language of James Joyce*. New York: St. Martin's P, 1992: 103.
11. Mahaffey, Vicky. *Reauthorizing Joyce*. Cambridge: Cambridge UP, 1988: 114.
12. Kenner, Hugh. *Ulysses: Revised Edition*. Baltimore: The Johns Hopkins UP, 1987: 41.
13. Kenner, Hugh. *Joyce's Voices*. Berkeley: University of California P, 1978: 48.
14. *The Dialogic Imagination*, 106, italics his.
15. *The Dialogic Imagination*, 76.
16. *Joyce's Voices*, 87.
17. Gifford, Don. *Ulysses: Annotated*. Berkeley: University of California P, 1989: 39.
18. *The Dialogic Imagination*, 262.
19. Senn, Fritz. *Joyce's Dislocutions*. Ed. John Paul Riquelme. Baltimore: The Johns Hopkins UP, 1984: 96.
20. Herring, Phillip. *Joyce's Uncertainty Principle*. Princeton UP, 1987: 93.
21. *Joyce's Dislocutions*, 59.
22. *Joyce's Dislocutions*, 126.
23. *Ulysses: Annotated*, 379.
24. Augustine. *Augustine: Earlier Writings*. Ed. J.H.S. Burleigh. Philadelphia: The Westminster P, 1953: 46.
25. Fritz Senn discusses briefly in *Joyce's Dislocutions* that the book that Bloom reminds himself to return was, in fact, never returned to the library. Although closed now, the library reported that the book was checked out in 1904 and remains missing. We learn in "Ithaca" that the text is "*The Stark-Munro Letters* by A. Conan Doyle, property of the City of Dublin Public Library, 106 Capel Street, lent 21 May (Whitsun Eve) 1904, due 4 June 1904, 13 days overdue (black cloth binding, bearing white letternumber ticket)" (UG.17.1375-78).

26. Norris, Margot. "Modernism, Myth, and Desire in 'Nausicaa.'" *JJQ*. Ed. Robert Spoo. 26 (1989): 39.
27. "Modernism, Myth, and Desire in 'Nausicaa,'" 40.
28. Beaujour, Michel. *Poetics of the Literary Self-Portrait*. Trans. Yara Milos. New York: New York UP, 1991: 223.
29. *Joyce's Dislocutions*, 53.
30. *Joyce's Dislocutions*, 52.
31. *The Location of Culture*, 25.
32. *The Dialogic Imagination*, 237, italics his.
33. Power, Arthur. *Conversations with James Joyce*. Ed. Clive Hart. New York: Harper and Row, 1974: 98.
34. Weldon Thornton in *The Antimodernism of Joyce's Portrait of the Artist as a Young Man* suggests, using Morton Levitt's *Modernist Survivors* and Ihab Hassan's *The Postmodern Turn: Essays in Postmodern Theory and Culture*, that there is no need for the term "postmodern" and prefers to read "even the most recent literature as an extension of modernism" (17).
35. *The Location of Culture*, 37.
36. The little cloud makes a final appearance hours after when Bloom and Stephen are talking in "Ithaca." Through dialogue they both realize that they both saw the "reapparition of a matutinal cloud (perceived by both from two different points of observation, Sandycove and Dublin) at first no bigger than a woman's hand" (*UG*.17.40-42).
37. *The Location of Culture*, 18.
38. Black, Martha Fodaski. "S/He-Male Voices in *Ulysses*: Counterpointing the New Womanly Man." *Gender in Joyce*. Ed. Jolanta W. Wawrzycka and Marlena G. Corcoran. Gainesville: University Press of Florida, 1997: 75.
39. *Echo Chambers*, 83.
40. "S/He-Male Voices in *Ulysses*, 71.
41. *The Location of Culture*, 21.
42. Kristeva, Julia. *Revolution of Poetic Language*. Trans. Margaret Waller. New York: Columbia UP, 1984: 17.
43. *The Location of Culture*, 5.

44. *The Location of Culture*, 9.

45. Girard, René. *The Scapegoat*. Trans. Yvonne Freccero. Baltimore: The Johns Hopkins UP, 1986: 118-19.

46. *Reauthorizing Joyce*, 114.

47. Newman, Robert D. "Narrative Transgression and Restoration: Hermetic Messengers in *Ulysses*." *JJQ*. Ed. Robert Spoo. 29 (1992): 331.

48. "Anyhow they passed the sentrybox with stones, brazier, etc. where the municipal supernumerary, ex Gumley, was still to all intents and purposes wrapped in the arms of Murphy, as the adage has it, dreaming of fresh fields and pastures new" (*UG*.16.1725-28).

49. Newman, Robert D. "'Eumaeus' as Sacrificial Narrative." *JJQ*. Ed. Robert Spoo. 30 (1993): 455.

50. French, Marilyn. "Silences: Where Joyce's Language Stops." *The Languages Of James Joyce*. Ed. R.M. Bollettieri, C. Marengo Vaglio, and Christine van Boheemen. Philadelphia: John Benjamins Publishing Co, 1992: 45.

51. "Silences: Where Joyce's Language Stops," 41.

52. *Reauthorizing Joyce*, 65.

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Finnegans Wake:
Voices as "changeably meaning vocable scriptsigns" (FW 188.27)

Throughout Joyce's artistic career, ambiguity remained a pivotal component of his aesthetic principle. The interplay and intraplay of verbal characteristics problematically presents itself as early as *Dubliners*, where the reader is never certain what the proximity of the narrative voice is to the various character voices, to the author, or to the reader. In kind, the reader must become more than a consumer of the text; as Roland Barthes insists, "the goal of literary work (of literature as work) is to make the reader ... a producer of the text."¹ We become participants in the act of creation and lend to the text(s) our own voices participating with the voice of the author and his creations. Joyce is always already playing with the varying and traditional concepts of voice, but in *Finnegans Wake* Joyce reveals that he not only complicates and conflates the issues of voice, subjectivity, and authority, but presents a new paradoxical (dis)union of subjectivities, mythologies, and languages.

The textual schism in this present duality can be thought of as the "air/ink difference" according to Garret Stewart, which creates a tension between the sounds and the representations of voice. Stewart states "Such a friction thus reads as a 'dyslocutory' tension between phonemic and graphemic signification."² Because of this "air/ink" split, voice, as a representing and reflecting construct, is the means of telling a story, as well as the simultaneous process that will dissemble the very markers of conventional storytelling: perspective, characterization, authority, identity and subjectivity. Voice is the only thing left in *Finnegans Wake*, since the characters have all become unstable personae and principals. In terms of interpretation and perspective, *Finnegans Wake* emphasizes, as Michael Gillespie explains, "the

subjectivity of all views ... in a manner that conjoins where possible and accepts with equanimity what cannot fit into a system for understanding."³

Voice is the point at which self metaphorically meets other; however, voice problematizes this boundary contact, because voice exists simultaneously in and out of materiality. It usually suggests a physical being as the producer of the sound we identify as voice, but in a narrative, voice neither possesses sound value nor a physical manifestation of the body that produced it. All that exists is the book, a product of Joyce's imagination and memory interacting with the imagination and memory of the reader. *Finnegans Wake* plays with this only relevantly "true" statement and proposes that the text is voice. Everything in *Finnegans Wake* is about voice and how to read voice in *Finnegans Wake*.

Voice functions as a type of mirror, where the other becomes self in a continuously repeatable and reversible act of reflection. "He looks rather thin, imitating me. I'm very fond of that other of mine" (FW 408.24-25). In *Finnegans Wake*, everything already exists as a secondary representation, and Joyce uses voice for multiple purposes, all which contribute to the increasing complexity of story telling. Voice presents the story, as well as the scaffolding of the process, forcing the reader to acknowledge that *Finnegans Wake* is representation, not reality; it equates and divides the literal and figurative, as well as voice and the body.

Furthermore, voice is always already a representation, supposedly a signifier of the speaking subject. Therefore, *Finnegans Wake* also calls attention to the secondary status of existence itself -- always one step removed from the mechanics of reality. Voice, therefore, serves as a synecdoche for the novel called *Finnegans*

Wake, as well as a primary link in the metonymic chain whose elements begin with self and other, as well as a myriad of initially seeming paired opposites, which merge and separate as we read.

The dialogue between Mutt and Jute is a good example of the dual nature of voiced conversation. The conversation is intensely dialogic, initially by their names, Mutt and Jute, which creates a dialectic with Bud Fisher's comic strip, *Mutt and Jeff*. The allusion presents the reader with the relative significance behind the representation of pairs, which the novel will repeatedly represent with Shem and Shaun, Humphrey Chimpden Earwicker (HCE), Anna Livia Plurabelle (ALP), Esau and Jacob, and St. Kevin and the arch-Druid. This situation also creates, as David Herman argues, "a generic expectation of discourse in which adjacent pairs will play an important role."⁴ Mutt and Jeff, the initially posed "originals" were cartoon versions of Vaudevillian comedians. Thus, early in the text, we already encounter allusions to layers of other, exterior voices.

Mutt and Jute's dialogue is also a conversation about speaking and interpretation. In quasi-French, Mutt begins it by interrogating Jute's language: "Come on, fool porterfull hosiered women blown monk sewer" (FW 16.4-5)? He then moves on to other hybrid languages: "You tolkatiff scowegian ... You spigotty anglease" (FW 16.5-7)? The continuing discussion becomes more of an interrogation of interpretability of the codes of language, as spoken, because, according to David Herman, "both interlocutors check up both on the code to be used ... and on the physical (in this case, auditory) channel conducting messages from addressor to addressee."⁵ However, the interrogation of the language used and the voices represented reveals the inherent hybridity of discourse. Voice is represented in this

scene as paradoxically physical and immaterial. Jute comments to Mutt, "You that side of your voice are almost *inedible* to me. Become a bitskin more wiseable" (FW 16.23, italics mine); in other words, Mutt and Jute are hearing as well as consuming each other through their voiced conversation; the words "inaudible" as well as "inedible" are both present. Jute also advises Mutt to become a little bit smarter as well as more visible ("bitskin" from the German *a bisschen* and "wiseable" can be read as "wise-able" and "visible").⁶ They are represented as speaking, but again their discourse is visibly and obscurely delivered to the reader as written. Because of the "ink/air" split, a written conversation, or written voice, potentially possesses a physical/non-physical dualism: the ink and the paper have mass and dimension but their significance returns the words to the world of shadow and image, "He who runes may rede" (FW 18.6-7).

The conversation is therefore metacommunicative, "hold[ing] up a range of conversational methods and models ... [and] encouraging reflection on the whole gamut of interpretive principles,"⁷ because, as Herman suggests, reading is a form of conversation too, with the text, the author, and the personae of the text. However, Joyce complicates the practice of reading by presenting everything already existing as moving hybrids. Writing is interchangeable with speaking, because the sound values resonate equally with the letters' appearances. Mutt and Jute are likewise substitutable, once they determine the system of codes that will potentially enable them to speak with one another: in the same sentence above, Jute tells Mutt, "Become a bitskin more wiseable, *as if I were you*" (FW 16.24, italics mine). Mutt and Jute are likewise acknowledging that for conversation to take place, interlocutors must mix; addressor must blur with addressee. Thus, conversation is more akin to the

soliloquy, even when two exist, because interpretation requires a loss of individuation among the speakers, just as *Finnegans Wake* requires that reader becomes writer. To "rede (since We and Thou had it out already) its world" we must move in multiple directions, become "abcedminded to this claybook" and recognize its unoriginality and substitutability: "it is the same told of all ... the meandertale, aloss and again" (*FW* 16.17-23).

The recognition of the substitutability within the text remains paramount to our attempt to understand *Finnegans Wake*. Mutt and Jute can obviously switch places with each other, and they are also Shem and Shaun, the twin sons of HCE and ALP; Shem-the penman and Shaun-the postman are also divisions of a type of soliloquy: production and presentation. As Adaline Glasheen's extensive chart reveals in *A Third Census of Finnegans Wake*, personae are never static nor confirmed in *Finnegans Wake*. This fluidity extant between personae in *Finnegans Wake*, likewise repeatedly presupposes the fluidity between voice and body. *Finnegans Wake* is entirely constructed through bodiless voices that represent as well as disrupt representation; voice confirms and denies the physical body, as the interchangeability of the personae and principles show. In a related study, Patrick O'Donnell in "Sub Rosa: Voice, Body, and History in *Absalom, Absalom*," states that "body and voice are conflated and conflicted ... the desire for a fully separate, fully 'integrated' identity and the concomitant desire to transcend history through the merging of bodies/identities in a continuous process of disarticulation and rearticulation."⁸ The fluidity of the personae, through voice, suggests the instability of the body as a representable construct in the novel: "the boundaries between flesh and the non-

corporeal are dissolute."⁹ Therefore, the blurring of voice and body in *Finnegans Wake* calls into question, "the integrity of identity," both textual representations, as well as physical manifestations, such as the reader, assumably present outside the text. Jute's allocation of voice to the "inedible" -- both inaudible and uneatable -- suggests a loss of stasis between the physical and non-corporeal, as O'Donnell's reading of Faulkner likewise suggests. If personae may switch relative positions without concern, then differences between self and other are diffuse and likewise relative: "'identity,'" states O'Donnell, "is a fiction (a 'voicing') that rests upon the shifting, groundless movements of its own representations."¹⁰ In *Finnegans Wake*, the main characters eventually become sigla. As well, HCE becomes identified and diffused with his stutter and Issy with her lisp; even the misspelling of "hesitancy" blurs and reorients history and fiction, as I will discuss later.

As the narrator(s) of *Finnegans Wake* tell(s) us, the closer we look into the novel and think about it, the more trouble we get into. Voice is constructed in such a way that it can never be singularly defined, because reading or interpreting voice always involves recognition of other voices speaking, as well as the interplay of the reader's voice, all ringing simultaneously; as well, the type of reading that Joyce insists upon in *Finnegans Wake* involves the dissolution of arbitrary boundaries that are often construed as essential, such as individual identity and authority:

Closer inspection of the *bordereau* would reveal a multiplicity of personalities inflicted on the documents or document and some prevision of virtual crime or crimes might be made by anyone unwary enough ... In fact, under the closed eyes of the inspectors the traits featuring the *chiaroscuro* coalesce, their

contraries eliminated, in one stable somebody (*FW* 107.23-30, Joyce's italics). Despite a supposed coalescence in one "stable somebody," the italicized words disturb any content the above passage might hold by disallowing any singular, static interpretation to exist: "bordereau," a French word for inventory, calls one's attention by its sound value in English to the relative borders among those multiple personalities. "Chiaroscuro" is defined as the disposition of darker and lighter masses in a picture, which in this passage are said to coalesce, but interpretation shifts as we read. Such is easily understood in the sense that as one reads, new information collides with ideas already known, all of which contribute to the processes of thinking. *Finnegans Wake* is commenting on the nature of reading -- words form a picture in the imagination of the reader, directly through a process that involves looking at the page, which already possesses images or words of greater or lesser contrast in relation to the white of the paper. *Finnegans Wake* is also a type of dream vision, and so this shifting is also a process of disruption -- the words are not static long enough to interpret completely. Meaning remains provisional and representation is unfixed and blurry, moving forwards and backwards, so that only portions of the content are understood at any given moment. Contraries may be eliminated, but their elimination does not bring cohesion and clarity, rather the danger of generational "prearranged disappointments" (*FW* 107.33).

Voice-as-mirror contributes to this continuing development and dissemination of elements often falsely posited as essential and fundamental. The specific differences between self and other dissolve and simultaneously assert themselves, with the recognition of the mirror in front of the subject: "I am, thing Sing Larynx, letter potent to play the sem backwards like Oscan wild or in shunt Persse transluding from

the Otherman (*FW* 419.23-25). "I am, thing Sing Larynx," if spoken, is produced in the throat, in the larynx. The passage presents and questions voice's ability to articulate presence, as well as language's power to mirror and distort empirical reality and the book's self-reflecting abilities. The line "letter potent to play the sem backwards like Oscan wild" can be doubly read as "a letter points to play the same backwards," intimating a chiasmic understanding of *Finnegans Wake*, as if the text could be "read" or "interpreted" in two directions, forward and backwards, simultaneously, which may render two different books or the same book twice. "Sem" speaks of "Shem" who is the "penman," a writer, who like Wilde (Oscan wilde), "transludes" or transforms/translates/alludes to himself in his writing and also plays a part, which is largely textually constructed, as Michael Gillespie discusses in *Oscar Wilde and The Poetics of Ambiguity*. The "Otherman" is simultaneously an-Other, as well as a transposition of the self through representations of voice; voice, in *Finnegans Wake*, divides between the subject and the subject speaking, as if the two could be independent from each other, as separate entities on either side of the mirror.

Voice serves as this doubled axis of representational capability, simultaneously reflecting and separating two elements involved in that representation, represented as the speaking subject and audience: playing the same backwards, transitioning into/alluding to the other(man). As Lacan points out in his discussions of the Mirror Stage, the mirror serves to project the self out into the world of the other, momentarily reorienting the fragmented subject, traumatized by the acquisition of language and its entrance into the Symbolic Order. *Finnegans Wake* is constructed as

a dream vision, and the "Circe" episode of *Ulysses* underscores that "Dreams goes by contraries" (*UG*.15.3929); therefore the book itself, resounding with voices, is a mirror of a dreamer's subconscious, ungrounded during sleep, representing the dreamer, fragmented, disoriented, and reoriented, all simultaneously. Identity and subjectivity are confirmed and denied by virtue of this re-presentable power inherent in the construction of voice, implied as a reflection and simultaneous source of that image.

The Greek word for mirror, "eidolon," means both image and ghost, suggesting as the voices in *Finnegans Wake*, both the presences and absences of the material subject paradoxically producing, as well as produced by, the image represented. This same reflective process is proposed in relation to voice -- as Bloom suggests in *Ulysses* with his idea to place phonographs next to graves so people can recall a person's voice. The unmitigated self dissipates in the act of voicing itself; in order to communicate, the singularity of the subject position, untouched and uncontested, must be challenged: "Arise sir ghostus! As long as you've lived there'll be no other" (*FW* 532.4).

The story of the "Ont and the Gracehopper" presents both the shadowiness of language and voice, as well as the necessary inter-connection between items and persons presented as seemingly distinct and individuated. It is the re-telling of La Fontaine's "Fable of the Ant and the Grasshopper," but in *Finnegans Wake* it is Shaun-the postman (not Shem-the penman, who is typically presented as the writer of the family) who transforms the classic story for his "deer little cousins," after a request for a song and just prior to a loud clap of thunder or a coughing fit:

"**husstenhasstencaffincoffintussem**tossemdamandamn ... carcarcaract" -- Husten is German for cough, tussem is Latin for cough, etc¹¹ (FW 414.18-20). Shaun's story, like La Fontaine's, tells the story of the ant and the grasshopper as opposites in their approach to work: the ant is industrious and stores sufficient food in preparation for the winter; the grasshopper wastes away his time and is starving when the winter comes. Shaun's story, as has been delineated numerous times, insinuates the interplay between artistic creativity and the practicalities of life in society; neither value is presented as supreme, even though Joyce himself was more like the Grasshopper, but the story certainly questions the rather narrow, middle-class morality of the Ont. The story is also a replay of the sibling rivalry between Shem and Shaun, as well as the cultural divisions between capitalism and art.

The story is written on "re'forloined notepaper ... a pinch of scribble, not worth a bottle of cabbis" (FW 419.30,32). It is, in other words, written on re-stolen paper and is practically worthless as far as its elemental or mass value; however, this motif has historical sources that are represented in well-known traditional folktales, Romances, and contemporary fiction: "*These twain are the twins of that tick Homo Vulgaris*" (FW 418.26, Joyce's italics). Twins are always significant, as René Girard explains in *The Violence and the Sacred*, because they are always already potential rivals, construed as identical in appearance and desire: "It should of been my other with his leickname for he's the head and I'm an everdevoting fiend of his. I can seeze tomirror in tosdays ... We shared the twin chamber and we winked on the one wench" (FW 408.17-21). Shem and Shaun are interchangeable throughout *Finnegans Wake*, as are their alternative representations; therefore, rivalry and desire are the by-

products, as well as the sources for strife. Their voices, too, like Esau's and Jacob's, are not individuated but easily confused in the representations of writing and speaking. Therefore, "The Ont and the Gracehopper" likewise presents the simultaneous grounding and foundationlessness of identity and authority.

Soon after Shaun tells his story, like Bloom's speech in "Circe" during his Nighttown fantasy, it comes under attack: it is harshly critiqued, rejected, and regarded as "used up slanguage tun times as words as the penmarks used out of sin script with hesitancy by your celebrated brother" (FW 421.17-20). The spoken story is defiled as less than Shem's written work and then it is reinterpreted as an oral forgery of one of Shem's stories, specifically with the use of the word "hesitancy." This word becomes a motif in *Finnegans Wake*, and especially its misspelling, "hesitency," because of an actual forgery: According to William Tindall in *A Reader's Guide to James Joyce*, "The verbal motif for forgery is 'hesitency,' a word made famous at the trial of Richard Piggott for forging letters to implicate Parnell in the Phoenix Park murders."¹² Story-telling is, in essence, imitation or verbal and written forgery, as well as what Kimberly Devlin calls it in *Wandering and Return in Finnegans Wake* "incessant verbal defigurations and refigurations of the self."¹³ Therefore, story-telling moves in multiple directions simultaneously, forward/backward, general/specific and always re-presenting the self; like Glen Gould's "The Idea of North," which records voices talking over voices but all nearly incomprehensibly talking about related subjects, *Finnegans Wake* is a representation of the story-telling process, using ideas such as the forgery and the (forged)-palimpsest -- imitation and layers of imitation -- and constructions of overlapping voices. "The

theme of forging and forgery ... comes to a climax here," according to Tindall, "where literary creation is fake in two senses: first in the Aristotelian sense of imitation; second by popular estimate. Not only a story or something made, a fiction is a lie."¹⁴

Finnegans Wake continues the study of voice and language begun in Joyce's other books, only voice becomes problematically independent of character and narrator, presenting, as *Finnegans Wake* does, voice prior to language as the primary interest. One is hard-pressed in this novel to assign specific voices to specific characters, because voices move and speak without relative position and without reference to physical logic. Vocal characteristics often reflect the character, as well as complicate characterization. Although one can often identify Issy's lisp and speech impediment -- "Have you ewew thought, wepowtew, that sheew gwheatness of his twagedy" (*FW* 61.6-7) -- or HCE's stutter that utters his guilt -- "First he s s st steppes. Then he st stoo stoopt. Lookt" (*FW* 339.30) -- these traits are motifs rather than signifiers of identity and subjectivity. Voice is no longer representing characters in this book. The voices that speak in *Finnegans Wake* hardly speak with individual agency; they are types and principals, i.e. ALP is the resounding feminine principal, as HCE is her masculine counterpart. These types are pluralizations of relative utterances and identities that move, merge, separate and distort notions such as identity and characterization.

Voice and voice-traits, both "shadows", are the conventional means of identifying and obscuring characterizations in the text. However precise, representation of identity remains impossible, because motifs allow characteristics and

therefore personae to blur: HCE blurs with Finn MacCool, Tim Finnegan, and Perse O'Reilly ("perce-oreille" is French for "earwig"); Issy becomes identified with Iseult and with the two girls in Phoenix Park to whom HCE exposes himself; and ALP is the River Liffy, as well as the other washer women. The novel is not constructed as a mimetic text but composed of tropic discourse(s), as Susan Sailer explains in *On the Void of To Be*: "Writing recognized as tropic emphasizes language as discovery and production; writing recognized as mimetic sees language as recovery and reproduction."¹⁵ The two are obviously related, "mimetic language is deeply tropic," Sailer tells us; *Finnegans Wake*, however, is less concerned with recovering language than it is with discovering and producing that which lies beneath the surface of a moving and living discourse.

Bakhtin presents us with the situation that what we speak is largely contingent upon what has already been said, and yet one can never return to that point of origination. All language and all voices are already moments of dialectic representation. Language is always inherently dialogic, with "utterance" as the primary component of novelistic discourse. The utterance, according to Pam Morris, "actively responds to other utterances and equally shields itself in anticipation of an addressee's response."¹⁶

Joyce, in kind, presents the reader with voices that are speaking and responding before and after any person/character may or may not have spoken. As well, *Finnegans Wake* presents and distorts the means of representing identity through voice as a written construct; the differences between direct and indirect discourse are obscured; their borders have eroded. The text admits that levels of discourse and interpretation are simultaneously blurred and multiplied, primarily through the

transcription of voices and words to the printed page:

[I]ts page cannot ever have been a penproduct of a man or woman of that period or those parts is only one more unlookedfor conclusion leaped at, being tantamount to inferring from the nonpresence of inverted commas (sometimes called quotation marks) on any page that its author was always constitutionally incapable of misappropriating the spoken words of others. (FW 108.30-36)

The above passage underscores the look of the page, as well as the possibilities surrounding its creation. As voice, it is and it is not a "penproduct," because voice is typically represented as spoken or somehow inherent to the character; however, the juxtaposition with "its page" underscores the written quality of the text. "The nonpresence of inverted commas," however, does not mean that the passage is not voiced. No one, like Odysseus-cum-NoMan, is speaking the above passage, because voice and discourse exists *a priori* the speaker. Therefore, Joyce is trying to present *Finnegans Wake* simultaneously conjoined with those bodiless speaking voices; they are not misappropriated words, because they cannot be possessed.

Finnegans Wake, therefore, is an extreme example of Bakhtin's "Reported Speech": "speech within speech and utterance within utterance, and at the same time, speech about speech and utterance about utterance."¹⁷ *Finnegans Wake* is less a story than it is an intense interrogation of the means to tell and interpret a story through the use of voice. The differences between spoken and written voice are confused and elided, because we do not speak with punctuation marks but require them to "read" voice. The dual perspective of this passage asserts that representation is always that simultaneous act of reflection and projection.

In relation to this duality, concave mirrors have the ability to reflect, as well as project an image outside the mirror, like a hologram, seemingly independent of both body and mirror. The representation of voice is largely involved with this principle, since the representation of voice is part of the metonymic chain, substituting for the novel, identity, and authority. Obviously toying with the first line of the Gospel of John, "In the becoming was the weared, wontnat" Joyce is assigning to that proclamation, namely the power of the voice to create, the simultaneous power to defer or, more to the point, to multiply its significance through resisting monologic, serious speech: "The voice is the voice of jokeup, I fear" (FW 487.20-22).

"Jokeup" is obviously a play on joke, but simultaneously it recalls Jacob, who with a physical disguise, convinced his blind father that he was his brother Esau and stole from him his legacy, which was bestowed verbally and could not be given twice or taken back. Jacob lied to his father and stole from his brother, but paradoxically followed God's will. Voice in *Finnegans Wake* is this marker of *differance*, because voice is the site at which language becomes most problematic. Voice presents, as well as disrupts the material reality assumed to be represented within the text, and therefore revises the materiality of the sign. Voice is also that which allows *Finnegans Wake* to flip representation on its head, since the book's ability to tell a story remains provisional at best. The singularity of either Jacob's or Esau's voice does not seem to matter as much to Isaac, the father, as Esau's hairy chest; Jacob easily disguises his lack of hair with fur. Voice, which is meant to be the site of authority remains ambiguous for the role of inheritor.

Connected with this idea of "voice as site of authority," Christine Van

Boheemen-Saaf points out that ALP's letter, unearthed by Biddy Doran's (the Hen) scratching, reveals the simultaneous "tinkering with the conventional logic/logos" because that letter allows "one word to chime with a combination of contradictory signifiers." This "double practice of at once affirming and denying, violates the principle of identity [and] thus the logic of the signifier."¹⁸ *Finnegans Wake*, via this loss of equilibrium, attempts to dislodge a pivotal component of metaphysics; the novel reveals that our understanding of material reality and identity are only based upon suppositions of perception. Identifiable markers that would unite character and voice remain fluid, violating conventional perceptions of categorizability in a text that is obviously written. *Finnegans Wake*, in other words, presents a "both/and" aesthetic principle, whereby personae within the novel exchange positions and can move "furrowards, bagawoards" without concern for conventional, linear methods of reading or experience, like Benjy's narration in Faulkner's *The Sound and the Fury* (FW 18.32). The book, therefore, performs continuous translations that are never precise; only Joyce assumably knew what he was doing, and it is up to the reader to figure out a key that may or may not be easier to understand than the text: "Like things are m. ds. is all in vincibles. Decoded" -- if "similarities or 'like things' render reality invisible" is the decoded message, interpretation of the text or the translation remains muddled (FW 232.26).

Voice, like the mirror, doubles the focus of representation. One tends to believe that for a mirror to reflect, it requires a material object as the source of that reflection. However, the various manifestations of the mirror (the *speculum mundi* or book or world as mirror), just as with voice (novel as voice) present one with the

absence of the material object. Joyce uses both voice and mirror throughout *Finnegans Wake*, both of which present to the reader the improbable task of re-authorizing the material subject that may not exist. The *Speculum Mundi* can create a reflection, and the world, circuitously, is that reflection, just as reading voice suggests a body behind the voice. Along this signifying chain, Joyce uses both to cast doubt onto the authoritative presence of materiality, which in turn deconstructs principles of identity and subjectivity by precluding their existence because of their representation. It inverts the relative relationships of body/voice and body/mirror, because in *Finnegans Wake* there is never a material subject serving as the source of the representation.

Finnegans Wake obsesses over problems of signification inherent with voice and the mirror, as problematic means of representation, and continually reminds the reader about the differences between perceived reality and that which exists. *Finnegans Wake* calls our attention to the discrepancies between image and imagination, repeatedly represented through constructions of identity and subjectivity, both cast as elements within the means of representing a character. What one gets is the proclamation of existence as an eternal replicator of voice and image. "A wouldbe martyr ... revealed the undoubted fact that the consequence would be that so long as Sankya Moondy played his mango tricks under the mysttetry ... there would be fights all over Cuxhaven" (FW 60.16-22). The "Sankya Moondy" is the "Sakya Muni," another name for Sihhartha Guatama, the Guatama Buddha, the founder of Buddhism who achieved enlightenment yet, by his own choice, is eternally reborn. The buddha were continuously reborn through Samsarra, the eternal cycle of rebirths,

by their own volition to assist others in achieving Nirvana. In a sense, every buddha is a reflection of his previous incarnations, if one could learn to "see" them.

The understanding of perception, therefore, cannot be based on a linear concept of cause and effect. The mystery can never be solved, because the differences among incarnations do not belong to notions of "true" and "false," or even Augustine's seeming and being. Furthermore, the Guatama intimates that the specific difference between "true" and "false," is not relevant; rather an approach to a resolution lies in the method of questioning. According to traditional Buddhism, even to hint that "this world is true and all others false," is simply dismissed as "not fitting the case."¹⁹ Traditional Buddhism expresses the notion that life is a stream of becoming. There is nothing permanent in the empirical self. One thing is dependent upon another. This is the law of dependent origination. Even the self is a composite of perception, feeling, volitional dispositions, intelligence, and form. All these forms change according to the law of karma.²⁰

This association works very well with *Finnegans Wake*, because *Finnegans Wake* is also based upon the interdependence of voices and discourses, as well as the transitoriness of substances or individuals, as Adaline Glasheen's near-exhaustive chart, "Who is Who When Everybody is Somebody Else" in *A Third Census* illustrates. Voiced discourse remains unstable, because representation through voice cannot sustain substantiation, because of the instability of spoken and written voices caused by the "ink/air" split.

With the fall came doubt and instability, and from the Tower of Babel came linguistic confusion inherent to identity and naming. From this confusion, the mirror can be read as a doubled metaphor, and therefore a doubled-double for knowledge,

"propounded for cyclological ... a semblance of a substance for the membrane of the umbrance with the remnance of the emblance" (FW 220.30-33). The recognition of the similarities among substance, shadow, and symbol suggests the possible overlap of these three seemingly exclusive concepts; voice, as an immaterial marker of shadow and substance, can represent all three in equal terms through metaphor and analogy. We gain knowledge by looking at the world, but we perceive it "through a glass darkly" (1 Cor:13.12) -- through a mirror whose reflection is dark and distorting. The reflection could be false, facilitating imperfect interpretation, just as voice can be distorted and mimicked. *Finnegans Wake* reduces the difference between "seeming" and "being" to a point of irrelevance within the layers of typological and exegetical interpretation. *Finnegans Wake* is a fictional novel, but it is also a book that refuses empirical reality as essential. For *Finnegans Wake*, materiality and immateriality are inter-connected, related in their sameness, in terms of their mutual representation through voice: "Putting truth and untruth together a shot may be made at what this hybrid actually was like to look at" (FW 169.8-10). *Finnegans Wake* mimics real and imagined voices through the dream, distorting accents and allowing for the dual nature of voice and language to come to the forefront, allowing the sound of voices and the appearance of words, as well as figures represented to resonate simultaneously.

The personae of *Finnegans Wake* always remain self-contradictory types, in another sense. As the dream progresses, they become less developed and more fluid, despite the enormous amount of information the text tells us about them all: for example, inexplicably Shaun-the postman, becomes Jaunty Jaun, Yawn, Jacob, Esau,

John Joyce, and the list goes on. For these personae, voice reflects elements of personality, and contrarily disturbs forces of cohesion that would create characters.

Voice, in this sense, represents shadows cast by an undetermined, unspecific body, or no body at all. A shadow functions, in part, like a mirror, obscurely recasting features of the object, as a camera obscura allows one to look at a solar eclipse. The umbra, or "umbrance" as Joyce writes, is the shadow cast by an eclipse, as well as the darkest region of a sunspot. Portions of the image are blocked, because a shadow does not create a direct, "true" image. However, a shadow can indirectly present that which cannot be represented, because of the absence or overabundance of dimensionality: a shadow can offer "the canonicity of his existence as a tesseract" when a complete, dimensional representation is impossible (*FW* 100.35). A tesseract cannot exist in our Newtonian universe, because, by definition, it is a four-dimensional cube; but one can create a figure that can re-produce a tesseract's shadow, since a shadow reduces dimension. As an element of the imagination, the possibility of a fourth dimension, of which the concept of a tesseract is a shadow of an example, allows for a different perspective on the third and reveals the diffusive relativity of seemingly essential differences. The book, in this sense, is also a shadow, as voice is a shadow of an assumed speaker, reducing while simultaneously representing the person. *Finnegans Wake* presents the immaterial and the false over the material and the true, in part, because if there fails to be any fundamental distinction between these concepts, all are illusions. As readers, we may be "a band of fact ferreters" (*FW* 55.13), but we only discover "the unfacts, did we possess them, are too imprecisely few to warrant our certitude [with] the evidencegivers by legpoll too untrustworthily irreperible" (*FW* 57.16-18); we learn

that "Madame's Toshiwus waxes [are] largely more lifeliked (entrance, one kudos; exits, free) and our notional gullery is now completely complacent, an exegious monument, aerily perennious" (FW 57.20-22) and that because our own existence is more "seeming" than "being," we *are* no longer ourselves; instead merely "We *seem* to us (the real Us!) (FW 62.26, italics mine).

Along with these issues of "seeming" and "being" that voice obscures, the text obviously mocks the way English sounds through another's accent, and yet the phrases call attention to the way the words look and what they can mean. One such example is a dialogue between St. Kevin, speaking Nippon English, and the arch-Druid: "If it was, in yappanoise language ... Augs and ohrs with Rhian O'kehley to put it tertainly, we wrong? ... Such as turly pearced our really's that he might, that he might never, that he might never that night? Treely and rurally" (FW 90.27-31). The discussion is on HCE's alleged guilt for exposing himself to the girls in Phoenix Park, and possibly to Issy ("pearced our really" recalls Perse O'Reilly; "perce-oreille" is French for "earwig"; and Humphrey Chimpden Earwicker is one linguistic manifestation of HCE). Therefore, "seeming" and "being" are rendered relative, as the look and sound of English becomes more problematic to the supposed speaking subject. The swapping of Irish for German myth: "with blessure, and swobbing broguen eeriesh myth brockendootsch, making his reporterage ... a Fastland payrodicule" (FW 70.3-6) reveals the hybrid relationship of languages and offers a greater story; voice is always interdependent with other voices and reveals to the *fact-ferreters*, "a word as cunningly hidden in its maze of confused drappery ... [betraying] learning ... at almost every line's end" (FW 120.5,24). The loss of

equilibrium proposes a movement between identity and identification, as voice suggests an obscuring between ontology and language.

Derek Attridge, in "Joyce and the Ideology of Character," states that characters in *Finnegans Wake* must be defined with a "double sense," and possibly more. Instead of defining a character as "an assemblage of consistent personal qualities," it must be reassessed as an "arbitrary sign in a conventional, historically-determined system."²¹ There is a loss of stasis and correspondence between identity and representation in the *Wake*. Attridge's method illustrates that HCE *et al.* are persons "only insofar as they are at the same time letters scattered across the text."²² Their personal traits that we can identify are better considered as voiced characteristics reflecting the personae -- the book is telling us about them, as well as telling us about telling us about them: "There are sordidly tales within tales, you clearly understand that" (FW 522.5). We encounter the Wakean personae as allusions and motifs or as moving letters: Humphrey Chimpden Earwicker is any arrangement of the letters "hce," as Anna Livia Plurabelle is "alp."

The cognitive value of a sentence has little to do with the individual letters that make up the words of that sentence. When we read, we perceive words in relation to one another and focus on the individual letters for their sound value. The personae of *Finnegans Wake*, however, are also anagrammatical. They are recognized by the repetition of a specific arrangement of letters, i.e. "hce," "alp," and not necessarily for their relatability. Joyce's "anywaywords", however, go to the level of the letter and then to the letter's sound value: "Pure chingchong idiotism with any way words all in one soluble. Gee [G] each [H] owe [O] tea [T] eye [I] smells [spells] fish" (FW

299.F3, my additions). G.B. Shaw pointed out that "GHOTI" can and does sound the same as "Fish": "pronounce as in enouGH, wOman and naTion."²³ Without names, these representations do not possess any agency, and the cryptic sigla further remove identification from any traditionally inscribed signifiers. Identifiable qualities become odd shapes used to stand in for the already ambiguous anagrams and abbreviations of types: "those gloompourers who grouse that letters have never been quite their old selves ... when to the shock of both, Biddy Doran looked at literature" (FW 112.24-27).

Joyce's use of the siglas²⁴ continues the process of scratching away at language's ability to present anything with certainty, as well as our ability to interpret anything that isn't already multiplying exponentially. The book itself presupposes that the barriers to interpretation are always created by the prioritizing of the senses, for example the eyes over the ears. We read *Finnegans Wake*, but *Finnegans Wake* insists that the sound of the words echo with our reading and that the buried sounds hidden within the distorted written words get their say as well; they "begin again to make soundsense and sensesound kin again" (FW 121.15). The text emphasizes the look of the page, "those haughtypitched dispotted aiches" (FW 121.16) and that it may owe its presence and appearance to more than the authority of the writer: "our copyist seems at least to have grasped the beauty of restraint" (FW 121.30). Through it all, *Finnegans Wake* alludes that there is a lot of activity going on behind the scenes and insists that there is always "an echo ... in the back of the wodes" (FW 126.3) where meaning could reside.

Despite the challenge that the senses will never gain access to *Finnegans Wake*

directly, the book tells us to look at the page, listen to the sound of the words, and to read its story. The eyes and the ears must work together, harmoniously as well as contrarily, to snatch the tale that is being told in this obscuring book: "while the ear, be we milealls or nicholists, may sometimes be inclined to believe others the eye, whether browened or nolensed, find it devilish hard now and again even to believe itself. *Habes aures et num videbis? Habes oculos ac mannepalpuat*²⁵" (FW 113.29-30).

As any reader of Irish can attest, often the words' written appearances do not mirror their sound value. The solution is oddly a confusion of the senses, and since all sensing takes place in the brain, the difference between sight and hearing is not necessarily strict. For example, Joyce summarized and commented on one chapter, FW III.2, to Harriet Shaw Weaver:

after a long absurd and rather incestuous Lenten lecture to Izzy, his sister, [Shaun} takes leave of her "with a half a glance of Irish frisky from under the shag of his parallel brows". These are the words the reader will see but not those he will hear. (*Letters* I.216)

As space-time is a joined term in physics, Joyce joins sight-sound, telling us to read the text with a combination of the senses of hearing, sight, and speech: "Shutmup. And bud did down well right. And if he sung dumb in his glass darkly speech lit face to face on allaround" (FW 355.8-9). The senses here are as jumbled as the references to the Bible, "glass darkly" and to *Ulysses*, "But Bloom sang dumb," as McHugh shows in *Annotations*, implying that it is their combined abilities, or equally their inabilities, to perceive that may approach the significance of voice in this text.

Language and voice undermine presence; we come to the page falsely assuming that the words have real value (res), when they are only signs of a spoken language -- signs of signs (verba). The elision of sound-sight reminds that interpretation is contingent upon perception as well as the means of perception.

Finnegans Wake assigns little individuality to those voiced siglas and letters. They re-sound as "a sample jungle of woods," with the reader "lost in the bush" (*FW* 112.2,1). Any novel's ability to represent presence is always suspect, because voice can only suggest materiality; it can only imply it, as a mirror's reflection implies a physical object standing in front of the glass. The cryptic use and explanation of the siglas continues the deterioration of identity and subjectivity, as well as the process of telling: "why not take the former [Δ] for a village inn, the latter for an upsidedown bridge [E-rotated 90 degrees], a multiplication marking for crossroads ahead [X] ..." (*FW* 119.27, additions mine). The personae, via the siglas, lose their names and become figures, in a sense, with no relational value to any identity or reason for their use. Δ could just as easily be ALP, as it can be an "upsidedown bridge," and neither could be contradicted or affirmed. Their names had already become any representation of various sounds or arrangement of letters, but the siglas reveal that the potential for reading can be further deconstructed to the point that we can never even associate a sound value to the figures on the page. They were originally Joyce's shorthand but came to be useful as relative signifiers for the text itself and for its personae. Nothing ties meaning to the siglas, except for their repeated association to the various characterizations and types, and the siglas possess no recognizable sound value that we associate with letters. Whether shorthand or obscuring marks, they

eventually come to occupy the same cognitive space as the letters did. We as readers, fill in the missing pieces to recognize and associate the motifs, but it is still voice that constructs these scripted, falsely non-relational signifiers.

The siglas represent Joyce's attempt to move backwards, retreating from our "naturalized" alphabet to recall the arbitrariness of the sounds and the identities assigned to the marks on a page. People who can read music have little trouble with this concept, because the marks, although called "notes" are obviously not the sounds that come from the instrument; however, reading words, "GHOTI" for "fish" becomes problematic, because we forget the arbitrariness of the link between the word and its defined sound value. Writing in the *Wake* is a process of defamiliarization with regard to its relationship to voice.

The Wakean concept of "vocale scriptsigns," poses an elision between speaking voices and written text, an elision that blurs vocal and textual qualities. Written text in the *Wake* possesses the power to move and associate, just as voice does. "[A] goodish-sized sheet of letterpaper originating by transhipment from Boston (Mass.);" (FW 111.8-10) that Biddy Doran, the Hen, scratches up, shows that the meaning intended may or may not correspond accurately to the letters transcribed: "locust may eat all but this sign shall they never" (FW 111.18) is the boast, but the indelible sign has altered nonetheless. The unchanging sign has been signed over, in a sense, by an inanimate, accidental forger: "The stain, and that a teastain (the overcautelousness of the masterbilk here, as usual, signing the page away), marked it off on the spout of the moment as a genuine relique of ancient Irish pleasant pottery" (FW 111.20-23).

In bringing the letter to light, Biddy Doran alters its appearance, making portions of it illegible. Despite its dubious physical presence, its lack of stasis undermines its implied physicality. No one can read it properly, and as if by consequence, it seems to be disintegrating, with the causal relationship running both ways. Moreover, the letter itself, an image in a dream, moves and alters as reading is attempted; it is like looking at an unclear photograph whose "negative ... had partly [been] obliterated" we see that "some features palpably nearer your pecker to be swollen up most grossly while the farther back we manage to wiggle the more we need the loan of a lens to see as much as the hen saw" (*FW* 111.35-112.2).

ALP's letter, unearthed from the garbage heap, is obviously distorted, because of its contact with the pile. It has taken on qualities that it may not have had prior to its discard and to the hen scratching it. The acts of bringing it to light and retrieving it have altered its meaning and our ability to interpret it. The discovery is also a redoing; the passage about the unearthing of the letter belongs to tropic discourse. Joyce, however, places another dubious term within the context; the passage states that we now require "a lens" to see the letter's meaning. "A lens," on one level means that we require eye-glasses to read the letter, because so much of its form has altered, making it more difficult to see the words and letters; a mirror is also "a lens." A mirror functions as a lens, distorting light to clarify or obscure: "For an anondation of mirification and the lutification of our paludination" (*FW* 372.23-24). The process of using a lens for "mirror-fication" both creates wonders (mirification) and well as deceptions "ludifications," making the entire process of interpretation more cloudy, and "paludine" means pertaining to a marsh. The letter has become encrypted, perhaps with a secret language, that can only be read with the use of a

special lens, like a mirror, to attempt to return it to its original meaning, "in a murderous mirrorhand" (FW 177.31). The page has other meanings besides the letters written on it, because with the use of a tool that either increases the power of the eye or that alters the look of the page, new and different meanings can become apparent, but they may not be true representations; they may be "very many piously forged palimpsests slipped in the first place by this morbid process from his pelagiarist pen" (FW 182.2-3).

This forged palimpsest is integral to a reading of *Finnegans Wake*, because it images a layering of forgeries. Typically, as with currency, forgery is discouraged by encrypting layers of text that assumably cannot be copied. Since a palimpsest is, by definition, a layering of text or a place or a thing that reveals its own history, a forgery of that layering questions the inherent value we place on originality. Voice lies tenuously behind all written representation in *Finnegans Wake*, as a type of *a priori* marker of representation, because of the duality of the material and non-corporeal paradoxically simultaneous with voice. *Finnegans Wake* as a forged palimpsest underscores that it is original only because it refuses to adhere to the rules of traditional narratives. Its story and its plot, as far as there is one, are not innovative. The method of multiplying perspective through the use of multiple, continuously re-defined voices reflects the verbal qualities of all discourse. Such a process seems unfamiliar, because we falsely make distinct the ideas of writing, reading, and speaking. Reading, even silent reading, still mobilizes the words in specific verbal patterns, returning the dry ink to the realm of voiced imagination.

Light does more than allow the reader to see an object as it is; light obviously

affects the object, revealing and potentially altering or obscuring. Ultraviolet light can reveal what lies beneath the surface of a palimpsest, allowing, in a sense, layers of reading to exist simultaneously. Light can also distort interpretation, making something appear more or less than what it may be; as already stated, with a convex mirror, light can make a reflected image appear outside the glass, seemingly three-dimensional. Light itself is both particle and wave, mutually exclusive terms in normal, physical existence, "contraries eliminated" in one "stable somebody."

Light alters physical reality as well. At the level of subatomic particles, the energy required to locate the locus of an electron causes that particle to move to a higher energy level. Thus, the act of observation changes the thing itself. Often construed only in a positive sense, i.e. with light comes understanding, light can destroy objects, like photographs or paintings. Our interpretation of a thing brought to light is likewise obscured, even when we seem to comprehend the object fully, because shadows are created by light colliding with a dense object. Light waves are absorbed and reflected to varying degrees by physical matter as well; when we see an object as green, green is actually the only light wave that is reflected. Reflection, therefore, is less a statement about what a thing is than what it is not; reflection, in other words, can re-present falsehood.

Voice as an illuminated reflection or representation of the personae is self-contradictory and self-negating, as proposed continuously by the *Wake*, an actual book which obviously requires light to read in the first place:

Yet on holding the verso against a lit rush this new book or Morses responded most remarkably to the silent query of our world's oldest light and its recto let out the piquant fact that it was but pierced butnot pictured (in the university

sense of the term) by numerous stabs and foliated gashes made by a prolonged instrument. (FW 123.34-124.3)

Light and sound (book of Morses or Morse code as a transmission of words by sound later retranslated back into words) calls our attention to the effect of light on the page that allows us to read. *Finnegans Wake* also calls attention to its creation and construction, as if it is looking at its own pages, "recto" and "verso," and commenting, out of context, on the letters printed on the surface of the paper. *Finnegans Wake* defamiliarizes us from words that seem English (or even those seeming most "unenglish") by emphasizing what they really may be: codes, jabs, pierces, and gashes made by a pen.

As the multiplicity of the verbal positions continues to grow, the reader's task of defining voice becomes more arduous, because a voice often speaks from more than one antecedent or from none in particular. It is no longer a valid question to ask of *Finnegans Wake*, "who is talking?" because voice lacks specificity. It can represent potential traits, but it cannot confirm them or their origin. Voice is the process whereby one's assumptions regarding individuality and identity come under a full attack. Previous clues that Joyce once gave us -- the dash to represent dialogue; italics for discourse and voices out of context; or even clues to negotiate difficult switches in focalization -- are absent in *Finnegans Wake*. All these markers are still used, but they never become grounded again. Dialogue comes about when there are no speakers. When there are interlocutors, bits of indirect and direct editorializing from the point of view of some narrative voice alters the words and phrases.

MaMaLuJo, the combined, crotchety evangelists, Matthew, Mark, Luke, and John,

pop in and out, usually demanding that the fish be passed. And italics, which for Stephen represented parody or mimicry, are used inexplicably. Their presence to the text remains ambiguous, and yet their indiscriminatoriness offers some clues: the entire book is a representation, as are all novels. Therefore, everything is already removed by a matter of degrees -- everything is already parody and mimicry. We know this intellectually, but *Finnegans Wake* shows that intuitively we still expect the text to be "naturalized" and ideologically reconstructive of our culturally contingent reality.

Since *Finnegans Wake* is a book of multiple styles with multiple voices participative in those styles, reading and interpretation become endless peregrinating processes. Yawn, for instance, speaks, but we never really have much of a description of him that will ground the voice in a body. He is, in one sense, a transformed Shaun, but for all intents and purposes, there is no definite transcription from Shaun to Yawn. To elide the two completely would mean to impose a discrete definition onto Yawn that Joyce chose not to impose; the elisions one finds to associate the two are most notably the pronounced sound of the two names.

Furthermore, we learned in *Ulysses* that even when the narrator is not representing a character's interior voice, the reader was still often privy to a character's focalization, as Katie Wales argues throughout *The Language of James Joyce*; and sometimes, as is the case with the "Penelope" episode, "voice and focalisation are identical."²⁶ The narrative construction, through free indirect discourse, is affected, not only by the character's idiom, but by his/her perspective. The novel allows discourses to interact and collide, albeit very often bodiless, to interrogate the relationship between

discourse and perspective, as Colin MacCabe states in *James Joyce and the Revolution of the Word*, "What we recognize as we read through the juxtaposition of various discourse is that the world we see is determined by the discourses we speak."²⁷

In *Finnegans Wake*, identifiable voice- or linguistic-traits affect the narrative by continuing the dissolution and dissemination of personality; these traits, aligned because of the juxtaposition of discourse and perspective, often take the form of "collated words which get repeated and come to represent a character by functioning as motifs,"²⁸ according to Wales. Discourse always hinges upon the repetition of formulaic patterns, as Bakhtin illustrated with his ideas that speech precedes speaker. *Finnegans Wake* reduces the realization of linguistics to the point that identities, as well as names and personalities, can likewise be reduced to repeating symbols and phrases, like the Odyssean epithets: "grey-eyed Athena" or "quick witted Odysseus." As someone who is illiterate may use an "X" or a symbol in lieu of a signature, the absence of a written, determined alphabet calls attention to the circularity and interplay between identity and voice, independent of written language.

In Book-3 of the *Wake*, the book is held up as a mirror of a world, and the reader is constructed from within the text, addressed as a co-creator: "I can tell you something more than that, dear writier, profoundly as you may bedeaave to it, he was oscasleep asleep" (FW 476.20-22). Posing or pretending to be an-other is very significant in the *Wake*, where any attempt to delineate individuals is always impossible. The references are to Oscar Wilde, who was accused of "posing as a somdomite (sic)" by the Marquis of Queensbury, and to Yawn who is potentially

posing as both the dreamer and as Shaun's twin, who is Shem's twin. "His dream monologue was over of cause, but his drama parapolylogic had yet to be affact" (*FW* 474.4-5). Yawn is described as waking and closing his dream speech, but his position as Shaun's doppelganger, as well as the creator of the dream seems unsatisfying and unlikely, especially since much of it seemed to emanate from HCE, the father. Once again representation has multiplied into numerous sounding characteristics, which can neither confirm nor deny identity and authority over anything. Yawn, therefore, is a false story-teller, another forger in a book of forgers and forgeries.

Yawn is a forger, and therefore a liar, and *Finnegans Wake* states explicitly that it is repeatedly lying; however the reader is too by participating in the voicing of the text, suggesting a universal and totalizing loss of identity and agency: "Are you sure of yourself now? You're a liar, excuse me! I will not and you're another" (*FW* 96.18)! The text is contingent upon the active presence of a reader, and *Finnegans Wake* constructs a reader, hoping for an ideal reader but willing to accept whoever opens the pages. The narrative voice constructs the presence of the reader through the addresses that appear throughout the text, which often rightly assume that the "physical" reader existing outside the dream and the book is having difficulty understanding *Finnegans Wake*. In a passage that seems to be discussing potential gun violence, "he would surely shoot her, the aunt, by pistol" (*FW* 63.3), the text begins by calling attention first of all to the split inherent within re-presentation -- the idea that we exist in the text and potentially in life as facades of a hidden reality: "We seem to us (the real Us!) to be reading our Amenti in the sixth sealed chapter of the

going forth by black" (FW 62.25). The obscure references to the *Egyptian Book of the Dead*, "Chapters of going forth by day" as well as the Egyptian underworld, "Amenti," offer the idea of the transitoriness of this existence. However, *The Book of the Dead* attempted to resurrect once living beings, as voice reanimates the words on the page, as John Bishop explains in *Joyce's Book of the Dark*, "In Joyce's book of the dead, the opening of the mouth accomplishes the same miracle treated in its Egyptian antecedents: it resurrects."²⁹ However, the presence of the reader is never concretized; our projected presence in the text, us-vs-the real US, renders the very concept of a reader of *Finnegans Wake* less distinct rather than more. Like the personae in the book, each time we are addressed or constructed, our representations are fading, and yet the book still needs us to be involved directly, "But how transparingly nontrue, gentlewriter" (FW 63.10)!

This connective contingency to the reader also presents an odd representation of the narrative voice as a presence reading *Finnegans Wake* to a reader: "Listen now. Are you listening? Yes, yes! Idneed I am" (FW.201.3)! The pose creates regressing levels of reading, with the presence of the reader becoming more problematic: is the narrator addressing the reader of the text or the reader in the text, and are they the same person? The answer "Yes" forces the reader to admit that s/he is participating, but the "idneed" implies that the tri-partite corner where narrator, implied reader, and actual reader all meet represents a type of absence, namely the id -- the unconscious, primitive drive. The site where the narrative voice reads also lacks identity, I.D.-need: it is a voice without form or discreet specifications. John Bishop explains this ambiguity in terms of the dead Egyptian's connection to Osiris; they all "identified

with Osiris and bore his name. This is rather what happens in the *Wake*, where the name of the real sleeper gets lost, with his consciousness and identity ... to be recast in thousands of [emblematic] forms."³⁰ Thus, the representation of voice in *Finnegans Wake* recalls our own contingency with all the voices speaking inside and outside the text, underscoring the absence of specificity within subjectivity and identity: we can all exclaim "idneed, I am!"

The narrative continues with the pose that it is reading, "Well now comes the hazel-hatchery part ... We'll soon be there with the freshet ... I can't rightly rede you that" (*FW* 201.25-28). As with Joyce's earlier works, the narrative voice knows more than it is telling; however in *Finnegans Wake*, it finally admits forthright that it will not, or cannot, tell everything. Previously it was always left for us to infer that the narrative voice was hiding something from us, but *Finnegans Wake* tells is directly that it is full of "hides and hints and misses in prints" (*FW* 20.11). In other words, because of mistakes, as well as meanings unknown via the associative power of language, everything cannot be told or known at any particular moment in time.

The addresses to the reader also represent an anxiety over his/her abandoning the text and quitting the whole process of reading *Finnegans Wake*: "Turning up and fingering over the most dantellising peaches in the lingerous longerous book of the dark. Look at this passage about Galilleotto! I know it is difficult but when you goche I go dead" (*FW* 251.23-26). The representation of verbally calling the reader back illustrates the necessary presence of voice in this book; the passage above has the text miming the process of pointing to itself, "Look at this ..." as well as making a translation joke, "when you goche"; it sounds like "go," refers to "gauche," the

French for "left," and so the joke takes us full circle: when the reader leaves the narrative disappears. *Finnegans Wake* is dependent upon the living, ever-present voice of the reader, inside and outside the text, because its narrative, like all novelistic narrative voices, must remain ever-present, or as the book states it, "One continuous present tense integument slowly unfolded all moodmoulded cycle history" (*FW* 185.36-186.2).

Many of the addresses to the reader denote the book's failing attempt to keep on track; it is self-consciously and obsessively digressive. These false re-starts imply a narrative voice that is easily distracted by language's associative powers: like a free-association game, *Finnegans Wake* cannot stop itself from talking about other things, and yet those other things are always somehow related to the nature of how a story unfolds in the "cyclewheel [of] history." "But resuming inquiries" (*FW* 66.10), "Now to the obverse" (*FW* 67.28), "Will you hold your peace and listen well to what I am going to say now?" (*FW* 207.30-31). Each of these three passages, and there are quite a few others, reveals the text's inability to continue in this "Tobecontinued's tale" (*FW* 626.18). *Finnegans Wake*'s original title, *Work In Progress* alluded to the same issue: it will never be finished as long as voices of readers enter into the text.

The process of continuous reading is structurally represented in the lesson chapter with the twins' notebook. The page illustrates a similar kind of war among voices that the entire book has been doing on a larger scale. On either side of the page, we have marginalia, one in italics that seems to be rather silly and the other in capital letters that seems to be more scholarly. Furthermore, at the bottom are footnotes that most often do not have anything to do with the notebook or with the

margins. At various points, the marginalia switches sides for no apparent reason, and at other points they switch characteristics, i.e. the italics seem more scholarly and the capital letters seem silly. As Joyce told Frank Budgen in July of 1939:

[T]he technique here is a reproduction of a schoolboy's (and schoolgirl's) old classbook complete with marginalia by the twins, who change sides at halftime, and footnotes by the girl (who doesn't), a Euclid diagram, funny drawing, etc. (*Letters* I.406)

The page itself, as well as the text's repeated telling us to "look," reveals that the problematics of telling are compounded by the processes of writing, and both processes are dependent upon, as well as deconstructed by, the elusiveness of voice. *Finnegans Wake* is never "unspeechably thoughtless over it all here" (FW 238.36).

Finnegans Wake obviously plays obsessively with these difficulties, in terms of identifying the position and context of the voice that is telling us this "last word in stollentelling." In part, the representation of voice in this text reveals itself to be a similar kind of intersection where seemingly unrelated details and characteristics collide, merge, separate, and switch relative positions. In this sense, voice becomes the interstitial place whereby presence and absence simultaneously exist to forestall interpretation.

Using an analogy for this forestalling, Colin MacCabe comments that the sound of the ocean does not exist in the shell or the ear, but in the space between. His comment is partially incorrect, since the shell serves as an amplifier of one's own heartbeat, which emanates from the ear. The example is still useful, since it is the interaction of the properties of the shell and the ear that produces the false ocean sound. It may seem to be the sound of the ocean, but it is an accidental simulation.

Finnegans Wake creates a similar accident, since the text appears to be aware of itself as a book with pages and words. That sense exists in the imagination of the reader projecting it onto the book. Obversely, the book calls its pages "reflections," and like a mirror, it alludes that the act of reading is a simultaneous projection outward, from the text to the reader, as well as a reflection of the reader him/herself. Like being in a mirrored fun-house, it is difficult to tell what is "real" and what is illusion. Joyce validates both, illusion and reality, as equally sufficient to tell a story. Voice, meant as a projection of the speaking subject, is as illusive as the sound of the ocean in the shell, since in *Finnegans Wake* we do not "hear" voices, but in order to comprehend the text, we must pay attention to sounds and therefore to the sound-value of those represented voices.

These various and often contradictory representations of verbal characteristics serve to highlight the indeterminacy of binary constructions: male/female, self/other, or moral/immoral. The specific differences between past and future elide as well, but *Finnegans Wake* tells us there is a cost to such relativism: "forgo the pasht! And all will be forgotten (FW 96.20)! *Finnegans Wake*, however, does not forgo the past; it refuses to forget anything, but memory is, like voice, associative as well as discriminating. These seemingly specific, exclusionary categories, from within the contexts of voice, are often self-negated and/or redoubled, because of the nature of their ambiguous, "both/and" positions. As Margot Norris comments in *Joyce's Web: The Social Unraveling of Modernism*, "These binaries are neither moral categories nor essentialist archetypes, but rather perceptual and hermeneutical expressions of the conflict between desire and knowledge in our relation to reality, that result in the

indeterminacy of the representational act."³¹

Finnegans Wake exemplifies that voice constructs and deconstructs the narrative, revealing the weakness and ambiguity of mutually exclusive constructions. Voice presents to the reader the intersection between desire and truth, which is the cloudy difference between "I want" and "I have." These are not necessarily mutually exclusive conditions, but causal factors that can easily disturb even the simplest conversations, as Alice learns at the Mad Tea Party when she mistakenly equates meaning, thinking, and speaking:

"Not the same thing a bit!" said the Hatter. "Why you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see ... [or] 'I like what I get' is the same thing as 'I get what I like.'"³²

Memory, as well as syntax, confound these differences by projecting through the imagination. With memory, we recall the past, and with imagination we conjure the future. We exist, nonetheless, in a present, an axis between these two, conceptualized by a single, multifarious, and potentially infinite brain, and expressed and reflected through voices in a simultaneously tri-partite state: I have spoken, I am speaking, and I will speak. Norris' comment about truth is less significant to *Finnegans Wake* than her point regarding desire. As a dream or as a book, desire is paramount to any representation; truth is simply irrelevant, since *Finnegans Wake* is neither concerned with truth or its relative difference from falsehood. *Finnegans Wake* does not deny experience or empirical reality, only one's ability to interpret and articulate it.

Part of the graduating difficulty of interpretation is that everything is divisible

and based upon the associative values of potentially unspecific elements; the arrangement of matter is not easily determined or defined and can often appear illogical because of an obscured associative order. Similarly, linguistic communication, either writing or speaking, is also associative and often difficult to assuage, as Philip Kuberski discusses in *The Persistence of Memory*:

An atom, as imagined by Democritus and Leucippus and as maintained until the twentieth century, was primarily a word pointing to an idea; literally *a-tom* meant an entity which could not be split³³ ... Thus Lucretius, whose *De Rerum Natura* takes the atomic theory as its foundation, persistently links the formation of matter out of atoms to the foundation of words out of the alphabet. Matter and language observed the same logic of combination: both were simply arrangements from a table of elements.³⁴

In other words, *Finnegans Wake* represents that the linguistic and the verbal are already destabilized and deconstructed, just as quantum mechanics understands matter to be at the atomic level. If solid matter is not fixed, then the reification of language is founded on a faulty notion regarding the stability of the material. To speak about a thing or to give a thing a name does not concretize the thing itself. Moreover, the thing itself is hardly reified and stable.

Kuberski continues that via the splitting of the atom, "The world, both its material and its verbal aspects, was shown to be -- even at its most essential -- combinatory, relative, connective."³⁵ What the atomic age did was to scientifically confirm Hindu spiritualism: everything we perceive as real is an illusion created by other illusions in an infinite digression. To speak of a thing is to tender its relational

value to other things but it does not stabilize the thing's individual nature and existence.

These components belong to every facet of representation through voice, which would be meaningless without its ability to relate and connect, like puzzle pieces; the obvious difficulty with *Finnegans Wake* does not necessarily lie with this statement regarding its combinatory, relative and connective tissues, but with the number of possible, potential patterns of arrangement. Like the name of God in Hebrew, constructed with both numbers and letters, the implications are infinite. We tend to reify our systems of communication, like our scientific systems, believing that language is somehow based upon essential, concrete letters and sounds, just as science evaluates matter based upon the periodic table. However, as Kuberski emphasizes, both are "artificial paradigms of [the field of causes]."³⁶ The *Wake* underscores both systems' artificiality and fluidity through the representation of voice, which always already lacks concrete and stable construction.

For *Finnegans Wake*, voice represents this ironic and problematic intersection between reality and representation. However, because of the bodiless and unidentifiable positionings of voice, and because of the multiplicity of associations, voice conflates with style as the story is told, in a method that Michael Begnal, in *Dreamscheme: Narrative and Voice in Finnegans Wake*, calls "Everystyle." In other words, a voice speaking from an undetermined position within the text, lacking physical description, is a stylistic construction, emanating from a text which exists inside and outside time. The text is written but the story is perpetually present.

The narrative voices of *Finnegans Wake* self-consciously exist as this type of

construction. Begnal points out that the narrative voice, again through free indirect discourse, distributes, in a sense, the relative character voices. Whereas in "The Dead," the narrative voice speaks with the characteristics of Lily the caretaker's daughter, *Finnegans Wake* blurs any distinctiveness among the voices of the Wakean personae or the various narrative voices: "the voices of the characters have begun to color the landscape [and] are carried along by a narration which includes them in almost every aspect of the storytelling"³⁷

Finnegans Wake is, after all, meant to be a dream, and in dreams, elements are fluid. HCE can be alluded to as those three letters, as Humphrey Chimpden Earwicker, or as portions of other words: "hesitency" has the three letters and therefore makes HCE present. *Finnegans Wake* is like a colloidal suspension where particles are tenuously distributed equally throughout -- indistinguishable definitively but relatively relevant to the perpetuation of the balanced mixture. The landscape is not only colored by the personae's voices, these personae become the represented landscape: HCE is the sleeping giant, Finn MacCool, with his head at Howth, and ALP is the River Liffy.

Double-voiced discourse and echoes of other writers were present in Joyce's earlier writings, but Katie Wales, in *The Language of James Joyce*, specifically targets *Finnegans Wake*. The vast number of voices speaking multiple languages complicates the reader's attempt to assign relative identities to any of the utterances that are represented. Multiplicity of voices and identities in the novel complicates reading to such a degree that finally what one is faced with is the potential inability to read *Finnegans Wake*, as Derrida claims in his essay "Two Words for Joyce,"

because one discovers an exponential number of *Wakes* at any given time for any given reader:

I'm not sure one can say reading Joyce ... the utterances "I am reading Joyce", "read Joyce", "have you read Joyce?" produce an irresistible effect of naivety, irresistibly comical ... Of course, one can do nothing but that.³⁸

"The war is in words and the word is the world," is the warning the narrative gives us. (FW 98.34-35). The doubled warning reminds us that discourse remains exterior to the individual speaking, but the conflict is always internal, i.e. within language and voice, as well as in the minds of the readers and the writer. *Finnegans Wake* presents the reader with the simultaneity of suspended closure and suspended meaning, a reflection, which is always a re-presentation, hovering somewhere between the subject and the mirror, as an aesthetic principle for reading.

Associated with the idea of suspended closure is verbal imitation or mimicry. Mimicry involves the distortion of voice to re-present and re-figure. Mimicry presents to construct, as well as destabilizes representation along the ever-growing complexity of the metonymic chain set in place by the book. Mimicry represents a voice, but contaminates it with verbal qualities of the mimic and simultaneously reduces the voice under scrutiny. It destroys a one-to-one correspondence between identity and voice, because mimicry is another form of forgery that destroys linear interpretation. The *Wake* warns us about such problems:

Yet to concentrate solely on the literal sense or even the psychological content of any document to the sore neglect of the enveloping facts themselves circumstantiating it is just as hurtful as sound sense ... (FW 109.12-15)

The signifying chain remains disturbed, because origins and causal relationships are never linear nor singular; it is a limited, Cartesian understanding of causal relationships that endorses the singular direction of cause and effect.

Furthermore, to be literal is to read in one direction equating words with the things they represent. Instead, one must come to terms with the idea that for Joyce, according to Kristeva in *The Revolution of Poetic Discourse*, "reading means giving up the lexical, syntactic, and semantic operation of deciphering, and instead retracing the path of their production;"³⁹ reading is always about discovery, as well as recovery, and *Finnegans Wake* tenuously joins the tropic with the mimetic.

Like the paradoxically unifying power of the pun, *Finnegans Wake* emphasizes the multiplicity of meanings within language and the absence of linearity in causal relationships: "And whereas distracted (for was not just this in effect which had just caused that the effect of that which it had caused to occur?) the four justicers laid their wigs together" (*FW* 92.33-35). In other words, the direction of the causal relationship remains unclear in terms of experiential reality: causes and symptoms of causes contaminate each other, as mimicry contaminates representation and problematizes individual primacy by creating a hybrid voice. The mirror, like mimicry, becomes a hybridizing axis between the elements on either side. The mirror does not distinguish between the original and the representation, i.e. the cause from the effect. Voice, too, presents this fluid and reversible causal relationship. The soliloquy is a reflection of and by voice -- it is a dialogue with a single self, as if there were two, implying that even the single voice is already a hybrid, as the voice mimicked and the voice mimicking are hybridized. Within the soliloquy, the speaker divides him/herself into both speaker and audience: "Mustforget there's an audience

... And you'll see if I'm selfthought" (FW 147.1-9). The riddles of *Finnegans Wake* contribute to an overall form of an oblique soliloquy that I have been presenting. Like Stephen's riddle of the fox burying its mother in *Ulysses*, the answer often does not fit the question in any logical fashion. "The riddle is a complex and misleading metaphor,"⁴⁰ according to Patrick A. McCarthy in *The Riddles of Finnegans Wake*, which works well with a text that refuses linearity or simple one-to-one correspondences:

4. What Irish capital city (a dea o dea!) of two syllables and six letters, with a deltic origin and a nuinous end, (ah dust, oh dust!) can boost of having a) the most extensive public park in the world, b) the most expensive brewing industry in the world, c) the most expansive peopling thoroughfare in the world, d) the most phillohippuc theobibbous paùpulation in the world: and harmonise your abecedeed responses?

Answer: a) Delfas ... b)Dorhqk ... c) Nublid (FW 140.8-27)

The riddles in *Finnegans Wake* possess verbal puns and associations, as many riddles do, once again to emphasize the connection and disruptive power of language through voice. Simultaneously, like a child's game, there is no logical answer to the questions posed; it seems the right answer should be Dublin, and although all the answers sound close to Dublin, they are also similar in sound to other cities. Thus, the riddle, like the pun, is a falsifying hybrid which suggests multiplicity and circularity as an answer and key to reading voice in this novel.

Finnegans Wake is a soliloquy itself; it is a manifestation of a dream, and therefore the dreamer is both of the dream, as well as the producer of the dream.

The event creates confusion, but one must recognize that identity and subjectivity are not fundamental aspects belonging to existence and representation; they are constructs that break down when their backdrops shift, as in a dream. Therefore the reflective value that one places so highly on the representational powers of voice and the mirror are suspect from the start, because how they represent identity and subjectivity is always unstable and moving. With a reference to classical rhetoric as "the clothing of words" Joyce insinuates that associative attributes problematize identifiable traces. A name substitutes for the presence of a person, as voice may substitute: "did it ever occur to you, *qua* you ... that you might, *bar accidens*, be very largely substituted in potential succession from your next life by a complementary character, voices apart" (FW 485.35-486.4) A novel deletes the physical person, therefore name and voice substitute for *an absence*, ironically as constructed as those means of representation. This construction, signs of signs, allows for a great freedom, permitting ungrounded fluidity to appear or disappear, or exist in the same place at the same time:

Who in his heart doubts either that the facts of feminine clothiering are there all the time or that the feminine fiction, stranger than the facts, is there also at the same time, only a little to the rere? Or that one may be separated from the other? Or that both may be contemplated simultaneously. (FW 109.30-34)

With *Finnegans Wake*, one can say that the impossible is possible through the imagination; as Bloom tries to convince himself, "If you imagine it's there you can almost see it," we are encouraged to try, even if we too admit "Can't see it" in the end (UG.8.562-3).

Finnegans Wake reminds us that it is our own voice which speaks from within the pages of *Finnegans Wake*. The *Wake* anticipates the reader, calling for that ideal reader with an ideal insomnia to take up the cause of penetrating its secrets. The reader recognizes his/her place within the construction of this novel, similar to catharsis in Greek drama and thereby establishes him/herself as the primary persona -- perhaps even the dreamer of *Finnegans Wake*. The voices of *Finnegans Wake*, a collection of letters throughout the book and potentially identifiable linguistic markers, are brought to life in the imagination of the reader, whose responses are obviously affected by the voices of the text in a continuous loop, which in turn alters those representations, as the text admits, "The next word depends on your answer" (*FW* 487.5-6). Recalling Stephen's theory on Shakespeare from *Ulysses*, the playwright plays each role in his play always creating himself, and his performance of his theory makes his audience his willing accomplices. *Finnegans Wake* makes us accomplices too, both by its gaps and by its insistence that the reader becomes part of the creation, as well as one of its creators.

This potential chaos of or loss of certainty in *Finnegans Wake* does more than thwart an easy interpretation; Joyce represents seemingly random events in order to broach that which is unrepresentable --- in this case, the unrepresentability of the speaking subject, in much the way that Kristeva articulates. The subject is always in a state of "*Becoming*; a movement wherein both [Nothing and Being] are distinct, but in virtue of a distinction which has equally immediately dissolved itself."⁴¹ In between the subject and its representation is a "metonymic slippage," as there is in any act of translation of a moving, living discourse; there can never be a one-to-one

correspondence with representations of voice as spoken or written within a finite book or with speaking voices in contact with other speaking voices. The speaking subject is better conceptualized as a process, rather than as a static being:

The subject never is. The *subject* is only the *signifying process* and he only appears as a *signifying process*, that is, only when he is absent *within the position* out of which social, historical, and signifying activity unfolds.⁴²

Subjectivity, like voice, can only be approached but never fully articulated or captured, because, as a process, it moves and changes. Kristeva, however, essentializes the absence of the subject from culture and history, whereas Joyce proposes that culture, subjectivity, and identity are all interdependent as processes represented through voice.

As an interplay of scientific theories, *Finnegans Wake* also does something else. The representation of voice in *Finnegans Wake* poses both the impossibility of true representation, as well as the fallaciousness of the notion of random existence. *Finnegans Wake* is anything but random and chaotic; it is a carefully composed novel by James Joyce written over a seventeen-year period. Affirming its highly technical order, Thomas Jackson Rice states, in *Joyce, Chaos, and Complexity* that:

[*Finnegans Wake*] represents one of several, highly individual contemporary reactions against Cartesianism that reject both imposed orders and, their logical antithesis, chaos to demonstrate an intuitive recognition of the "deep theory to the order we see in nature (Lewsin 181), simplicity at the root of complexity: "Sink deep to touch not the Cartesian spring" (FW 301.24-25).⁴³

In other words, voice in *Finnegans Wake* represents and denies the means of

establishing an aesthetic principle based upon uncertainty. The Uncertainty Principle of Quantum Physics does not state that reality is impossible to perceive, but that it is impossible to have the whole picture of the whole thing at any given point in time or space. Harry Burrell points out in *Narrative Design in Finnegans Wake* that, corresponding to the idea that it is a carefully written book, "the *Wake* has a straightforward message that is developed from beginning to end. The language is far more elaborate, comprehensive, poetic, and artistic than any dream could be."⁴⁴ It is important to keep in mind that Joyce is always playing with constructions of voice as they exist in a written novel, as well as how they are interpreted in daily existence as substitutions for the persons who speak them. *Finnegans Wake* is a carefully ordered universe that is composed of provisional and circuitous voices.

Voice within the narrative may substitute for the speaking subject, although that representation is hardly straightforward, but the signature is also often posed as a substitution for the presence of authority. That substituted presence, however, possesses no authority, it "conceal[s] the concealer" because writing is as imprecise as speaking, although we mistakenly endow writing with more authenticity (*FW* 484.14). Handwriting can be easily substituted or forged, because it is already a substitution for voice: "The gist is the gist of Shaum but the hand is the hand of Sameaus" (*FW* 483.3-4). In other words, because Shem and Shaun are twins, the possibility of one primary and singular signature is called into question. Behind this anxiety of substitutability is the obvious textual connection to Jacob and Esau, whose voices, despite their physical differences, seem as well to be interchangeable. Recall from "The Ont and the Gracehopper," that Shaun's story is first devalued in comparison to

Shem's written work, and then ironically called a forgery.

The signature also stops interpretation and hinders the fluidity of language and discourse, as Derrida explain in *The Ear of the Other*. If one approaches *Finnegans Wake* as a text that belongs to a specific author, James Joyce, then absence of his definitive authority, his signature over the text, renders the text fluid and unstable. Joyce refused to allow linearity or singularity in preference for provisionality and multiplicity, as his artistic aesthetic principle: "So why, pray, sign anything as long as every word, letter, penstroke, paperspace is a perfect signature of its own" (*FW* 115.6-8)? The refusal to sign comes as a recognition of the text already possessing a signature by the words, letters, and voices. Authority, therefore, remains fluid and unstable, because the signature, like voice, remains relational.

Derrida also explains that any act of reading is *already* an act of translation, because the reader modifies the original, which in the case of *Finnegans Wake* is a text that always refuses finality or originality: "Translation augments and modifies the original, which insofar as it is living on, never ceases to be transformed and to grow."⁴⁵ Translation not only allows for continual growth and change, it highlights the "kinship of languages," in terms of the relative relationships among all languages. We come to develop an understanding of the whole by developing an understanding of the constituent fragments, and in so doing, we both succeed and fail at the attempt to create a faithful translation.

Derrida continues: "A translation never succeeds in the pure and absolute sense of the term. Rather a translation succeeds in promising success, in promising reconciliation."⁴⁶ We may approach the meanings of *Finnegans Wake*, but only

asymptotically. Even the approach is questionable, because the text is delivered to the reader as a written text that possesses transcribed or translated representations of fluid, unfixed, contrapuntal and contradictory voices: "They had heard or had heard said or had heard said written" (*FW* 369.16). People speak languages, but the text represents speaking voices to show the relationships among languages and to forestall any definitive interpretation of those relationships.

Umberto Eco, in a Wakean fashion, creates a similar problem with his character Salvatore, in *The Name of the Rose*, who speaks, at any one time, several languages simultaneously:

[Salvatore] had invented for himself a language which used the sinews of the languages to which he had been exposed ... and once I thought his was ... the Babelish language of the first day after the divine chastisement, the language of primeval confusion ... I [later] realized that he was not so much inventing his own sentences as using the dissecta membra of other sentences.⁴⁷

The kinship of languages is never made clear, and the interpretation of what Salvatore is saying remains provisional, imprecise amalgams of other people's speech.

Finnegans Wake is about, in part, this inter/intraplay of meaning created via exchange through representations of voice. Translation is its core obstacle, because translation operates with an assumption that the text is alterable. Translation changes the book in order to approach the meaning of the words, producing the *dissecta membra* of the original, which was already a "membrane of an umbrance," recalling and obscuring the echo or image potentially behind it. However, voice also lends itself to other issues inherent in the text, also largely to do with issues of representation. A novel

does not give the reader reality; rather, as Kuberski explains in *The Persistence of Memory*, it gives an "apparent reality by copying and re-presenting our ordinary sense perceptions. By presenting the symptoms of reality, these simulations are taken as real."⁴⁸ Joyce contends that voice works as a type of oscillating metaphor that can easily move from the slippery threshold of the imagination to the durable universe of experiential reality. Through voice, we are given cyclic representations whose original is only a promise, like translation itself. Voice is the pivot on which translation and representation turn.

"Reading" *Finnegans Wake* not only means re-reading but developing and exploiting a heuristics that most texts could not support and that most readers would not put up with. And yet, so much of the *Wake* is a restatement of what has already been said, written and spoken; it is simultaneously foreign and familiar. Translation can create this type of defamiliarization, because translation is always a continuing process, as opposed to a finished product. A key to consider would be the term's own two-fold meaning, because of the affix "trans." As with "transition," "translation" implies loss of stasis; the reflection in the mirror can be unreliable, because of the movement of the body in front of it, just as the movement from one discourse to another creates an unfixed representation: "The mouth that tells not will ever attract the unthinking tongue and so long as the obseen draws theirs which hear not so long till allearth's dumbnation shall the blind lead the deaf" (*FW* 68.32-34). The translation from the spoken to the written, which is what represented dialogue is attempting to do, jumbles the senses of perception, as well as the means and direction of expression -- "the obseen draws [those] which hear ... till allearth's [damnation]

shall the blind lead the deaf."

As Fritz Senn argues, part of Joyce's creative impetus was to present "the process of recognizing English as foreign and of using it in ways that would make that recognition available to others."⁴⁹ Voice becomes an essential part in that process because of the two-fold nature of translation represented in *Finnegans Wake*. It is, in part, a representation of a written translation of voice, and it is an experiment, just as Derrida playfully announces of his own essay "*Ulysses* Gramophone" with the very impossibility of creating a "faithful" translation; there will always be slippage between the two languages that disrupts interpretation: "But can *oui* be quoted or translated?" Derrida begins his essay by calling attention to the fact that his talk will be initially translated into a written text, and eventually into an English written text, which will make portions of it illogical, "Yes, yes, you are receiving me, these are French words."⁵⁰ Translation always dislodges specificity, as voice dislodges permanence in textual representation.

Voice is the problematic representation of the subject, because voice-as-written is already translated from the arena of speech. Voice therefore is already participating, as soon as one reads the first line of *Finnegans Wake*, in that play of metaphoricity within a metalinguistic dialogue that is posited among the range of voices in the text, as well as that between the text, author, and reader. "riverrun, past Even and Adam's, from swerve to shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth's Castle and Environs" (*FW* 1.1-3). We are already, just on the first page, completing the book, since this sentence begins on the last page and loops around back to the beginning. It offers both fluidity, since

the river through a process of moving is recirculated, and translatability, since in the process, the state of water can change. If translation can be defined, as Kuberski suggests, as the transport of a semantic content into another signifying form, the translation of voice from spoken to written, but implied as still spoken, always already highlights the problematics inherent in any process of reading.⁵¹

Kuberski's position of the concept of complementarity, as well, works to approach a concept of reading in *Finnegans Wake*: "the idea that a single physical phenomenon can be represented accurately in utterly opposing ways that form a tacit unity."⁵² In other words, if voice is the means of representing the speaking subject, those opposing forces that would deconstruct that subject, simultaneously implies a type of signifying cohesion. This, in turn, affirms Rice's presentation that there is a normative order inherent in chaos. The duality of reading voice, which entails both unification and separation, is the crux. Joyce likened writing *Finnegans Wake* to "an engineer boring through a mountain from two sides. If my calculations are correct we shall meet in the middle. If not"⁵³ *Finnegans Wake* insists that we read and interpret every facet of its universe in seemingly self-contradictory methods, non-linear, chiasmic, negating, yet simultaneously submitting a logic within the bizarre, disjoining patterns developing within the narratives.

In *Finnegans Wake*, Joyce presents subjectivity as already fragmented and disrupted, intimating that the material subject is always disunified and unfixed within language, history, and experience. *Finnegans Wake* insists upon our conceptualization of its voices as the interplay of presence and absence, simultaneously; the novel represents voices speaking independently of bodies and the entire novel presents voice

and language to the reader as the conflicting means of telling and untelling a story. The voices of the *Wake*, like the voice of Esau according to Colin MacCabe, "cannot establish identity, [they are] not sufficient to ensure paternal recognition."⁵⁴ The characteristics of HCE, the male principle, father of Shem, Shaun, and Issy, and husband of ALP, cannot be substantiated and yet paradoxically some of HCE's verbal characteristics participate in the process of reading and identifying voice. We recognize certain speech characteristics of the personae in *Finnegans Wake* (Issy's lisp, HCE's stammer), but those characteristics, like those persons, are fluid and unfixed. This notion does not destroy one's means of reading and interpreting the text, but it does suggest that the disunity and fluidity of voice multiplies identity across a wide range of provisional interpretations.

Notes:

1. Barthes, Roland. *S/Z: An Essay*. Trans. Richard Miller. New York: Hill and Wang, 1974: 4.
2. Stewart, Garrett. *Reading Voices: Literature and the Phonotext*. Berkeley: University of California P, 1990: 5.
3. Gillespie, Michael Patrick. *Reading the Book of Himself: Narrative Strategies in the Works of James Joyce*. Columbus: Ohio State UP, 1989: 212.
4. Herman, David. "The Mutt and Jute Dialogue in Joyce's *Finnegans Wake*: Some Gricean Perspectives." *Style*. 28 (1994): 229.
5. "The Mutt and Jute Dialogue," 227.
6. McHugh, Roland. *Annotations to Finnegans Wake*. Baltimore: The Johns Hopkins UP, 1991: 14.23.
7. "The Mutt and Jute Dialogue," 228.
8. O'Donnell, Patrick. "Sub Rosa: Voice, Body, and History in *Absalom, Absalom*." *College Literature*. 1989 (Winter): 29.
9. "Sub Rosa," 30.

10. "Sub Rosa," 43.
11. McHugh's *Annotations*, 414.18-19.
12. Tindall, William York. *A Reader's Guide to James Joyce*. New York: Farrar, Straus, and Giroux, 1959: 260.
13. Devlin, Kimberly J. *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce's Fiction*. Princeton: Princeton UP, 1991: 67, Devlin's italics.
14. *A Reader's Guide*, 259.
15. Sailer, Susan Shaw. *One the Void of to Be: Incoherence and Trope in Finnegans Wake*. Ann Arbor: The University of Michigan P, 1993: 111.
16. *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, Voloshinov*. Ed. Pam Morris. London: Edward Arnold, 1994: 61.
17. *The Bakhtin Reader*, 62.
18. Boheemen-Saaf, Christine Van. "Joyce, Derrida, and the Discourse of "the Other." *James Joyce: The Augmented Ninth*. New York: Syracuse UP, 1988: 90.
19. *A Sourcebook in Indian Philosophy*. Ed. Sarvepalli Radhakrishnan and Charles Moore. Princeton: Princeton UP, 1973: 291.
20. *A Sourcebook in Indian Philosophy*, 272.
21. Attridge, Derrick. "Joyce and the Ideology of Character." *James Joyce: The Augmented Ninth*. Syracuse: Syracuse UP, 1988: 154.
22. "Joyce and the Ideology of Character," 154.
23. McHugh's *Annotations*, 299.F3.
24. Although, as McHugh states in *The Finnegans Wake Experience*, "*Finnegans Wake* must always mean many things at once," the siglas may be defined as follows:
□ = *Finnegans Wake*; Δ = ALP; E (rotated in any direction) = HCE and the giant;
Λ = Shaun; ⊞ = Shem; I = Issy (as well as T and ⊥).
25. "Eyes have they, but they see not. They have ears, but they hear not ... They have hands, but they handle not" (McHugh's translation of the Vulg. Psalm 113:5-7, *Annotations* 113).
26. Wales, Katie. *The Language of James Joyce*. NY: St Martin's P, 1992: 90.
27. MacCabe, Colin. *James Joyce and the Revolution of the Word*. London: The Macmillan Press, 1978: 102.

28. *The Language of James Joyce*, 118.
29. Bishop, John. *Joyce's Book of the Dark: Finnegans Wake*. Madison: The University of Wisconsin P, 1986: 119.
30. *Joyce's Book of the Dark*, 105.
31. Norris, Margot. *Joyce's Web: The Social Unraveling of Modernism*. Austin: University of Texas P, 1992: 141.
32. Carroll, Lewis. *The Annotated Alice: Alice's Adventures in Wonderland and Through the Looking Glass*. New York: Wings Books, 1998: 95.
33. Kuberski also explains that the Indo-European root of atom, *tem*, "means cutting, splitting, or slicing and produces such words as *tome* ... and not surprisingly *temple*. The Greek prefix 'a' negates these senses and maintains that an 'atom' is an exception to the general rule that everything can be cut: books, words, hair, human bodies" (Kuberski 49).
34. Kuberski, Philip. *The Persistence of Memory: Organism, Myth, Text*. Berkeley: University of California P, 1992: 49.
35. *The Persistence of Memory*, 49.
36. *The Persistence of Memory*, 54.
37. Begnal, Michael H. *Dreamscheme: Narrative and Voice in Finnegans Wake*. Syracuse: Syracuse UP, 1987: 76.
38. Derrida, Jacques. "Two Words for Joyce." *Post-Structuralist Joyce: Essays from the French*. Ed. Derek Attridge and Daniel Ferrer. Cambridge: Cambridge UP, 1984: 148.
39. Kristeva, Julia. *Revolution in Poetic Language*. Trans. Margaret Waller. NY: Columbia UP, 1984: 103.
40. McCarthy, Patrick A. *The Riddles of Finnegans Wake*. Cranbury: Associated UP, 1980: 17.
41. *Revolution in Poetic Language*, 112.
42. *Revolution in Poetic Language*, 215, Kristeva's italics.
43. Rice, Thomas Jackson. *Joyce, Chaos, and Complexity*. Urbana: University of Illinois P, 1997: 140.
44. Burrell, Harry. *Narrative Design in Finnegans Wake: The Wake Lock Picked*. Gainesville: University Press of Florida, 1996: 5.

45. Derrida, Jacques. *The Ear of the Other: Otobiography, Transference, Translation*. Ed. Christie V. McDonald. Trans. Peggy Kamuf. New York: Schocken Books, 1985:122.
46. *The Ear of the Other*, 123.
47. Eco, Umberto. *The Name of the Rose*. Trans. William Weaver. San Diego: Harcourt, Brace, Jovanovich, 1980: 47.
48. *The Persistence of Memory*, 118.
49. Senn, Fritz. *Joyce's Dislocations*. Ed. John Paul Riquelme. Baltimore: The Johns Hopkins UP, 1984: xviii.
50. Derrida, Jacques. "Ulysses Gramophone: Hear say yes in Joyce." *James Joyce: The Augmented Ninth*. Ed. Bernard Benstock. Syracuse: Syracuse UP, 1988: 27
51. *The Persistence of Memory*, 118.
52. *The Persistence of Memory*, 51.
53. Budgen, Frank. *James Joyce and the Making of Ulysses*. Bloomington: Indiana UP, 1960: 320.
54. *James Joyce and the Revolution of the Word*, 120.

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(In)Conclusion:
"who will somewherise for the whole anyhow?" (*FW* 602.7)

In an early essay, Joyce made an observation of the three novels by A.E.W. Mason, that seems both applicable to this study of voice, as well as any study of Joyce's writing:

These three novels, much as they differ in their subjects and styles, are curiously illustrative of the truth of one of Leonardo's observations ... -- the tendency of the mind to impress its own likeness upon that which it creates.

(*CW* 130)

Although Stephen says much the same thing in the library during the "Scylla and Charybdis" episode with regard to Shakespeare, the idea that Joyce equated representation with self-presentation is indeed interesting and illustrative of the type of odd complexities that he interwove into his tales. Interestingly enough, one can apply the above observation to any three of Joyce's books as well, and simultaneously realize that the insight does very little to tell us about his aesthetics and his creative impulses. It would seem hardly worth mentioning that Joyce is present in his tales, because his stories have already told us that; the narratives, in one fashion or another, recall their author, at times even naming him. Joyce was rarely one to hide himself perfectly within the texts, and so the new game became how to find a seemingly infinite number of references to the author himself -- anticipating a neurotic form of "Where's Waldo?"

The issue of voice, as represented and representing, within Joyce's works is one of the more interesting ways to read Joyce, because the conceptualization of voice is never static nor sufficiently defined. It is therefore, from within these narratives, a

paradox that constructs verbal parallax: "A paradox" because voice lacks corporeality, as well as dimension, and yet can represent bodies and materiality. We believe when we hear a voice that it is produced by a material entity. "Verbal parallax", because, like the issue of light with perspective, Joyce shows that relative position affects not only visual, but aural representations as well. Joyce's fictions, in this sense, suggest a type of readerly/writerly doppler shift, as if the texts were moving relative to our own position and mobility. Their movement in relation to our own causes a change. Furthermore, the texts use mimicry and narrative ventriloquism to dissolve any definite elision between identity and voice as represented in these stories.

From the first page of *Dubliners*, where one reads "There was no hope for him this time" to the circuitous rounding of *Finnegans Wake*, "A way a lone a last a loved a long the ... riverrun," it is voice and its multi-directional representational powers that both includes us as co-creators in these stories and keeps us guessing about the stories, about their author, and about the nature of story-telling. Joyce's works harken back to the bardic, oral tradition of Ireland, where the poet's voice conjures the figures of Irish mythology before the listening audience; her voice was her power to entertain, as well as teach her listeners to remember. It is no accident that in Irish the poet was also the cultural historian; her function was never to "forgo the pasht." As well, Joyce's works are obviously grounded in writing; although portions of them can be read aloud and understood by a listening audience, they are meant to be read -- aloud -- for the reader, who is always part of the performance as speaker and listener. *Finnegans Wake* hinges on the sound and appearance of words; one can read the text but to remain unconcerned for the words' sounds is to miss the duplicitousness of Joyce's book. This realization, however, forces one to return to

everything Joyce wrote prior to the *Wake* and discover that this duality was always there.

It is voice that allows for this co-existence, because voice both conflates uncompromising entities, as well as reorients them in ways that call attention to their relationships to other languages, to each other, and to their arbitrary nature in the first place. Spoken language seems to be less of an accident than its written counterpart, but neither has primacy over representation. The books themselves are all caught between worlds -- stuck in translation. The verbal can never be free from the written, nor the written from the spoken; the use of multiple languages and play between native and imported words whose relationship to English is not always "naturalized" create tensions within the translation and reading processes -- recall that "tundish" is, as Stephen learns, an English word afterall. The self-consciousness, furthermore, of an Irishman composing and altering an imposed language mixes relative voices and discourses, as the stories in *Dubliners* tell of young boys who grow up to be bitter men and of women who subsist because of men or who triumph over their husbands' weaknesses. Translation is always an incomplete process, achieved more through consensus than accuracy, and therefore always vacillating between relative meanings and states of consciousness.

Voice occupies a tenuous position between the text as a whole and representation of a significant portion of that whole, illustrating the essential interdependence between representation and represented, as well as that between self/other, source/image, and cause/effect. In poetry as in music, voice creates sound as well as meter or rhythm, and in *A Portrait* Stephen relates rhythm to this developing relationship, "Rhythm ... is the first formal esthetic relation of part to part

in any esthetic whole or of an esthetic whole to its parts or of any part to the esthetic whole of which it is a part" (P 206). Voice can be thought of in Joyce's texts as the ongoing play of this repeating reversible relationship.

Such an oddly constructed and constructive relationship posits that identity and subjectivity, both constituents and constituted by voice, are simultaneously present and absent within this polylogic conceptualization of narrative and discourse. In other words, who we are as readers and writers, as well as *a-textual* beings, is oddly understood through continuously shifting parameters largely based upon voice. Difference itself is shown to be relative via articulation; we acknowledge differences and similarities most often through the use of metaphor and simile, as well as relationships through synecdoche and metonymy. Since voice lacks materiality, its representation is likewise immaterial, yet it remains substantial enough for narrative, story-telling, and therefore history and existence. Like the onion or the atom, there is very little at the core of it all and yet everything we know is founded on that foundationless center.

Dubliners, A Portrait of the Artist as a Young Man, Ulysses, Finnegans Wake, as well as the *Critical Works, Stephen Hero, Exiles, Giacomo Joyce,* and James Joyce's poetry, not to mention his letters, are primarily about the evolution and construction of a unique consciousness, awake and asleep. Despite a definite progression in their artistic and creative merit, Joyce's tales speak -- to the reader, to themselves, and to each other, in a method that both conjures the characters and the readers, as well as makes Joyce present in some paradoxical way. Voice is the "Here, weir, reach, island bridge. Where you meet I" (FW 626.7) As a symbol for

these stories and as an element within them, voice is the ever-present, disruptively uniting construct that breathes life into their narratives and makes us a direct part of the process of story-telling from the very beginning.

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