

Twentieth-Century Fiction I

October 3. Joyce, *Portrait* (2).

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paper

Paper 1 (5–7 pp.) due October 7 at 5 p.m.

Office hours: last chance ahead of paper

IB today 1:00–3:00 Murray 027, no appointment needed

Read whole assignment carefully

(download at <http://20fic-fl3.blogs.rutgers.edu/resources>)

Turn in on Sakai via Drop Box

Make a PDF if possible

review

I. Joyce and Paris / Joyce and Ireland

James Joyce

bare outlines



Joyce, Zurich, 1915 (Wikimedia commons)

1882 born Dublin

1904 leaves Ireland for good

1905 Trieste

1907 *Chamber Music* (poems)

1914 *Dubliners* (written earlier)

1914 *Portrait* in *Egoist* magazine

1915 Zurich

1916 *Portrait* (book pub.)

1917–22 *Ulysses*

1920 Paris

1923–39 *Finnegans Wake*

1941 dies

James Joyce

bare outlines



Joyce, Zurich, 1915 (Wikimedia commons)

1882 born Dublin

1891 death of Parnell

1904 leaves Ireland for good

1914 *Dubliners* (written earlier)

1914 *Portrait* in *Egoist* magazine

1916 Easter Rising

1916 *Portrait* (book pub.)

1917–22 *Ulysses*

1919 Irish War of Independence

1922 Irish Free State; civil war

1923–39 *Finnegans Wake*

1941 dies

review

1. Joyce and Paris / Joyce and Ireland
2. Genre and *Portrait*
 - a. The *Bildungsroman*: individual and society
 - b. The *Kunstlerroman*
 - i. play with language: imagination as protection
 - c. The school novel
 - i. subverting Britishness
 - ii. alienation from the institution → inner life

solitary sex

It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His recent monstrous reveries came thronging into his memory. They too had sprung up before him, suddenly and furiously, out of mere words. (75)

By his monstrous way of life he seemed to have put himself beyond the limits of reality. (77)

—Heavenly God! cried Stephen's soul, in an outburst of profane joy.

He turned away...His cheeks were aflame; his body was aglow; his limbs were trembling. (144–45)

that was called politics

—What? cried Mr Dedalus. Were we to desert **him** at the bidding of the English people?

—**He** was no longer worthy to lead, said Dante. **He** was a public sinner. (26)

—Let him remember too, cried Mr Casey to her from across the table, the language with which the priests and the priests' pawns broke Parnell's heart and hounded him into his grave. (28)

orders of difficulty

Historical reference, often veiled

“History is a nightmare from which I am trying to awake”
(*Ulysses*, 2.377)

Intertextuality, often deliberately recondite

Rearrangement of *sjuzet* (anachrony) barely signaled

The focalizer (Stephen)’s associational logic

Ironies

voices

vocation: Latin vocare “call”

He had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. These voices had now come to be hollowsounding in his ears. When the gymnasium had been opened he had heard another voice... And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades. (70)

ventriloquism

From force of habit he had written at the top of the first page the initial letters of the jesuit motto: A.M.D.G. On the first line of the page appeared the title of the verses he was trying to write: To E—C—. He knew it was right to begin so for he had seen similar titles in the collected poems of Lord Byron.

free indirect discourse

or even: interior monologue

The ache of conscience ceased and he walked onward swiftly through the dark streets. There were so many flagstones on the footpath of that street and so many streets in that city and so many cities in the world. Yet eternity had no end. He was in mortal sin. Even once was a mortal sin. It could happen in an instant. But how so quickly? By seeing or by thinking of seeing. (117)

Uncle Charles Principle

—It's very nice, Simon, replied the old man. Very cool and mollifying.

Every morning, therefore, uncle Charles repaired to his outhouse but not before he had creased and brushed scrupulously his back hair and brushed and put on his tall hat. (50)

Uncle Charles Principle

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Uncle Charles Principle

A general truth about Joyce...his fictions tend not to have a detached narrator, though they seem to have...

The Uncle Charles Principle: *The narrative idiom need not be the narrator's.*

Hugh Kenner, *Joyce's Voices* (1978)

discussion

The Uncle Charles Principle: *The narrative idiom need not be the narrator's.*

Find a moment in the text in which the narration moves from a “neutral” idiom to a particular character’s (Stephen’s is easiest to find, but there are other Uncle Charleses). Discuss the *effect* of this shift in idiom on the meaning of the passage you have found.

theory moment

heteroglossia

The novel orchestrates all its themes...by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions...This movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization—this is the basic distinguishing feature of the stylistics of the novel.

M.M. Bakhtin, “Discourse in the Novel,”
trans. Caryl Emerson and Michael Holquist

irony

or, quotation gone bad

*Echoic use of actual utterance or well-known attitude
+ speaker's implicit dissociative attitude to echoed utterance*

—Hoho! The cinderpath! cried the prefect of studies. (42)

Reader/hearer must form *second-order metarepresentation*
[X is scornful/mocking/skeptical about the fact that Y
thinks that P]

Divides world into those who share attitude and those
who don't get it

See: Dan Sperber and Deirdre Wilson, *Relevance* (1986)
and later work

discussion

Consider the discourse that belongs to Stephen in the novel—direct, indirect, or free indirect. Choose a moment where Joyce is using this discourse ironically, and argue *how you know* and *why* Joyce deploys irony at that moment.

religion

a biographical datum

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

Letter to Nora Barnacle, August 29, 1904
(qtd. in Ellmann, *James Joyce*, 171)

next time

Finish the novel (next time will focus on chap. 4)

No commonplacing required