

Twentieth-Century Fiction I

October 7. Joyce, *Portrait* (3).

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paper

hard copies welcome at end of class

otherwise: Sakai Drop Box; no e-mail submission

grace period until Thursday at 5 p.m.
(but then: no grace on next one)

review

1. Orders of difficulty
 - a. Historical and intertextual references
 - b. Aggressive use of *subjective anachrony* (flashback)
 - c. Associational rather than causal logic of narration
(Stephen's subjectivity)
2. Hearing voices
 - a. Stephen's choice of vocation
 - b. skill of ventriloquism; danger of other discourses
 - c. direct, indirect, and free indirect discourse
 - d. Uncle Charles: the narrative idiom is not necessarily the narrator's

review: discussion

Consider the passage from chapter 3 including the quotation “*O grave, where is thy victory?*” and the two subsequent paragraphs (97).

Isolate examples of:

1. direct quotation
2. free indirect discourse
3. Uncle Charles narration (3rd person, but idiom is a character’s rather than the omniscient narrator’s)

Make sure each member of your group can explain how you can tell the difference.

irony

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

Representation: “The cinderpath, sir” (42).

I broke my glasses on the cinderpath.

Metarepresentation (Dolan's)

*Dedalus **claims** he broke his glasses on the cinderpath.*

Echoic use: “Hoho! The cinderpath!”

2nd-order metarepresentation (reader's)

*Dolan does not **believe** Dedalus's **claim that** he broke his glasses on the cinderpath.*

irony

Character's discourse is echoed by novel's author/narrator

Is the author being ironic?

same as

Is the author adopting a dissociative attitude to what the character thinks?

2nd-order metarepresentation (reader's)

Joyce *is skeptical about* his character's *belief that* ...

Requires evidence of/inferences about Joyce's attitudes

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)

discussion

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.

Prompt: Consider the first page of chapter 4 in light of this passage. Which part is ironic?

Are there internal cues to Joyce's dissociative attitude?

possessing language

He thought:

—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. My soul frets in the shadow of his language. (159)

tundish: *tun* (OE *tunne*) + *dish* (OE *disc*): a funnel

“English and good old blunt English too” (212)

aesthetics

I translate it so: *Three things are needed for beauty, wholeness, harmony and radiance.*

—The connotation of the word [*claritas*], Stephen said, is rather vague.... You see that it is that thing which it is and no other thing. The radiance of which he speaks is the scholastic *quidditas*, the *whatness* of a thing. This supreme quality is felt by the artist when the esthetic image is first conceived in the imagination. (179)

epiphany

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

—Then all at once I see it and I know at once what it is: epiphany... It is just in this epiphany that I find the third, the supreme quality of beauty [*claritas*].

Stephen Hero (Portrait draft, ca. 1906), 211

epiphany: discussion

He was sitting in the narrow breakfast room high up in the old dark-windowed house. The firelight flickered on the wall and beyond the window a spectral dusk was gathering upon the river. Before the fire an old woman was busy making tea and, as she bustled at the task, she told in a low voice of what the priest and the doctor had said. She told too of certain changes they had seen in her of late and of her odd ways and sayings. He sat listening to the words and following the ways of adventure that lay open in the coals, arches and vaults and winding galleries and jagged caverns.

Suddenly he became aware of something in the doorway. A skull appeared suspended in the gloom of the doorway. A feeble creature like a monkey was there, drawn thither by the sound of voices at the fire. A whining voice came from the door asking:

—Is that Josephine?

The old bustling woman answered cheerily from the fireplace:

—No, Ellen, it's Stephen.

—O... O, good evening, Stephen.

He answered the greeting and saw a silly smile break over the face in the doorway.

—Do you want anything, Ellen? asked the old woman at the fire.

But she did not answer the question and said:

—I thought it was Josephine. I thought you were Josephine, Stephen.

And, repeating this several times, she fell to laughing feebly. (56–57)

1. What is revealed or radiant?

2. How does the *Portrait* version differ from the freestanding Epiphany?

3. What kind of beauty is this?