

Twentieth-Century Fiction I

October 10. Joyce, *Portrait* (4).

Andrew Goldstone

andrew.goldstone@rutgers.edu

Ian Bignall

ian.bignall@rutgers.edu

<http://20fic-fl3.blogs.rutgers.edu>

paper

grace period ends at 5 p.m. (hard deadline)

Sakai Drop Box; no e-mail submission

review

1. Who owns the discourse?
 - a. Joyce's English as a colonial subject's English
 - b. ...as an English of a cosmopolitan literary world
2. Aesthetics
 - a. The artistic vocation in chapter 4
 - b. Epiphany: the radiance of whatness

epiphany

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

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. (178-79)

epiphany

Every moment some form grows perfect in hand or face; some tone on the hills or the sea is choicer than the rest; some mood of passion or insight or intellectual excitement is irresistibly real and attractive to us,—for that moment only. Not the fruit of experience, but experience itself, is the end.

...In a sense it might even be said that our failure is to form habits: for, after all, habit is relative to a stereotyped world, and meantime it is only the roughness of the eye that makes any two persons, things, situations, seem alike.

Walter Pater, Conclusion to *The Renaissance* (1868)

epiphany

And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects “unfamiliar,” to increase the difficulty and length of perception.

Victor Shklovsky, “Art as Technique” (1917)

Leitmotif

Wagner's term for the recurrent phrases out of which he built his operas

Most are the signature of a character or an idea

ivory hands

flame on his/her cheek

flames on the wall

he fell

swish of the soutane

E.

Mapping the structure

Left side: start at II

Right side: start at V

Consider:

What happens? (3–5 words)

Setting

Temporality (one scene or many? habitual doings or singular event? chronological order or not?)

Narrative modes (free indirect; dialogue; ...)

BIN GO!	Chapter I	II	III	IV	V
i	5 Youngest Stephen; early sensations	50 Uncle Charles, UCP. Count of Monte Cristo fantasy	86 daydreams, regular with prostitutes; the retreat begins	124 S's religious schedule; irony at his expense	146 family disharmony: dialogue
ii	6 Clongowes: school episodes; illness; dream of death	54 around Dublin: "new and complex sensation"	91 the sermon: alternates between direct quotation and Stephen's free indirect disc.		conversation with the dean of studies: the tundish. student life
iii	22 Xmas dinner; family arguing	61 Whitsuntide play; the girl; backshifts into memory	S feels like a sinner. more sermon	129 S and the director: his priestly vocation?	
					182 S writes a poem; S's free i.d.
iv	33 "Smuggling"; the playground	72 visit to Cork; S alienated from childhood. S silent	more sermon	no: not a priest.	188 conversation w/ Cranly: does not believe; theories of art; direct discourse (dialogue)
v	[39] Pandying; going to the rector	80 1st visit to the prostitute. innocence(?) lost	114 confession	138 the beach: the bird-girl	209 the diary

filled in by the class

BIN GO!	Chapter I	II	III	IV	V
i	5 Youngest Stephen; early sensations	50 Uncle Charles; no school; adventures	86 Nighttown routine; S as prefect	124 Daily pieties	146 Sordid home life; thinking of poetry
ii	6 Clongowes: school episodes; illness; dream of death	54 family; writing a poem & memory of earlier writing; Conmee: <i>Ha! Ha! Ha!</i>	91 Arnall's at the retreat; first sermon on hell (free indirect); marriage in heaven of S & Emma		[155] Davin's story; the dean: "tundish"
iii	22 Xmas dinner; family arguing	61 Whitsuntide play; memory of earlier at Belvedere ("Admit!")	[98] sermon on Hell (direct discourse): composition of place	129 Director of Belvedere: priesthood?	[160] U. students; S's lecture on aesthetics
					182 the villanelle
iv	33 "Smuggling"; the playground	72 Cork; <i>Foetus</i>	[107] sermon: pains of the damned (dir. disc.)	[136] No; back home to the family	188 S and Cranly: religion; "I will not serve"
v	[39] Pandying; going to the rector	80 Spending the prize money; the prostitute	114 Goatish creatures; confession	138 Out to the beach; the boys; the girl in the water	209 the diary

filled in by AG

symmetry

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routines/failures

interiority/fantasy/epiphany

the din of voices; climaxes

sexuality—male bonds?

moments of triumph

Reversal

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Pater

“mythic method”?

The question, then, about Mr. Joyce, is: how much living material does he deal with, and how does he deal with it: deal with, not as a legislator or exhorter, but as an artist?

It is here that Mr. Joyce’s parallel use of the *Odyssey* [in *Ulysses*] has a great importance.

...It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history.

T. S. Eliot, “*Ulysses, Order, and Myth*” (1923)

Villanelle

A₁
b
A₂

a
b
A₁

a
b
A₂

a
b
A₁

a
b
A₂

a
b
A₁
A₂

irony still

What of the precious villanelle? Does Joyce intend it to be taken as a serious sign of Stephen's artistry....Are we to marvel at his artistry, or scoff at his conceit?

Wayne Booth, *Rhetoric of Fiction* (1961; 2nd ed., 1983)

irony still

The suave priest, her uncle, seated in his armchair, would hold the page at arm's length, read it smiling and approve of the literary form. (187)

“*Non serviam*”

—I will not serve, answered Stephen.

—That remark was made before, Cranly said calmly. (201)

—Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning. (208)

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This is somehow Joyce...

Djuna Barnes in *Vanity Fair* (1922)

and now for something completely different

Next time: Dorothy Sayers, *Whose Body?*

Commonplace from this by Sunday at 5 p.m.

Also: look back at the commonplace entries on Joyce: respond to someone else's with a thoughtful comment. Refer to the blog author by their pseudonym only.