THE 'FEMININE FICTIONS' OF JAMES JOYCE

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ABSTRACT

My thesis explores the representations of women in the fiction of James Joyce through their roles as storytellers. The double meaning of 'telling stories', telling lies as well as creating fictions, lends their roles an ambivalent quality. Such an ambivalence is emblematic of the status of female storytellers, figured in the framework of a male-authored text. Moving from objectified images to speaking subjects is a process which disrupts such a frame, making us question the authenticity of the female voices we believe we are hearing.

Concentrating on the more well-known heroines from the early as well as the late fiction of Joyce, from the short story "The Dead" through A Portrait of the Artist as a Young Man and Ulysses, to Finnegans Wake, the female figures concerned are associated in particular with mirrors, with clothing and with the female body, as the politics of representation are explored through a subversive reading of some traditional motifs associated with women.

Such a critique is intended to contribute to the growing body of feminist critical approaches to Joyce's works. Its focus on the issues of representation seeks to develop on from recent work in this area, reading the women in Joyce's fiction in a new and radical light as storytellers themselves, rather than merely the stories told.

LIST OF CONTENTS:

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ABBREVIATIONS

The following abbreviations are those for the following editions of the works of James Joyce which have been consulted throughout:

D Joyce, James Dubliners, The Corrected Text, with Explanatory Note by Robert Scholes London:Grafton, Collins Publishing, revised edition, 1986.

FW Joyce, James Finnegans Wake, London:Faber and Faber, 1939; reprinted 1988.

P Joyce, James A Portrait of the Artist as a Young Man, The Definitive Text, corrected from the Dublin holograph by Chester G. Anderson and edited by Richard Ellmann London:Guild Publishing, 1987.

SH Joyce, James Stephen Hero, Edited with an Introduction by Theodore Spencer. Revised edition with additional material and a foreword by John J. Slocum and Herbert Cahoon London:Grafton, Collins Publishing, 1977; reprinted 1986.

U Joyce, James Ulysses, The Corrected Text edited by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior. With a New Preface by Richard Ellmann The Bodley Head, 1986; reprinted Middlesex:Penguin, 1987.

A NOTE ON THE TEXT

Typescript in Bold has been used throughout, in place of Italic in the texts quoted. It has also been incorporated into the titles of books and articles which include the titles of others' works. This is to avoid confusion, as the works of James Joyce, critical works, and the titles of journals are underlined.

INTRODUCTION

"...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?"
(FW.109,30-33).

"Woman must put herself into the text - as into the world and into history - by her own movement"[1].

"Someone asked (Nora) if she was Molly Bloom, and she replied, 'I'm not - she was much fatter'"[2].

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Nora Joyce made a famous remark of her husband in the writer's own lifetime. She said of James Joyce that, "He knows nothing at all about women"[3]. As a reaction to critical adulation over the 'Penelope' chapter of Ulysses, her judgement stands as a beautiful complement to the assertion of one of the fathers of psychoanalysis, Carl Jung, who wrote: "I suppose the devil's grandmother knows so much about the real psychology of a woman, I didn't"[4].

Two such opposing views of Joyce's representations of women find themselves reflected in the two quotations above. Hélène Cixous argues for the putting of 'woman' into the text, 'by her own movement'; compared constantly to the fictional heroine of Ulysses, Molly Bloom, Nora operates a resistance precisely to being put into the text - put there by others, by her husband and his critics, not by herself. Nora's resistance to being 'put into the text' is a bodily one - Molly Bloom is 'much fatter' than she is. Cixous's advocation to women is similarly rendered in bodily terms. Concern with the female body in Joyce's fiction and the politics surrounding that body, will be explored in my thesis through Joyce's representations of women. The aim of this thesis is not to establish a relation between fictional female characters in Joyce's work, and the real women in his life, to see in the body of one the image of the other, but rather to explore the contradictions and oppositions which his representations of women throw up to the feminist reader.

As the quotation from Finnegans Wake on the opening page of my Introduction suggests, an opposition between fact and fiction occupies much of this thesis, particularly in its equating 'feminine' and 'fiction'. The link between such fictionality and the notion of 'clothiering' links women with the sense of an outer show, of a covering of their bodies, of not telling the whole story. In order to

tell the whole story, the women in Joyce's fiction play on their clothing, their outer appearance, contrasting what lies beneath with what is shown on top. For what is shown on the outside is a woman's body, clothed by a male author.

In her work on nineteenth century painting, the feminist critic Lynn Pearce asks: "What can the twentieth century feminist reader/viewer actually do with male-produced nineteenth century images of women?"[5]. From nineteenth century painting to twentieth century writing, the question of 'male-produced images' is the same, and is crucial to a feminist reading of Joyce's representations of women. One answer is to respond to these images as images, as representations which do not tell the whole story, and throughout my thesis the question of representation and what it does not reveal, what it does not tell, crops up again and again. Images of women recur throughout Joyce's work as I demonstrate through semiotics, through pictorial association, and through Joyce's use of the body as a page on which to write. But this can only be part of the answer. For a feminist response must not merely to look at how such images are produced, but must also listen to what such images may actually be saying. Rather than consider the traditional views of women as objects of a story, as muse figures, or as disruptive elements within the frame of a story, views which have been emphasized throughout literary history, my thesis rather explores the roles of these women figures as storytellers themselves. As storytellers within Joyce's fiction, the disruptive quality not only of what they say, but of their very assumption of speaking in the first place, needs to be explored, just as their voices demand to be heard. While images are expected to be still, and to be silent, storytellers must move and speak. My thesis seeks to explore how far the women in Joyce's work fulfil such expectations.

Joyce's own comment that he "hated intellectual women"[6] has been resisted by many feminist critics of his work, who point out the acknowledgement by the writer that "throughout my life women have been my most active helpers"[7], citing the invaluable help of key women figures in Joyce's life like Harriet Shaw Weaver and Sylvia Beach[8]. The 'reclamation' of Joyce for feminism has involved a re-assessment of how his fictional heroines should be approached, offering many and varied

interpretations, from Women in Joyce published in 1980[9], to a special edition of Modern Fiction Studies in 1989, devoted entirely to feminist readings of Joyce[10]. Similarly, studies focusing on the female figures in Joyce's life, like Brenda Maddox's biography Nora[11], contribute to a re-evaluation of Joyce's relations with women in his life, and his representations of women in his work. The tensions between the two have already been established by my opening quotation from Nora Joyce regarding Molly Bloom. The dual frameworks of art and life are frameworks which, my thesis argues, are repeatedly disrupted by Joyce's representations of women. It is the role of the woman as storyteller which performs such a disruptive function. In switching the focus from the portrait of the artist as a young man, I regard the women in Joyce's fictions as artists in their own right, creating fictions and telling stories. Framed by a male storyteller, these 'feminine fictions' disrupt boundaries and challenge identities through the duplicitous power which is embodied in the act of 'telling stories'; telling lies as well as creating fictions, like Stephen Dedalus, they too will 'forge'.

In order to create themselves, as well as create stories, women find themselves occupying more than one space at one time. In their multiple states, women are often more 'spoken about' than 'speaking', as Alice Jardine notes:

> "The problem is that within this ever-increasing inflation of question marks around the word 'women', women as thinking, writing subjects are placed in the position of constantly wondering whether it is a question of women or woman, their written **bodies** or their **written** bodies"[12].

The relevance for postmodern feminist thinking of the works of a male modernist writer is questioned by the ambivalence of the 'written bodies' here. Speaking and writing are related to the female body in their physical occupation of a space, a space historically associated with men. For women, the act of putting oneself into the text is ultimately a political act:

> "Listen to a woman speak at a public gathering...She doesn't 'speak', she throws her trembling body forward; she lets go of herself, she flies; all of her passes into her voice, and it's with her body that she vitally supports the 'logic' of her speech"[13].

The political implications of such a 'writing the body'[14] are at first apparently compromised by this demonstration, in its privileging of what is, over what seems to be, 'all of her passes into voice'. And yet the sense of something unitary and fixed, a body belonging to an indeterminate woman, is ultimately defeated by this passage in all its motive figuration. Invoking the corporeality of the woman speaker to demonstrate the power of speech, becomes a way for the woman to move beyond 'herself'. The opposition contained within the pluralistic title of my thesis, 'feminine' and 'fictions', reflects the opposing concerns of, on the one hand, an identification of women with their bodies which may appear to deny their possibility of representation, and on the other, a view which privileges the constructed nature of the representation of women. An awareness of women's difference, an awareness which Joyce constantly displayed[15], is however, endemic to both arguments. These arguments are in fact not so different from one another, as my consideration of the women in Joyce's fiction shows. For rather than opposing each other, they in fact interact with and are interdependent upon each other.

Such a difference between 'being' and 'seeming', between 'feminine' and 'fiction' can be postulated through the body, as Mary Ann Doane writes: "...the positing of the body is a condition of discursive practices"[16]. Such a positing of the body returns us to Alice Jardine's concerns above; discursive practices become contexts signified by quotation marks as women become 'the word 'woman''. Jardine too repeats the opposition between being and seeming in her division between 'written **bodies**' and '**written** bodies', citing the gap opened up between them as a space of possible confusion for women. This space, which is a space of discourse, a space where 'woman' is put into circulation, is the space which this thesis will be seeking to map out for the female storytellers of Joyce's fiction. Spilling over from one side to the other, breaking boundaries in their attempts to speak and to be heard, the women in Joyce's fiction are indeed 'much fatter', as Nora notes of Molly Bloom. Challenging the frames of their bodies, they challenge the restrictions of the frames of the text.

My thesis will be demonstrating particular aspects which run through Joyce's work in relation to women in the following chapters. The

chapters recall many of the same features: the fictional powers of the mirror; the use of female clothing; the crossing of boundaries and the disrupting of frames; the depiction of the female body and the reactions of others to it. By doing this, my thesis seeks to establish a thread common to all the women in Joyce's fiction who are considered here, linking them in this way rather than by biographical association to women in Joyce's life, although this aspect has its own importance. Rather than chart a chronological development of the female figures through Joyce's fiction, I prefer to take a more circular route, highlighting different aspects through similar motifs and strategies.

My first chapter focuses on the figure of Gerty MacDowell, as she exchanges glances with Leopold Bloom on the beach of Dublin in the 'Nausicaa' chapter of Ulysses. Its reflective quality is explored through the dynamics of the language of romance fiction through which Gerty 'speaks', a language which is both restrictive and liberatory for her. In the following chapter, I explore in more detail the correlation between images of women and their speaking voices, as I consider Molly Bloom in 'Penelope' as a performative storyteller, creating fictions of and by herself. Viewing Molly both as representation and non-representation demonstrates how she breaks down boundaries between these frames, a point which leads me into my third chapter. In a reading of the 'Oxen of the Sun' chapter, I argue for the figuring of the maternal body of Mina Purefoy as an ambivalent presence, rather than merely an absence. This chapter in particular is indicative of my general approach which refuses to see women in Joyce merely as absences[17]. Disrupting the frames between absence and presence, the maternal body is the paradigm for many female figures in Joyce's work.

My remaining chapters focus entirely on Finnegans Wake, and its two main female figures, ALP and Issy. My reading of ALP takes in mythological aspects which I argue Joyce renders ambiguous in the Wake, and the part which memory plays in the process of storytelling, as ALP seeks to establish her place within the world. The obscure origins of both myth and memory demonstrate the play between absence and presence which I associate with all Joyce's female figures; the predicating of memory upon forgetting echoes this aspect. In my final chapter, I consider the relationship between Issy, the mirror-daughter and her

mother ALP in terms of time and language, to argue for a strategy of resistance in both, as Issy seeks the artistic autonomy so precious to Stephen in A Portrait.

As a concluding chapter, I consider the trope of mimesis in A Portrait of the Artist as a Young Man and the short story "The Dead" to bring together the themes of my thesis, and to present the case for women's voices and the disruption of frames in Joyce's early works.

NOTES

1. Hélène Cixous, "The Laugh of the Medusa" translated by Keith Cohen and Paula Cohen in Signs:Women and Gender, edited by Elizabeth and Emily Abel, 1977; p.279.

2. Richard Ellmann, James Joyce Oxford:Oxford University Press, 1959 and 1982; p.149.

3. Ellmann, cf.op.cit.; p.629.

4. Ellmann, cf.op.cit; p.629.

5. Lynne Pearce, Woman/Image/Text London:Harvester Wheatsheaf, 1991; p.2.

6. "...as he pointedly told Mary Colum later, 'I hate intellectual women'", quoted in Ellmann, cf.op.cit.; p.529.

7. Ellmann, cf.op.cit.; p.634. Also quoted in Ellmann is a conversation Joyce had with Frank Budgen, where he apparently argued: "Women write books and paint pictures and compose and perform music. And there are some who have attained eminence in the field of scientific research...But you have never heard of a woman who was the author of a complete philosophic system, and I don't think you ever will" cf.op.cit.; p.634.

8. Both Richard Ellmann and Brenda Maddox chart the financial and literary support given to Joyce by these women. In her role as his patron, Harriet Shaw Weaver was to give Joyce not only regular amounts of money to pay for serialization of his work (Ellmann, p.404; Maddox, p.223), but also helped to supplement his small income and help support his young family. Her gifts by 1923 had reached the total of £2100 (Ellmann, p.556). She became a supportive friend to Nora too (Maddox, pp.198-199), and later she was to continue to support Joyce over Finnegans Wake, when many doubted the project (Ellmann, p.669). On his death, she paid for his funeral (Ellmann, p.481).

Sylvia Beach, a friend of Harriet Shaw Weaver's, published the first edition of Ulysses through her Paris bookshop, "Shakespeare and Company", and although she and Joyce became estranged in later years, her support for his work remained appreciated by him (Ellmann, pp.504-505).

9. Suzette Henke and Elaine Unkeles, editors, Women in Joyce Urbana:University of Illinois Press, 1982.

10. Modern Fiction Studies, edited by Ellen Carol Jones, vol.35, no.3 Autumn 1989.

11. Brenda Maddox, cf.op.cit.

12. Alice Jardine, Gynesis: Configurations of Women and Modernity Ithaca and London:Cornell University Press, 1985; p.37.

13. The concept of 'writing the body' otherwise known as 'ecriture feminine', was begun by Cixous's famous essay quoted here. See accounts of this in, for instance, Toril Moi's Sexual/Textual Politics London:Methuen,1985; or French Feminist Thought: A Reader, by the same author, Oxford:Basil Blackwell,1987.

14. Cixous, cf.op.cit.; p.285.

15. Joyce's sense of differences between men and women could often be derogatory towards women, but at the same time not without humour. Ellmann notes a particular occasion: "(Joyce) was always labouring to isolate female characteristics, from an incapacity for philosophy to a dislike for soup. He supplemented Weininger with a contention of his own, that putting books in the bookcase upside down was a feminine trait..." cf.op.cit.; p.463.

The fact that women's difference was traditionally treated negatively has led some feminist critics to reject the notion of difference at all, as Rosalind Miles writes: "The time is long overdue for criticism to abandon the use of these inadequate and tendentious terms. Any assumption of the existence of 'masculine' and 'feminine' must logically mean that each should largely if not wholly be seen in the sex whose name it carries. But can it in any way be shown that the intelligence of male and female function differently? Do creative men and women actually think and write differently? Of course they do; but from one another as individuals rather than as sexes. All writers who can claim the title write differently from anyone else, that is all" in The Female Form New York and London:Routledge, 1987; p.196.

While I would not wish to assign a particular set of characteristics to what is termed 'feminine', I do think it is important to see how such terms have come about and to expose their characteristics as constructed, and therefore pliable.

16. Mary Ann Doane, "Woman's Stake:Filming the Female Body" in Feminism and Film Theory edited by Constance Penley, New York and London:Routledge, 1988; p.226.

17. This particular view, typified by recent critics such as Patrick McGee, rests upon a Lacanian reading of Joyce, which posits woman as absence. (See McGee's Paperspace:Style as Ideology in Joyce's **Ulysses**, Lincoln and London:University of Nebraska Press, 1988). While my own work focuses a great deal on the use of mirrors in Joyce's fiction, I have deliberately avoided using Lacan's highly influential work on the mirror-stage and language, because of its implications of woman-as-lack. While I do refer to the work of feminist critics such as Mary Ann Doane which do depend upon his theories, their work is less restrictive for me in the application of these theories.

"STILL, IT WAS A KIND OF LANGUAGE BETWEEN US":

THE LANGUAGE OF ROMANCE FICTION IN 'NAUSICAA', ULYSSES.

"You only have to look at the Medusa straight on to see her. And she's not deadly. She's beautiful and she's laughing"[1].

*****

The concerns of my Introduction, the marginality of women's voices and the problematics of their visual representation, come together in this opening chapter as the quotation from Helen Cixous above suggests. In reading the 'Nausicaa' chapter of Ulysses as a particular kind of frame which seeks to prevent its female protagonist, Gerty MacDowell, from being seen 'straight on', or her laughter being heard, my chapter attempts to demonstrate the power of challenging such restrictions from within the imprisoning frame itself. It is the sense of Gerty's difference as a romance heroine which ironically grants her the ability to challenge her place in the romance world. The contradictions of her voice and image as silent and unseen become clearer when we gaze as Gerty does, through the mirror of romance fiction.

In a letter to her future husband, written on the 16th August 1904 while they were courting, Nora Barnacle gave voice to her private feelings in the following way:

"It seems to me that I am always in your company under every possible variety of circumstances talking to you walking with you meeting you suddenly in different places until I am beginning to wonder if my spirit takes leave of my body in sleep and goes to seek you and what is more find you or perhaps this is nothing but a fantasy..."[2].

Although the style of this letter was identifiably Nora's, with its lack of punctuation which Joyce was later to make such a famous feature of the 'Penelope' chapter of Ulysses, the source of its content and register is more dubious. For Joyce suspected it not to be Nora's own 'fantasy' at all, as Richard Ellmann notes: "This letter, on flower-decorated stationery, was apparently borrowed from a book. Joyce is said

to have persuaded Nora Barnacle to use only her own words in the future"[3]. The romantic nature of this letter 'on flower-decorated stationery' finds an echo in the register of one of Ulysses' young heroines, Gerty MacDowell. The 'borrowed' nature of the romance world, 'lending' a voice to its female protagonists and readers, is one which will be explored here. The implications of Gerty's voice too, like Nora's, being a voice 'borrowed' from the realm of romance, are considered in relation to the effect they may have on the possibility of her 'using her own words' in such a world.

It is in the 'Nausicaa' chapter of Ulysses that we encounter our 'heroine', Gerty MacDowell, walking along Sandymount Strand with her friends in Dublin on the evening of the 16th June 1904. The chapter is constructed in two parts: first, the narrative attributed to Gerty herself, the "namby-pamby jammy marmalady drawersy"[4] style of the young girl on the beach, before the narrative of Leopold Bloom, who is also present on the beach, takes over. Such a style is appropriate to the romance world as Jean Radford notes. For its idealizing effect results in "...defining (romance) as the literature of wish-fulfilment, and claiming that it represents the intrusion of the 'it might have been' into the 'it was'"[5].

Such a transformation from the real to the ideal is the primary condition of romance, and the alignments Joyce made between Ulysses and The Odyssey contribute to this effect. The Homeric parallel with the Princess Nausicaa whom Ulysses observes on the beach records that she is similarly accompanied by her friends, as Gerty is, handmaidens with whom she plays ball. The Linati schema drawn up by Joyce lists a direct correspondence between the Princess and Gerty herself, and notes the symbol of the chapter to be that of the virgin, under which heading is also listed "Onanism: Female: Hypocrisy"[6]. The parallels then are not straightforward ones, and their associations are extremely ambivalent, as the purity of the virgin is aligned with onanism and hypocrisy. Such an ambivalence is conveyed by private thoughts, filtered through the veil of romance, as Gerty appears at first, like Nora above, to voice 'her' fantasy:

"For an instant she was silent with rather sad downcast eyes. She was about to retort but something checked the words on her tongue. Inclination prompted her to speak out: dignity told her to be silent. The pretty lips pouted awhile but then she glanced up and broke out into a joyous little laugh which had in it all the freshness of a young May morning..." (U.286-7).

From the beginning we see Gerty caught between 'dignity' and 'inclination', between speaking and keeping silent. On the beach with her two friends, Cissy Caffrey and Edy Boardman, and the noisy, mischievous twin brothers, Tommy and Jacky Caffrey, Gerty appears unwilling to participate in their boisterous activities. The harmless teasing of Tommy by Edy Boardman, insisting that Gerty is his sweetheart, makes Gerty blush: "a telltale flush, delicate as the faintest rosebloom, crept into her cheeks" (U.286). An appropriate subject matter in this romantic setting, it is spoilt for Gerty by the inappropriateness of the subject concerned; Tommy is "scarce four years old" (U.284), while Gerty herself is twenty-two. Feeling that they are laughing at her, Gerty's reply is to laugh back. Her 'fantasy' is voiced however, not through the words which are 'checked on her tongue', but through the laughter 'of a young May morning', as she is caught between the real world with her friends on the beach, and the ideal world of romance, where her lips are 'pretty' and her laugh is 'little' and 'joyous'.

It is this idealizing effect which moves from Gerty's 'downcast eyes', a movement from something negative, to a 'joyous little laugh', attractive and appealing, as a romance heroine should be. The "intrusion of the 'it might have been' into the 'it was'" that Radford notes as the condition of romance, and represented for Joyce by the borrowing of another text which takes place in Nora's letters, is one which similarly takes place in Gerty's narrative through the romance genre. Joyce's exortation to Nora to 'use her own words in future', on discovery of the 'borrowed' nature of her letter, goes unheard by Gerty; instead, 'dignity told her to be silent'.

In order to inhabit the "more desirable universe"[7] of romance, Gerty must first become its fictional heroine. This world possesses her identity, and in doing so, possesses her voice; she must 'check the

words on her tongue', for this is a language which requires her to be silent. Like Gerty, the identity of this particular place is carefully constructed:

"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.." (U.284).

An act of intimacy and tenderness establishes the passing of the day, 'mysterious embrace', and the conscious literariness of the alliterative 'lingered lovingly', 'sea and strand' are echoes of the description of Gerty herself, whose 'pretty lips' are 'pouted', and whose laughter is full of 'freshness' and its own alliteration. Just as she is framed by the romance world which opens this chapter, so our introduction to the female protagonist of this chapter is framed by a question, "But who was Gerty?" (U.285), and Gerty replies in laughter. The 'pretty lips' which 'pout awhile', prevented from speaking, break out into a 'joyous little laugh' - the laughter of the heroine of romance fiction, a heroine who is described for us as "as fair a specimen of winsome Irish girlhood as one could wish to see" (U.285-6). The dignity which prevents Gerty from speaking is the very dignity which constructs her identity as a romance heroine, for, as a 'fair specimen', she conforms to the romantic feminine ideal, she is second to none: "she looked so lovely in her sweet girlish shyness that of a surety God's fair land of Ireland did not hold her equal" (U.286).

Thus, when we do hear Gerty 'speak', we hear the words of the language of romance. As the voices of men in the church nearby are heard praying to the Virgin Mary, "beseeching her to intercede for them" (U.290), Gerty's thoughts turn to one who similarly requires such intercession on his behalf, her father:

"Had her father only avoided the clutches of the demon drink, by taking the pledge or those powders the drink habit cured in Pearson's Weekly, she might now be rolling in her carriage, second to none...But that vile decoction which has ruined so many hearths and homes had cast its shadow over her childhood days..." (U.290).

Gerty speaks of her father in cliched terms. He is like a fictional character, established as an arch-villain, the 'demon drink' and 'vile decoction' blamed for his behaviour which 'cast its shadow', just as she witnesses him lifting "his hand to a woman" (U.290), to be branded by her as "the lowest of the low" (U.290). The authority of other literature like women's magazines which Gerty cites here like 'Pearson's Weekly' shapes her language to describe 'the drink habit cured' by 'those powders'. Such phraseology with its advertising overtones far from being alien to the romance genre, threatening to displace it, are very much part of the romance narrative itself, with its euphemistic qualities and exaggerations, 'vile decoction', 'shadow', 'demon drink'[8], as well as its appeal to a higher authority.

The deference of magazines to the wisdom of their advertisements reflects a similar deference to authority figures in romance itself, as will be shown. The cliched and exaggerated depiction of her father paints a picture of violence and abuse, and the limiting power of such a linguistic feature as the cliche emphasizes the entrapment Gerty feels at his hands; if it were not for his behaviour, 'she might now be rolling in her carriage'. Controlling the text, the cliche maintains a status quo of established language patterns, just as her father maintains his hierarchical position within the household, a pattern which Gerty can only echo and repeat. Not only is the pattern of language echoed a few lines later in the text - 'the clutches of the demon drink' is heard in the later "a prey to the fumes of intoxication" (U.290) - but its religiosity is twice conveyed through 'demon' and a play on 'prey'/pray.

Further, Gerty feels compelled to repeat the violence suffered at the hands of her father in the seduction fantasies of herself and Bloom, the 'gentleman opposite' who is looking at her on the beach: "He was eying her as a snake eyes its prey. Her woman's instinct told her that she had raised the devil in him..." (U.295). The repetition of 'prey' here is a disturbing one, as she herself becomes to Bloom what her father was to drink, and its threat of potential violence thrills her, "and at the thought a burning scarlet swept from throat to brow" (U.295). Both Bloom and her father become perpetrators of violence

towards her, the one wished for, the other feared, as even in her fantasies of seduction Gerty appears to be controlled and subjected.

However, while the cliche indeed establishes and confirms through repetition, it has a double role here, for in the context of romance fiction it can also be seen as liberating. By providing an escape from the harsh realities of an everyday world into the fantasy realm of a hackneyed, non-challenging register, it allows Gerty to perform an act of transformation:

"Poor father! With all his faults she loved him still when he sang **Tell me, Mary, how to woo thee** or **My love and cottage near Rochelle** and they had stewed cockles and lettuce with Lazenby's salad dressing for supper and when he sang **The moon hath raised** with Mr Dignam.." (U.291).

A drunken father becomes a romantic balladeer, as Gerty moves from one cliche to another. The glamour of this fantasy world 'she loved him still' conflicts with the ordinary, everyday of 'Lazenby's salad dressing', 'stewed cockles', and transforms the threat of a violent father into an appeal for love, singing 'Tell me Mary how to woo thee'. Similarly, the man she desires, her ideal 'beau', is transformed through the romance: "No prince charming is her beau ideal to lay a rare and wondrous love at her feet but rather a manly man with a strong quiet face who had not found his ideal, perhaps his hair slightly flecked with grey, and who would understand, take her in his sheltering arms, strain her to him in all the strength of his deep passionate nature and comfort her with a long long kiss" (U.288). The paternal attributes of this hero, his greying hair and 'strong quiet face', emphasize another transformation of the father; Gerty is not thinking of that other beau, Reggy Wylie who is far too young to be represented in this way, but rather of an ideal father figure, a feature common to the romance genre as Ann Rosalind Jones notes: "...feminine Oedipal fantasies of winning one's father as a lover"[9].

However, although this ideal conforms to romance stereotypes in this way - the hero is then a 'manly man', older and more experienced than she 'his hair slightly flecked with grey' - it is a stereotype which the genre of romance actually subverts itself, and in copying it, Gerty too performs an act of subversion. Attesting to her success at

transforming herself into a romance heroine, this depiction of the hero as nurturer rather than seducer, 'take her in his sheltering arms', turns around conventional roles that Gerty is forced to play in real life. She is accustomed to taking care of others, particularly her mother: "And when her mother had those raging splitting headaches who was it rubbed the menthol cone on her forehead but Gerty" (U.291), perhaps too accustomed, as a note of discord is evidenced: "though she didn't like her mother's taking pinches of snuff and that was the only single thing they ever had words about..." (U.291). Instead of reading this desire to be taken care of in the same light of subjection as the desire to be violently seduced, Gerty's demand for comfort, shelter and protection can be seen as a reversal of the roles traditionally played by men and women[10]. The repetition of stock phrases from the romances she has read like 'prince charming', 'a manly man', 'her beau ideal', allows Gerty, through copying its language, to copy its values too, "he who would woo and win Gerty MacDowell must be a man among men" (U.288). Through the romance, Gerty is able to move linguistically as well as figuratively to another world by the accessibilty of its language. The cliche is a familiar, easy-to-echo linguistic feature which allows Gerty to replicate, while embellishing and transforming a little.

It is the very accessibility of such a language which establishes Gerty not only as a protagonist in a romance, but also as a reader of the romance. We know that she can use this language to transform her world, because she has expert knowledge of it through her reading practice:

"..soon the lamplighter would be going his rounds past the presbyterian church grounds and along by shady Tritonville avenue where the couples walked and lighting the lamp near her window where Reggy Wylie used to turn his freewheel like she read in that book **The Lamplighter** by Miss Cummins, author of **Mabel Vaughan** and other tales" (U.298).

By the end of this sentence we have almost forgotten that she has repeated the title of Maria Cummins's book at the beginning of her reverie in 'the lamplighter would soon be going his rounds'. Her thought process is structured here by such repetition, as the 'lighting of the lamp' produces thoughts of her 'beau', Reggy Wylie, before she

focuses on the romance she has been reading, 'like she read in that book **The Lamplighter**'. The repetitive quality of romance takes over her voice at these moments to emphasize, not necessarily a gap between the fictional Gerty we see in the romance world and the 'real' Gerty on the beach with her friends, but rather to show the slippage between Gerty as protagonist, and Gerty as reader[11]. The voice of Gerty the protagonist is heard romantically recalling 'the window where Reggy Wylie used to turn his freewheel', while the voice of Gerty the reader repeats what sounds like the blurb on the dustjacket of a book, 'Miss Cummins, author of **Mabel Vaughan** and other tales'.

The formality of this imparting of knowledge gives away Gerty's other 'identity' as it were, as it jars with the romantic nature of the rest of this extract. Like her occasional lapses in grammar, for instance, "...because she wasn't stagestruck like Winny Rippingham that wanted they two to always dress the same..." (U.293), the changes in tone are considered to reveal the 'true' Gerty, the true one being the one who is unable to parse properly. Such changes in tone are also recorded in her reactions to the twins, and to Cissy and Edy, whom she describes variously as "Madcap Ciss with her golliwog curls" (U.290) before she changes to "she did look a streel" (U.295). Taken as signs of her ignorance, such textual lapses are regarded as give-aways; like the stockings she wears which she reveals to Bloom while rocking her foot back and forward on the beach, Gerty is apparently rendered transparent through her lack of knowledge.

Such slippages occur all the way through Gerty's narrative, as we see from the very beginning evidence of Gerty's dubious readership qualities, not just of romances but also of adverts in magazines: "It was Madame Vera Verity, directress of the Woman Beautiful page of the Princess Novelette, who had first advised her to try eyebrowleine..." (U.286). This repetition of formal phrasing, 'directress of the Woman Beautiful page' answers what should be a rhetorical question: "Why have women such eyes of witchery?" (U.286). As reader, Gerty gives away the secrets of Gerty the protagonist, a betrayal which creates a comic effect. Such a comic effect has been attributed to Gerty's lack of knowledge[12], as it seems amusing for someone to pay so much attention to

something so frivolous, and to treat the words of a woman's magazine so seriously. And yet, it is not her lack of knowldege, but rather her acquiring of it which has already enabled her to perform an act of transformation on those disturbing elements in her life. As reader, she can imitate the linguistic actions of the romance heroine, to become both protagonist and reader at the same time. The attraction of the romance, as of the advertisements and magazines, lies in its availability to replication, not just in language, as seen in the function of the cliche above, but in the replication of one world in another.

This action is seen not merely linguistically, but also in terms of Gerty's position in the narrative, signified when we first see her:

"Gerty MacDowell who was seated near her companions, lost in thought, gazing far away into the distance, was, in very truth, as fair a specimen of winsome Irish girlhood as one could wish to see" (U.285-6).

Gerty occupies two positions here: the first, where she is seated 'near her companions', in the 'real' world on the beach with her friends; the second, 'gazing far away into the distance', 'lost in thought'. In the terms of the romance genre, this duality seems quite straightforward, with the real world versus the romance world 'in the distance', in the ideal world of romance. However, such a dichotomy is compromised by the identity which this distance constructs. When Gerty gazes into the distance, she replicates the romantic ideal of herself through the language of the text that she reads, to become a protagonist, 'a fair specimen of Irish girlhood'. In contrast, by sitting near her companions, she 'collapses the distance' between 'the fantasy world and the real', in the words of Janice Radway:

"Unlike the fairy tale that calls attention to its fantastic shape with the opening 'Once upon a time', which establishes a mythic space incalculably distant from the real world, the popular romance simulataneously collapses the distance betweeen its fantasy world and the real **and** slyly admits their disjunction"[13].

And at the same time, by gazing into that very distance which is being 'collapsed' by her nearness, Gerty paradoxically 'slyly admits their disjunction' and creates an identity out of this distance. The circularity of this action created by the romance through the dynamicsof replication ultimately prevents a severance of reader and protagonist into these separate worlds. For both are constantly and simultaneously taking each other's places:

"Her very soul is in her eyes and she would give worlds to be in the privacy of her own familiar chamber where, giving way to tears, she could have a good cry and relieve her pentup feelings though not too much because she knew how to cry nicely before the mirror. You are lovely, Gerty, it said" (U.288).

Gerty begins as the protagonist in the world of romance in 'her own chamber', a place 'familiar' to her, which echoes with cliche: 'her soul is in her eyes', exaggeration: 'giving worlds', and emotion: 'have a good cry'. However, through the conventions of the romance world and its desire for replication, Gerty also becomes a reader, for she gazes into the mirror and sees her reflection, a replicated image: 'You are lovely, Gerty, it said'. As soon as Gerty hears the mirror speak to her, she is endowed with the knowledge of her own loveliness; she becomes her own reader, for it is at this point that she acquires knowledge, knowledge which is superior to that of the protagonist. Through the act of looking, she becomes informed, as the visual image speaks. Moreover, it is precisely the way in which she has acquired this knowledge, through the act of looking, which compromises her position as a protagonist. According to romance conventions, romance heroines must remain innocent of their appearance, as Kimberley Devlin notes: "She must be artless and cannot consciously cultivate her appearance"[14]. Although Devlin goes on to argue that such self-awareness constitutes Gerty as a <u>failed</u> romance heroine, Joyce's "romance heroine manque"[15], it is equally possible to see this faculty of Gerty's rather as one which allows her to move between two positions. The stasis with which the mirror fixes her is problematized by her switch between the two poles of reader and protagonist, so that what initially may appear as Gerty's 'failure' as a romance heroine, can in fact be read as her

success[16].

This threat of compromise, that she has acquired knowledge at a price, becomes clear from the text itself. For Gerty is returned to the position of the object of the sentence, 'You are lovely', objectified in second person terms by the discourse of the mirror. It would seem therefore that the relationship between the reader and the protagonist is not simply one of 'distance' and 'nearness', to recall Janice Radway, provoked when one knows more than the other, but a complex one of knowledge passing back and forth, or round and round, of alternating control and subjection.

Such an exchange of visual control is paralleled by the exchange of glances between Gerty and Leopold Bloom on the beach. Not simply a case of the heroine subjected to the forceful gaze of the hero, Gerty too is capable of returning the gaze:

"Till then they had only exchanged glances of the most casual but now under the brim of her new hat she ventured a look at him and the face that met her gaze there in the twilight, wan and strangely drawn, seemed to her the saddest she had ever seen" (U.292).

Although they have 'exchanged glances', Gerty sneaks a look at Bloom when she thinks he cannot see her 'under the brim of her new hat'. However, this possibility of superior knowledge is traduced by the face which **meets** her gaze; the implications of mutuality here prevent a sense of one persistently knowing more than the other. The circularity of this knowledge is emphasized by Gerty's remark at the "undisguised admiration" (U.296) which she sees on Bloom's face: "It is for you, Gertrude MacDowell, and you know it" (U.296). For those who doubt Gerty's ability to see anything clearly, Bloom, in his narrative later in the chapter, compounds her belief with "O sweet little, you don't know how nice you looked" (U.308). The irony is that she did know, even if Bloom was not aware of her knowledge. Such an exchange of knowledge, passing from one character to the other, mirrors the movement of Gerty between the protagonist and reader positions of the text, a circular movement captured by the mirror.

This circularity, conveyed through the discourse of the mirror, is shaped of course by the focus on Gerty's appearance, the inevitable

consequence of dialogue with a mirror. As Gerty looks, so the mirror speaks. It is the visual which controls the narrative voice and grants the extra knowledge of romance in this text:

"She did it up all by herself and what joy was hers when she tried it on then, smiling at the lovely reflection which the mirror gave back to her!" (U.287).

Gerty reads what she imagines she looks like. The subject of the sentence 'she did', 'she tried', invests the image in the mirror with the attributes of a particular appearance, 'the lovely reflection'. But this relationship between a reading subject and its visual image is problematized by the case grammar of the mirror. For when the subject gazes into the looking-glass, that subject becomes instead an object, 'back to her', and the authority passes over to the mirror as acting subject, 'the mirror gave', in a circular gesture of power.

For us to break down the wall of objectification built by the mirror, to hear Gerty and the expression of her subjectivity, would result in what Tania Modleski calls a "schizophrenic narrative"[17], where the reader and the protagonist become a split subject. To perform this act of subjective expression rather than stifling objectification would require a grammatical substitution of the sentence which reflects Gerty's appearance. Our first description of her would be altered thus as "The waxen pallor of her face was almost spritual in its ivorylike purity though her rosebud mouth was a genuine Cupid's bow..." (U.286), would result in 'the waxen pallor of my face', 'my rosebud mouth', a replacing with a first person narrative voice. Such an act would result in a first person subject looking at a first person subject, an impossible proposition. In this sense therefore, it is clear that a first person subject is not possible with descriptions of appearance, for that first person voice cannot possibly speak about it. Appearance and subjective expression cannot come together therefore without becoming destructive, without becoming "schizophrenic", and it is this incompatibility which is at the heart of the problem of the romance and its language. For in using its language, Gerty loses her voice.

The impossibility of speaking is demonstrated in the 'union'

between Gerty and Bloom as they both watch the fireworks, together yet apart. Gerty's voice is little more than a "little strangled cry" (U.300), as in her role as the ideal romance heroine, she is able only to express her joy in a smile, 'what joy was hers..smiling!', just as she can only express her sexuality in a blush, 'her face was suffused with a divine, entrancing blush', as she watches the fireworks. Voiceless 'expressions', they result in a visual marker:

"And she saw a long Roman candle going up over the trees, up, up, and in the tense hush, they were all breathless with excitement as it went higher and higher and she had to lean back more and more to look up after it, high, high, almost out of sight, and her face was suffused with a divine, an entrancing blush from straining back and he could see her other things too, nainsook knickers, the fabric that caresses the skin...and she let him and she saw that he saw and then it went so high it went out of sight a moment and she was trembling in every limb from being bent so far back that he had a full view high up above her knee where no-one ever not even on the swing or wading and she wasn't ashamed and he wasn't either to look in that immodest way like that because he couldn't resist the sight of the wondrous revealment half offered...and he kept on looking, looking...And then a rocket sprang and bang shot blind blank and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O!..O so lovely, O soft, sweet, soft!" (U.300).

Gerty notes that Bloom can see 'other things too', things other than her blush, like 'nainsook knickers, the fabric that caresses the skin', for instance. Although we begin with what 'she saw' as Gerty focuses on the fireworks, we quickly move to what 'he could see', as the movement of the firework is transposed on to Gerty herself: the firework goes 'up, up' and 'higher, higher', as she has to 'lean back more and more'. Passing from the subject to the object and back again 'and she let him and she saw that he saw', Gerty performs an act of looking in the mirror, as she experiences her sexuality at its most explicit and yet not explicit at all. Just like the mirror, her sexuality is controlled by the third person voice. Substitution with the first person here - "and my face was suffused with a divine, an entrancing blush" - would indeed render her the schizophrenic narrator Modleski speaks of. Her sexuality is framed within the dynamics of the mirror which maintains a focus on Gerty's appearance. The only feeling which is not rendered visual is one which ought to be sexual but is not; her

'trembling in every limb' is attributed not to the exchange of looks between herself and Bloom, but to 'being bent so far back' as she strains to let him see what normally she would hide, 'he had a full view high up above her knee where no-one ever not even on the swing or wading'.

The incompatability of subjective expression and description of appearance is at its most noticeable here, for Gerty loses her voice as words actually disappear, 'where no-one ever...'. Just as Bloom sees, 'seeing' is omitted from the text. The denial of form reflects the denial of content, as Gerty is torn between the desire to conceal and the compulsion to reveal; 'he wasn't either to look' is immediately followed by 'because he couldn't resist the sight of the wondrous revealment half offered...'. Torn between the two, Gerty's voice is 'a little strangled cry', for, just as she desires to speak, "She would fain have cried to him" (U.300), her voice is compromised by the romance which renders it "the cry of a young girl's love... wrung from her, that cry that has rung through the ages" (U.300). The ecstasy of the moment is expressed by being inexpressible, and its contradictory nature is reflected in the pain of 'strangled' and 'chokingly', a pain which prevents Gerty from speaking but which the romance world endorses as essential to her sexual experience, 'And then a rocket sprang and bang shot blind blank..". Gerty's expression is ultimately restricted by the third person voice which controls her narrative, 'and her face was suffused', and the second person address which controls her subjectivity. The gaze of Bloom prevents her from showing too much, even as it is the spur to show in the first place.

This double restriction is precisely what the mirror enacts, reflecting her appearance and telling her about it: 'you are lovely, <u>it</u> said' (my underline). This third person narrative voice of the mirror is what established Gerty's identity when we first met her entirely in terms of appearance, even before we knew of the mirror's presence. Just as she looks into the mirror of description, the voice of the third person narrator informs Gerty of her qualities: the colour of her skin is 'spiritual', 'ivorylike', her mouth a 'rosebud', 'perfect' and 'genuine' in its shape - all objectify her through these features. Even

though it may not be present, nevertheless it is the mirror which speaks, and not Gerty, 'you are lovely, it said'. We do not hear her voice.

And yet, the visual markers which prevent her from speaking, the blush and the smile, are at the same time signs of Gerty's difference. Marking her as a romance heroine, they allow her to stand out from the rest, they speak of her difference, a feature we are constantly reminded of throughout the text: "...because he had eyes in his head to see the difference for himself" (U.295), "and they both knew that she was something aloof, apart, in another sphere, that she was not of them and never would be" (U.297). Not only does Bloom's gaze upon her single her out from the others, but also her own sense of herself as a romance heroine allows her to be envied by others for her very difference from them[18].

Her difference is constructed through her appearance, as it is her appearance which constructs her as a romance heroine: "Her shoes were the newest thing in footwear (Edy Boardman prided herself that she was very **petite** but she never had a foot like Gerty MacDowell, a five, and never would, ash oak or elm)..." (U.287). What truly establishes her success as a romance heroine here are the contradictions which follow on from this detail a few pages later - we learn that "but for that one shortcoming she knew she need fear no competition and that was an accident coming down Dalkey hill and she always tried to conceal it" (U.298). At this point it is still vague as to what this 'shortcoming' may be, although it is probable that it is a visual one, one 'she always tried to conceal'. It is not until we switch from Gerty's narrative to Bloom's, as she walks off the beach and the perspective changes, that we see what her shortcoming is: "Tight boots? No. She's lame! O!" (U.301). Ironically it becomes clear that possibly Edy Boardman does not have 'a foot like Gerty MacDowell' for another reason apart from its 'petiteness'. Gerty's ultimate sign of difference, that which marks her out from the others, is a sign of physical deformity and disablement, which Bloom crudely attributes to her status: "That's why she's left on the shelf and the others did a sprint...A defect is ten times worse in a woman" (U.301).

Yet through romance, Gerty transforms her deformity into an attribute; until Bloom speaks we are given no real hint that she is not to be envied in any way. Her lameness is merely 'that one shortcoming' which increases the competition against her but by no means leaves her 'on the shelf'. The silence of her voice on this issue which the romance world demands may on the one hand be a means of denial, but it is also a silence which prevents her from being condemned outright, the way Bloom condemns her to being left behind as soon as he realizes. Such silences in Gerty's narrative are rendered positive through the world of romance, as "Gerty's lips parted swiftly to frame the word but she fought back the sob that rose to her throat, so slim, so flawless, so beautifully moulded it seemed one an artist might have dreamed of" (U.297). Literally unable to speak because of the 'sob' in her throat, she changes her focus from words to pictures, 'one an artist might have dreamed of'. Focusing once again on her appearance, she lets her form speak for her, describing her throat and its perfection instead of relating what emerges from it.

The alternative ways in which we can read Gerty's marks of difference, the alternative ways she herself can read them, emphasize the dual structure of this chapter, first Gerty's narrative, then Bloom's. The ambivalence of this doubleness, the ambivalence which allows for the possibilities of either irony or empowerment, should make us listen more carefully to what we believe to be Gerty's voice. For it too is double, not just in its dual positions of reader and protagonist, but in its role as echo:

"Through the open window of the church the fragrant incense was wafted and with it the fragrant names of her who was conceived without stain of original sin, spiritual vessel, pray for us, honourable vessel, pray for us, vessel of singular devotion, pray for us, mystical rose" (U.292).

Gerty catches the sound of the litany of the religious ceremony in the nearby church as she stands on the beach, which she goes on to echo in her own text; the incantation 'pray for us' is repeated three times. The third person narrative voice here repeats the idealized feminine image of the Virgin Mary, 'spiritual vessel', 'honourable vessel', 'vessel of singular devotion', again reiterated three times.

The repetition of the religious ceremony recalls the repetitive quality of romance, and the world of advertisements and women's magazines, as even Bloom notes later, on hearing the same sound: "Mass seems to be over. Could hear them all at it. Pray for us. And pray for us. And pray for us. Good idea the repetition. Same thing with ads. Buy from us. And buy from us..." (U.309). The religious voice however incorporates something which the romance does not: the first person subject through the use of 'us'. The incantation is self-reflexive, as the adverts are too, 'buy from us', and this quality becomes an element of Gerty's language at this point. The 'names of her who was conceived without original sin' are also rendered 'fragrant', just as the incense is, as both scent and sound come together in the 'fragrance' which applies to both. Echoing each other in this way, the first person voice comes into being at the same time as the third person narrator. 'Her' is no longer Gerty in this example but someone else, here the Virgin Mary. Echoing the voices of those in prayer, which is itself an echo, Gerty transforms herself into 'us'.

It is such a transformation which allows for the possibility, however vague, of Gerty as an experiencing subject, in much the same way that Kimberley Devlin argues her sexuality does: "His (Joyce's) heroine suppresses her sexuality no more successfully than she suppresses her physical self-consciousness and her frustrated discontent. To be the romance heroine defined by Cummins is to be an object, to sacrifice physical, emotional and sexual awareness..."[19]. The trick which Gerty performs however is to become an experiencing subject without losing her status as a romance heroine. Her trick is the trick of the palimpsest[20], like Joyce's trick with the novel **The Lamplighter** from which he is said to have taken much of his material for this chapter[21]: to inscribe one text upon another, while allowing echoes of the original to seep through:

"..and to hear the music like that and the perfume of those incense they burned in the church like a kind of waft. And while she gazed her heart went pitapat. Yes, it was her he was looking at, and there was meaning in his look. His eyes burned into her as though they would search her through and through, read her very soul" (U.293).

Gerty echoes the words of the earlier passage in the text, 'like a kind of waft' of incense and music, her response rendered once again in visual terms, 'read her very soul'. The burning of the incense is transposed on to Bloom's gaze, as one echoes the other. Her soul becomes a text to be read, just as his gaze is, 'there was meaning in his look'. This sense of one text imposed on another is further emphasized by Bloom's share in the narrative; both in terms of form and content, the palimpsest takes effect. Feeling that "she must have been thinking of someone else all the time" (U.304), Bloom accords himself second place in her affections, not up to the original of whom she must really be thinking. Gerty supports this belief earlier as she imagines "She could see at once by his dark eyes and his pale intellectual face that he was a foreigner, the image of the photo she had of Martin Harvey, the matinee idol" (U.293). Bloom here is rendered an image of an image instead of the original of her thoughts, lacking the moustache which the film star possesses, "only for the moustache which she preferred" (U.293). Ironically, it is Bloom's sign of difference which renders him the "romance hero manque" in Gerty's eyes, to 'borrow' the words of Kimberley Devlin.

The imprint of Gerty's text on Bloom's goes further than this however, in the repetition of phrases and concepts. Gerty's competition with her female friends over clothing, noted earlier comparing her feet with Edy Boardman's, is recognised by Bloom, "Pick holes in each other's appearance" (U.302), and even more clearly than this, both use the same phrase in their separate narratives. Thinking of Cissy wearing high heels and falling over, Gerty thinks, "**Tableau**! That would have been a very charming expose for a gentleman like that to witness" (U.295), while Bloom, thinking of his letter from Martha, expresses the same word: "**Tableau**! O, look who it is for the love of God!" (U.302; my emphasis). On each occasion, the same distinctive typefacing is attached to this word, drawing attention to it on the page, visually different from those around it.

In a conversation with Arthur Power who asked what exactly happened between Gerty and Bloom on the beach, Joyce replied that it all took place in Bloom's imagination[22]. Rather than read this comment as

simply a way of reading Gerty as the object of Bloom's fantasies, it is more helpful to see it in the light of the palimpsest effect. The repetition of phrasing shown above could demonstrate the simpler point that Bloom is constantly in control of both narratives, but could not explain his lack of knowledge of Gerty's feelings, a lack of knowledge which leads to such contradictions as "Daresay she felt I...Trousers? Suppose I when I was? No. Gently does it" (U.302), to be followed by "Did she know what I?...Course" (U.304). Nor could it explain the naming of Bloom within Gerty's narrative. What is occurring here is the moment of overlap between the two, before the final break from the one text into the other. Here, echoes of one are found in the other:

"She glanced at him as she bent forward quickly, a pathetic little glance of piteous protest, of shy reproach under which he coloured like a girl. He was leaning back against the rock behind. Leopold Bloom (for it is he) stands silent, with bowed head before those young guileless eyes" (U.300).

Even the sign of Gerty's difference, the blush, has been absorbed by Bloom, 'he coloured like a girl'. Contained within the register of romance, Bloom makes his entrance in parenthesis, framed within the text itself. The power of naming himself however, compromises that frame, as Gerty does not know what he is called. The imposition here of one text upon another, of one voice upon another, becomes a circular action then, much like that of the mirror, as we are unable to tell who is imposing on whom, whether Gerty on Bloom or Bloom on Gerty. The palimpsest takes effect as the voice becomes an image.

As Gerty walks away from the beach, she slips away from our sight, just as she slips away from Bloom's at the end of her narrative: "She walked with a certain quiet dignity characteristic of her but with care and very slowly because - because Gerty MacDowell was..." (U.301). Gerty performs a visual gesture on the textual surface, as well as in her narrative, in a series of dots stepping off the page, the very gesture of the romance heroine. Keeping herself still within the frame of romance, she conforms to its conventions which offer her instead of closure, "a postponement of fulfilment"[23]. Like the romance, the chapter itself trails off, unfinished - the last word is left blank. Caught up

like Bloom in the circularity of romance, in its textual world, we become readers of romance reading romance. As readers of romance, we know more than the heroine, we know what she was so careful to conceal from us. For before she leaves, Gerty waves at Bloom:

"Gerty had an idea, one of love's little ruses. She slipped a hand into her kerchief pocket and took out the wadding and waved in reply of course without letting him and then slipped it back. Wonder if he's too far to. She rose..." (U.301)

As readers, looking at her text, we feel the compulsion to fill in the blanks which are left, 'without letting him and 'wonder if he's too far to', with the one word which Gerty herself does not articulate, the verb 'see'. Bloom does not read what we read, there is no mention in his narrative of seeing what she waved at him. It would appear that from his narrative too it has been omitted. Bloom does not 'see', a fact he reinforces when Gerty reappears in the hallucinatory 'Circe' chapter of the brothel:

"(Leering, Gerty MacDowell limps forward. She draws from behind, ogling, and shows coyly her bloodied clout.)

GERTY

With all my worldy goods I thee and thou. (she murmurs) You did that. I hate you.

BLOOM

I? When? You're dreaming. I never saw you....

...GERTY

(to Bloom) When you saw all the secrets of my bottom drawer. (she paws his sleeve, slobbering) Dirty married man! I love you for doing that to me.
(She glides away crookedly...)"
(U.361)

Just as in the 'Nausicaa' chapter, Gerty moves away out of his sight, the last word 'crookedly' reminding us once again of her deformity. Bloom's defence 'I never saw you' is not wholly inaccurate, for although he did see Gerty, in his mind his vision is impaired; she

appears limping, menstruating, leering at him in accusatory fashion. His knowledge that she is having her period, that she is lame, that she too experienced sexual gratification from their exchange of glances, informs his vision of Gerty and transforms her from a romance heroine into a grotesque bleeding and deformed monster, come to haunt him. Projecting his feelings of guilt 'Dirty married man' on to her, he renders her a contradictory figure, 'leering' and 'ogling', yet 'showing coyly', expressing feelings of both hatred and love. These aspects of his perspective in 'Circe' make explicit what he thinks he sees in 'Nausicaa'. He does not see her waving a white handkerchief to him in a romantic gesture, 'one of love's little ruses', but he does see, in his hallucinations, a 'bloodied clout'. Bloom's perspective is a contradictory and limited one; in revealing her lameness, he appears to expose her as a sham and force us to re-read Gerty in the light of what he has let us know about her. The force of his perspective then is two-fold: "If Bloom's gaze has the force to make Gerty come, the reader's gaze has the force to make Gerty" [24]. Such a 'force' is indeed possible if we allow our view of Gerty the skewed perspective of Bloom's, and become readers who see as Bloom does. Endowed with the knowledge of her deformity, we too see her for what we think she is, and pity the crippled spinster on the beach.

Displaced from the world of romance, Bloom's attempt at communication by writing out letters in the sand for Gerty to find later, is doomed. Rubbing out the letters with his boot, he experiences a sense of loss: "We'll never meet again. But it was lovely. Goodbye, dear. Thanks. Made me feel so young" (U.312). However, the romance of the encounter has not entirely eluded him, 'we'll never meet again', and the refrain of the cuckoo clock, while it heralds his cuckoldry at the end of his narrative, also returns us to Gerty, and to the romance world:

"..because it was a little canarybird that came out of its little house to tell the time that Gerty MacDowell noticed the time she was there because she was as quick as anything about a thing like that, was Gerty MacDowell, and she noticed at once that that foreign gentleman that was sitting on the rocks looking was..." (U.313).

The return to Gerty's perspective at the very end of the chapter, which is also the end of Bloom's narrative, is a return to the positive transforming powers of romance, where a cuckoo signalling sexual defeat is rendered a harmless 'little canarybird' which merely tells the time. Such a return undoes the force of Bloom's perspective earlier, as we recognize his displacing Gerty from her narrative frame through her appearance in 'Circe'. In the world of fictitious identities and glamorous associations, Bloom himself is transformed once again into 'that foreign gentleman', and his negative aspects remain unspoken 'sitting on the rocks looking was...' as we drift off. As readers of romance, we also see Gerty at the end <u>after</u> she has walked off the beach. The frame of her world has been transformed; participating in the fictional world of romance has allowed Gerty in fact to tell her own fictions about her life. Reading her stories, we see the romance heroine and the romance reader together. We see more than Bloom, our perspective is straighter. For we see the Medusa, and she is laughing.

NOTES

1. Hélène Cixous, "The Laugh of the Medusa", translated by Keith Cohen and Paula Cohen in Signs:Women and Gender, edited by Elizabeth and Emily Abel, 1977; p.289.

2. Richard Ellmann, editor, Letters of James Joyce Vol.II, London: Faber and Faber, 1966; p.47.

3. Ellmann, cf.op.cit.; p.47.

4. Stuart Gilbert, editor, Letters of James Joyce, London:Faber and Faber, 1962; p.135.

5. Jean Radford, editor, The Progress of Romance: The Politics of Popular Fiction, History Workshop Series, London:Routledge, 1986; p.9.

6. Don Gifford with Robert J. Seidman, **Ulysses** Annotated Berkeley: University of California Press, 1988: "Time:8pm. Scene:rocks on Sandymount Strand. Organ:eye, nose. Art:Painting; Colour: grey, blue; Symbol:virgin; Technique: tumescence, detumescence. Correspondences: Phaeacia - Star of the Sea; Nausicaa - Gerty. The Linati schema lists as Persons in addition to Nausicaa: 'Handmaidens, Alcinros, and Arete (Nausicaa's parents), Ulysses'. Sense (meaning): 'the Projected Mirage'. The schema also lists 'Onanism: Female: Hypocrisy' under Symbol"; p.384-5.

7. Janice A. Radway, "Women Read the Romance: The Interaction of Text and Context", Feminist Studies vol.9, no.1 Spring, 1983: "This conception of romance reading as an escape that is both literal and figurative implies flight from some situation in the real world which is either stifling or overwhelming, as well as a metaphoric transfer to another, more desirable universe"; p.60. I believe Gerty combines both these elements, the desire to escape the harsh realities of her world, as well as to go to a more attractive place, in placing herself within the world of romance.

8. Many critics have argued that the presence of women's magazines, and a reproduction of the phraseology of advertisements, actually displaces rather than informs, the register of romance. Thomas Karr Richards argues: "The presence of brand names and slogans assimilated through advertising...characterizes this voice, which has clearly displaced that of the domestic novelist" in "Gerty MacDowell and the Irish Common Reader", English Literary History vol.52, no.3, 1985; p.758.

9. Ann Rosalind Jones, "Mills and Boon Meets Feminism", The Progress of Romance, edited by Jean Radford, cf.op.cit.; p.200.

10. Ann Rosalind Jones writes: "Scenes in which the heroine is held, rocked, fed, bathed and doctored are very common; the narrative emphasizes the hero's unsuspected skills as caretaker rather than seducer, and the heroine is positioned not as victim but as the center of expert care and attention...Without any direct reference to feminism, the standard romance plot may nevertheless reconstruct relations between the sexes" cf.op.cit.; p.200.

In her essay "The Disappearing Act: A Study of Harlequin Romances", Signs vol.5, no.3, Spring 1980, Tania Modleski quotes from one Harlequin romance which reads: "Perhaps the sudden spell of bad weather had stirred a devil in him" (from Hold Me Captive, Margaret Pargeter Toronto: Harlequin Romances, 1976; p.54). The repetition of this phrase in Gerty's narrative when she looks at Bloom "she had raised the devil in him" (U.295), indicates to me that the register and language of romances may not differ greatly from her time to the present day. Therefore it could be argued that it is perfectly legitimate to apply the conventions of present day romances to the conventions of those from the Victorian era. Kimberly Devlin similarly draws parallels between the features of The Lamplighter and contemporary romances in "The Romance Heroine Exposed: 'Nausicaa' and **The Lamplighter**", James Joyce Quarterly vol.22, 1985; p.387.

11. Many critics who note this change in tone assign it to the difference between the 'real' versus the 'false' Gerty. Thomas Karr Richards writes: "After 'tapering fingers' the narrative clearly lapses from the voice of the domestic novelist into the idiom of Gerty" (cf.op.cit; p.758). Patrick McGee argues: "...this stylistic incoherence mirrors an incoherence in Gerty's characterization, in her voice, for behind the make-up and the fashions...another Gerty makes her mark from time to time **in the text**...We hear this voice as the sign of Gerty's class, her social and economic situation..." Paperspace: Style as Ideology in Joyce's **Ulysses**, Lincoln and London:University of Nebraska Press, 1988; p.89-90. Both these arguments presuppose that there is such a thing as the 'real' Gerty for us to hear or see at all, precisely what my chapter seeks to problematize.

12. It has also been argued that Joyce is mocking his heroine. For example, Suzette Henke writes: "Joyce parodies her adolescent narcissism, vanity and wilful self-deception", although she qualifies her statement by saying that "the poignant, satirical jest of 'Nausicaa' is directed less against Gerty than against the manipulative society of which she is a product", ("Gerty MacDowell: Joyce's Sentimental Heroine" in Women in Joyce edited by Suzette Henke and Elaine Unkeles, Urbana:University of Illinois Press, 1982; p.133-4). Margot Norris however takes this argument much further when she writes: "Joyce deplores, I believe, not the disregard of high art by ordinary people, but rather the way their desire for it, and for the prestige they hope to achieve from it, is doomed to frustration by their inescapable detours through popular culture", ("Modernism, Myth and Desire in 'Nausicaa'", James Joyce Quarterly, vol.26, no.1, 1988; p.41). However even this argument is still to posit Gerty as a victim, both of her language and of her society. While society may victimize her, I would argue her romance world elevates and empowers her.

13. Janice A. Radway, Reading the Romance, London:Verso, 1987; p.192.

14. Kimberly Devlin, cf.op.cit.; p.386.

15. Kimberly Devlin, cf.op.cit.; p.396.

16. Many critics have argued for Gerty as representing stasis in the chapter, with Bloom as fluidity. While on some level this may be the case, it seems to me to be too simplistic, and does not account for her movement between the two roles of reader and protagonist. While a limited movement, it does reject the sense of Gerty as totally static. See both Margot Norris, cf.op.cit and Suzette Henke, cf.op.cit. Patrick McGee writes that "If Gerty is finalized and imprisoned by the language that speaks for her, Bloom is unfinalized" cf.op.cit; p.95. Wendy Steiner in "'There was meaning in his look': The Meeting of Pictorial Models in Joyce's 'Nausicaa'" writes: "Joyce aligns the stopped time of Renaissance painting to the suspended time of old-style romance and the temporal duree of modernist pictures to the recuperative temporal flow of Ulysses as a whole", University of Hartford Studies in Literature, vol.16, 1984; p.100.

17. Tania Modleski: "As most of the writing in Harlequins is 'personal', as hardly any critical distance is established between reader and protagonist, readers can freely view the fantasy as their own. The novel becomes an expression of their hopes and fears. Nevertheless, the third person must be used, for the writing necessarily becomes 'apersonal' precisely at those points where the woman's appearance is noted...If the passage is rewritten, 'I had no idea how lovely I looked', a schizophrenic narrator is implied" cf.op.cit; p.447. In her article, Devlin also quotes a similar example from Modleski's book, Loving with a Vengeance: Mass Produced Fantasies for Women, New York:Methuen, 1984; London:Routledge, 1990; p.36, although this is to argue that Joyce merely mocks such a romance convention. Rather than mocking, I believe Joyce to be employing these conventions to establish Gerty as both reader and protagonist.

18. Some critics have argued that Gerty's competition with other women is wholly negative. For example, Jules David Law in his essay "'Pity They Can't See Themselves': Assessing the 'Subject' of Pornography in 'Nausicaa'" writes: "The presence of two 'girlfriends' and of the three children...continues to provide mediations for, and distractions from, the Bloom-Gerty relationship" and that Cissy Caffrey remains "A potentially disruptive force from Gerty's perspective", James Joyce Quarterly, vol.24, no.3 Spring 1987; pp.225,231. Kimberly Devlin too notes that "Intermittently spiteful and sexually competitive, the three girlfriends have little in common with the exemplary heroine of **The Lamplighter**" cf.op.cit; p.391.

19. Kimberly Devlin, cf.op.cit; p.393.

20. The connection between the palimpsest and this chapter has already been made explicit by both Wendy Steiner and Thomas Karr Richards, the first in terms of painting: "Unlike such moments in scientific history

where one paradigm directly supplants another, the avant-garde model was instead superimposed upon the Renaissance norm...hence more the overlaying of a palimpsest than the replacement of one model by another...Nowhere can this tendency be seen more clearly than in the 'Nausicaa' chapter of Ulysses, a richly ironic and parodic tantalizing of one pictorial model by another", Steiner, cf.op.cit; p.90. Richards comments: "...the reader of 'Nausicaa' faces a document that must be pieced together at every turn. An immediate way in which the reader is led to do so is through its status as palimpsest, superimposed on the world of Maria Cummins's **The Lamplighter...**", cf.op.cit; p.756. However, neither critic makes the same claim as this chapter for a palimpsest effect within the text itself.

21. The borrowing of this text by Joyce is noted in **Ulysses** Annotated, cf.op.cit.; p.384.

22. Quoted in Richard Ellmann, James Joyce, Oxford:Oxford University Press, 1959 and 1982; p.513.

23. Alison Light, "'Returning to Manderley' - Romance Fiction, Female Sexuality and Class", Feminist Review no.16 April, 1984; p.23.

24. Patrick McGee, cf.op.cit; p.94.

"THE VENUS OF PRAXITELES":

'PENELOPE' AND THE POSSIBILITY OF A FEMINIST SEMIOTIC READING PRACTICE.

"Yes, signs lie, but they act on people"[1]

*****

The importance of lies and fictions, and the effect they have, is the primary concern of this viewing of the 'Penelope' chapter of Joyce's Ulysses. The double sense of 'telling stories', meaning to recount fictional tales as well as the more negative sense of telling lies, has already been suggested in the Introduction. The duplicity of this position is of particular importance to the debate which has centred around the 'Penelope' chapter in recent years, for it helps to articulate the tensions traditionally associated with women's writing, and with women's voices[2].

In her foreword to the first volume of Pilgrimage, published in 1938, Dorothy Richardson pointed out the most distinguishing feature of the 'Penelope' chapter, its lack of punctuation, and its association with women's writing: "Feminine prose, as Charles Dickens and James Joyce have delightfully shown themselves to be aware, should properly be unpunctuated, moving from point to point without formal obstructions"[3]. Joyce's own comment to his brother Stanislaus regarding women's letter-writing has similarly given support to this sense of a 'feminine prose', a writing particular to women[4]. What this chapter seeks to explore is not whether women's voices are essentially different in this way, but rather the tensions between the written and spoken voice displayed by Molly not only as a character in a story, and as a reader of stories, but also as a storyteller in her own right.

Molly describes herself and her own fictionality appropriately through a sense of artifice, which this chapter posits both as the static object of the male gaze within and outwith the text, and as the moving performer. The contrast between stasis and movement contributes to the theory of the 'masquerade' which is developed later in the chapter. Wearing the borrowed clothes of the performer, it must be asked, does Molly too borrow the voice of the storyteller, a voice which is merely 'loaned' to her?[5].

Lying in bed beside her husband Leopold Bloom, after a sexual encounter earlier that day with the younger Blazes Boylan, Molly reminisces on the stories of her life, her past loves and her youth in Gibraltar:

"What did I tell him I was engaged for for fun to the son of a Spanish nobleman named Don Miguel de la Flora and he believed me that I was to be married to him in 3 years time theres many a true word spoken in jest there is a flower that bloometh a few things I told him true about myself just for him..." (U.625)

In his Semiotics and the Philosophy of Language, Umberto Eco writes:

> "But the relationship appears to be a metonymic one as well since the dictionaries speak of sign also for any trace or visible imprint left by an imprinter on a surface. Therefore, the sign is also revelatory of a contact in a way which tells us something about the shape of the imprinter"[6].

Both the above quotations illustrate the nature of story-telling, and who or what tells stories. Molly is speaking of the stories she tells men 'What did I tell him for'; Eco is speaking of the stories signs tell us 'revelatory of a contact which tells us something'. In a semiotic reading then, what is the 'revelatory' nature of Molly's text?

Molly's text 'reveals' many things to many people: to Mulvey, that she is engaged; to herself, that this is a lie, 'he believed me'; and to us, that her true love is Bloom, the man she marries, 'there is a flower that bloometh', with play both on his name and on the fictitious Spanish suitor 'Flora'. Molly's text is punctuated with these signs of word-play (if not by full-stops), signs as revelations. 'Theres many a true word spoken in jest' she says while speaking of Mulvey, before repeating 'true' when she speaks of Bloom 'I told him true about myself'. Mulvey she tells stories to 'for fun'; Bloom she tells 'just for him'. It is clear therefore, that Molly tells different stories to different people - a 'true' thing we learn about 'herself', this time just for 'us'.

Molly declares that she tells the truth, "he cant say I pretend

things can he Im too honest" (U.630), but we know that she has lied to Mulvey. We see that she creates fictions, blending stories with subjects changing as the specifically-named become the general 'he' throughout her text. It is at the end of her narrative that this 'he' points us to the diffuse subjectivities of her stories. For instance, "How he kissed me under the Moorish wall" (U.643) Molly says in the context of speaking about Bloom (she continues, "and I thought well as well him as another and then I asked him with my eyes..." U.643-4). As readers of all her text, we remember this incident, not with Bloom, but with Mulvey "he was the first man kissed me under the Moorish wall" (U.625) - Molly's memory of her life before Bloom, in Gibraltar[7]. The scattering of references throughout point to the plurality of the stories she tells; what may have only been one incident now appears to be more than one, by associating it with different people.

What then does such interchangeability of characters tell us about Molly's 'shape' as an 'imprinter', based on what is 'revealed', to return to the Eco quotation above? If Molly's text comprises various subjectivities, an intertextual 'he', what do we know about that 'relationship', that 'contact' between imprinter and imprint?

It is just such a generality of subjectivities, of stories concerning first Bloom then Mulvey for example, controlled by Molly as part of her own creations of fictions, that reveals and explains the nature of this contact as one of confusion - confusion at the level of the detail. The detail is foregrounded by Molly's text, contrasting with the vagueness of her memories of Bloom and Mulvey, and forms the 'relationship' that Eco speaks of, appearing as disorder. It is this appearance that speaks to us first; we notice that, on a textual level, Bloom and Mulvey have been mixed up.

From prices, "stealing my potatoes and the oysters 2/6 per doz" (U.609), to events, "we both ordered 2 teas and plain bread and butter" (U.613), to clothes, "when he sprained his foot at the choir party at the sugarloaf Mountain the day that I wore that dress"(U.608), it would appear that remembering such details structures her train of thought, her 'stream of consciousness'[8]. Molly herself pays great conscious attention to detail, for example when writing her letters: "he always

tells me the wrong things and no stops to say like making a speech your sad bereavement symphathy I always make that mistake and newphew with 2 double yous" (U.624). Numbers, use of abbreviations, spelling mistakes, the crossing out of letters; like the details in her general text, they all have one thing in common: they are visual. In order to foreground the confusion, Molly's text is rendered visual, a 'visible imprint' as Eco says, most importantly, 'on a surface'.

The traditional interpretation of Molly's details as structuring her train of thought is a reading which has been challenged:

> "What these visual effects suggest is a style not of thought but of writing, an unconventional orthographic practice that ignores the rules of punctuation, prefers the directness of figures to verbally-presented numerals, and suffers from errors characteristic of the transcriptions of speech"[9].

This form of detail lends itself more to that of writing than of thinking, as Joyce himself said in a letter to his brother, Stanislaus: "Do you notice how when women write they disregard stops and capital letters?" 9 October 1906, my underline[10]). Molly's writing certainly is 'unconventional' by educational standards, ignoring 'rules of punctuation' and, as Derek Attridge points out above, is more related to speech habits than to thought practice. Attridge's use of the word 'transcription' here is particularly appropriate - as a written or recorded copy. For it is the surface that is 'copied', the imprint that can be traced on a surface. In this way, Molly is making her mark on her text; her writing practice is a semiotic one, producing signs to be read.

However, what the semiotic practice of Molly's writing indicated above leaves out is the important association made at the beginning of this chapter with Molly's writing and her sexuality as female. The possibilities of such an association can be examined through her use of the detail, to link it with the further potential for a subversive writing practice. The diffuse subjectivities conveyed by the confusion of details reverses the hierarchizing principle of writing practices, as Naomi Schor points out:

"the irreconcilability of details and the sublime and the concomitant affinity of details for the effete and effeminate ornamental style point to what is perhaps most threatening about the detail: its tendency to subvert an internal hierarchic ordering of the work of art which clearly subordinates the periphery to the center, the accessory to the principal, the foreground to the background"[11].

Schor takes Eco's philosophy of a 'relationship' or a 'contact' much further - for it is not just its power to reveal that is important. Reading through Schor, this revelation also subverts. For Eco, the detail speaks volumes about Molly, the 'shape' of the 'imprinter' - the text focuses back on the creator of that text. What Schor takes to task is that very reversal, that 'focusing back' and shows how it can be used to disrupt certain expectations in a text. The relation between the way we read a painting and a piece of fiction will shortly be elaborated on; here the correlation between the two demonstrates that the 'internal hierarchic ordering' (the 'rules of punctuation' Attridge speaks of), can be subverted by the detail, as it gives prominence to the 'accessory', the 'periphery', the 'foreground'. It is this detail which has reduced the names of Mulvey, Bloom and Boylan to the anonymous 'he' - surely one of the most subversive and threatening aspects of Molly's text?

What Schor also points out is the association of the detail's subversiveness with the feminine. While some critics have protested against an automatic association between the subversive and the feminine, that the feminine by its very condition must be subversive, and vice versa, this is to ignore the validity of a critique from within patriarchal paradigms themselves. Rita Felski argues: "The problem with theories which attempt to locate resistance in every micropolitical strategy, in every libidinal impulse, is that subversion is located everywhere and nowhere; the valorization of the 'feminine' as a site of resistance fails to acknowledge that women's assignment to a distinctive 'feminine' sphere has throughout history been a major cause of their marginalization and disempowerment"[12]. The feminine, in Schor's analysis however, is disruptive precisely because of the negative values patriarchy has placed upon it. Its 'effeminate ornamental style', the association of 'ornamental', the decorative, with 'effeminate',

behaving like a woman, actually disrupts the phallic order. Perhaps the most literal example of this in Ulysses occurs when Molly describes her affair with Blazes Boylan in the following terms:

"when I lit the lamp because he must have come 3 or 4 times with that tremendous big red brute of a thing he has I thought the vein or whatever the dickens they call it was going to burst though his nose is not so big...whats the idea making us like that with a big hole in the middle of us or like a Stallion driving it up into you because thats all they want out of you with that determined vicious look in his eye..." (U.611).

Molly describes her affair with Boylan in terms of his sexual prowess, his larger-than-life endowments, all exaggerated (the word "Stallion" is even written with a capital "S"). In this particular example, the contradiction that the use of detail plays out here is contained within the way that the language works, rather than the content. Foregrounding her own textual form as opposed to its sexual content, Molly reveals her own artistic abilities, and at the same time presents a form to be viewed and commented upon. The content of this passage is all hyperbole, 'tremendous', 'brute', 'vicious'; euphemism and simile, 'like a Stallion', or, most insulting of all, is not even given a name, 'or whatever the dickens they call it'. In some ways, it would appear that Molly does not give a name to things here any more than she did when referring to her lovers. Her desire to endow Boylan with such exaggerated prowess results in humour, and while the physical details of Boylan's anatomy apparently take centre stage, they are in fact displaced/decentred by the language itself which refuses to name. The periphery, the accessory, is exactly what Boylan becomes in this instance. All sexual action is centred on him, but in Molly's text, that is not what is given importance at all. Her language itself subordinates this attribute of Boylan by veiling it through poetic devices or not naming it at all.

Presenting even a literary form to be viewed however, Molly constitutes herself as the object of a gaze, a view which has largely been reinforced through her own dwelling on her own body. From the general of the above example, 'whats the idea making us like that with a big hole in the middle of us', to herself specifically "yes that thing

has come upon me yes now wouldnt that afflict you" (U.632; my underline), when she begins to menstruate, she emphasizes the passivity associated with the object of the gaze, normally considered male, as Laura Mulvey points out:

> "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly"[13].

This focus on specific experiences of the female body parallels the focus on the physical nature of the text (for instance, the example of the capitalised 'S' of 'Stallion' quoted earlier). Just as the visual features on the page draw attention to the surface of the text, so certain physical details draw our attention to the visual features of Molly's appearance, painting a picture, sculpting a statue, presenting a female object to be viewed by the rest of the world. Just as Stephen Dedalus's friend, Lynch views the "Venus of Praxiteles" in A Portrait of the Artist As a Young Man, so the force of the gaze turns Molly to stone:

"You say that art must not excite desire...I told you that one day I wrote my name in pencil on the backside of the Venus of Praxiteles in the Museum. Was that not desire?" (P.180).

One critical study, Art and Architecture Of Ancient Greece, hypothesizes on the historical viewing of the 'Knidian Aphrodite':

> "...the statue was probably set up in a circular building, so that it could be viewed from all sides. The Knidians decorated their coins with reproductions of it and in Roman times its immense popularity led to a thriving industry turning out copies of all kinds...The goddess stands before us in the full beauty of her naked form...(she) believes herself to be unobserved, and herself subsequently expressed her astonishment that Praxiteles had so faithfully represented her in her own divine environment:
> 'Paphian Kytheria came through the waves to Cnidus, wishing to see her own image; and having viewed it from all sides in its open shrine she cried, 'Where did Praxiteles see me naked?' (anthology, 16.160)'"[14].

Like the visual quality of Molly's writing, this object opens itself up to the possibility of reproduction, of being copied[15], to be circulated and viewed not only from all sides, but even by those who cannot witness the original work itself. The work of art becomes an element of exchange, in much the same way that Molly is willing to exchange her body for money to buy clothes: "he can stick his tongue 7 miles up my hole as hes there my brown part and then Ill tell him I want £1 or perhaps 30/- Ill tell him I want to buy underclothes" (U.642). As Molly recognizes the value of her own body, so the body of the Knidian Aphrodite becomes commercial value, both in terms of being represented on coins, and in terms of sustitution for the real thing - we do not see the naked Venus, but rather, an image of the naked Venus. No matter how close the representation is, it remains nonetheless a representation, and not the real thing. It is in representation that she becomes for others what she was for Praxiteles, a body that can 'be seen from all sides'. And yet, in the representation in the Dublin museum, Lynch writes his name on the 'backside'. In order to participate in the myth that the goddess believes herself to be 'unobserved', he has to move, and write on the part of her body where she cannot see him.

In A Portrait, Lynch argues with Stephen over a response to art, a response which Stephen argues is "kinetic", "a reflex action of the nerves" which "urges us to possess.. to abandon" (P.180), and one he appropriates to animal physicality, giving Lynch "the image of a hooded reptile" (P.180). The alternative response expounded by Stephen in this context is that of the 'static' response:

"Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical. It awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged and at last dissolved by what I call the rhythm of beauty" (P.180).

The abandonment of the kinetic is opposed to the control of the static; one negates the work as art altogether, while the other exalts it. It is within these two defining responses that it is interesting to question what the viewers in Joyce's gallery see, what they write on the statue of Molly that they are viewing. The circularity of response and

the object of response becomes clear as they create a static object according to their gaze; they do not consider that this statue moves.

Being looked at by men is something that Molly is used to, in fact even encourages: "Ill put on my best shift and drawers let him have a good eyeful out of that to make his micky stand for him" (U.641), although she counters this with: "O I suppose therell be the usual idiots of men gaping at us" (U.616). She is well aware of herself as a sexual object, of her body. The response to this body can be wholly kinetic:

> "On the surface Molly might appear as a warm, vital, attractive mound of flesh. But once we see her basic crudity for what it is, refusing to let our romanticism obscure it, then the effect is something like discovering that an attractive woman whom one has admired is infected with syphilis"[16].

The statue here is not only inartistic but it also dares to deceive! This particular gallery spectator, Darcy O'Brien, responds to Molly's 'best shift and drawers' or rather, her 'warm, vital mound of flesh', all physical accoutrements 'on the surface', and all of course which are not only her attributes, but which also reveal <u>his</u> physical reaction to her. For O'Brien's very next words focus on himself: 'but once we see', 'our romanticism'. Despising this reaction, he blames the object for deceiving him: 'whom one <u>has</u> admired'. The kinetic reaction blames the object for extricating from it these emotions. In this way, the object loses its claim to art and becomes pornography, masquerading as art[17].

Molly's awareness of her body as a visual object is blamed then for the kinetic reaction of the critic. But, as Stephen shows in <u>A Portrait</u>, this can easily be charged as the responsibility of the viewer rather than the viewed. Molly 'appears', obscuring the real woman whom O'Brien 'discovers'.

Those who do consider Molly as art, inviting a static response, nevertheless still refuse to ler her exist as anything other than a statue. Exalted through an 'ideal pity or an ideal terror', the art object itself becomes 'ideal'. Not out of control like the kinetic, the static is highly controlled, controlled by the 'rhythm of beauty'. The

form which this 'rhythm of beauty' takes however, is open to question and its control materializes through the reactions of many critical forms: the authority of Joyce's letters; by the Linati scheme he drew up; and by the Homeric myth. Writing to Frank Budgen, Joyce articulated the 'four key words' of 'Penelope':

> "'Penelope' is the clou of the book. The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word **yes.** It turns like the huge earth ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words **because, bottom** (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart), **woman, yes**"[18].

This letter poses problems for the gallery spectators. It begins clearly enough with factual description of length, such as the number of words and sentences. Then a problem arises as the word 'yes', analogous with 'cunt', would seem to imply both sexual passivity and sexual promiscuity - Molly says 'yes' to both Bloom and Boylan after all[19]. The charges which Bloom appears to lay against her in the preceding 'Ithaca' chapter where he lists a series of men suspected of being Molly's lovers have in fact largely been dismissed[20]. It still however leaves an uncomfortable association for a feminist critic, if such an analogy is to be followed. The simile of the episode 'like the huge earth ball' is taken to be an explanation, a likeness substantiated by the entries made in the Linati schema which Joyce drew up and which refers to the 'Penelope' chapter thus: "Scene: the bed; organ: flesh; art: none; colour: none; symbol: earth; technic: monologue (female); correspondences: 'Penelope': earth; 'Web': movement", and lists time as the recumbent 8, "the sign for eternity as well as a symbol of female genitalia"[21]. The heavy symbolism of these points of reference are extremely problematic for the feminist critic, as 'earth' once again is associated with the feminine, and no 'art' is accorded this chapter at all (all other chapters have entries under this heading). The identification between Molly and the chapter 'Penelope' is further emphasized by her identification with the character, Penelope, this time in connection with Joyce's plan, drawn up with Stuart Gilbert, setting out Ulysses in the pattern of Homer's Odyssey. Although the chapters of

Ulysses themselves are never labelled in any published editions, every critic refers to them under their Homeric titles. It is through such a Homeric veil that Gilbert sees Molly, describing her as a "prototype", made up of "symbolic aspects" embodying mythical creatures. His comparison with Homer's Penelope is ultimately detrimental - Molly may be stable with "no real desire to change" but Penelope is "faithful"[22]. In contrast, as the male wooers of Molly assume Homeric proportions for Gilbert, their attributes are exaggerated and flattering: "Young Lieut. Mulvey, precursor of Odysseus, was the first wooer of the young nymph of Calype"[23]. Writing of Blazes Boylan, Gilbert takes at face value Molly's description of him: "In her roles of Calypso and Gea-Tellus Molly Bloom owns to a racial affinity with the gigantic, and much of the attraction she feels for Blazes Boylan is due to his giganticism"[24].

What is problematic about such approaches are their substitute-authority, encouraging many more symbolic interpretations, all grounded in Molly-as-earth, and her Homeric equivalent, which have prevailed for so long[25]. The power of the myth in this context is clear, as its rich material, its weaving through history, the answers it provides, are all seductive frames for any interpretation. It opens up many doors and allows the symbolic interpretation of Molly's text free rein, as many writings of this nature have demonstrated. In letting their responses be controlled by the word myth, these interpreters have controlled Molly's text, rendered it static, unified, turned to stone. Even her mythic role as earth has been reduced, as A. Walton Litz shows, to determining the "orbits of Bloom and Stephen" - she is that myth around which all other myths revolve. Similes, metaphors, all kinds of analogies proliferate around her text as these gallery spectators seek to define her. Such a ready identification of Molly as the 'Penelope' chapter in this way refuses to explore the possible tensions between the two, merely establishing a correlation, no matter how uneasy, between them. Such identification simply posits Molly as a statue in a museum to be scratched upon, omitting her own artistic possibilities.

The importance of the distance between the statue in the museum and what it represents must therefore be emphasized:

"Early archetypal interpretations, and criticisms of them, considered the goddess narrowly, in her procreative role. Molly is like her in more ways than this, and takes on aspects of the goddess that have been ignored until recently.."[26]

As the above quotation indicates, the one can only be like the other, not be the other, for Molly only resembles aspects of the myth, she does not embody mythical aspects, as Gilbert claims. For what is being recognized here is Molly's ability for role-playing, as Molly plays the roles of mother, "I suppose I oughtnt to have buried him in that little woolly jacket I knitted crying as I was but give it to some poor child" (U.640); of wife, "what do they ask us to marry them for if were so bad" (U.613); of lover of Mulvey, Boylan, Bloom. They are all genuine roles, she is all these things, but they are infused with her love of fiction, of the story, so that she transforms these roles into other areas in her life, changing their importance and their importance on others. In her attitude to Stephen, for instance, she plays a dual role of both mother, "his poor mother wouldnt like it" (U.640) as well as lover, "itll be grand if I can only get in with a handsome young poet at my age" (U.638).

In terms of Stephen's theories, the spectators' responses have been largely controlled not by the 'rhythm of beauty' but by the rhythm of history, history in terms of the Homeric myth and previous critical analyses. Their view of Molly is two-dimensional, either idealising her or debasing her, setting her up only to knock her down, as Richard Ellmann concurs: "He (Joyce) delights in mythologising Molly as Gea-Tellus then, by bringing her down with a thump on to the orangekeyed chamber pot at 7 Eccles Street, in demythologising her into an old shoe"[27]. Molly can only be seen in either of these aspects if we establish such a relation between outer authoritative forms and the text itself in this way. But what happens to these responses when the statue looks back, focusing instead on the male body, "are they so beautiful of course with what a man looks like with his two bags full and his other thing hanging down out of him or sticking up at you like a hatrack" (U.620)? When Molly turns the force of her gaze on the body of Blazes Boylan?

"Her (Molly's) progressive inflation of Boylan's virility...also belongs to her portrait. Not only his response to her, but also the virility of the lover she has attracted reflects on her"[28].

The role Molly plays performs a double function in this description as it both reflects Boylan several times his size while at the same time reflects back on her. As it in turn renders her the huge all-engulfing sexual figure, the massive earth goddess so many have written about, so too her view of the penis is directed eventually back at her, 'sticking up at you'. Ultimately, this reflective power merely turns what is active on Molly's part, 'her progressive inflation of Boylan's virility' into something passive, 'his response to her', his 'virility' which 'reflects back on her'. In this way in fact, the power of the female gaze is denied, rendered on the one hand the passive mirror spoken of by Virginia Woolf in A Room Of One's Own, "Women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size"[29], or on the other, a narcissistic reflection in a pool.

How Molly sees herself can be quite different however. She envisions herself as a 'nymph' in a bath, echoing the image of paintings she has seen, and the one which hangs above her bed: "...the woman is beauty of course thats admitted when he said I could pose for a picture naked to some rich fellow in Holles street when he lost the job in Helys and I was selling the clothes and strumming in the coffee palace would I be like that bath of the nymph with my hair down..." (U.620). In an essay by Carol Armstrong, the issue of looking at the female body is discussed through a consideration of Edgar Degas's "The Tub", another painting of a 'bath of the nymph':

"Not only is the female body (of "The Tub") constituted as an object that deflects the gaze and externalizes the viewer, thus negating the function of the nude, it is also presented as a profoundly unreadable entity, precisely because the female body as a field of sight and touch, as well as its function as gesture, are all turned in on themselves"[30].

Degas's painting features the body of a naked woman in a bath whose face is turned away from us, but Armstrong's reading appears to be

somewhat different from Molly's. The averted face in "The Tub", or rather, the action implicit in the turning away of the face preventing it from being seen, looking downward and inward, and ultimately disrupting eye contact between the viewer and the viewed, leads Armstrong to interpret the female body here as an 'unreadable entity'. It is unreadable because firstly, its action, its movement 'deflects the gaze' of the viewer, preventing objectification. But also, its movement presents the body as 'a field of sight or touch as well as its function of gesture' as a self-conscious body 'turned in on itself'. In other words, this body is reading itself, revealing and not revealing at the same time. Perhaps Molly is not so different after all.

We are familiar with Molly and the nature of revealing, as she creates sexual fantasies based on other men's responses to a showing of her body. Comparing two such 'revelations' of Molly's in this vein, we can discern a certain movement taking place. Although at one point she says, "Im sure that fellow opposite used to be there the whole time watching" (U.628), earlier than this she notes, "when he saw me from behind following in the rain I saw him before he saw me" (U.614: my underline). Both phrases appear to indicate the traditional view of Molly as object of the male gaze. However, the movement in the second phrase to 'I saw him' from the position of object of the sentence 'when he saw me', parallels the movement of the female body in the Degas painting. The phrase 'when he saw me from behind' also echoes Lynch's experience of the body of the Venus, only this time, Venus spots him first: 'I saw him before he saw me'. Just as both women, the model in the painting and Molly herself, know that they are being watched, so they employ strategies to disrupt that process of viewing. The model turns her face away; Molly changes positions:

"I bet he never saw a better pair of thighs than that look how white they are the smoothest place is right there between this bit here how soft like a peach easy God I wouldnt mind being a man and get up on a lovely woman..." (U.633).

Here, Molly moves from the male position, 'he never saw' to what 'he saw' - 'a better pair of thighs', to an examination of them, 'like a peach', and to experiencing what the male viewer experiences, 'I

wouldnt mind being a man'. In assuming the position of the "other" here, the act of the transvestite, Molly creates a distance between herself and the body which is on show. To an extent, this is an interesting variation on the feature noted by Armstrong above of a body closed in on itself whose features gaze inward. For Molly turns her gaze upon herself, and in doing so, moves from a position of revealing, 'he never saw a better pair of thighs', something specific to her, to one of revealing nothing, 'I wouldnt mind being a man and get up on a lovely woman'. The generality of the indefinite article 'a woman' here is in contrast to the specific 'how white they are'. As a man, Molly has nothing to reveal.

The difference between Molly assuming the male role here, and Bloom turning himself into a woman in the earlier chapter 'Circe' in order to be abused by the transsexual Bella/Bello Cohen, emphasizes this sense of nothing-to-reveal. One moment Bloom is female: "Bloom puts out her timid hand...Bello grabs her hair violently and drags her forward" (U.434), the next he reverts to being male: "Hold him down girls till I squat on him" (U.435; my underline). Even though Bloom in this instance becomes 'her' and is placed in a subservient position, he does not imagine what the 'other' controlling him thinks of him. He does not see what Bella/Bello sees when he/she looks at him.

Forced by 'Bello' to change his clothes, "You will shed your male garments" (U.436), to be dressed in women's apparel, Bloom confesses, "I tried her things on only twice, a small prank, in Holles street" (U.437). He talks of himself as a "female impersonator in the High School play, **Vice Versa**" (U.438), reinforcing his ability, like Molly, to change positions. Sexuality becomes a costume, a device worn by a performer on a stage, a device which depends, as Cheryl Herr notes, upon the audience acknowledging the presence of the male body beneath the female outfit[31]. As audience, 'Bello' taunts Bloom with the knowledge of what lies underneath the skirts which he does not, can not possess: "And showed off coquettishly in your domino at the mirror behind closedrawn blinds your unskirted thighs and hegoat's udders..." (U.437). His identity as a male, 'hegoat's udders', is never questioned, in spite of his dressing up. The switch between gender positions

performed by Bloom here retains a distance between his theatrical persona and his actual sexual identity, in a way similar to Molly when she fantasizes of 'being a man'. She too retains her identity as a woman: "'Circe' has revealed of course that Bloom's experience of femininity is theatrical...in the same way that Molly's experience of masculinity is"[32]. The difference between them however is the nature of the distance being retained by both of them. In appropriating the male gaze for herself, Molly has opted out of creating her own space as a female spectator. How then can she look at herself without carrying out this act of (mis)appropriation?

The key to this question lies ultimately in the connection Molly makes between her body and the notion of writing. For, just as Molly reads her own body in the switch of positions above, so she reads her own text:

"then he wanted to milk me into the tea well hes beyond everything I declare somebody ought to put him in the budget if I only could remember the 1 half of the things and write a book out of it the works of Master Poldy yes and its so much smoother the skin much an hour he was at them..." (U.621).

In speaking of her own body from a male perspective, 'he wanted to milk me into the tea', Molly speaks of writing, 'and write a book out of it', a book which would be called the 'works of Master Poldy'. Still dominated by the male position - both 'Master' and 'Poldy' are capitalised in a text that rarely employs capitals - Molly's one 'sign' of her own writing lies in numerically written form of the '1 half of things'. This slippage from the full written form of the word to the numerical form has always been noted as a derogatory characteristic of Molly's text, displaying just as Gerty's grammatical errors did, her lack of education which hints at the 'real' woman[33]. However, here such a slippage allows her to move out of the fixing position of a male viewing of the body and of the text. Another instance of this puts it even more strongly:

"Ill get him to keep that up Ill take those eggs beaten up with marsala fatten them out for him what are all those veins and things curious the way its made 2 the same in case of twins..." (U.620).

In speaking of her own body here, moving from what the indeterminate male desires, 'fatten them out for him', Molly begins to examine her body at the same time that the text displays the characteristics of her writing practice. Once more, the number two is written numerically. From seeing her body from the male perspective she slips to her own perspective, '2 the same in case of twins' - this has nothing to do with the wishes of the expressed male desire. The movement being suggested here, of Molly as a female reader of her text, wondering about her body 'curious the way its made', differs from the objectifying way she read herself as a man, 'God I wouldnt mind being a man'. Although once again she distances herself from her body 'the way its made', this is not the distance of the transvestite, what Mary Ann Doane describes as "attaining the necessary distance from the image"[34]. For this is not to argue that Molly needs to be a man, either to read or to write, or even that she needs to pretend to be one. Instead this slippage, this movement, allows her a different kind of pretence and a different kind of distance altogether.

To explain more fully what a different kind of 'pretence' and 'distance' implies, it is important to show how these two terms are commensurate with each other for Molly. Molly complains of the way women are read according to their dress:

"Whats that for any woman cutting up this old hat and patching up the other the men wont look at you and women try to walk on you because they know youve no man then..." (U.618).

Molly notes the connection between the outside, the surface, and what is going on underneath it. She recognizes the signs, 'because they know' - an old hat, cut up and patched together, all signifying something. It presents a text to be read, and ultimately to be interpreted, the way a woman is read and interpreted. 'They know' is read as meaning something else, 'youve no man then', which is shown in their response, 'they try to walk on you'. Hence, to Molly the appearance of the body dressed up operates as a sign: "you cant get on in this world without style" (U.618).

This relation between the text and the body is posited through

the association between an old piece of clothing and a woman's status in society, 'youve no man then'. Playing on the notion of clothes, "textiles", and language, "text styles", Vicki Mahaffey posits the notion of an 'interplay', recalling Eco's 'contact' spoken of at the beginning of this chapter, but with a difference:

> "Sexuality depends upon the interplay of fact and fiction; the interplay is constant, although the identification of which is which can never be finally fixed. Dress and undress, address and message, frame and picture, signifier and signified, author and reader, have a disquieting tendency to exchange places, despite our attempts to stabilize their differences through names"[35].

Here the interplay is between 'fact and fiction...dress and undress...signifier and signified', as opposed to a 'contact' between an imprint and its imprinter. The crucial difference between the two lies in the unstable, or rather ambivalent form of the imprinter, which Mahaffey identifies through the use of the terms 'fiction' and 'dress'. Just as Molly reads the clothes of others in her text, so we read her dress. Like the nude body in "The Tub", Molly is shielded from our gaze - shielded by her clothes, which operate as a fiction for her. All we can see is the mask, what the 'visible imprint' gives us, what gives an outward show, clothes that disguise or exaggerate the female form:

"what did they say they give a delightful figure line 11/6 obviating that unsightly broad appearance across the lower back to reduce flesh my belly is a bit too big..." (U.618).

Just as her clothes mask her from us, so her sexual experiences re-create this notion of disguise and exaggeration, this time in terms of performance of the body: "I gave my eyes that look with my hair a bit loose from the tumbling and my tongue between my lips up to him the savage brute" (U.621). The exaggeration of Molly's body here, as she flaunts what we take to be her 'self', 'gave my eyes that look', self-consciously performing, 'my tongue between my lips' (it is important to remember that Molly was a singer and was about to go on tour, hence her meeting with Boylan that afternoon, her manager), is an exaggeration reminiscent of Mary Ann Doane's description of the masquerade:

"The masquerade doubles representation; it is constituted by a hyperbolisation of the accoutrements of femininity"[36].

In the words of Sylvia Bovenschen on Marlene Dietrich, what we are doing is "watching a woman demonstrate the representation of a woman's body"[37]. When a woman 'masquerades' she exaggerates, through clothing, gesture and other 'signs', the attributes of the female body, hence Molly's earlier emphasis on her breasts, and here to her eyes and mouth. She represents the female body in a state of sexual excitement, 'gave my eyes', to perform this sense of a 'double representation'. If we compare this moment of exaggeration to Molly's earlier exaggeration of Boylan's physical attributes, we notice that the main difference here is that Molly is speaking of another body, not her own. And yet that is precisely what she <u>is</u> doing here too: speaking of another body. The dual position she occupies here, that of speaking about the body, while being that body at the same time mirrors the sense of 'double representation' that Doane speaks of. When a woman masquerades as a woman, taking on board and exaggerating the signs of femininity which speak about and construct that body, the dual position emerges: speaking about, and being, at the same time. It is the power of such a duplicitous position which Eco fails to articulate when he speaks of 'the imprint on a surface'. For the woman masquerading as a woman, there is a double imprint: that of the body itself which is a construction, and that of the spoken-about-the-body, creating fictions, telling tales.

This sense of speaking-about-the-body has been noted before in a different way in relation to Molly. One of the most famous examples of this is in Joyce's letter to Frank Budgen, quoted earlier. The rest of the letter is as follows:

"Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent **Weib. Ich bin der Fleisch der stets bejaht**"[38].

Most glosses, like Ellmann's notes to this particular letter, focus on the translation of the German from Goethe's <u>Faust</u>, which Joyce plays on here[39]. While the content of the long list of adjectives here is a highly suggestive one, all, of course, 'speaking about' woman,

what is particularly interesting is the use of the word so much is being spoken about: 'Weib' - the German word for 'woman', full of the sexual connotations which an equivalent 'Frau' would not possess - this time used as yet another term[40]. It is the universality of this word which would appear to be just another example of another 'name' being inscribed on to yet another female body. And yet, the constructed nature of 'Weib' here, emphasized through the list of adjectives, parallels the essentially constructed nature of the act of 'speaking about'. Both artificial, both in fact unspeakable.

Throughout Molly's narrative run references to flowers: "what kind of flowers are those they invented like the stars" (U.642); "I love flowers Id love to have the whole place swimming in roses" (U.642); "yes he said I was a flower of the mountain so we are flowers all a womans body yes" (U.643). The metonymic relationship through the movement from the general 'they' to the personal 'I', to her relationship this time with Bloom, that flowery name, indicates the artificiality of this construct. Imagery is a controlling device, where flowers are 'like' something else, 'like the stars', to become the real thing 'so **are** we flowers'. Here it would seem that Molly herself is artifice, there is no distance of the simile. Molly is both the real and the representation of the real at the same time[41]. And yet this of course is the very condition of the masquerade; as Joan Riviere writes:

> "The reader may now ask...where I draw the line between genuine womanliness and the masquerade. My suggestion is not, however, that there is any such difference; whether radical or superficial, <u>they are the same thing</u>" (my underline[42]).

If Molly is what she constructs, then it follows that she is what is 'spoken about her'. Just as Narcissus, gazing into the pond in love with his image, was then transformed into a flower, similarly Molly, created in her own image, too becomes a 'flower of the mountain', at the moment of 'speaking about': 'yes he said I was'. Molly comes into being upon the utterance of the male voice; Molly is the creation of a male writer, Joyce. And yet this being, "yes he said <u>I was</u>", is in fact a seeming, 'I was a flower', a representation. The difference between the two is the 'simulation' of a distance from the image, to recall

Doane's words, a woman masquerading as a woman, an 'interplay', not between 'fact and fiction', but rather between '*fiction* and fiction', ultimately to grant us two fictions, as well as two creators of fictions. For as Molly usurps our place, becoming both reader and writer at the same time, occupying positions of both seeming and being, so too is our relationship with that "great artificer", Joyce himself, usurped. Our relationship with him has been displaced, as Molly emerges spectator and creator of her text, the only one who can see beneath the clothes of her body to the text underneath. It is the difference in perception, and ultimately in response, of what we see, and what Molly sees, that is exploited by Molly all the time, as she plays with the difference created between representation and authenticity, between fact and fiction, to render them obsolete. Posited as a displacer, Molly occupies a place on the margins, the place where boundaries are broken down, the staircase, the doorway, the window[43]. As a storyteller, her voice takes us to the edge of *Ulysses*, both literally and figuratively.

NOTES

1. Marshall Blonsky, editor, On Signs Oxford:Basil Blackwell, 1985; p.xxi.

2. For instance, in her book Gynesis: Configurations of Woman and Modernity, Ithaca and London:Cornell University Press, 1985, Alice Jardine asks: "Is it necessary to be a woman in order to speak as a woman? What does it mean to speak for women? As Shoshana Felman has pointed out, isn't that what men have always done?" p.35.

3. Foreword, Dorothy Richardson Pilgrimage I: Pointed Roofs London:Virago, 1979 and 1989; p.12. Originally published 1915.

4. The comment in this letter is quoted in full on page 5 of this chapter.

5. This is a quotation from an article by Frances L. Restuccia: "Rather than relinquish (the pen) to Molly, Joyce merely loans it her" ("Molly in Furs: Deleuzean/Masochian Masochism in the Writings of James Joyce" Novel vol.18, 1985; p.116). A number of recent articles on Molly have taken a similar view of Molly's writing, and Molly's voice having a borrowed nature (see also Gail Hall "'Plots and Plans': Molly Bloom's Fiction" Massachussetts Review vol.31, no.4 1990;p.587).

6. Umberto Eco Semiotics and the Philosophy of Language London:Macmillan, 1984; p.15.

7. This point has been focused on by recent female critics, contributing to Molly's sense of fictionality, as Restuccia notes: "She doesn't fret over getting the facts straight" in relation to this particular example; cf.op.cit.; p.112. See also Richard Ellmann, James Joyce Oxford:Oxford University Press, 1959, 1982; p.376-7.

8. Robert Humphrey defines this concept with a particularly appropriate analogy for me, in light of the use of the detail and the surface of the text: "Let us think of consciousness as being in the form of an iceberg - the whole iceberg and not just the relatively small surface portion. Stream-of-consciousness fiction is, to follow this comparison, greatly concerned with what lies below the surface. With such a concept of consciousness, we may define stream-of-consciousness fiction as a type of fiction in which the basic emphasis is based on the exploration of pre-speech levels of consciousness for the purpose, primarily, of revealing the psychic being of the characters" (Stream of Consciousness in the Modern Novel, Berkeley: University of California Press, 1968; p.4). Robert's notion is one which is useful precisely for its privileging of 'what lies below the surface', a privileging which I go on to challenge.

9. Derek Attridge, "Molly's Flow: The Writing of 'Penelope' and the Question of Women's Language" in Modern Fiction Studies vol.35, no.3, 1989; p.550.

10. Richard Ellmann, editor, Selected Letters of James Joyce London:Faber and Faber, 1975; p.116.

11. Naomi Schor Reading in Detail:Aesthetics and the Feminine New York and London:Methuen, 1987, Routledge, 1989; p.20.

12. Rita Felski Beyond Feminist Aesthetics Cambridge, Massachussetts:Harvard University Press, 1989; p.11. While I acknowledge problems in automatically equating the subversive with the feminine, Felski ignores the validity of a critique from within the patriarchal paradigms themselves in order to challenge them.

13. Laura Mulvey "Visual Pleasure and Narrative Cinema" in Feminism and Film Theory edited by Constance Penley, London and New York:Routledge, 1988; p.62.

14. John Boardman Art and Architecture of Ancient Greece London:Thames and Hudson, 1967; p.438.

15. This notion of 'copying' in terms particularly of women, whether as artists or objects of art is something which I develop in my later chapter on the older female character of Finnegans Wake, ALP.

16. Darcy O'Brien The Conscience of James Joyce Princeton:Princeton University Press, 1968; p.209.

17. Susanne Kappeler argues for the importance of seeing representation in context, which means questioning the role of the perceiver too. She writes: "The pornographer finds shelter behind his cultured brother, the artist. Like the artist, he is striving to make his product become independent of the mere intelligence (of critique, of understanding), to make it a matter of pure perception, and to get rid of his responsibility towards his subject matter, the woman 'material'", The Pornography of Representation, Cambridge:Polity Press, 1986; p.56. In reacting to Molly in the way he does, O'Brien, rather than place Joyce in the position of the pornographer, places himself in that position, similarly 'getting rid of his responsibility' by displacing it on to the object, the 'woman 'material''.

18. Letter to Frank Budgen, 16 August 1921 in Selected Letters, cf.op.cit.; p.116.

19. For example, Charles Peake writes: "The significance of the female word 'yes'...Joyce seems to identify the feminine nature with acceptance, submissiveness, even passivity". However, he does go on to question the easy equation of the letter to Budgen and the chapter itself, although does not rule out equation with Molly herself, "The ues'ion remains whether such a scheme is traceable in the finished chapter, and more part'cularly whether the key-wor's are in any way

operative. Although it is not demonstrable, I find it easy to believe that the recurring 'yeses' help to induce an apprehension of some general accepting, assenting quality in Molly's nature, especially manifested in her sexual response" James Joyce The Citizen and the Artist Stanford:Stanford University Press, 1977; pp.301-2.

Hugh Kenner argues that Molly's 'yes' is the "'Yes' of authority; authority over this animal kingdom of the dead". Like Darcy O'Brien he also sees in Molly a larger-than-life comic creation, to which he attaches animalesque qualities: "Some readers have over-sentimentalized the final pages of her monologue. They are in key with the animal level at which this comic inferno is conceived" (Dublin's Joyce London:Chatto and Windus, 1955; p262).

The view of Molly's 'yes' as celebratory is substantiated in James Van Dyck Card's analysis by a study of the number of times the word occurs, over and against its opposite 'no': "Another impression that the sense of 'Penelope' is affirmative rather than negative in its sense of life, can best be examined through the repeated pattern and relationship of the simple words 'yes' and 'no'...'yes'..appears approximately 81 times in 'Penelope' compared to 24 for 'no'"; "The Ups and Downs, Ins and Outs of Molly Bloom: Patterns of Words in 'Penelope'" James Joyce Quarterly, vol.19, no.2, 1982; p.131.

The concern of these critics to establish and fix Molly's sexuality in this way, whether through links with Joyce's letters or through word-counts in the chapter itself, exposes an uneasiness with her. Whether celebratory or comic, submissive or affirmative, Molly's words (and these words are identified with her, and not with Joyce) are arbitrarily used, hence the strenuous attempt of some critics to establish a relation here.

20. For example, Richard Ellmann writes: "It is true that Bloom, and critics after him, lists no less than twenty-five lovers of Molly. But on examination the list contains some extraordinary names: there are two priests, a lord mayor, an alderman, a gynecologist, a bootblack, a professor. In the book it is clear that she has confessed to the priests, consulted the gynecologist, and coquetted with the rest. But only the most rigorous interpretation of infidelity...could include these episodes" James Joyce cf.op.cit.; p.377.

21. Don Gifford with Robert J. Seidman Ulysses Annotated, Berkeley:University of California Press, 1988; p.610.

22. Stuart Gilbert, James Joyce's **Ulysses** London:Faber and Faber, 1930; p.383.

23. Gilbert, cf.op.cit.; p.383.

24. Gilbert, cf.op.cit.; p.384.

25. Harry Levin writes: "Molly's more specialized range makes her a monolithic symbol, the massive goddess of some primitive rite" (James Joyce - A Critical Introduction, London:Faber and Faber, 1947; p.93); and in James Joyce and the Making of **Ulysses**, Frank Budgen argues: "It is clearly in her symbolical character as fruitful mother earth that

Molly speaks, through the medium of her body..." (London:Grayson and Grayson, 1934, reprinted 1937; p.269). A. Walton Litz's The Art of James Joyce (London:Oxford University Press, 1961), once again sees the correlation between the form of the chapter and the form of Molly herself, linked through mythical allusion: "On one of the note-sheets for the last episode, 'Penelope', we find the entry 'gynomorphic', a reminder that the form of the episode is shaped by the physical characteristics of the female sex...Molly is the earth, Gea-Tellus, the fixed point that determines the orbits of Bloom and Stephen..." (p.46).

In The Book as World (Cambridge, Massachussetts and London:Harvard University Press, 1976), however, Marilyn French also comments on Molly's mythical status, but argues that such idealization is the projection of male fantasy: "In her appearance in the world of Dublin, Molly is largely a product of male imagination, male models of vision. The characters of Ulysses do not perceive her thoughts; rather thay constantly project their own desires on to her...Bloom and Stephen represent not only mankind, but humankind: Molly is the mythic, the archetypal other" pp.258-9.

26. Bonnie Kime Scott Joyce and Feminism Sussex:Harvester Press, 1984; p.179.

27. Richard Ellmann Ulysses on the Liffey London:Faber and Faber, 1972; p164.

28. Stanley Sultan Eliot, Joyce and Company Oxford:Oxford University Press, 1987; p.294.

29. Virginia Woolf A Room Of One's Own London:Grafton, 1988 (Hogarth Press, 1929); p.35.

30. Carol M. Armstrong "Edgar Degas and the Representation of the Female Body" in The Female Body in Western Culture edited by Susan R. Suleiman Cambridge, Massachussetts and London:Harvard University Press, 1985; p.238. In her study, His Other Half: Men Looking at Women Through Art, (Cambridge, Massachussetts and London:Harvard University Press, 1991), Wendy Lesser argues of this painting that the gaze is not excluded: "far from deflecting the gaze, this body invites our lingering, caressing look" (p.73). What I think Lesser misses here is the question of 'our' and 'we'. She appears to assume a female viewer, as she continues, "Looking at her body enables us, in part, to feel our own bodies". Armstrong, like Molly, is concerned with problematizing a 'male' gaze.

31. See Cheryl Herr "'One Good Turn Deserves Another': Theatrical Cross-dressing in Joyce's 'Circe' Episode" Journal of Modern Literature vol.11, no.2 1984; p.268.

32. See Kimberley Devlin "'Pretending in 'Penelope': Masquerade, Mimicry and Molly Bloom" Novel vol.25 (Fall) 1991; p.88

33. See my earlier chapter on Gerty's language.

34. Mary Ann Doane "Film and the Masquerade: Theorising the Female Spectator" in Screen vol.23, no.3/4, 1982; p.82.

35. Vicki Mahaffey Re-Authorizing Joyce Cambridge:Cambridge University Press, 1988; p.159. Writing on this theme, she plays on the 'materiality' of language, "From 'Oxen of the Sun' onwards, Ulysses assumes a slightly different shape if we read as Molly reads. If we see clothes as a kind of construct, unexpected coherences and incoherences emerge. As language takes on more of the properties of cloth, as it grows in opacity, sensuality and self-referentiality, it increasingly resists interpretations or illumination of some prior reality or style" (p.141). Reading as Molly reads, we are aware of the constructed nature, not just of language but also of the female body; the body which is read mythologically by the earlier critics is not the essence of the chapter, but a construction of it. The previous analogies to Molly as body as text continue here then, but with a difference - not Molly as mythical body, but Molly as constructed body, and as constructed text.

36. Doane, cf.op.cit.; p.82.

37. Sylvia Bovenschen "Is There A Feminist Aesthetic?" New German Critique no.22, (winter), 1977; p.129.

38. Selected letters, cf.op.cit.; p.116.

39. Richard Ellmann offers a gloss on this word as follows: "'woman. I am the flesh that always affirms'. Joyce is playing on Mephistopheles' identification of himself in Goethe's Faust, Act 1: "I am the spirit that always denies'" Selected Letters, cf.op.cit. This word also has other connotations, to do with that most famous question asked by Freud "Was will das weib?" - 'What does woman want?'), which recurs in a 1929 essay by a student of Freud's, Joan Riviere, entitled "Womanliness as a Masquerade", where she asks "What is das ewig Weibliche?" ('the eternal feminine'), in Formations of Fantasy edited by V.Burgin, J.Donald, C.Kaplan London:Methuen, 1987, p.43. I am greatly indebted to Vivian Liska of Antwerp University for providing me with a valuable history of the usage of this word.

41. Kimberly Devlin takes precisely the opposite view, arguing that Molly's oscillation between masquerade and mimicry is ultimately what creates a space, rather than an illusion of one, as I am arguing here. Devlin's point results in the attainment of a distance which Mary Ann Doane considered to be the feature of the transvestite that I mentioned earlier, and indeed Devlin appears to be arguing this in her assertion that "Writing Molly, Joyce forges a female voice that exposes, in gestures of travestic imitation, the en-gendered linguistic performances of her culture" (cf.op.cit.; p.89). While I agree that the masquerade is a device which allows both Molly and Joyce to 'put on womanliness', I would argue against the device of mimicry which opens up a space between the two. Ultimately, any distance between them is only ever an illusion, in the words of Joan Riviere, "they are the same thing".

42. Riviere, cf.op.cit.; p.38.

43. See my concluding chapter which focuses on women at points of cross-over, figured as windows, doors and so on.

"A PREGNANT WORD":

THE GROTESQUE MOTHER IN 'OXEN OF THE SUN', ULYSSES

"Don't talk to me about politics. I'm only interested in style"

*****

- Joyce is famously quoted as remarking, in an exchange with his brother Stanislaus[1].

Joyce's fastidious interest in style and fashion is known to have extended to the dress of the members of his family; no matter that they had a poor roof over their heads, they always dressed in style, wearing the latest fashions[2]. Joyce's own interest in female clothing is also well documented, as is his preference later in life for female dress over the female body itself[3]. Such an interest has been reflected in the last chapter of Ulysses, as my reading of the 'Penelope' chapter has sought to demonstrate. The complexities of representation in connection with the female body of Molly Bloom are explored through artificial constructs: clothing, excessive surface detail, and exaggeration of 'accoutrements', constructs which blur and disturb the boundaries of the female body which is presented for our general viewing.

Developing this argument, my analysis of the 'Oxen of the Sun' chapter of Ulysses presents the pregnant female body as one which is similarly exaggerated, an excessive body which mirrors the excessive use of style structuring the chapter. This is a view of the female body which transgresses borders not only through excess, but also through its costumization, presenting it as a form of dress that can be adopted by all. In carrying on the theme of performance, I consider the absent female body of the pregnant Mina Purefoy as emblematic of the 'grotesque' mother of Mikhail Bakhtin's concept of the carnival, and show that far from preferring politics to style, through 'Oxen of the Sun' Joyce in fact politicizes style, and politicizes the female body in the process.

'Oxen of the Sun' concerns the meeting of Leopold Bloom and Stephen Dedalus, the two main protagonists of Ulysses, as they move through the city of Dublin on June 16th, 1904. It is ten o'clock at night, some hours before Bloom is to invite Stephen home as his replacement son and possible new lover for Molly. They converge in the waiting room of Holles Street Maternity Hospital, where they join the revelry of some drunken medical students awaiting the birth of Mina Purefoy's ninth child - Bloom has already been told of the expectations of this event on his wanderings earlier in the day.

Stylistically, the chapter is constructed by a series of imitations of writers from the history of English Literature. Sometimes referred to as parodies, sometimes as pastiches, a debate which will be given more attention presently, they begin with prose written in the medieval manner, moving chronologically through writers such as Milton, Dickens and others, to end in what Joyce called a "frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel"[4]. In addition, the Linati schema which Joyce helped draw up lists the following in connection with the chapter: "Organ: womb; Art: medicine; Color: white; Symbol: mothers; Technique: embryonic development" and links the 'oxen' of the title to "fertility"[5].

In terms of the Homeric parallel with the Odyssey, 'Oxen of the Sun' corresponds with book twelve, where the men of Odysseus, against his expressed wishes, slaughter the sacred cattle on the island of Helios. This 'crime' of the Odyssey is echoed in a famous letter from Joyce to his friend, Frank Budgen, where he wrote: "Am working hard at 'Oxen of the Sun', the idea being the crime committed against fecundity by sterilizing the act of coition" (20 March 1920[6]). The Odyssean parallel here has often led critics to interpret this remark of Joyce's both literally as a personal criticism of the use of contraception, and figuratively, as a warning about the sterility of too much 'style' or artifice, that both, like the killing of the oxen, constitute a serious criminal act[7]. I want to present however a slightly different reading.

Stephen is present in the hospital waiting-room as he is a friend of the students there; Bloom is present as he was treated for a bee sting by Dixon, the junior doctor there, earlier in the day. This

incident, first recorded in Bloom's thoughts on the way to the funeral of Paddy Dignam earlier in the day, is described as follows: "Nice young student that was dressed that bite the bee gave me" (U.80). Later in the hospital, this incident takes on such glorious and melodramatic proportions as to render it almost unrecognizable: "...the traveller Leopold came there to be healed for he was sore wounded in his breast by a spear wherewith a horrible and dreadful dragon was smitten him..." (U.317). The exaggerated form of this event, where the bee becomes a 'dragon' and its sting a 'spear', takes place within the medieval style of the passage. The imitation of such a style is not to mock the style itself, or the writers who originally used it, but to mock the claims of Bloom, the ordinary 'everyman' figure whose encounter with a life-threatening beast we know to be the trivial interaction with a bee. The inflated importance the style gives to everyday events is embodied in the art of storytelling itself. In a chapter which is primarily concerned with bringing together Bloom and Stephen, its two pricipal characters, structural links are constantly being made, as events which took place earlier in the day come to be recalled and exaggerated, in the true style of the born storyteller.

One of the main stories of this chapter, told in the midst of the revelry taking place, is recounted by Bannon, the "Scotch student" (U.330). Earlier in the day, in the opening chapter of Ulysses, Mulligan, Stephen's room-mate in the Martello Tower, went to meet Bannon. This young man now arrives with Mulligan and entertains the group with a tale of his recent visit to his girlfriend. In a further connection between Bloom and Stephen, there exists the possibility that Bannon's girlfriend is Bloom's daughter Milly, as she mentions him in a letter to her father earlier, "There is a young student comes here some evenings named Bannon..." (U.54). Mulligan refers to a girl Bannon has been seeing, "I got a card from Bannon. Says he found a sweet young thing down there. Photo girl he calls her" (U.18), and Milly is working in a photographer's. In the manner of Laurence Sterne, this particular passage is occasioned by the falling of a locket from Bannon's clothing containing the girl's picture, which Mulligan has hinted he has, 'photo girl', and the student begins his story:

"Maledicity! he exclaimed in anguish. Would to God that foresight had but remembered me to take my cloak along! Then, though it had poured seven showers, we were neither of us a penny the worse. But beshrew me, he cried, clapping hand to his forehead, tomorrow will be a new day and, thousand thunders, I know of a **marchand de capotes**, Monsieur Poyntz, from whom I can have for a **livre** as snug a cloak of the French fashion as ever kept a lady from wetting..." (U.331).

Bannon's main concern would appear to be with an item of clothing - he has forgotten to take the 'cloak' with him to protect his girlfriend from the rain - it is especially to keep 'a lady from wetting'. This long passage is dominated by the garment; 'as snug a cloak of the French fashion' goes on to become "the stoutest cloak" (U.331), "the only garment" (U.331) and so on, its importance established through repetition, in much the same way that the image of Bannon's girlfriend is also constructed. For as he gazes fondly on the features of his lady in the locket, the romantic picture, courtesy of Sterne, is painted with the materials of the woman's outer attraction. Her appearance creates the impression of romance, "so artless a disorder, so melting a tenderness" (U.331), with emphasis on clothing, "her daily tucker" and "her new coquette cap" (U.331). The increase in feeling, "Thrice happy will he be whom so amiable a creature will bless with her favours" (U.331), carries him away into a further digression until suddenly he remembers "But indeed sir, I wander from the point" (U.331). Such repetition serves in fact to emphasize the point; that even when Bannon moves from discussing his lady to discussing the issue of the cloak, we are still concerned with outer garments. The point is still one of clothing, one of style.

Bannon's sense of style here is an interesting one, as it both hides and reveals at the same time. In terms of the lady, she is shielded from the rain by the piece of clothing, the cloak, and yet she is also exposed by her clothing - its 'disorder' is rendered 'artless'. In terms of the text itself, clothing similarly operates such a double strategy, as the cloak serves as a euphemism for contraception. Just as the lady's body is shielded by the cloak from the 'rain' so the meaning of the contraceptive is shielded by the very same piece of clothing. And yet, at the same time too, the meaning can be glimpsed from beneath the masking of French idiom and of slang expressions. The tutting of "Le

Fecondateur" (U.331) introduces a further argument that in Cape Horn "they have a rain that will wet through any, even the stoutest cloak" (U.331).

This euphemism is now reaching the status of an in-joke - everyone knows what is being meant by this and can join in. Lynch argues for the use of a diaphragm: "One umbrella, were it no bigger than a fairy mushroom, is worth ten such stopgaps" (U.331). Such a suggestion however has already been rejected by Kitty, Lynch's girlfriend: "My dear Kitty told me today that she would dance in a deluge before ever she would starve in such an ark of salvation..." (U.331). Ultimately then, no contraceptive device is ever mentioned, indeed under the guise of the 'cloak' it is completely absent from the conversation. Just as Bloom's bee-sting is rendered invisible through exaggeration, similarly the contraceptive disappears. And yet, in this all-embracing carnival world, all know it is there, for all know to what the word truly refers. This contradiction seems central to the play of the carnival as defined by Mikhail Bakhtin; for while the cloak hides the sense of contraception, it also hides nothing, for all know what is being hidden. It is the sense of entering into a collective act of disguise which produces the sense of the carnival:

> "Carnival laughter is the laughter of all the people...it is universal in scope; it is directed at all and everyone, including the carnival's participants...this laughter is ambivalent: it is gay, triumphant and at the same time mocking, deriding. It asserts and denies, it buries and revives. Such is the laughter of carnival"[8].

In the carnivalesque world of the medieval writer Rabelais, Mikhail Bakhtin stresses the duplicity of laughter, a laughter which includes everyone, 'gay' and 'triumphant' and yet which at the same time seems to exclude 'mocking, deriding'. The ambivalence of such a laughter which 'asserts and denies' finds an echo in the ambivalence of the carnival itself, where the natural order is turned around. By reading Bannon's story through this notion of the carnival, the implications of the laughter it produces enable us to read the events of the chapter with an awareness of its duplicitous, ambivalent nature.

The ambivalent laughter which 'asserts' and 'denies' here is based on a play between presence and absence - the presence of the cloak

masking the absence of the contraceptive - and it is this play, so at home in the topsy-turvy world of the carnival, which throws so many critics into doubt and suspicion. Attempting, at Joyce's apparent encouragement, to establish a link between the 'crime against fecundity' and the profusion of the 'style' of the chapter, charges have been made against the privileging of form at the expense of content.

In a response to Joyce's exchange with his brother Stanislaus quoted at the beginning of this chapter, this problematic relationship has been described as "a peculiar sort of tension, for the simplicity of the content and the complexity of the presentation seems out of all proportion"[9]. Similarly, in his exploration of Joyce and the carnival, Patrick Parrindar writes on Joyce's use of laughter: "For Joyce's is what may be called anarchic humour - a humour which subverts existing structures and hierarchies without taking a political stance"[10]. The depoliticizing of Joyce in this way, whether through his use of humour or his emphasis on style, is inevitable if we indeed read Joyce's comments on the 'crime' he speaks of as analogous with form - the crime is interpreted as the use of contraception which 'sterilizes the act of coition' just as the profusion of style similarly masks a lack of action in the chapter. It would appear to be all style and no substance, as Marilyn French notes: "Nothing much happens in the chapter"[11].

It is as a result of such a reading which absents the political that the most obvious element is overloooked here; so much attention is paid to the contraceptive that no-one notices Bannon didn't use it anyway, as he forgot it. Such over-use of something that doesn't get used disguises the fact that the so-called 'crime' never takes place - the 'act of coition' is not 'sterilised' as the contraceptive is never used. If we continue to align the contraceptive with style, we must then ask, if style leads to artistic impotence, why the rush of language at the end of the chapter? The element of disguise here in the form of the cloak has created the illusion of something; like parody, which exaggerates and distorts, words are being used to fool someone.

Such confused readings of this chapter have not been helped by the additional debate over whether Joyce's reproduction of the styles of the various writers which structure this chapter as a whole constitutes parody or pastiche. In spite of some persuasive arguments for

pastiche[12], parody seems preferable in the context of the carnival in its capacity for exaggeration and mimicry: "I have referred to the styles as parodies (rather than as some would prefer, pastiches) because they exaggerate, rather than merely imitate, the manners of other writers"[13]. It is the power to transform which parody holds in its capacity for exaggeration and distortion, a power which is missing from the definition of pastiche, and which imbues Joyce's 'humour' and 'style' with a necessary political aspect. Parodying not the original writers themselves but the characters in Ulysses with whom he associates their writing, is the essence of Joyce's stylistic play here, a play most critics appear to have missed. Like the laughter of the carnival, parody is ambivalent, it both 'asserts' and 'denies'. In this extract, parody is taken one step further, as Bannon is parodied not only by the style of Laurence Sterne, but by his own inaction. His language does not hide his lack of substance, rather it becomes that substance, and the parody presented through him becomes self-parody.

If parody then becomes self-parody, what happens to the in-joke mentioned earlier? Does this laughter still include everyone, or is there now some doubt as to who is laughing at whom? It would seem that disguise, the use of a 'cloak', is essential to avoid the risk of a laughter which does not embrace all:

"Thereat laughed they all right jocundly only young Stephen and sir Leopold which never durst laugh too open by reason of a strange humour which he would not bewray and also for that he rued for her that bare whoso she might be or wheresoever" (U.319).

The public setting of this chapter of the waiting room in a maternity hospital reflects the public nature of the carnival, and indeed, in this jovial setting, 'laughed they all right jocundly'. However, in order to participate in this laughter we learn that Bloom and Stephen are compelled to wear masks, to pretend: their laughter is not 'too open', as they hide their inner troubles. Stephen, who is mourning the death of his mother, an event which is continually haunting him, hides 'a strange humour which he would not bewray' while Bloom hides his concern for the suffering which the expectant mother is

undergoing elsewhere in the hospital, 'he rued for her that bare whoso she might be or wheresoever'. The double meaning of 'bare', spelt as it is, is particularly interesting in this context - as 'bear' in the sense of bearing children, directed of course at Mina Purefoy, and 'bare' in the sense of baring one's soul, something Bloom is to do when he falls into a private reverie later in the chapter, staring at a bottle of Bass's ale.

This doubleness of words mirrors the duplicity of the masks worn by these protagonists, which allow them the possibility of two meanings at once: their own inner torment, and an outer public laughter. The masks and disguises Bloom and Stephen wear are necessary in order to be able to participate in this world, to share in this laughter, for when the mask is removed, the participation ends and the carnival is threatened. As Bloom stares into his bottle of Bass's ale in a slightly drunken haze, he embarks on a private journey of personal memories, which exclude him from the carnival of the waiting room:

"No longer is Leopold, as he sits there, ruminating, chewing the cud of reminiscence, that staid agent of publicity and holder of a modest substance in the funds. A score of years are blown away. He is young Leopold. There, as in a retrospective arrangement, a mirror within a mirror (hey presto!), he beholdeth himself" (U.337).

Bloom escapes into his memories to present them as he would wish to remember himself, rather than remember himself as he actually was. He describes himself as "precociously manly" (U.337) at school, before his first job as a "fullfledged traveller" (U.337), attractive and desirable to women: "a quiverful of compliant smiles for this or that halfwon housewife reckoning it out upon her fingertips or for a budding virgin, shyly acknowledging (but the heart? tell me!) his studied baisemoins" (U.337). A far cry from the 'staid agent' that he is now, solid and unmoving like the oxen of the episode 'chewing the cud of reminiscence', Bloom finds he <u>can</u> move through this private memory, by assuming a number of different roles. As a young schoolboy, a young man, 'He is young Leopold', or as a father, Bloom can change through the magical transforming powers of the mirror which present a 'retrospective arrangement':

"But hey, presto, the mirror is breathed on and the young knighterrant recedes, shrivels, dwindles to a tiny speck within the mist. Now he is himself paternal and these about him might be his sons" (U.337).

What began as a memory has now become quite definitely for Bloom a private fantasy. His wish to be surrounded by those who 'might be his sons' is not part of his past, as we know he only had one son, Rudy, who died in infancy. The power of wish fulfilment has transformed his powers of remembrance and created something quite different: a world of roles to be played, a stage whereupon 'he beholdeth himself'. In such a public setting, albeit not the same public setting as the hospital waiting room, but a stage, a stage of memory, Bloom once again dons a mask, a disguise and more than plays the part, passing from merely seeming to being: 'He is young Leopold' (my underline).

Instead therefore, of removing a mask as he seemed initially to be doing, letting us into his innermost thoughts, we find that Bloom has in fact merely replaced it with a series of others, becoming what he thinks he used to be. Textually, Bloom does not step outside of the carnival of styles of the chapter, as we continue in the parodic vein, this time in the manner of the 18th century essayist Charles Lamb. And in terms of content he continues in the carnival vein of maintaining two aspects at the same time. The replacing of one mask by another ensures the continuance of the carnival rather than threaten it; just as the circular action of parody is one which reflects back on the text it has replaced, so the succession of roles similarly re-inscribes each previous role in its creation of a new one.

This notion of circularity, essential to the carnival, is a controlling device, controlling Bloom's role as both father, 'Now he is himself paternal' and as son, "He is young Leopold...his booksatchel on him bandolierwise, and in it a goodly hunk of wheaten loaf, a mother's thought" (U.337). In confusing reality with fantasy, Bloom believes that the mask is the real thing. As his comment earlier on thinking of his dead son, Rudy, "My son. Me in his eyes" (U.73) shows, Bloom is enacting the theme of consubstantiality which so pre-occupies Stephen throughout Ulysses. In different ways, their thoughts have been running along the same lines, as this double role is also a dramatization of Stephen's thoughts earlier in the day of his own father, Simon Dedalus,

"My consubstantial father's voice" (U.32), as he is reminded by others, "You're your father's son. I know the voice" (U.36).

However, there is an important difference, for Bloom, thinking of Rudy, asserts that "the wise father knows his own child" (U.337), something which is not the case for Stephen. Simon Dedalus "fails to recognize his son several times" as Jean-Michel Rabate notes[14], quoting the exchange between Simon Dedalus and Lenehan in the earlier 'Sirens' chapter of Ulysses:

"He greeted Mr Dedalus and got a nod.
- Greetings from the famous son of a famous father.
- Who may he be? Mr Dedalus asked" (U.215).

For Stephen in fact, the situation is turned around, as he recognizes his father, not the other way around as Bloom asserts; he knows his father's voice as his own, as others do. It is this kind of knowledge which informs Stephen's famous **Hamlet** theory, and his own desire to be an artist:

"He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father" (U.162).

Stephen's theory of Shakespeare, playing the ghost of Hamlet's father, speaking to Hamlet who is his son, is one which conjoins both the life and the art itself: "Is it possible... you are the dispossessed son: I am the murdered father: your mother is the guilty queen, Ann Shakespeare, born Hathaway?" (U.155). The 'player' Shakespeare speaks to the 'son of his soul', the character Hamlet, and the 'son of his body', Hamnet, Shakespeare's only son who died in infancy, a further possible link with Bloom's parallel losing of his only son Rudy: "If little Rudy had lived. See him grow up. Hear his voice in the house" (U.73). Bloom ruminates on the sight and sound of his son embodying himself, as the thoughts of 'his voice in the house' echo Stephen's more theoretical 'a sea's voice, a voice heard only in the heart of him...' For Bloom, this is precisely what Rudy is, a voice which cannot be heard in the house any longer, but heard only in 'the heart'; Rudy is a 'shadow' now.

In common with the theme of consubstantiality, Shakespeare is,

Stephen asserts, "All in all" (U.174); that when he "wrote **Hamlet** he was not the father of his own son merely but, being no more a son, he was and felt himself the father of all his race, the father of his own grandfather, the father of his unborn grandson..." (U.171, my underline). There is, in this speech of Stephen's, an echo of the final words of A Portrait, where he announces, as he leaves his native country to discover himself as an artist: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (P.218, my underline). His view of Shakespeare, 'the father of all his race', is one which seeks to establish both the artist and the man, as he seeks to establish himself: 'the uncreated conscience of my race'. Furthermore, by linking the concept of consubstantiality and the theory of Shakespeare, 'all in all', father and son, Stephen is attempting to perform an act of substitution similar to Bloom's in his private fantasy. Assuming a role here, Stephen is not searching for his real father, the father he knows but who does not recognize him. Instead he is looking for divine origin, "Wombed in sin darkness I was too, made not begotten" (U.32).

Although the always earnest Stephen may be being mocked here by Joyce, as his theories are confused by others who repeat them - Mulligan mocks, "He proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father" (U.15). Later, in the 'Scylla and Charybdis' episode, Eglinton declares, "He will have it that **Hamlet** is a ghost story" (U.154). Nevertheless, the theme of consubstantiality is an extremely important one within Ulysses itself, and highly relevant to my own argument.

Later, in the 'Ithaca' episode, Bloom and Stephen share some Epps's cocoa, in an act which recalls the Eucharist: "His attention was directed to them by his host jocosely, and he accepted them seriously as they drank in jocoserious silence Epps's massproduct creature cocoa" (U.553). The double meaning of 'host' here conveys the religious connotations of this moment, which is the moment of consubstantiation: "the real substantial presence of the body and blood of Christ together with the bread and wine in the eucharist"[15]. And the concept of consubstantiality itself, like the conspiracy of the Holy Trinity in **Hamlet**, excludes, of course, the presence of the female in the act of

creation.

The exclusion of the mother through accusation brings the Father, the Son and the Holy Ghost together in **Hamlet**, as Stephen noted earlier:

"If others have their will Ann hath a way. By cock, she was to blame.She put the comether on him, sweet and twentysix. The greyeyed goddess who bends over the boy Adonis, stooping to conquer, as prologue to the swelling act, is a bold faced Stratford wench who tumbles in a cornfield a lover younger than herself.
And my turn? When?" (U.157).

Accusations of adultery against Ann Hathaway, an echo of Hamlet's charges against his mother, Gertrude, form part of Stephen's famous assertion that "Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son?" (U.170). The act of the deceiving woman, the 'grey-eyed goddess' who seduces, is reminiscent of critical attitudes reviewed earlier to Molly. She who at first appears above mere mortals, a 'goddess' on a pedestal, is in fact merely a 'bold faced...wench' who 'tumbles in a cornfield', an action possibly reminiscent of Molly's experiences with Boylan, a lover who is certainly 'younger than herself'. This deflation of woman from goddess-like status to that of common lover denigrates for Stephen not only relations between men and women, but the whole process of human creation, and most importantly, the authenticity of the mother's word.

As has already been pointed out, Stephen considers himself 'made, not begotten', which can be read as another attempt, like the **Hamlet** theory, to exclude the mother from the creation process. Brenda Oded argues: "Stephen suggests here that the sex act which conceived him brought about his mother's death. He sees his physical father as a violator of his mother's frail body and Stephen is the end product of that violation"[16]. While certainly Stephen links birth and death in this way all through 'Oxen' in particular, as this chapter will go on to explore, it seems possible that there is more blame attached to the mother, than to the father, in his own theories. For it is the exclusion of Ann Hathaway/Gertrude/the mother through 'blame' which forces Stephen to turn to the Father. He cannot turn to his natural father Simon Dedalus, the father who will not recognize the word of an artist, and whose own identity can only ever be in doubt, as it is dependent upon

the word of the mother, 'paternity may be a legal fiction'. The father's word cannot be trusted, because the word of the mother is uttered by a 'bold-faced Stratford wench'. The word of the Father however, being of divine as opposed to earthly, origin excludes the possibility of such an interaction and hence of such dubiosity.

Stephen's sought-after identification with a 'divine form' is necessary for artistic achievement. The creation of the word of the Father has become dependent ultimately upon the act of substitution, as the real father becomes a ghost, as Shakespeare plays in **Hamlet**, playing himself and his father. The consubstantiality of the Holy Trinity necessarily becomes the site of role-playing, as Stephen seeks to absent his mother from the part she played in his creation, and to fictionalize his father, 'the famous father of a famous son'. The absence of the female body, that of the mother, is necessary to allow for the creation of the word by the Father, and is an aspect of this role-playing theory which is to prove particularly troublesome for Stephen.

This act of substitution upon which the word is dependent is one which is fully realized in the world of the carnival through its emphasis on roleplaying, participation, and disguise. In the carnival atmosphere of the Holles Street Maternity Hospital, it is just such a substitution which causes the word quite literally to break out in the hospital waiting room. For, in the midst of the drunken goings-on, Nurse Callan enters in order to speak to the junior doctor, Dixon. Her presence causes a startling change in the behaviour of the young students and their friends:

"The presence even for a moment among a party of debauchees of a woman endued with every quality of modesty and not less severe than beautiful refrained the humourous sallies even of the most licentious but her departure was the signal for an outbreak of ribaldry" (U.332).

Nurse Callan enters, and the noise stops; as soon as she leaves the room, noise breaks out again: 'her departure was the signal for an outbreak of ribaldry'. Laughter returns, and with that laughter follows the mimicking by Lynch of the nurse: "Lawksamercy, doctor, cried the young blood in the primrose vest, feigning a womanish simper and with immodest squirmings of his body, how you do tease a body" (U.332). Here,

the act of mimicry is occasioned by absence, specifically the absence of the female nurse, in order to replace her with Lynch's version of her. Not to be confused with imitation, Lynch's actions do not merely repeat those of the nurse, but transform them, as the mask transforms Bloom and Stephen and the parodies of this chapter transform the original prose styles. Her 'every quality of modesty' becomes something different when she leaves the room; they are rendered 'immodest squirmings of the body' as Lynch 'feigns a womanish simper'. The exaggeration and distortion of the female body depends upon the woman's absence, just as the utterance of the word depends upon her leaving the room. However, in a turnaround from the previous extract, the word this time precipitates the act of substitution, rather than depending upon it. The circularity of this action renders the presence of the nurse 'safe', rather than threatening - while she is present, no-one speaks. Once she leaves, 'her departure was the signal', the substitution of her by Lynch's impersonation can take place. The threat of her presence to the existence of the word is negated, contained within the control of the carnival.

However, the negation of the threatening presence of the woman does not only take place through the carnivalesque form of impersonation. Ridiculed in the world of the carnival, she is idealized in the world of social order. In an echo of the word of the Father, Stephen argues: "Mark me now. In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation" (U.320). In his quotation from John (1:14), Stephen refers to the impregnation of the Virgin Mary by the Word of God, the Word of the Father (incidentallly, through the ear - recalling **Hamlet**, and the poison poured through the ear of Hamlet's father). Rendered 'flesh' which 'passes' with time, the word becomes a symbol which stands the test of time, the word which 'shall not pass away'. The turning of the word into the symbol takes place through its emergence from the woman's womb, a 'pregnancy without joy' as Stephen presents it. And yet, for Stephen, the word of the Father is troublingly double; it is the word of the artist, but also the word of law. As a symbol, the word exists as a poetic medium, but it also reinforces the law of the church, the church Stephen rejects when he leaves at the end of A Portrait.

Just as it presents then a seemingly irreconcilable contrast for Stephen in this way, so too the word of the Father, the 'word which shall not pass away' presents two contrasting 'idealized' views of women in order to establish its word as law: the Virgin Mary, "our mighty mother and mother most venerable" (U.320), is contrasted with Eve, "that other, our grandam" (U.320), who "sold us all, seed, breed and generation, for a penny pippin" (U.320). In two contrasting representations of mothers, Eve is the sinner who ate of the tree of life, here debased to a 'penny pippin' and likened to a "thorntree" (U.320), which becomes a "bramblebush" (U.320), before the arrival of the second Eve, Mary, the "rose upon the rood of time" (U.320). These conventional images of mothers, one good, the other bad, reinforce the word of the Father as law, a law which Mina Purefoy, giving birth to her ninth child elsewhere in the hospital, is clearly obeying.

However, as the 'good' mother, Mina Purefoy is also out of sight, the pregnant female body that is acceptable, and yet at the same time unacceptable for being unseen. In the social order, this body is rendered "A pregnancy without joy...a birth without pangs, a body without blemish, a belly without bigness" (U.321), as such unpleasantness is wheeled away out of our sight. In contrast to this, the world of the carnival restores all of these, showing the 'bad' mother instead. In this way, it becomes clear that the absent body of the good mother, Mina Purefoy, provokes the presence of something else, it allows something else to take her place, just as the absence of Nurse Callan allowed Lynch to impersonate her. For what we see in her place is the 'bad' mother, the body of the grotesque mother:

"...the recorded instances of multiseminal, twikindled and monstrous births conceived during the catamenic period or of consanguineous parents - in a word all the cases of human nativity which Aristotle has classified in his masterpiece...The abnormalities of harelip, breast mole, supernumerary digits, negro's inkle, strawberry mark and portwine stain were alleged by one as a **prima facie** and natural hypothetical explanation of those swineheaded (the case of Madame Grissel Steevens was not forgotten) or doghaired infants occasionally born..." (U.335-6).

The dwelling on the negative aspects of birth in this extract through physical defects elaborates on the process of degradation which Bakhtin argues is the 'essence of grotesque realism': the "..lowering of

all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to the sphere of earth and body"[17]. The idealization of the pregnant female body by the church is debased here into the purely bodily aspects of 'monstrous births': 'abnormalities of harelip, breastmole...' and so on, a long list of horror which undermines the concept mentioned of 'human nativity'. For these examples all contain animal imagery: 'doghaired infants', 'swineheaded', with unnatural colouring, 'strawberry mark and portwine stain'. They are the product of old wives' tales: "the most popular beliefs of the state of pregnancy such as the forbidding to a gravid woman to step over a countrystile lest, by her movement, the navelcord should strangle her creature" (U.336). The word of the Father is turned upside down in the world of the carnival, to become instead only the tales of old women. However, the reversal of the natural order is a limited disruption of the law of the Father, as Natalie Zemon Davis notes:

> "However diverse these uses of sexual inversion, anthropologists generally agree that they, like other rites and ceremonies of reversal, are ultimately sources of order and stability in a hierarchical society. They can clarify the structure by the process of reversing it...They can provide an expression of, and a safety valve for, conflicts within the system...They can renew the system, but they cannot change it"[18].

Davis notes the possibility that turning things around in fact merely reinforces those very boundaries which are seemingly being challenged. Her contention that the reinforcement of borders, even through reversal, ensures that the danger presented by woman in the social order, where her presence must be negated into an absence, becomes merely a 'safety valve' in the carnival, is a pessimistic one. In spite of her belief that the grotesque or "unruly" woman is a "multivalent image"[19], her view of the carnival is one which challenges Bakhtin and others who argue that "the grotesque involves a blurring of distinctions, a continual change from one type into another, a riot of incomplete forms"[20]. The crucial question must then be proposed: is the grotesque mother merely the flipside, the reversal of the Christian mother, the representation of the social order? If so, is there a form which can transgress such a reversal, truly 'blur distinctions'?

The moment Mina Purefoy gives birth to her son is also a carnivalesque moment; likening the womb to 'serried stormclouds', and the moment the child emerges from it to a 'cloudburst', the grotesque presents what the social order ignores:

"But as before the lightning the serried stormclouds, heavy with preponderant excess of moisture, in swollen masses turgidly distended, compass earth and sky in one vast slumber, impending above parched field and drowsy oxen and blighted growth of shrub and verdure till in an instant a flash rives their centres and with the reverbration of the thunder the cloudburst pours its torrent, so and not otherwise was the transformation, violent and instantaneous, upon the utterance of the word" (U.345).

The metaphor of the pregnant body as it is about to give birth relies on the physical details which are missing from the Christian view of the mother: 'heavy with preponderant excess', 'swollen masses' and so on, just before the waters break and birth takes place, 'the cloudburst pours its torrent'. Not only does birth take place literally through the emergence of the Purefoys' ninth child, but also re-birth, of the 'parched field' and the 'drowsy oxen', the 'blighted growth of shrub and verdure'. The 'reverberation of the thunder' almost literally releases the 'word' through sound, in an action 'violent and instantaneous'. Upon the 'utterance' of this word, the breaking of the waters and the birth of the child, Stephen immediately cries out:

"Burke's! outflings my lord Stephen, giving the cry, and a tag and bobtail of all them after, cockerel, jackanapes, welsher, pilldoctor, punctual Bloom at heels with a universal grabbing at headgear..." (U.345).

As they all rush out of the waiting room, they are released into the world outside, emerging from the womb of the maternity hospital. And the world outside is "impregnated with raindew moisture, life essence celestial, glistening on Dublin stone there under starshiny **coelum**" (U.345). The contradiction of the end of pregnancy giving rise to another, 'impregnated with raindew moisture', gives a double meaning to this moment. Harking back to the storm earlier in the chapter, "...biggish swollen clouds to be seen as the night increased and the weatherwise poring up at them and some sheet lightnings at first and

after, past ten of the clock, one great stroke with a long thunder and in a brace of shakes all scamper pellmell within door for the smoking shower..." (U.324-5), it recalls the moment of impregnation and reminds us of Joyce's intention of structuring the chapter according to gestation: "This progression is also linked back at each part subtly with some foregoing episode of the day and, besides this, with the natural stages of development in the embryo and the periods of faunal evolution in general" (20 March 1920[21]). The period of gestation and Joyce's chapter bear little relation to each other[22], but here they perform a circular function, the moment of birth recalling the moment of conception and vice versa.

This recall of beginnings and endings reflects Stephen's concerns with birth and death which are voiced throughout the chapter. The impossibility of separating the two is reflected in this moment, with the calm after the storm, evident in this image at the end, as the violence of the birth 'flash', 'torrent', 'reverberation' now lies 'glistening', shining with 'raindew moisture'. In contrast to the disappearance of the nurse which gave rise to the word before, here it is the <u>appearance</u> of the female body, in all its carnival glory, which returns the word to the world, a body with which Bloom sympathizes: "Bloom stays with nurse a thought to send a kind word to happy mother and nurseling up there...a glance of motherwit helping, he whispers close in going: Madam, when comes the storkbird for thee?" (U.345). He is the only one of the company present with the sensitivity, 'motherwit', to notice that the nurse too is pregnant. His sympathetic feelings take him further in the following chapter, 'Circe', when in the hallucinatory atmosphere of the brothel, he transfers the state of pregnancy onto himself:

"...He is about to have a baby...

BLOOM

O, I so want to be a mother...

.....Bloom embraces her tightly and bears eight yellow and white children.." (U.403).

Not only have bodily barriers come crashing down as the baby emerges from the mother's womb, separating from her, but sexual barriers are challenged as Bloom becomes "the new womanly man" (U.403). While this has been read as representative of Joyce's view of the artist as androgynous[23], it is also emblematic of the disruption of boundaries which is so crucial to Joyce's work as a whole. In dissolving bodily boundaries to become a mother, Bloom, like Stephen, emphasizes the impossible link with the mother; she is the body from which we never escape, even while we are being born. A re-reading of Stephen's argument would maintain that the word is made flesh 'in woman's womb', but the 'word which shall not pass away' is also belonging of the maternal body, for the word cannot escape it. Just as the catalogue of 'monstrous births' earlier is tied to the body of the grotesque mother, so the word itself remains maternal: 'impregnated with raindew moisture'.

This apparent contradiction of belonging to, yet being expelled from, the maternal body goes beyond merely the condition of the grotesque mother. For in Powers of Horror, Julia Kristeva introduces the concept of the abject body, a concept which visualizes this contradiction in terms of 'repugnance' and 'fascination':

> "Food loathing is perhaps the most elementary and most archaic form of abjection. When the eyes see or the lips touch that skin on the surface of milk...I experience a gagging sensation and still farther down, spasms in the stomach, the belly; and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with sight-clouding dizziness, nausea makes me balk at that milk cream, separates me from the mother and father who proffer it...During that course in which 'I' become, I give birth to myself amid the violence of sobs, of vomit..."[24].

The creation of the self, 'I', takes place through this abjecting process, a process which combines the two contradictory elements, both the repugnance of the 'gagging' sensation and the fascination as the eyes are drawn, 'sight-clouding dizziness'. In common with the grotesque, the abject emphasizes the lower parts of the body, 'still farther down, spasms in the stomach, the belly', and the apertures of the body - body fluids pour out 'provoke tears and bile', in the process of expellation which echo Bakhtin's privileging of the "apertures or the convexities, or the various ramifications or

offshoots"[25] of the maternal body. The necessity for the subject to go through this process in order to become a subject is ultimately what takes Kristeva's theory of the abject beyond that of the grotesque[26].

The expelling from the maternal body finds a gruesome parallel in the figure of Stephen's mother before her death, linking his thoughts of birth and death:

"A ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting" (U.5).

This memory is occasioned by a "chance word" (U.344), an exchange in the Martello Tower between Stephen and Buck Mulligan who is gazing out to sea: "Our mighty mother! Buck Mulligan said. He turned abruptly his grey searching eyes from the sea to Stephen's face. The aunt thinks you killed your mother, he said. That's why she won't let me have anything to do with you" (U.5). The maternal sea which is 'mighty' is also "snotgreen" (U.4), another expellation from the body. The painful physical nature of his mother's illness, the 'green sluggish bile' of the disease which is killing her and which she expels from her body, is something which haunts Stephen; it is something he cannot disassociate from her: "Pain, that was <u>not yet</u> the pain of love, fretted his heart" (U.5; my underline). It is Stephen's 'not yet' which ties him to his mother's body, and which renders her ghostly:

"Silently, in a dream she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes" (U.5).

This sense of decay and death is echoed later in the 'Oxen' chapter where Stephen comments bitterly: "The aged sisters draw us into life: we wail, batten, sport, clip, clasp, sunder, dwindle, die: over us dead they bend" (U.322), conjuring up the image of Bakhtin's 'pregnant hags', containing life and death in one body:

"It is pregnant death, a death that gives birth. There is nothing completed, nothing calm and stable in the bodies of these old hags. They combine a senile, decaying and deformed flesh with the flesh of

new life, conceived but as yet unformed. Life is shown in its two-fold contradictory process; it is the epitome of incompleteness. And such is precisely the grotesque concept of the body"[27].

As has already been mentioned, this body is 'incomplete', it knows no boundaries. Like the abject, the grotesque combines two bodies in one, that of the 'old hag', and that of the yet-to-be-born child. Both concepts occupy the similar place of the 'not yet' or 'as yet unformed'. The maternal, present as grotesque in the carnival in its 'incompleteness' becomes a moment of transition between absence and presence in its 'not yet' of the body. This transitional state is perfectly figured by the image of the ghost; the combination of life and death which exists in the 'old hags' similarly exists in this image of Stephen's mother, 'her breath bent over him', maintaining these contradictory notions in her presence as a ghost. She is almost material; Stephen smells the 'odour of wax and rosewood', and feels the 'breath of wetted ashes'. What Kristeva emphasizes and Bakhtin does not however, is the feeling of repugnance involved; the pregnant hags are 'decaying, senile', but Bakhtin does not linger on how this makes us feel. It is Stephen's feeling, expressed through his almost tangible relationship with his mother, which, like the nausea caused by the skin on the surface of milk, and the nausea he feels at his own mother's vomit, causes his inability to separate from her. 'Not yet' gone from her, this image is repeated only a few pages later, almost word for word, becoming a part of Stephen's **Hamlet** theory:

"Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face" (U.9).

Whereas the ghost of Hamlet's father comes to accuse his wife, the ghost of Stephen's mother comes to accuse her son: "No mother! Let me be and let me live!" (U.9). The link with the past exists in the present and the future: "...so through the ghost of the unquiet father the image of the unliving son looks forth" (U.160). The ghost of the mother will not 'let him live', will not let him pass through the present to the future. Stephen's concern with time mirrors this problem: "There can be no reconciliation, Stephen said, if there has not been a

sundering" (U.160), and it is just such a 'sundering' which he is unable to achieve with his mother:

"But thou hast suckled me with a bitter milk: my moon and my sun thou hast quenched for ever. And thou hast left me alone for ever in the dark ways of my bitterness: and with a kiss of ashes has thou kissed my mouth" (U.322).

Although Stephen does not name his mother here in this conversation with Dixon in the hospital waiting room, it is clear to us from the repetition of 'ashes', the smell of his mother's breath which denoted death and with which he associates a kiss, in whose deathly embrace he is still held. The abject mother of Kristeva's theory can be detected here in this process of 'sundering and reconciliation', the mother who exists in the 'not yet' of Stephen's 'pain which is not yet the pain of love'. Like the milk of Kristeva's abject, this mother's milk is 'bitter', repulsive to taste, demanding to be expelled from the body, vomited up from the belly. The 'not yet' of food being ingested into the body becomes the 'no longer' of the bodily fluids expelled from that body, in the same way that the child, the not-yet, is expelled from the body, to become the 'no longer'. As 'not yet', Stephen is held in 'the dark ways of my bitterness', the "tenebrosity of the interior" (U.322) that he speaks of after his reference to his mother's 'kiss of ashes'. This 'pre-' stage of the 'not yet' in which Stephen is caught, is his state as the 'embryonic artist'[28], looking to develop from birth to growth, from the "nights of prenativity" (U.322), through life and to death: "And as the ends and ultimates of all things accord in some mean and measure with their inceptions and originals, that same multiplicit concordance which leads forth growth from birth accomplishing by a retrogressive metamorphosis that minishing and ablation towards the final..." (U.322). As the 'embryonic artist' looking for this process of development, Stephen's inability to separate from his mother prevents him from attaining the word of the artist, as opposed to the word of the Father, the language of the social order. Like the child in the womb, Stephen is 'not yet' a subject, an artist, but rather a 'subject-to-be', a 'subject called into crisis'[29].

As a 'subject in crisis', a highly appropriate description of

Stephen, the subject-to-be, he searches throughout Ulysses for the artistic autonomy he originally left Ireland (and by association, his mother) for at the end of A Portrait. But, called back to Ireland by the word of his father, the telegram telling him his mother is dying ("Nother dying come home father" U.35[30]), he has returned to the mother he initially tried to reject by leaving. Attempting to reject her once again, his refusal to pray for her at her deathbed has merely reinforced his ties to her, ties he must once more try to sever. Stephen is in crisis as he cannot leave his mother and become autonomous.

At the birth of Mina Purefoy's child, words are propelled from the maternal body, in a chaotic and sudden rush of language. The confusion of this rush of language has created the impression of meaninglessness. This is a moment which has been described variously as "an abortion"[31], and "It is as if his tour of the stylistic museum had ended with a rejection of style - and hence of literature - altogether"[32]. However, bearing in mind the tie with the mother, we can begin to detect a shape, a form. The skin on the surface of the milk which gave rise to the violent feelings of nausea, repelling yet fascinating at the same time, is similarly a material substance which is connected with the maternal body, repellant in its 'bitterness', yet attractive too, as the 'milk of human kin':

"Drink, man, an udderful! Mother's milk, Purefoy, the milk of human kin, milk too of those burgeoning stars overhead rutilant in thin rainvapour, punch milk, such as those rioters will quaff in their guzzling den, milk of madness, the honeymilk of Canaan's land. Thy cow's dug was tough, what? Ay, but her milk is hot and sweet and fattening. No dollop this but thick rich bonnyclaber. To her, old patriarch!" (U.346).

The invocation of the 'oxen' of the chapter title, and the oxen which we remember as slaughtered in the Odyssey, provide those rushing out of the waiting room with a cheer to raise a drink to: 'Drink, man, an udderful', 'the cow's dug was tough, what', mixing father and mother in 'to her, old patriarch!'. At Stephen's cry of 'Burke's', the name of a pub, they rush off for a celebration drink, no doubt meant to coincide with the moment the new-born Purefoy is suckled by his mother, hence the dual implication of their drinking milk. On the 'utterance of the word' and the birth of the child, the milk which was bitter to Stephen becomes

'hot and sweet and fattening'. Drunk on the milk of the mother, "too full for words" (U.347), this is not the language of excess, or merely a mix of meaningless words, rather it is the language of the subject-in-process. Tied to the mother's body, a not-yet subject, Stephen flings out one word, the name of the pub, 'Burke's', as he emerges from the waiting room. Expelled from the mother's body, he is ready to begin his journey for artistic autonomy, but only once he has become 'reconciled' with the 'sundering' which precedes his odyssey.

Rather than read then the grotesque mother as merely the flipside of the mother of the social order, turning that order upside down only to reinforce it again, it would seem to be more fruitful to read it through the body of the abject mother. Like the seemingly unstoppable flow of words at the end, so the maternal body is endless, dissolving boundaries and disrupting frames which threaten to imprison. Such a reading of the body makes a celebration of the jumble of words at the end of this chapter, as it makes a necessity of Stephen's reconcilement with the mother he has been forced to reject. Instead of Stephen the artist seeking the authority of the word of the Father, he is the 'embryonic artist', asking his mother to tell him a story: "Tell me the word, mother...the word known to all men" (U.474).

NOTES

1. Quoted in Wolfgang Iser "Doing Things in Style: An Interpretation of 'Oxen of the Sun' in Joyce's Ulysses" in Modern Critical Interpretations: **Ulysses**, edited by Harold Bloom, New York:Chelsea House Publishers, 1987; p.30.

2. For instance, Brenda Maddox notes on one occasion that: "That is the last time Joyce allowed himself to complain about his footwear. From then on, photographs show the Joyce family beautifully shod; their collective array of dancing pumps, lounging slippers, spats, two-tone sports shoes, lace-up gillies and glace kid pumps with diamante buckles, double T-straps or cut-out insteps could serve as an illustrated history of French footwear fashion between the wars..." p.236. Their fashionable and expensive appearance however, belied the uncomfortable living conditions the family endured at this time: "He (Joyce) said that they all would be glad to move, as the flat was damp and no more than a matchbox. Lucia complained that the furniture was stuck together with spit" p.236, in Nora: A Biography of Nora Joyce, London:Minerva, 1989.

3. "When Frank Budgen protested, in the midst of one of Joyce's now frequent diatribes against women, that in the old days he at least thought their bodies desirable and provoking, Joyce retorted, 'Macche! Perhaps I did. But now I don't care a damn about their bodies. I am only interested in their clothes'" in James Joyce, Richard Ellmann Oxford:Oxford University Press, 1959, 1982; p.631.

4. Letter to Frank Budgen, in Selected Letters of James Joyce, edited by Richard Ellmann, London:Faber and Faber, 1975; p.251.

5. Don Gifford with Robert J. Seidman, **Ulysses** Annotated Berkeley:University of California Press, 1988; p.408.

6. Letter to Frank Budgen, Selected Letters cf. op.cit.; p.251.

7. See, for example, Charles Peake The Citizen and The Artist Stanford:Stanford University Press, 1977 : "This is the one chapter where I find it difficult to resist the objection that the techniques are insufficiently subordinated to their thematic purpose...the technique is too powerful; it overwhelms what it should serve" p.263. Patrick Parrinder James Joyce Cambridge:Cambridge University Press, 1984 writes: "Thanks to the selfconsciousness of this episode its narrative is difficult to follow" p.175. Marilyn French in The Book as World Cambridge, Massachussetts and London:Harvard University Press, 1976 argues: "any style to some extent sterilizes the coition of act and word" p.172.

8. Mikhail Bakhtin, Rabelais and His World, translated by Helene Iswolsky, Cambridge Massachussetts:M.I.T.Press, 1968; p.12-13.

9. Iser, cf.op.cit.; p.30.

10. Parrindar, cf.op.cit.; p.6.

11. French, cf.op.cit.; p.184.

12. In "Joycing Parody", Terry P. Caesar presents a persuasive argument for pastiche: "If a term must be used to describe Joyce's way with the authors in 'Oxen of the Sun', pastiche is preferable to parody because they are, all of them, caught up in a larger verbal movement that leaves them apart, pasted together individually and left to seek their own relations among themselves as a whole", James Joyce Quarterly, vol.26, 1989; p.233. His argument however does omit the possibility of satiric intent which, I would argue, the styles represent.

13. Peake, cf.op.cit.; p.261.

14. Rabate, Jean-Michel "A Clown's Inquiry into Paternity:Fathers, Dead or Alive" in Modern Critical Interpretations:**Ulysses**, cf.op.cit.; p.88.

15. Definition quoted from the Oxford Concise English Dictionary, Oxford:Oxford University Press, 1991.

16. Oded, Brenda "The Maternal Ghost in Joyce" Modern Language Studies vol.15, no.4 1985; p.42.

17. Bakhtin, cf.op.cit.; p19.

18. Davis, Natalie Zemon Society and Culture in Early Modern France Stanford:Stanford University Press, 1975; p.130.

19. Davis, cf.op.cit.; p.130.

20. Parrindar, cf.op.cit.; p.8.

21. Ellmann, cf.op.cit.; p.251.

22. For example, Peake writes, "I cannot find more than a few scattered allusions to embryonic development and faunal evolution" cf.op.cit.; p.251. However, Marilyn French takes a broader view: "A language, like a single human life, has periods of growth and change, full flower and decline" cf.op.cit.;p.169.

23. Jeanne Perrault argues: "Unlike Stephen, whose passions are metaphysical, Bloom is interested in and moved by the actual physical process of childbirth. That childbearing is, in Bloom's mind, a profoundly creative act..." which, she argues also "establishes Bloom's ambivalent sexuality" in "Male Maternity in **Ulysses**" English Studies in Canada vol.13, no.3, 1987; p.308-9. Brenda Oded speaks of "Bloom's suitability as a surrogate parent" in his role in 'Circe', "described in both masculine and feminine terms...necessary for the artist who is an androgyne" cf.op.cit. p.44.

24. Julia Kristeva, Powers of Horror:An Essay on Abjection, translated by Leon S. Roudiez, New York:Columbia University Press, 1982; pp.2-3.

25. Bakhtin, cf.op.cit.; p.26.

26. What links the abject to the maternal body is precisely this process of separating and remaining. It is the moment of transition for the child in the womb from dependence on the mother's body to independence of the mother's body; anatomically, it is the moment of the child in the birth canal. Kristeva posits this moment as the one which motivates the movement through the mirror-stage of Lacanian theory, the stage where the child sees itself in the mirror and recognizes itself as double, as self and other, which in turn gives rise to the voicing of words and entry into the symbolic. For Lacan, the moment which motivates the movement through the mirror stage is the moment of castration, or rather the threat of it, according to Freudian theory. Kristeva however, posits this moment earlier, before castration, in the birth canal, tying the child's eventual entry into the social order inevitably with the mother. In this way, the abject can be characterized as the moment of transition, of belonging to the maternal while being expelled from it.

27. Bakhtin, cf.op.cit.; p.26.

28. Ellmann, cf.op.cit.; p.251.

29. See Kelly Oliver's study, Reading Kristeva: Unraveling the Double-bind Bloomington and Indianapolis:Indiana University Press, 1993, for an excellent critique of Kristeva's theories.

30. I am quoting here from the Corrected Text of Ulysses, New York: Garland Publishing Inc., 1984 and London:Penguin, 1986.

31. Peake, cf.op.cit.; p.255.

32. Parrinder, cf.op.cit.; p.175.

"ONE THOUSAND AND ONE STORIES, ALL TOLD, OF THE SAME...":

ALP, MEMORY AND MYTH IN FINNEGANS WAKE

"In myth, things lose the memory that they once were made"[1]

*****

The closing jumble of language at the end of 'Oxen of the Sun' has often been regarded as a foretaste of the linguistic excesses of Finnegans Wake[2]. The relationship between such language and the maternal body is essential to the development of the artist in that chapter, and to his storytelling abilities. Here, it is the storytelling abilities of the mother herself, ALP, that I wish to focus on, and the place which they occupy within Finnegans Wake as a whole.

The linguistic complexity of the Wake itself creates a context for the complexities of what I consider to be ALP's storytelling voice. Represented through the forms of the monologue and the letter, I argue that the voicing of ALP's stories depends upon a series of displacements, from the public to the private, from the written to the spoken. Just as the letter is a written, visual form, so too in her identification with it, ALP is rendered visual, a female body which tells a story. Such an association is a particularly problematic one, as this identificatory process rests upon unstable and representational aspects. Rendered visual through the body, ALP's voice is a contradictory one, open to view and yet buried from sight at the same time.

Invoking mythical origins in her multiple aspects, ALP herself stresses the fictional nature of her voice, and the bringing to the surface of her past experiences, recalled both by others as well as herself, renders the narrative exponent of the Wake similarly contradictory. As her memories straddle the line between remembering and forgetting, ALP's place in the Wake is always one of negotiation between continuity and change. Her voice embodies the conflict of reading the Wake itself as it operates a strategy of resistance to its all-engulfing powers. ALP's remembering is a voice to be heard above the roar of the

waves of the Wake as she fades out to sea, a reminder of fictional sources amongst the 'mistridden dump' of language of which she too is a part.

> "All writers are concerned with memory, since all writing is a remembrance of things past; all writers draw on the past, mine it as a quarry. Memory is especially important to anyone who cares about change, for forgetting dooms us to repetition..."[3]

According to both statements quoted above, the first from Roland Barthes, the second from Gayle Greene, the contradictory nature of the status of storytelling plays on a tension between remembering and forgetting, a play on the loss of memory and the need to 'mine it as a quarry'. Myth 'forgets' its sources to ensure its existence, while writers 'draw on the past', establishing themselves as storytellers in the process. The attempt of this chapter to place ALP, the mother-figure of Finnegans Wake, between remembering and forgetting, is thus an attempt to place her between myth amd memory. For ALP is one who both remembers, and tells stories. The attempt to reconcile such apparently opposing notions in this ambivalent positioning of ALP is also an attempt to reconcile the tensions of remembering and forgetting embodied in the Wake itself.

ALP, or Anna Livia Plurabelle, is the wife of the central character of the Wake, HCE, or Humphrey Chimpden Earwicker, to give her just one of her many names. Not only her names, but her roles are plural: she is the mother of the twin sons, Shem and Shaun, and daughter Issy; she is also the river Liffey, flowing through the city of Dublin; and she is the wife of an innkeeper and defender of his good character while all around are accusing him. Occupying roles largely in relation to others, to her children, to the city, and to her husband, her real-life position appears to be as secure as her narrative position; her family need her as their wife and mother, and the 'plot' needs her to clear HCE of his 'crime', a crime which remains obscure to us. However, the stability of her roles can be put into question by the very nature

of its dependency. The obscurity of HCE's crime, which ALP is called upon to admonish through a letter, becomes an intrinsic part of her own status. Having written a letter which supposedly defends her husband, a great deal of the Wake itself centres not only on investigating the contents of this letter, but most importantly, where it can be found:

"About that original hen. Midwinter (fruur or kuur?) was in the offing and Premver a promise of a pril when, as kischabrigies sang life's old sahatsong, an iceclad shiverer, merest of bantlings observed a cold fowl behaviourising strangely on that fatal midden or chip factory or comicalbottomed copsjute (dump for short) afterwards changed into the orangery when in the course of deeper demolition unexpectedly one bushman's holiday its limon threw up a few spontaneous fragments of orangepeel, the last remains of an outdoor meal by some unknown sunseeker or placehider **illico** way back in his mistridden past" (FW.110,22-31).

Just as writers search their memories for stories, so the hen excavates the dump for a similar kind of debris. ALP's valued letter is being searched for in the place where it is presumed to reside: 'that fatal midden', the 'dump' of various bric-a-brac. Mixing with what has been thrown away 'the last remains of an outdoor meal', and what is no longer in use 'orangepeel', into a chaos of 'spontaneous fragments', the dump precludes the possibility of any kind of orderly investigation - the hen looking for the letter is described herself 'behaviourising strangely'. The dump's 'mistridden past' yields 'a few spontaneous fragments of orangepeel' which are deposited there by unknown and shadowy figures, 'some unknown sunseeker or placehider'. The obscurity of its origins resultingly lends the letter a muddied quality; the excavation process is a hazardous one, sorting the waste of the dump from its valuable possessions. Like the source of HCE's sin in Phoenix Park involving three men and two women, the source of the letter defending him then is equally doubtful - the 'placehider' with a 'mistridden past' is anxious to forget, as much as the dump is anxious to obscure.

The desire to obscure, suppressing the presence of the letter and the truth of HCE's fall, can be seen as metaphor for the Wake as a whole, its night language forming an impenetrable cover over day-time events, as Joyce himself indicated in a letter to Harriet Shaw Weaver:

"One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutandry grammar and goahead plot"[4]. Alluding to Adam and Eve through the mention of 'that original hen' and the 'fatal midden', the mythical implications of the dump are suggested in the very first line of the Wake itself: "riverrun, past Eve and Adam's" (FW.1,1). Like all good stories, it begins at the beginning, even if in mid-sentence, emphasizing the quest for sources, for a coherent meaning beneath the detritus of language. Like memory too, hoarding the fragments of the past until they are mined and placed into some kind of ordered pattern for the world to understand, the dump has the ability to provide its own story - mythical allusions are as telling as pieces of orangepeel in providing us with answers. And yet, like memory, like the Wake, such fragments are dubious, they do not tell the whole story. The possibility of gaps in the story, of omissions in the act of remembering, leaves myth as treacherous as memory, emphasizing the fictional nature of its excavation.

The occupation of the hen, scrabbling in the dump for a piece of paper, is one which is metaphorically re-enacted later in the Wake, as ALP is described searching her sack for presents for her children. The gossip of the two washerwomen by the banks of the Liffey describes her handing out her gifts:

"...she'd neb in her culdee sacco of wabbash she raabed and reach out her maundy meerschaundize, poor souvenir as per ricorder and all for sore aringarung, stinkers and heelers, laggards and primelads, her furzeborn sons and dribblederry daughters, a thousand and one of them, and wickerpotluck for each of them. For evil and ever" (FW.210,1-6).

ALP's gifts are memories - 'poor souvenir' (French for 'to remember'), 'per ricorder' (Italian for 'as a keepsake'), 'aringarung' (German for 'remembrance')[5] - passed on to her 'furzeborn sons and dribbledeery daughters'. The 'meerschaundize' she pulls from her 'culdee sacco of wabbash' are all 'for evil and ever'. Like the contents of the dump, her bag is disordered, full of 'wabbash'/rubbish and washing, and the multiplicity of her gifts - 'a thousand and one of them' - recalls Scheherazade, the female storyteller who delays her own death by telling

tales for 1001 nights (a reference which runs throughout the Wake as a whole). Such a reference, found in the midst of her baggage, makes the important link between gifts and stories which the mythical quality of this exercise advocates. For not only are there multiple memories to be handed out, but there are multiple stories to be 'mined' for reference here. The 'wickerpotluck' of her action ('potluck' is neither bad nor good, but merely chance; pot, of course, reinforces the sense of the sack as a container), and its consequences 'for evil and ever' have a source in the mythical figure of Pandora, "the first woman (who) represents ..divine retribution"[6]. Pandora, the woman created by Zeus as 'the bitter gift of all the gods', embodies in her very name the ambivalence of her purpose. Made on the orders of Zeus in response to the stealing of fire from the gods by Prometheus, Pandora's box is linked intrinsically to evil, in order to take revenge on "mortal man". According to Marina Warner, the Greek poet Hesiod relates her name "all gifts", explicitly to evil, "...Pandora's actions bring about disaster"[7], a prospect echoed in ALP's, 'For evil and ever'.

Like the act of theft which brought about Pandora's creation in the first place, there is a possibility that ALP's 'meerschaundize' too may not be her own, with 'she'd neb' (for 'nab') and 'she raabed' (for 'robbed'), both meaning of course, to steal. As Adaline Glasheen notes: "Pandora's box is the mail-sack-envelope that Anna Livia borrows from Shaun-the-Post. It is also the letter from Boston, Mass. As gatherer and distributor of gifts, Anna Livia is also the hen, Biddy Doran, whose name comes from the Greek 'doron' (gift)"[8]. The ambivalence which is contained within both the myth of Pandora and the action of ALP in terms of good and bad elements, also exists in the possibility of stolen presents from a borrowed bag - their sources are unreliable in every respect.

Such unreliability associated with ALP's memories is similarly associated with others' memories of her. The opening up of ALP's mailsack/Pandora's box corresponds with the exploring of ALP's sexual past by the gossipy washerwomen at the banks of the Liffey, and in response to specific demands about the sexual past of ALP - "Dell me where, the fairy ferse time!" (FW.203,16) - one of the washerwomen

describes an encounter between the young Anna Livia and "a local heremite, Michael Arklow" (FW.203,18). The description of this encounter takes the form of an erotic voyeurism, echoing the ambivalence of what is to be found in ALP's stories/gifts to her children. For this is an encounter which betrays the dark side to the stories which are being passed on:

"...oso sweet and so cool and so limber she looked, Nance the Nixie, Nanon L'Escaut, in the silence, of the sycomores, all listening, the kindling curves you simply can't stop feeling, he plunged both of his newly anointed hands, the core of his cushlas, in her singimari saffron strumans of hair, parting them and soothing her and mingling it, that was deepdark and ample like this red bog at sundown.." (FW.203,20-6).

The poetic, lyrical quality of this description, echoed in the alliteration of the passage - 'Nance the Nixie', 'singimari saffron strumans', 'kindling curves you simply can't' - to the physical description of her hair invoking ancient colours and materials, 'saffron', romanticizes this encounter and places it almost on a mythical level. References to the goddess Daphne, 'daphdaph' and to Laura, the object of Petrarch's sonnets, emphasize this aspect while at the same time implying a woman pursued, which the description "vierge violetian" (FW.203,29) also contributes to. However, her pursuer is credited less with chasing Anna Livia than she is with inviting the chase, "her enamelled eyes indergoading him" (FW.203,28), as Michael Arklow, tempted by the visual appeal of Anna Livia, 'she looked', finds he cannot refuse: "he cuddle not help himself" (FW.203,32-3).

These hints of a darker side threaten to disrupt the romantic picture of their encounter; the use of 'violation' in 'violetian', with the 'kindling curves you simply can't stop feeling' suggest the possibility of sexual violence, and of a relation between a stolen memory and a stolen experience. The description 'he plunged' recalls some more violent moments in ALP's past experiences described by the washerwomen earlier, "who offon he jumpnad her" (FW.202,26), and is emphasized as they go even further back into ALP's childhood, recalling when she was licked by a dog while "poing her pee" (FW.204,12).

In this early story of her budding sexuality, the troubling image

of the mythical violation of Leda by Zeus-as-swan appears here: "And ere that again, leada, laida, all unraidy, too faint to buoy the fairiest rider, too frail to flirt with a cygnet's plume" (FW:204,9-11). Although the myth of this early encounter is endowed with what appears to be ALP's point of view, 'all unraidy', 'too faint', describing her feelings, such a point of view is forgotten in the later experience with Michael Arklow, where ALP's feelings are not mentioned. Here, only her appearance is focused on, an appearance exciting his emotions: 'kindling curves you simply can't stop feeling'. The implication here is that where she was too young before to lead him on 'leada, laida, all unraidy', this time she is old enough to encourage him.

Through recalling this experience of ALP's, Book I.8 mines myth as well as memory, as it emphasizes the accessibility and appropriability of such stories through their re-telling. Here, this chapter re-tells the story of Eve's temptation by Satan who is disguised as a swan or angel. As swan he participates in the Leda myth; as angel he is figured as the archangel Michael who "brought fertility to the cast out Adam and Eve", and Father Michael is the seduced/seducer of Anna Livia[9]. This moment of ALP's sexual 'awakening', coalesced through watery images of the dog licking her as she urinates and Michael Arklow, that "riverend name" (FW.203,18-19), plunging his hands 'newly anointed' in a form of erotic baptism, into the streams of her hair, brings together three of ALP's mythical fore-mothers: Eve, Leda and Pandora. All three are ambiguous figures, as all three have dark sides to their stories. All three leave gifts of evil and death, just as ALP does 'For evil and ever' - Leda's children are said to have been responsible for the Trojan war[10] - and this darkness is reflected in the implications of sexual violation in ALP's encounters.

These implications are carried further through textual associations within the Wake itself, where the appropriability of such stories is exemplified in the recounting of the alternative mythical tale of Eve's seduction by Satan. The story of ALP and Michael as angel/swan omits to mention the offspring which resulted from this union, a seven-headed tortoise called "Mata". In Book IV, as the dreamer is waking up[11], "Into the wikeawades warld from sleep we are passing"

(FW.608,34), the image of this creature comes into focus:

"With Mata and after please with Matamaru and after please stop with Matamaruluka and after stop do please with Matamarulukajoni" (FW.609,6-8).

The last word here contains all the names of the four New Testament writers, Matthew, Mark, Luke and John, the 'four old men' of the Wake, and the passage itself echoes the words of the lecturer towards the end of his examination of ALP's letter earlier in Book I.4:

"These paper wounds, four in type, were gradually and correctly to mean stop, please stop, do please stop, and O do please stop respectively..." (FW.124,3-5)

The textual similarities, which would suggest that the lecturer's and the dreamer's voices are one and the same, would also suggest a similarity in content. The link between Mata, offspring of Eve and Satan/ALP and Michael (only by association - there is no suggestion of children born from ALP's encounter), and the 'paper wounds' of the letter, suggests a darker side to the letter altogether, as does the repetition and build-up of 'stop, please stop'. It would appear that the sexual encounter between ALP and Michael, known to the gossiping washerwomen, omits certain details only to be found later. The gossipy women's 'memory' of ALP's experience 'forgets' to mention what may possibly be included in the letter itself, according to the words of the lecturer above. Such omissions in the women's re-telling of this story reinforce a sense of memory as unreliable, that "far from being a trustworthy transcriber of reality, it is a shaper and shape shifter that takes liberties with the past as artful and lying as any taken by the creative writer"[12]. The hints of 'violetian' threaten to expose as illusion the romance of ALP's experience, in spite of the women's attempts to obscure certain details. 'Taking liberties with the past' creates a story, as Michael Arklow's taking liberties with ALP similarly creates a story which, as shown above, runs through the whole of the Wake. The voices of the washerwomen themselves similarly take such liberties in their desire to tell tales.

The interchange between the two women takes a variety of forms,

from question and answer: "What plan? Tell me quick and dongu so crould!...Well, she bergened a zakbag" (FW.206,8-9) to alternate exclamations: "I can't tell you how!...O but you must, you must really!" (FW.206,14-16), and, particularly important, repeating others' words: "Everyone that saw her said the dowce little delia looked a bit queer" (FW.208.29-30). Such repetition of others' words should alert us to the possibility, not of exact transcription, but of something forgotten, and thus altered:

"She sid herself she hardly knows whuon the annals her graveller was, a dynast of Leinster, a wolf of the sea, or what he did or how blyth she played or how, when, why, where and who offon he jumpnad her and how it was gave her away" (FW.202,23-26).

The gossipy women, whose concern is the river they stand beside, Anna Livia, provide a highly selective kind of history of her themselves, with their emphasis on sexual relations and marriage in 'how it was gave her away'. In spite of their repeated emphasis on another's words, this is an uncertain history, with vague and indeterminate characters and events, 'how, when, why, where and who?', which depend upon the word of an absent subject, 'She sid herself...'. Things become even more uncertain when we pass from such reported speech to story-telling: "She was just a young thin pale soft shy slim slip of a thing then, sauntering, by silvamoonlake and he was a heavy trudging lurching lieabroad..." (FW.202,26-9). Is this a continuation of what 'she sid', or is this the voice of one of the washerwomen? Their speech becomes a dialogue, an exchange of information between the two women, the validity of their statements asserted time and time again: "Is that a faith? That's the fact" (FW.199,33).

Whether it is one woman who "does all the telling"[13] is debatable here, for the overlapping of voices at the banks of the river creates a confusion of sound, making it impossible to discern one from the other: "Go away! Poor deef old deary! Yare only teasing! Anna Liv? As chalk is my judge! And didn't she up in sorgues and go and trot doon..." (FW.200,15-17). Such an inability to tell the women's voices apart results in an inability to rely upon a stable voice here. The only stability in their voices comes not from identifying one washerwoman as

separate from the other, but in identifying their speech practices as stereotypically feminine, as well as masculine, as they themselves do: "..every telling has a taling and that's the he and the she of it" (FW.213,12). The public traits of their gossipy voices which are usually associated with women (Joyce called this a "chattering dialogue across the river by two washerwomen who as night falls become a tree and a stone"[14]), begin to combine elements traditionally associated with the masculinized speech of rhetoric. Their voices become authoritative: "Throw the cobwebs from your eyes, woman, and spread your washing proper!" (FW.214,16-17), combative: "Will you hold your peace and listen well to what I am going to say now?" (FW.207,30-1), and identificatory: "Describe her!" (FW.207,21). Emphasizing exchange, both eye and ear - they demand to hear ALP as well as see her with "Make my hear it gurgle gurgle, like the farest gargle gargle in the dusky dirgle dargle" (FW.206,16-18) - participate in the dual nature of this chapter.

However, even though the masculine and feminine elements of their speech are reconciled through stereotyping, rendered safe and not as potentially disruptive as they might have been, the sexual ambivalence in their speech patterns mirrors the women's final transformation into tree and stone, and recalls a mythical ambivalence which is not so easily identifiable. As the washerwomen change into Shem and Shaun, tree and stone, at the end of the chapter, their voices begin to fade and they demand:

"Ho, talk save us! My foos won't moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia's daughtersons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night!" (FW.215,34-216,5).

Not receiving any reply to her/their questions - their voices are becoming more and more indistinguishable as they fade into darkness of night - they repeatedly ask the same thing: who is the tale about, 'A tale told of Shaun or Shem...Tell me of John or Shaun?', and what is their identity, 'Who were Shem and Shaun the living sons or daughters of', as their identity is confused, sexually ambivalent, 'daughtersons'.

Although the tree or stone was associated mythically with the goddess figure through her fertility aspect, due to the association of the feminine with nature[15], the transformation of the washerwomen here is not so much life-giving or rejuvenating as moving towards death: 'I feel as old as yonder elm...I feel as heavy as yonder stone'. Ready to wither with age or sink into the earth, they delay this moment with pleas for the stories to continue, recalling the delay of Scheherazade with the Arabian Nights, as 'Night! Night!...Night now!...Night night!...Night!' becomes their refrain. Life and death are associated mythically also with these symbols of the goddess, through the watery darkness of the womb: 'Beside the rivering waters of...Night!'. Like Eve, Pandora and Leda, figures of this chapter, the final identities of the old women are ambiguous; they are positive as well as negative, feminine as well as masculine, bringing life as well as death.

Such watery associations are inevitable as the women stand beside the river Liffey, and ALP's identification with the river appears a stable one, in contrast to the multiple layers of identification of the old women. Represented through the proliferation of rivers' names throughout this chapter, as in the extract above - 'Sid', 'Huon', 'Gravelly', 'Ofin', 'Jump'[16] - ALP is reproduced countless times: "they did well to rechristien her Pluhurabelle" (FW.201,35). Not only reproduced by the washerwomen through the repetition of what she is supposed to have said, she is also reproduced through her symbol as river:

"If you don't like my story get out of the punt. Well, have it your own way, so. Here, sit down and do as you're bid. Take my stroke and bend to your bow. Forward in and pull your overthepoise! Lisp it slaney and crisp it quiet. Deel me longsome. Tongue your time now. Breathe thet deep. Thouat's the fairway" (FW.206,21-6).

The names of rivers abound here as usual, with 'Bow', 'Slaney', 'Deel', 'Thet', 'Thouet'. As river, ALP helps to keep the gossip flowing in spite of the protests of one washerwoman at being hurried along, 'Deel me longsome'. The link between her name, Anna Livia, and the river Liffey exists not just through her surname however, but also through her first name, Anna, which is not only linked by Joyce "with Irish words

for water", but also emphasizes her status as "everygoddess": "if you need a simple, all-inclusive name for the Great Goddess, Anna is the best choice"[17]. Further, the goddess figure is not only linked to water itself, but also to what floats on water, to a boat, as references in this extract indicate: 'out of the punt', 'bend your bow', 'pull you overthepoise'. The boat is linked to the 'great goddess' figure, as "a means of transport, whether boat or chariot...or the travelling moon, (it) is a universal symbol of the feminine principle", and as in the extract above, the goddess figure can be both boat and water at the same time: "The Great Mother...is also the sea itself"[18].

Linked through the watery associations of her name, ALP's identification with a boat becomes even more specific as the old women describe her dressing:

"First she let her hair fal and down it flussed to her feet its teviots winding coils. Then, mothernaked, she sampood herself with galawater and fraguant pistania mud, wupper and lauar, from crown to sole. Next she greesed the groove of her keel.." (FW.206,29-32).

Here, the keel of a ship and the River Greese, indicating the dual elements of boat and water, emphasize that ALP, like the old women, is similarly open to mythical appropriation. The emphasis on her body 'mothernaked', with detailed description of her hair falling down 'flussed to her feet', with its 'teviots winding coils', and the elements she uses to clean herself with, render her fully exposed like an open vessel[19], her body on show before the gaze of the washerwomen. Not only open to appropriation through mythical symbols, or to others' delving into her past, ALP is also open to the gaze.

As her children in the 'Nightlessons' chapter later in the Wake lift their mother's dress and gaze upon her genitalia, they too render ALP 'open', open this time to the gaze in much the same way as the old women's stories rendered the young Anna Livia open to the gaze of Michael Arklow:

"Now (lens your dappled yeye here, mine's presbyoperian, shill and wall) we see the copyngink strayedline AL (in Fig., the forest) from being continued, stops ait Lambday: Modder ilond there too. Allow me anchore! I bring down noth and carry awe. Now, then, take this in! One of the

most murmurable loose carollaries ever Ellis threw his cookingclass. With Olaf as centrum and Olaf's lambtail for his spokesman circumscript a cyclone. Allow ter! Hoop! As round as the calf of an egg! O, dear me. O, dear me now! Another grand discobely..." (FW.293,23-294,13).

They lift up her skirts and peer for a closer look, 'lens your dappled yeye here', with a 'lens' to help them inspect her more closely. The emphasis on exposure runs throughout this extract: 'presbyoperian', 'we see', 'take this in', 'another grand discobely', as her shape is described: 'Olaf as centrum', 'circumscript a cyclone', 'hoop', 'round as the calf of an egg' and so on. ALP's shape is circular and vessel-like, both to the gaze of the children and to the gaze of the reader, as the repetition of the letter 'O' as she is being described renders her open to us as well as to them. And yet in this midst of this exposure, in the middle of all this circularity, there is a 'strayedline' which is 'stopped'. The 'forest' of her pubic hair leads to where the gaze should rest, 'Modder ilond there too. Allow me anchore!', a forest indicated by the 'copyngink strayedline', and 'anchore' emphasizing her body as open vessel once more. The use of 'copyngink', with its intimations of 'copying', takes place in the drawing of a diagram of ALP on the previous page, two concentric circles with a line drawn across the middle to join up and form a triangle, or delta, of the pubic region. ALP's body is being copied, not just through the drawing of her in the form of a diagram, but also through the letters on the page; her body, open and exposed, is open to appropriation by others, just as her personal history was. And just like her personal history, her body also contains omissions: "A is for Anna like L is for Liv...the copyngink strayed line AL" (FW.293,27-294,3), as the final letter of her name is excluded. The letter 'p' can only exist within other words, part of 'dappled' and 'presbyoperian'; it never appears standing on its own. The omission of the letter constitutes a forgetfulness in the midst of exposure.

This double aspect of the woman as open, of being exposed and yet forgotten or obscured at the same time, is precisely the view taken by the lecturer who examines another 'letter' of ALP's:

"Has any fellow...ever looked sufficiently longly at a quite everydaylooking stamped addressed envelope? Admittedly it is an outer husk: its face...is its fortune: it exhibits only the civil or military clothing of whatever passionpallid nudity or plaguepurple nakedness may happen to tuck itself under its flap" (FW.109,1-12).

Before the questioner (also identified sometimes as a lecturer or critic) can even begin to ascertain an identity from the contents of the letter, he must check the presence of something else: he must first examine the envelope, the container of the letter. Anxious to establish the validity of such an investigation, he argues that although 'Admittedly it is an outer husk: its face...is its fortune', a study of the form, in this case represented not just by the letter but also the envelope (the letter alone does not constitute content for the lecturer), is no less valuable in ascertaining the identity of the author, than a perusal of its contents would be. The form is just as capable of telling a story, with its possibilities for embellishment and decoration, "capable of being stretched, filled out" (FW.109,27), appealing to the senses, "full of local colour and personal perfume" (FW.109,25-6). If the content is obscured, then the form is the revelation, and the status of the letter matches the status of a woman's body, visualized here through the metaphorical opposition of clothing and nakedness; 'civil or military clothing' is played off against 'passionpallid nudity or plaguepurple nakedness'. For this opposition becomes more explicitly associated with <u>female</u> clothing, covering <u>female</u> nakedness:

"...straightaway to run off and vision her plump and plain in her natural altogether, preferring to close his blinkhard's eyes to the ethiquethical fact that she was, after all, wearing for the space of time being some definite articles of evolutionary clothing..." (FW.109,19-23).

The lecturer likens the attention to content at the expense of form to keeping one's eyes open only to the imaginings of a naked body which cannot be seen, that which paradoxically is not open to the eye, 'run off and vision her', while closing one's eyes to what <u>can</u> be seen, the clothing, the form, 'the equithetical fact'. The feminization of this analogy through clothing is telling in itself; it records a

movement from the earlier analogy of the masculine envelope with its 'military clothing' covering an unattractive 'plaguepurple nakedness', to the more feminine associations of 'plump and plain' and 'natural altogether'. The motive for such a change would appear to be the association between the feminine and elaboration[20]; it is, interestingly, the form as female which becomes "suggestive, too, of so very much" (FW.109,26-7), a female body to be 'filled out' by the sufficiently long looks of 'any fellow'.

The alternative between female nakedness and female clothing, between obscurity and revelation, is further developed as the lecturer asks: "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?" (FW.109,30-33). Recognizing the co-existence of meaning and form, however, does not prevent him privileging one over the other - both are there, only one is 'a little to the rere', to result in a "game of hide-and-seek between the meaning and the form which defines myth"[21]. The feminization of this mythical 'game' through the analogy of clothing and nakedness emphasizes this exchange in another way. Its double nature is noted by Marina Warner in her study, Monuments and Maidens, where the general depiction in Medieval iconography of 'Truth' as a 'clothed Virgin' is contrasted with the more ancient associations of truth as a naked body:

> "The wholly naked human body, carrying with it multiple meanings of nature, integrity and completeness, transmitted by the allegorical tradition, generated a personification of truth as a female form, often entirely naked, because Truth has nothing to hide and can never be less than whole"[22].

This contradictory historical representation of Truth as either clothed or unclothed and always female - either Virgin, or with 'nothing to hide' - is reflected in the lecturer's statements. Form, represented by clothing, is truth, it is factual, 'the facts of feminine clothiering'. However, it is also 'suggestive', open to 'being stretched, filled out', a 'feminine fiction', reflecting the duplicity of myth itself, in its factual and fictive implications. Just as meaning

and form cannot escape each other but exist interdependently, playing a game of 'hide-and-seek' as in the meaning of the form, the 'naked truth' that Warner speaks of above, so fact and fiction rely upon each other, even when separated. One 'is there also at the same time', while each are 'considered in turn apart from each other'. Their condition too is a contradictory one it seems.

The use of such a clothing/nakedness analogy returns us to the opening hymn of Book I.5 to Anna Livia as Eve, and the mythical association with the Fall: "Annah the Allmaziful, the Everliving, the Bringer of Plurabilities" (FW.104,1-2), in a hymnal chorus with echoes of the Koran and the Lord's Prayer, "haloed be her eve" (FW.104,2). The wearing of clothes, precipitated by Eve's eating of the apple and the discovery of nakedness, symbolizes the loss of paradise, and links us to the purpose of the letter written by ALP: to exonerate her husband accused of committing some sin in Phoenix Park. References to Eve run throughout this chapter from the opening hymn noted above through references to 'that original hen' on discovery of the letter, and so on. More oblique references however, are contained in the mention of Eve's son, Cain, and the eating of the apple, "the arbutus fruitflowerleaf of the cainapple..." (FW.121,10-11), and in the likening of the letter's writing style to the serpent in the garden of Eden, cause of Adam and Eve's banishment: "that strange exotic serpentine, since so properly banished from our scripture...seems to uncoil spirally and swell lacertinelazily before our eyes under pressure of the writer's hand..." (FW.121,20-25). This likeness further emphasizes the link betweeen the visual quality of the letter, 'before our eyes', and the image of Eve. Earlier in the chapter, the lecturer comments on the ominous moment when "Biddy Doran looked at literature" (FW.112,27), echoing the moment Eve consumed the apple and acquired knowledge.

Linking ALP's handwriting style to the image of the serpent uncoiling itself from around the Tree of Life, has further implications in relation to her depiction as Eve. Eve's name is "Hebrew 'life' or 'mother of all living.' Thus she is tied to the Anna Liffey, for **Life** is the earliest form of the river Liffey. Some derive 'Eve' from the Aramic word for '**serpent**'" (my emphasis)[23]. Glasheen records that "In some

legends, Eve was the mother of Cain by Satan; in other legends, Cain and Abel were Satan's sons"[24]. The connection between Cain and Satan can be inferred from Joyce's 'cainapple', the fruit Eve is seduced by Satan into eating, and the son produced from this seduction. The association with Eve as Satan/serpent also belongs to such other legends, and is exemplified in the Wake through the identification of ALP's handwriting with the "exotic serpentine" style, demonstrating Joyce's probable acquaintance with such stories.

Such alternative legends concerning Eve as serpent are numerous, made over and over again[25], and historically, the depiction of this aspect of Eve is highly ambiguous: "While the serpent often appears to be tempting Eve erotically, Satan was eventually to appear in European paintings as the serpent with Eve's head on it", even though the serpent was largely regarded as phallic: "the serpent became the fertilizing phallus"[26]. The passage above also indicates the phallic nature of this style: it 'uncoils' and 'swells' when 'under pressure of the writer's hand'. The historical appropriation of Eve through pictorialization, from unwitting dupe to devilish instigator, is ultimately a political gesture on behalf of a Church eager to apportion her a larger share of the blame in the Fall, thereby expressing its disapproving attitude toward human sexuality[27]. However, it is also a general depiction which renders Eve sexually ambiguous: she is at once female temptress of Adam **and** male tempter, the phallus-as-serpent, tempting herself. The double role she plays need not simply attach greater blame, it can also destabilize sexual identity.

The appropriation of ALP's voice as letter then with 'strange exotic serpentine' style similarly operates a double role. Identified with the serpent also, as it 'uncoils lazily before our eyes under pressure of the writer's hand', her voice becomes both the writing style to be scrutinized and ALP herself, 'the writer's hand'. The analysis of ALP's style would then seem to throw up the same kind of ambiguous identification that is all but forgotten in the lecturer's analysis of her letter.

In her study of Woolf, Conrad and Forster entitled The Appropriated Voice, Bette Loudon uses the image of a polygraph as an

instrument which "makes voice accessible to sight, and consequently, something one can 'read'"[28]. The visualization of ALP's voice as letter similarly renders it 'something one can 'read'', although the "positively grotesquely distorted macromass of all sorts" (FW.111,28-9), which the dump has turned the letter into, makes it difficult to read properly. Hence there is a need to look more closely, scrutinize more intently: "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.112,1-2). From such a distance, ALP appears small, "She may be a mere marcella, a midget madgetcy, Misthress of Arths" (FW.112,28-9), but assertions can be made nonetheless: "We note the paper with her jotty young watermark" (FW.112,31-2), until intention is established: "But how many of her readers realize that she is not out to dizzledazzle...?" (FW.112,36-113,2). The borrowing of the 'lens' has succeeded in establishing a great deal, certifying what may have been in doubt. As another visual instrument, it can be trusted just as the polygraph was - both let us see when someone is telling the truth, or when someone is lying.

As the lecturer continues his investigation, lens in hand, he goes on to make a positive identification of ALP through the text, "...every word, letter, penstroke, paperspace is a perfect signature of its own?" (FW.115,7-8). Despite warning against the over-interpretative tendencies of psychoanalysis with its sexual emphasis, "we grisly old Sykos who have done our unsmiling bit on 'alices, when they were yung and easily freudened" (FW.115,21-23), this is precisely the kind of assessment he goes on to give himself:

"who thus at all this marvelling but will press on hotly to see the vaulting feminine libido of those interbranching ogham sex upandinsweeps sternly controlled and easily repersuaded by the uniform matteroffactness of a meandering male fist?" (FW.123,7-10).

The identification of the sexuality of the letter-writer as feminine, 'vaulting feminine libido', becomes diagrammatic if we recollect the image of the polygraph with its jumps as a lie is told, 'vaulting', and its smooth lines indicating the truth. Such a correlation privileges the association of the feminine with what is not true, over what is true, a development from the lecturer's earlier

emphasis on the co-existence of fact and fiction. Here, the 'meandering male fist' suggests a smoother line, its 'uniform matteroffactness' hiding that important little word 'fact'. No longer 'to the rere', ALP's 'feminine fictions' have been brought to the fore through a visualization of her sexuality, not this time through clothing, but through the leaps of a recorded voice. Such leaps only intensify the 'truth' of this identificatory process; ironically, the marks of fiction representing the feminine do not raise doubts.

However, a small note of discord is in evidence. The signature of the letter appears ostensibly to be HCE's, disrupting an identification of it as ALP's, much to the exasperation of the lecturer: "the overcautelousness of the masterbilker here, as usual, signing the page away" (FW.111,20-1). However, the lecturer argues, such a recognizable sign, "The stain, and that a teastain" (FW.111,20) is not enough to establish the identity of the letter-writer as such. On the contrary, it points to quite the opposite of what it appears to be - not the signature of a man, but of a woman: "marked it off on the spout of the moment as a genuine relique of ancient Irish pleasant pottery of that lydialike languishing class..." (FW.111,21-3). Identified as feminine, 'lydialike languishing' recalling Sheridan's Lydia Languish in his play The Rivals, a woman who "wrote letters to herself"[29], we do not see the letter itself, we only hear the lecturer speak about it. What appears before us is not the letter itself; instead we have the substitution of the letter-writer's voice, visualized as a letter for us by the lecturer. Just as ALP's sexuality is represented by her writing style, so her identity is established by what she has written. The lecturer gives teasing glimpses as to its contents, "don't forget" (FW.111,15), "how are you" (FW.111,16), and discusses its beginnings, "Dear whom it proceded to mention" (FW.111,10-11)[30], the inclusion of a "pee ess" (FW.111,18) and "four crosskisses" (FW.111,17), and so on. The visual quality of this passage is essential, as we see how ALP's "PS" was written - the possibilities of reproducing an exact copy of the letter exist in its visual distinctiveness, and thereby ensure its validity. Because we can see how it was written, we can believe what actually was written; we take this as ALP's voice, we can take the

lecturer's word for it. The ambiguous quality of the letter, the struggle between the male signature and the female signs, is 'forgotten' by the lecturer in his positive identification of them. Forgetting the ambivalence of Eve's identity through a similar process, his view is secure.

In this respect then, we too are asked to 'forget' that the lecturer's examination constitutes a double representation: the representation of the letter through this analysis is a representation of a letter-writer. However, when we reach the 'real' letter in Book IV, its textual presence reminds of the representative nature of what appears earlier in I.5. Its presence makes us remember.

The 'real' letter of Book IV establishes its authenticity in a number of ways: as a public defence of HCE, as a declaration written in the first person, and as a self-conscious text, with inclusions of aspects omitted by the lecturer's representation. As a testimonial, a public defence of her husband, ALP's letter recalls his good deeds: "the man what never put a dramn in the swags but milk from a national cowse" (FW.615,26-7), his attractiveness to women: "His real devotes" (FW.616,15) with a reminder to attend his funeral: "Don't forget! The grand fooneral will now shortly occur. Remember" (FW.617,25-6). Trying to rouse him from his slumber, "Well, this ought to weke him to make up" (FW.617,17-18), she increases his stature: "His giantstand of manunknown" (FW.616,30-1). It is precisely to restore the 'known' qualities of HCE to this 'manunknown' that she has chosen to speak in his defence. Her plea not to forget his funeral, his death, is simultaneously a plea not to forget his life, his existence, "the herewaker of our hamefame is his real namesame" (FW.619,12-13), as she reminds everyone not only of his 'real name', but also of what he was: "erect, confident and heroic" (FW.619,14). Waking him up, restoring him to life, involves reminding others not to forget.

The public status of the letter involves consigning private memories to a collective history. ALP does not only give an account of HCE's public life, "First he was a skulksman at one time and then Cloon's fired him through guff" (FW.616,21-2), but she also gives a view of their private life together: "When he woke up in a sweat besidus it

was to pardon him, goldylocks, me having an airth, but he daydreamsed we had a lovelyt face for a pulltomine" (FW.615,22-4). Even this however contains public aspects, 'pulltomine' indicating the performance of pantomime.

Including such tales which were omitted in the lecturer's version grants the letter an air of authenticity, of giving a fuller picture, not only of HCE and ALP's life together but also of the identity of the letter-writer herself. After all, the first time we hear ALP say 'I' is in the closing stages of her letter: "Well, here's lettering you erronymously anent other clerical fands allieged herewith. I wisht I wast be that dumb tyke and he'd wish it was me yonther heel" (FW.617,30-3). Containing self-conscious elements, 'lettering you', as well as a first person voice, it emphasizes those formal aspects omitted from the earlier version, and which here signify a move in the letter itself from the 'we' which has dominated the letter from the beginning. However, the implication of anonymity, 'erronymously'/anonymously, with the letter, as well as the possibility of error, conflicts with a sense of authenticity in its hints of 'allieged'. This coincides with the earlier private memory with its hint of fictionality and nursery rhymes of 'goldylocks', and 'daydreamsed'. As Patrick McCarthy argues, the letter both includes and omits certain aspects of the earlier version; for instance, the exclusion of the four kisses mentioned in I.5 "helps to change the tone of the letter from one of intimacy to the public letter in defense of Earwicker that it becomes in Book IV"[31]. Other omissions include most importantly its place of origin - the "transhipt from Boston (Mass.)" (FW.111,9-10) is missing - and stress the displacement of a private form into a public place. Traditionally a form associated with the private realm of women in a domestic space[32], the letter is rendered public through such omissions and inclusions, where a personal memory becomes a public performance.

Such a displacement mirrors that of the move from the 'genuine relique' of the letter itself to a representation of it as the lecturer examines it. We 'forget', or rather, it has been omitted from the text's own memory, that the original "Revered Letter" of ALP which now appears at the end of the Wake as a whole was originally placed in I.5 to follow

on from the lecturer's examination. Excavation of other sources reveals its displacement to Book IV, where it operates as a textual reminder of what lies in I.5[33]. Such a textual reminder of what has gone before turns out to be predicated upon a contextual forgetting, a displacement from the scene of writing in I.5 to the close of IV. Removed from the dump, its fictional source, the letter now resides in the final chapter, where we are presented with ALP's voice directly, through her letter and her monologue.

The letter ends as the monologue begins, and appears to flow straight on, carrying the public nature of the letter in its opening address: "Soft morning, city!" (FW.619,20). Addressing the city through which ALP, as river, flows, she greets that most public of places, and her opening words are in accordance with her letter with "Rise up, man of the hooths, you have slept so long!" (FW.619,25-6), in an echo of her earlier attempts to waken him. His achievements still exist, "But there's a great poet in you, too" (FW.619,31-2), which is all the more reason that her final words should be so puzzling. For towards the end of her monologue, her ideas of her husband change, and her opinion of him falls: "I thought you the great in all things, in guilt and in glory. You're but a puny" (FW.627,23-4). The conflicting voices imply more than simply an old, tired woman slipping away from her family as is indicated: "O bitter ending! I'll slip away before they're up. They'll never see. Nor know. Nor miss me" (FW.627,34-6), and as some critics have suggested[34]. The conflict emphasizes the uneasy passage from private memory to public history. The disparities in content between the two reinforce what they have in common in terms of form, as both are open to appropriation, to being altered. As public history, the letter can quite literally be moved about. In changing her mind as to the stature of her husband, ALP alters what she had previously said about him in the early part of the monologue, and proves that the spoken word is as equally open to displacement as the written.

The possibility of ALP's voice as a displaced voice, displaced from the private to the public, from the written to the spoken, threatens the process of identification, as it threatens our belief in the authenticity of that voice. Both written and spoken voices appear

unreliable in their tendencies to omit, to exclude and to alter. The remembering which takes place throughout the text depends upon repetition, recurrence, and circular structures, and repeating in her own monologue, ALP's reminiscences appear merely echoes of her own, or others' words: "It is the softest morning that ever I can ever remember me" (FW.621,8-9) she recalls, in an echo of the first words of her monologue, 'Soft morning, city'. Remembrance is something she associates explicitly with her own voice: "If I lose my breath for a minute or two don't speak, remember! Once it happened, so it may again" (FW.625,28-9). Predicated on forgetting, 'If I lose my breath...don't speak, remember' - if she cannot speak, no-one alse must speak for her, as 'happened once' before - it would appear that recurrence, far from relying on remembering, depends upon forgetting, 'so it may again'. The presence of her own voice depends upon the absence of others' voices, just as remembering stories depends upon forgetting that they occurred before, just as the textual presence of the letter in Book IV depends upon its absence in I.5.

Even while ALP does remember so she forgets, omitting details and creating gaps: "Sea,sea! Here, weir, reach, island, bridge. Where you meet I. The day. Remember! Why there that moment and us two only?" (FW.626,7-9). ALP's memories are a vague stream of possible locations and incomplete sentences as forgetting the context of the occasion has precipitated a textual omission. The text has lost its memory, as ALP attempts to remember.

The circularity of this structure threatens to all-encompass her, as she moves out to sea, moves towards death:

"If I seen him bearing down on me now under whitespread wings like he'd come from Arkangels, I sink I'd die down over his feet, humbly dumbly, only to washup. Yes, tid. There's where. First. We pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till thousendsthee. Lps. The keys to. Given! A way a lone a last a loved a long the" (FW.628,9-16).

ALP's fading voice confirms the cyclical nature of myth, as the allusions to mythical female figures abound in this final extract: to Leda and the swan, 'bearing down on me under whitespread wings', to Eve,

seduced by Satan disguised as 'Arkangel' Michael, to Mary Magdalene, washing Christ's feet with her hair, 'down over his feet..only to washup', and to Anna Livia, the Liffey, and her references in 'sink', 'wash' ('mem' in 'mememormee' is Hebrew for water[35]). The continuation of these references, in evidence all through the Wake, would seem to support the argument put forward by Kimberley Devlin, that ALP's monologue is little more than "a continuation of the ex-centric dream text" where ALP is simply the "fantasized voice of the female other heard once again"[36]. Just as in the previous extracts from the Wake, the dubiosity of origins is obscured, a shadow cast over them by the 'whitespread wings' of the father swooping down in one final, terrifying moment, repressing the history of ALP's source, blocking out her mother, the sky. And yet at the same time, ALP's evocation of the sky as her mother, "For she'll be sweet for you as I was sweet when I came down out of me mother. My great blue bedroom, the air so quiet, scarce a cloud" (FW.627,7-9), emphasizes her connection with Mother Mary, with blue the colour of Mary's robe. This is reinforced earlier when ALP describes the birth of Issy, and the similarity of their origins: "What wouldn't you give to have a girl! Your wish was mewill. And, lo, out of a sky! The way I too" (FW.620,26-8). Mary-as-mother is linked to both the sky and the sea etymologically through her name: "Mary inherited the title 'Stella Maris', 'Star of the Sea' from Isis, evoking the heavenly sea of the night sky as well as the earthly ocean"[37], a link with Isis which is also made by ALP in relation to the birth of her daughter, "What will be is. Is is" (FW.620,32). In this way, Mary's origins are linked, like ALP's, to the myth of the mother goddess, in her elements as both watery womb and sky. The presence of maternal relations is detectable then through mythical associations as well as through ALP's memories.

However, like Mary, these origins are also affected by the father figure, for God like Mary is also a dove, a father who comes out of the sky with 'whitespread wings'. The image of the dove was initially associated solely with the goddess figure: "the conjunction of dove and female in the earlier traditions would have been understood as the Mother Goddess with the dove", just as the sea is invoked as a "watery abyss", a womb from which "all the Great Mothers are born"[38].

The textual remembering, here in the form of echoes of mythical women, precipitates a crucial contextual forgetting, as mother sea becomes father ocean[39].

The repression of these sources, hiding the original female nature of the sea, as it hides the female origin of the dove too, is a repression which assures continuity. As ALP herself acknowledges, moving from wife of HCE and mother, "Yes, you're changing, sonhusband" (FW.627,1), to daughter "my cold mad feary father" (FW.628,2), she herself changes, challenging that continuity. However, she changes only to return to her origins, "I go back to you" (FW.628,1), origins which are paternal and all-encompassing. In an action similar to that of the opening sentence of the letter, "And we go on to Dirtdump" (FW.615,12), where 'going on' means in fact returning to source, the mythical associations in ALP's monologue would appear to emphasize the impossibility of change and the conviction of continuity. And yet what an assumption of continuity appears to forget is that this return is ultimately a return to a source which is only ever fictional. For all places visited by memory become fictional as ALP remembers, incorporating change as well as continuation:

"I will tell you all sorts of makeup things, strangerous. And show you to every simple storyplace we pass. **Cadmillersfolly, Bellevenue, Wellcrom, Quid Superabit**, villities, valleties. Change the plates for the next course of murphies! Spendlove's still there and the canon going strong and so is Claffey's habits endurtaking and our parish pomp's a great warrent" (FW.625,5-10).

As ALP recounts the spots visited by herself and HCE when they were younger, we are reminded by the textual references to the four placenames and the four characters residing there, of the four old men of the Wake. Their biblical associations as Matthew, Mark, Luke and John are retained here through 'canon', 'habits', 'parish' and emphasize the continuity of the word of the Father. However, in the midst of this stability, comes a demand to 'change the plates', a cry of the innkeeper HCE once was. While places and their inhabitants may remain, he has gone on, or back. Referring to such spots as 'storyplaces' ALP introduces a fictitious quality into the stability of this memory, promising not to

remember, but rather to tell 'all sorts of makeup things'. The recall of 'strangerous' from the lecturer's 'feminine fictions, stranger than the facts', reinforces the relation between ALP's memory and the fictitious nature of her voice, disrupting the continuity of a male voice throughout.

As ALP reminisces over a past encounter with HCE,

"One time you'd stand forenenst me, fairly laughing, in your bark and tan billows of branches for to fan me coolly. And I'd lie as quiet as a moss. And one time you'd rush upon me, darkly roaring, like a great black shadow with a sheeny stare to perce me rawly" (FW.626,21-5),

we are reminded of the event recounted by the washerwomen earlier:

"She was just a young thin pale soft shy slim slip of a thing then, sauntering, by silvamoonlake and he was a heavy trudging lurching lieabroad of a Curraghman, making his hay for whose sun to shine on, as tough as the oaktrees (peats be with them!) used to rustle that time down by the dykes of killing Kildare, for forstfellfoss with a plash across her" (FW.202,26-32).

Restoring this moment to her own monologue means that the perspectives obviously differ, from first person to third, as two different people discuss ALP; herself and the washerwomen. However, there are obvious similarities carried over - the quietness of ALP, 'quiet as a moss', and a 'soft shy slim slip of a thing' and the violence of HCE, 'darkly roaring' and 'heavy trudging lurching lieabraod', with her husband likened to trees in both extracts, 'in your bark and tan' and 'as tough as the oaktrees', and so on. This example would at first seem to support the argument that the authentic memory of ALP merely backs up others' tales about her, that in remembering a private moment, ALP has done no more than repeat something mentioned earlier in the text, that she is no more than a 'fantasized voice' after all. However, while ALP does indeed appear to carry on, to preserve the continuity of the Wake itself, there is another strategy at work here. For ALP's memory possesses the distance of the simile as she describes this encounter, 'like a great black shadow', a distancing device which ultimately renders her husband no more than a representation. The authenticity of her voice ironically rests on representation, on that

which is not authentic, for in contrast to the story told by the washerwomen with its reassertions of fact 'she was', 'and he was' and so on, ALP's memory has a constructed nature. Located in the ambiguity of 'storyplaces', it is a "memory less 'found' than fabricated"[40].

By demonstrating that the context of memory is not located in one stable place, not 'found', ALP renders the excavation in the dump, as well as the scrutinizing of her letter by the lecturer, ultimately redundant. Forgotten by those around her, 'is there one who understands me?', in an echo of 'They'll never see. Nor know. Nor miss me', ALP is remembered instead through association with the mythical figure of Scheherazade, and her art of story-telling: "A hundred cares, a tithe of troubles and is there one who understands me? One in a thousand of years of the nights?" (FW.627,14-16). For to be remembered by those around her, ALP must create a context for herself, a context where the possibilites for change can be included in the continuity of a text that finally engulfs her.

NOTES

1. Roland Barthes, Mythologies London:Jonathan Cape, 1972; p.142.

2. For instance, Marilyn French writes: "..the concluding paragraphs of this episode are written in a chaotic and fragmented style, adumbrating the technique of **Finnegans Wake...**" The Book as World Cambridge, Massachussetts and London:Harvard University Press, 1976; p.183.

3. Gayle Greene, "Feminist Fiction and the Uses of Memory" Signs, vol.16,no.2, Winter 1991; p.291.

4. Letter to Harriet Shaw Weaver, 24 November 1926 Selected Letters of James Joyce edited by Richard Ellmann, London:Faber and Faber, 1975; p.318.

5. Roland McHugh, Annotations to **Finnegans Wake** Baltimore and London:Johns Hopkins University Press, 1991; p.210.

6. Marina Warner, Monuments and Maidens: An Allegory of the Female Form London:Weidenfeld and Nicholson, 1985; p.315.

7. Warner; cf.op.cit.; p.215.

8. Adaline Glasheen Third Census of **Finnegans Wake** Berkeley:University of California Press, 1977; p.221. Joyce himself wrote in a letter to Harriet Shaw Weaver, 7th March 1924, of 'Anna Livia': "Her Pandora's box contains the ills flesh is heir to" Selected Letters cf.op.cit.; p.302.

9. Glasheen; cf.op.cit.; p.192.

10. Glasheen; cf.op.cit; p.165.

11. Although critics are divided over the nature of the identity of the dreamer, there does seem to be a consensus that there is a single dreamer who is dreaming the Wake, as Northrop Frye writes in "Cycle and Apocalypse in **Finnegans Wake**", Myth and Metaphor: Selected Essays, 1974-1988 Charlottesville:Virginia University Press, 1990: "The merging of the individual dream with the total dream of mankind appears to be the central postulate on which Joyce's book is based", p.366. John Bishop accepts a single dreamer but questions the ability to identify him: "The **Wake**, accordingly, responds only with positive negativity to continually raised questions about the 'identity' of its sleeping protagonist" in Joyce's Book of the Dark Wisconsin and London:University of Wisconsin Press, 1986; p.131. Kimberley Devlin goes further and identifies HCE as the dreamer: "HCE is logically identified as the dreamer not because he is the central 'speaker' but rather because he is the central 'spoken of' - all narrative roads lead to him", "ALP's Final Monologue in **Finnegans Wake**: The Dialectical Logic of Joyce's Dreamtext" in Coping With Joyce: Tenth International James Joyce Symposium, Copenhagen 1986,

edited by Morris Beja and Shari Benstock, Columbus:Ohio State University Press, 1989; p.233.

12. Gayle Greene; cf.op.cit; p.294.

13. John Bishop writes: "Representative of the gossipy give-and-take underrunning the entire episode, all the lives that we have so far examined formally replicate, in their own way, the presence and absence of sound...For if one of the two washerwomen...does all the 'telling'..the other..impatiently waits in the dead pause to hear" cf.op.cit.; p.350.

14. Letter to Harriet Shaw Weaver, 7 March 1921, Selected Letters, cf.op.cit.; p.301.

15. "In the symbolic equations of a Feminine that nourishes, generates and transforms, tree, 'djed' pillar, tree of heaven, and cosmic tree belong together" Erich Neumann The Great Mother Princeton:Princeton University Press, 1974; p.243.

16. McHugh, cf.op.cit.; p.206.

17. Robert Graves quoted in Glasheen: "..in The White Goddess, Robert Graves argues that if you need a simple, all-inclusive name for the Great Goddess, Anna is the best choice" cf.op.cit; p.10-11.

18. Anne Baring and Jules Cashford The Myth of the Goddess:Evolution of an Image London:Penguin,1993; p.558.

19. Marina Warner writes: "The metaphor of the body as vessel is used for both sexes, but women, as wombs, are more closely associated..." cf.op.cit.; p.251.

20. The relation between elaborate detail and clothing with women is a thread running through my thesis as a whole, and has been explored in depth in my chapter on Molly in particular.

21. Barthes, cf.op.cit.; p.118.

22. Warner, cf.op.cit.; p.315.

23. Glasheen, cf.op.cit.; p.2.

24. Glasheen, cf.op.cit.; p.2.

25. John A. Phillips writes: "...made again and again in interpretations of the story of the creation and fall of the first humans...She is held to be the devil's mouthpiece, Satan's familiar. At times she herself is seen in some way to be the forbidden fruit, or the serpent in Paradise, or even the Fall" Eve: The History of an Idea New York:Harper and Row, 1984; p.41.

26. Baring and Cashford, cf.op.cit.; p.523.

27. Phillips: "Eve's sexuality is of special concern in the Western tradition. The Fall is regarded...as a sexual event" cf.op.cit.; p.17.

28. Bette Loudon, The Appropriated Voice: Narrative Authority in Conrad, Woolf, Forster Michigan:Ann Arbor Press, 1990, p.30.

29. McHugh, cf.op.cit.; p.111.

30. 'proceded' is a combination of 'proceed' and 'precede'. What 'preceded' the letter's address is discussed later in this chapter in relation to the textual evolution of the letter itself.

31. Patrick McCarthy "The Last Epistle of **Finnegans Wake**" James Joyce Quarterly vol.27,no.4, 1990; p.726.

32. Deborah Caplan writes of Jane Austen, for example: "When Austen and other women wrote letters to one another, they thus inevitably spoke not only as representatives of their households but as women conscious of their differences from men" in "Representing Two Cultures: Jane Austen's Letters", The Private Self edited by Shari Benstock Ithaca and London:Cornell University Press, 1988; p.215.

33. David Hayman writes: "The smooth progress of the book's development was interrupted in December, when Joyce turned to the composition of I.5. Out of the original version of that chapter, the Revered Letter of ALP, evolved the present I.5 and probably I.7 and I.8...the 'Revered Letter' of ALP was composed from Scribbledehobble notes but grew out of the I,II,III,and IV sequence of chapters and more particularly out of the second half of I.5" A First-Draft Version of **Finnegans Wake** London:Faber and Faber, 1963; pp.7,26.

34. For example, Kimberley Devlin writes: "ALP eventually insinuates, however, that she is not dying, but instead sneaking off", although she argues that finally it is "ambiguous whether she departs through death or fatigued loyalty" Wandering and Return in **Finnegans Wake** Princeton:Princeton University Press, 1991; p.172.

35. McHugh, cf.op.cit; p.628.

36. Devlin, Wandering and Return in **Finnegans Wake**, cf.op.cit; p.164.

37. Baring and Cashford, cf.op.cit; p.558.

38. Baring and Cashford, cf.op.cit; p.557.

39. The depiction of the sea as father here contrasts with Joyce's earlier depictions of the sea as mother in Ulysses, especially in 'Oxen of the Sun' (see previous chapter). In "Watery Words: Language, Sexuality and Motherhood in Joyce's Fiction", Randolph Splitter argues that "the sea in which Anna Livia 'drowns' is a mother as well as a father, another version of the androgynous, God-like parent which Joyce's artist-heroes would like to rejoin, merge into, and become" English Literary History vol.49,no.1, Spring, 1982; p.201. Rather than

see the sea as 'androgynous' however, which would seem to imply an equal balance of masculine and feminine, I would argue that here it represses the feminine aspect.

40. Mary Jacobus "Freud's Mnemonic:Women, Screen Memories and Feminist Nostalgia" in Michigan Quarterly Review vol.26,no.1 Winter 1987; p.138.

"DAUGHTER'S TIME":

ISSY AND THE MIRROR OF TIME IN FINNEGANS WAKE

"From the mercury backed glass
Mother, grandmother, greatgrandmother
Reach hag hands to haul me in..."[1]

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Joyce's concern with time, and his playful use of it throughout Finnegans Wake, a work which starts and ends in the middle of a sentence to give the impression of a cyclical history, has often been commented upon, and is a concern which Joyce himself acknowledged: "Time and the river and the mountain are the real heroes of my book"[2]. My concern in this chapter is how time is experienced by women in the Wake, specifically by the mirror-daughter Issy, daughter of HCE and ALP. The passing of time as an ageing process is indicated in Sylvia Plath's poem above, through the 'mercury backed glass'; the passing of time is ultimately a visible one.

The negative future envisioned in Plath's poem is a future to be resisted, as its continuity of past generations handing on the same fate from daughter to daughter recalls the continuity of the Wake itself, which ALP in the previous chapter herself attempted to resist. This continuity is dictated visually here through the mirror, represented by the facial ageing of women through generations, and its restrictive concept of time is ultimately what is experienced by Issy, the mirror-daughter of ALP and HCE. While ALP views her daughter as growing up to take her place, a "daughterwife...Swimming in my hindmoist" (FW.627,2-3), Issy's view is quite different. Her view, like the protagonist of Plath's poem, is one of resistance to this process of replacement. The ancient hands which stretch out from the mirror will not grab Issy; her relationship with the mirror refuses complicity with a time which dictates and restricts.

Although Issy is represented throughout the Wake in a number of configurations, whether as Iseult in the Tristan and Iseult legend, the model for Lewis Carroll's Alice Through the Looking-glass stories, Isa Bowman and Alice Liddell, or the young girls associated with Swift, Stella and Vanessa, it is particularly with her role as daughter that the theme of time is concerned. The duality of this role is emphasized

through Issy's repeated references to a 'sister', an image of herself in the mirror with whom she speaks. The multiplicity of her roles rests uneasily with this dual relationship, and obscures the possible identification of the young daughter of the Wake family. The miming quality of her mirror-gazing incorporates the possibility of mimicry as a feminist strategy which operates subversively, as, mimicking features of language, Issy's voice works in opposition to those voices around her. The goal of an autonomous voice is where I argue Issy's mimicking strategies will ultimately lead her.

The visibility of time in Plath's poem is echoed in Joyce's Finnegans Wake through the mirror-daughter Issy. At play with her brothers, Shem and Shaun, she participates in the theatrical family drama of Book II.1, set in "Feenichts Playhouse" (FW.219,2). The game which is played by the children in this episode is described by Joyce as "...the game we used to call Angels and devils or colours. The Angels, girls, are grouped behind the Angel, Shawn, and the Devil has to come over three times and ask for a colour, if the colour he asks for has been chosen by any girl she has to run and he tries to catch her. As far as I have written he has come twice and been twice baffled. The piece is full of rhythms taken from English singing games..."[3]. To get to his sister Issy, Shem must first pass by the 'Angel', his twin brother Shaun. It is within her body that the "winning word" (FW.249,4) lies, and into which he must enter. However, visualized as a 'house', Issy's body sets up barriers, and in this way, experiences the passage of time in terms which can be described as 'monumental', as her body becomes a magnificent structure, a 'house of breathings':

"In the house of breathings lies that word, all fairness. The walls are of rubinen and the glitter gates of elfinbone. The roof herof is of massicious jasper and a canopy of Tyrian awning rises and still descends to it. A grape cluster of lights hangs therebeneath and all the house is filled with the breathings of her fairness..." (FW.249,6-10).

The facial connotations of Plath's ageing 'hags' exist here under a veil of 'Tyrian awning', constructed of synthetic materials: 'the walls of rubinen', 'the glittergates of elfinbone', her hair a 'roof of massicious jasper' and so on. The classical allusions which are the attributes of Issy's appearance carry meaning; they are her testimony to old age: 'elfinbone', 'jasper', 'Tyrian awning' - all convey the majesty of her structure. Although Issy shines, illuminated by 'rubinen', 'glittergates' and 'a grape cluster of lights', she shines with the glow of the past. Like the 'monument' described by Gianni Vattimo in his study, The End of Modernity, her ageing process is also visible. Echoing Plath's 'mirror' above, Vattimo evokes the image of a 'funerary mask' to describe the notion of the monument, the testament to time which allows its 'signs' to show on its 'stone surface':

> "The monument is that which endures in the form...of a funerary mask...a Greek temple which carries its meanings (and hence opens its world) only by virtue of the fact that it allows signs of time to be inscribed on its stone surface..."[4].

While Vattimo's envisioning of time as a 'monument' echoes the structural metaphor of Plath's mirror, he is more explicit about where time will ultimately lead us. As the Greek temple 'opens its world' through its markings of history, the monument's face of death is a constant reminder to all who gaze upon it of the 'meaning' of the final end. As such, its history is a highly visible one, its ageing process one for all to witness.

The similarity in details of appearance however also point to the essential difference between Issy-as-structure and the monumental temple, namely, that this 'house' is female. As 'that word' becomes 'her word', "There lies her word, you reder!" (FW.249,13-14), so the inscription of the monument belongs to the female body, 'herof', and her words carry on to spell out "heliotrop", the colour associated with Issy and the dancing girls of the Angels and Devil game[5]. But her surface is not one of monumental stone; rather, it is one of reflection, where the outer signs of an inner quality, 'all fairness' reflect on the surface for all to see. Rather than presenting a female body to be penetrated, Issy becomes a surface, the surface of the mirror, with the reflection

of the bright jewels, their 'glitter', the fairness of her hair. She is a transparent surface, and in this respect, is a surface quite specific to women. For when the Greek temple looks at itself, it becomes female; when the female subject looks at the stone surface for the signs of time, what she sees are the signs of her own ageing:

> "For women, the mirror need not be supernatural to be prophetic. Every mirror can indicate a future. For the most part, the coming shadows are under the eyes, and what the mirror indicates to women is aging"[6].

Issy's history moves, as the mirror 'indicates a future'. Reflected on Issy's face, the 'Tyrian awning rises and still descends' (my underline). However, at the same time, Issy is caught literally as in a 'still'; time also stops for a moment as she looks into the mirror, frozen like a photograph. Yet, simultaneously, an aged woman looks back, as the 'Tyrian awning' historicizes her through its Roman reference. Time both stands still and moves; but it moves only towards death as this daughter gazes.

As the curtain of Tyrian awning rises to reveal a face, so it rises to reveal a role played upon a stage, as the Wake's family scene is played out here in the "Mime of Mick, Nick and the Maggies", a scene of history where past, present and future come together: "Time: the pressant. With futurist onehorse balletbattle pictures and the Pageant of Past History..." (FW.221,17-19). The sense of display in connection with history is one which includes Issy too; a dancer, she plays her part in the 'balletbattle' of past, present and future which is being presented for the audience. As time becomes a 'pageant' where roles are played, Issy appears as "a bewitching blonde who dimples delightfully and is approached in loveliness only by her grateful sister reflection in a mirror" (FW.220,7-9), her 'pressant' one of duality with her 'grateful sister'[7]. Obsessed with her appearance, she is forever gazing in the mirror which defines the part she is to play in this history, as a 'sister reflection' performing actions which are imitated by another. And yet, she is also singled out. Surrounded by the twenty-eight 'flower' girls, her parents and her brothers, Issy is noticeable by her

brightness in the midst of the obscurity of the stage. For she is 'bewitching', one who 'dimples delightfully', even while:

"Poor Isa sits a glooming so gleaming in the gloaming...She is fading out like Journee's clothes so you can't see her now...And among the shades that Eve's now wearing she'll meet anew fiancy, tryst and trow. Mammy was, Mimmy is, Minuscoline's to be. In the Dee sips a dame and the dame desires a demselle but the demselle dresses dolly and the dolly does a dulceydamble. The same renew. For though she's unmerried she'll after truss up and help that hussyband how to hop" (FW.226,4-19).

The danger of total obscurity is always lurking. As daylight fades, with the possibility that 'you can't see her now', so too Issy fades into the background, into the darkness of the stage. The lack of visibility in swapping 'Journee's clothes' for the 'shades that Eve's now wearing', would be the worst fate for one whose very existence depends so much on her appearance. Like the double bind of time which offers either a standing still or a moving into death, the obscurity of night offers only the ambiguous choice of 'the same renew'. For while passing into the darkness to meet a new lover, rather than the one she has been waiting alone for, promises a future of sorts, 'Mammy was, Mimmy is, Minuscoline's to be', it is a movement which is restrained by the past, by the wearing of the clothes of our 'first mother', Eve, and a reminder of who has gone before, 'Mammy was'. The ambiguity of Issy's future, where 'minuscoline' incorporates both the sense of 'miniscule' and masculine, appears to promise transformation. Although Issy is 'unmerried' at the present, her future will transform her 'fiancy' into a 'hussyband', as she herself changes her clothes to 'truss up'.

However, it is not only her future husband who desires her, whoever he may be, but also a 'dame': 'and the dame desires a demselle'. 'Trussing up' in the 'shades' of Eve to mime what 'Mammy was' gives us a clearer indication of what the future holds for Issy. Not only that of a wife, but also that of a mother, like her mother before her, miming the gestures of the past in an endless cycle of regeneration, is the future for Issy, 'the same renew'. The dynamics of this family performance rest on such a miming of past actions and repeating them, with a difference; time is a 'dame' who requires a 'demselle' in order to render her a 'dame' also.

The circularity of time-as-mime, 'Mim/mime/my is', is emphasized by the dancing of the twenty-eight girls, as they move around in circles, "then rompride round in rout...goes entrancing roundly" (FW.226,29-35), to spell out the letters of the word 'RAYNBOW'. Like them, Issy too writes: "she writes foot fortunes money times over in the nursery dust with her capital thumb" (FW.227,10-11), in a circular way 'money times over'. The connection between the circular nature of time, becoming like her mother, and writing, is even further spelled out as the words of her mother's letter are repeated in connection with Issy and lost love:

"Isle wail for yews, O doherlynt! The poetesser. And around its scorched cap she has twilled a twine of flame to let the laitiest know she's marrid...Hers before his even, posted ere penned...Please stoop O to please. Stop." (FW.232,13-19).

The mixing of both Issy and her mother takes place here through the references to the letter ALP writes in defence of her husband HCE, 'posted ere penned'. In the repetition of words from that letter, 'Please stoop O to please', focused on in my last chapter, and in the connotations of Issy's name in 'Isle', 'poetesser', and the recall of the words of the Irish poet Kevin Isod O'Doherty, 'Isod' being another of Issy's names[8], elements of ALP's letter can be detected in the one Issy now wants to write. Unable to keep from 'miming', it is ultimately the words of the mother which Issy copies; 'twilling around' a 'twine of flame', she dances round and round like the flower girls, as she too desires to write a letter like her mother.

Issy's attempt to perform this imitative action takes place at the end of the "Mime", the last word of which is "Mummum" (FW.259,10). The children are called in from the darkness outside that is their stage to begin their lessons. While the twin boys, Shem and Shaun, learn mathematics, study history and geography, Issy would appear to be excluded from such schoolwork. The very page itself of this "Nightlessons" chapter is divided into a representative four, with the two boys placed on either side of the page, commenting on the main text which resides in the centre as they go. Issy's contribution meanwhile rests at the bottom of the page, in the form of footnotes, her 'foot

fortunes' noted eralier. These footnotes bear little or no content relation to the actual text they appear to be footnoting[9], for instead of commenting on the main text, Issy's main concerns seem to be general gossip. Interests in what others have said: "Rawmeash, quoshe with her girlic teangue" (FW.260,19; 'quoshe'/quotes she), a concern with her appearance: "When we play dress grownup at alla ludo poker you'll be happnessised to feel how fetching I can look in clingarounds" (FW.261,32-3; mixing both mother and daughter through the letters a-l-p in 'alla ludo poker' and the double 'ss' of Issy's name in 'hapnessised'), and a preoccupation with love and sex: "one must sell it to some one, the sacred name of love" (FW.268,30) are her subject matter.

Although the lessons appear to be "allocated along sexually stereotypical lines...the girl sitting on the sidelines and acquiring more domestic skills"[10], their very stereotypical nature is what defines Issy here. For the object of Issy's lessons, what she learns at school, is how to imitate. Her abilities would appear to lie within conventional expectations of what women may excel at, as Naomi Schor points out:

> "..the woman artist is doubly condemned to produce inferior works of art: because of her close association with nature she cannot but replicate it. The law of the genre is that women are by nature mimetic, incapable of creating significant works of art in nonrepresentational forms.."[11]

The relation between reproducibility and women is criticised here as not just an artistic one, but also a 'natural' one. As childbearers, women are therefore closer to the concept of reproduction, as well as the actual physical process of it, than men. Such a restrictive view of women's artistic capabilities would appear to be indicative of the mirror itself, a wholly restrictive device for women in its own tendency to reflect and imitate. Issy herself displays great talent for reflecting and imitating, as she repeats others' words: "As you say yourself" (FW.272,33), and wears others' clothes: "Well, Maggy, I got your castoff devils all right and fits lovely. And am vaguely graceful. Maggy thanks" (FW.273,34-5). Whether using cast-off words or cast-off clothes, Issy establishes herself through the mimetic quality

of the mirror, with an emphasis on style, which itself seems restrictive, 'fits lovely'.

Imitating her parents, Issy emphasizes her closeness to them, but also limits her own artistic possibilities. Earlier, as "Sylvia Silence, the girl detective" (FW.61,1), Issy lisps for and against her father, "Have you evew thought, wepowtew, that sheew gweatness was his twadgedy?" (FW.61,6-7), and this aspect of her language is repeated again in her footnotes: "He gives me pulpititions with his Castlecowards never in these twowsers and ever in those twawsers.." (FW.276,28-9), which itself emphasizes the double nature of imitation in 'two/wsers'. However, while the main effect is one of imitation, and of closeness, the connection in both cases between a speech defect and thoughts of her father may indicate deeper psychological misgivings. HCE is a man who stammers and stutters, as Issy well knows: "Where he fought the shessock of his stimmstammer..." (FW.272,35), and she incorporates this aspect of his diction into her own speech patterns. And yet, at the same time, the particular nature of the speech defect she adopts also brings her nearer to her mother, the river, who similarly lisps. The Wake family are a family of linguistic hesitency which Issy copies in the mirror to provide herself with an identity. Imitating her parents, she reproduces their voices and renders her own speech visible through the mirror, even though within this family she also reproduces stereotypical associations made concerning women's writing.

ALP's writing of a letter to defend her husband is the one particular action imitated by Issy on the only page in this chapter where the footnotes actually disappear. It would appear that entry into the main text takes place only under the guise of the mother's voice, but Issy fills her letter with signs of her own identity in, for instance, the mention of flowers: "using her flower or perfume" (FW.280,24-5), her mirror-sister "maggy" (FW.280,14), and her stress on kissing: "kissists my exits" (FW.280,27) which incorporates her own name 'issi'. Issy's name is found throughout this letter in many configurations as "Christinette" (FW.280,22) and "Soldi" (FW.280,23), with a reminder of Sylvia Silence too in "whose silence hitherto has shone as sphere of silver.." (FW.280,30-1). The recognizable qualities

of her voice here incorporate both sight and sound, for while we hear the entry of Issy's name in 'kissists' we also see the way it is spelt: 'issi', a reflecting name, one which remains the same when held up to the mirror. In imitating her parents' language, Issy enacts her own reflective qualities.

However, in copying grammatical rules established by authority figures, "The law of the jungerl" (FW.268,32), simultaneously Issy is "taught how to perform disruptive, derivative operations on them for her own benefit"[12]. She herself is very aware of her sexual allure and of her gender, as she shows:

"My goldfashioned bother near drave me roven mad and I dyeing to keep my linefree face like readymaid maryangs for jollycomes smashing Holmes" (FW.276,30-2).

The image of the patient wife-to-be awaiting the return of her fiance 'jolly comes smashing Holmes'/'Johnny comes marching home' is reminiscent of the earlier vision of Issy as 'Isa' sitting in the dark, forgotten by her lover. And yet Issy is fully aware of the artificiality of this situation, and of how women appear in it. She mimics the words of a popular song, speaks of using 'dye', and emphasizes the importance of looking young, 'linefree face', to maintain the impression of a young girl about to bloom: 'like readymaid maryangs'. Issy knows well the roles that women are expected to play, whether in life or in fiction, as the importance of an outer appearance is conveyed through stylish dress, 'how fetching I can look in clingarounds', and feelings can be bought or sold like commodities, 'one must sell it to someone'.

Her footnotes themselves are in fact highly stylized, for, as they imitate many of the standard literary devices like alliteration, onomatopoeia, puns, and so on, at the same time they display an awareness of the act of writing itself: "You sh'undn't write you can't if you w'udn't pass for undevelopmented. This is the propper way to say that, Sr" (FW.279,14-15). Disrupting what is the 'propper' way herself by missing out letters, mis-spellings, and using nonsense words, she contributes to a sense of undermining language itself, of turning the lessons against themselves. For although looking in the mirror merely

reflects back the same image, reflecting language in a mirror allows it to become reversed: "O Evol, kool in the salg and ees how Dozi pits what a drows er" (FW.262,32). Reflected in the mirror, the footnote makes slightly more sense as it reads backwards, "O love, look in the glass and see how Izod tips you what words are"[13].

Writing for Issy then becomes an act of reversal, more disruptive than leaving gaps and missing out letters, and it is at this point that the fine line between imitating and mimicking can be seen. What is taking place in Issy's footnotes is a subversive strategy, albeit limited[14]. While to 'mime' means to imitate or copy, it also means to 'ridicule by imitation'[15]. The adoption of mimicry as a political strategy by women is well-known to feminist critics; it is "an intentional manipulation of a particular gender act"[16]. In behaving according to stereotypes through her discussions of love and sex and so on, Issy perpetuates that 'closeness to nature' which was used to condemn women's artistic attempts, as Naomi Schor indicates. And yet, Issy's awareness of language allows her a distance too, a 'critical distance'[17] which allows her to comment on her art itself, and to ridicule those attempts of others. By employing the mirror in both her footnotes as well as in her daily acts, she allows for the double possibility of artistic distance as well as mimetic closeness, granting her the space to be inventive: "Making it up as we goes along" (FW.268,31).

Such an act of mimicry then would suggest the possibility of not merely repeating what has gone before, that Issy's future may not necessarily be her past. Such contradictions of her present are further played out through a focus on her appearance as she gazes into her mirror, to create both herself and her mirror image: "grateful sister reflection in a mirror" (FW.220,9), "sester Maggy" (FW.458,10), "my linkingclass girl" (FW.459,4), and so on. This split between Issy and her 'sister' is one which is reflected earlier in the text in Book I.6 through her use of grammar, in the proliferation of pronouns which occur in her reply to her brother's plaintive questioning. In a chapter of question and answer by the twin brothers, Shem and Shaun, Issy answers her brother's "What bitter's love but yurning..." (FW.143,29) with:

"What exquisite hands you have, you angiol, if you didn't gnaw your nails, isn't it a wonder you're not achamed of me, you pig, you perfect little pigaleen! I'll nudge you in a minute! I bet you use her best Perisian smear off her vanity table to make them look so rosetop glowstop nostop." (FW.143,33-144,1 my underline).

Here, Issy comments on what we presume at first to be his hands, as we expect a continuation of addressee, namely that 'you' means 'him', her brother, the object of her response. However, the simplicity of this communication between brother and sister becomes increasingly complex as the narrative continues: 'I bet you use her best Perisian smear off her vanity table to make them look so rosetop glowstop nostop'. At this point, it becomes clear that 'you' no longer refers to the brother at all, but to Issy herself, or rather, the reflection of herself in the mirror. For as she describes the process of applying lotions and creams to her body, 'to make them look...', we see the importance of the appearance, so that 'you' will not be 'achamed of 'me' - the pronouns reinforce each other in the same way that the reflection in the mirror reinforces Issy's idea of herself. The pronouns in this text indicate Issy's narcissistic aspect, as she deflects the gaze of the brother - there is no room for his, only the one reflected in the mirror, 'I'll nudge you in a minute'. The intimacy of the relationship between Issy and her mirror image is not troubled by this presence, despite its being mentioned so often throughout this passage: "it was too kind of you, miser" (FW.144,20), "What are you nudging for?" (FW.144,19), "I swear to you I am" (FW.144,36), and so on, for its objectification is ambiguous: it is either that of her brother or of herself.

By maintaining such an ambiguity, Issy succeeds in maintaining the dialogue with herself in the mirror. But what threatens that ambiguity is a stronger presence than that of her brother, or of her mirror-image. This presence is simultaneously both perceptible and yet hidden, within the text. The confusion of pronouns noted earlier provides a conglomeration of sight and sound which should not, but ultimately aims to, distract from the implications of the real third presence in this text: 'her best Perisian smear', 'her vanity table'. 'She' intervenes here, to the extent that it extorts an angry aside from

Issy, "Slight me, would she?" (FW.144,2) - this third presence has nudged its way into the text, as it nudges its way into the mirror.

This third presence[18] is seen by Issy when she looks into the mirror as well as heard through the change in address. For in the mirror she does not just see herself. Rather, she sees what she will look like when she is older: she sees her mother, hidden beneath the reflective gaze of the mirror, yet emerging in the pronouns of the text. Rather than see the action of applying creams, designed to keep the body looking younger, as a purely imitative one, as writing her letter was, inspired because Issy wants to be her mother ("pretending to be her mother", as Shari Benstock notes[19]), it is possible instead to read this action as one of resistance. Like her mother, Issy wants to keep looking young, to halt the passage of time, hence the use of time-resisting creams. However, their purposes are quite different: the mother desires to halt the movement towards death, Issy to halt the movement towards her mother. The presence of the male watching her is doubly displaced through this action, displaced by Issy's dialogue with a mirror, and by the reflection of the mother who gazes back. The male presence is not threatening, it can easily be removed, "Sall I puhim in mo**mou**" (FW.144,35), by both Issy and her mother, "Mummum" (FW.144,35). However, the mother's intervening presence in turn provides its own kind of threat: that of age. The threatening qualities of this maternal, futuristic third presence parallel the two sides of the conflict between ageing and remaining static, frozen in time. Like the two aspects of this third predictive gaze which on the one hand threatens Issy, with its interruption of her life-saving activities, while on the other reassures her through its presence of her future existence, "I know her" (FW.144,1), neither is really a solution, for neither promiseslife. One is a reminder of daily decay, leading to death; the other is a remaining static, held forever in a kind of mirror-limbo. Issy's destiny has already been mapped out for her as we have seen: "composing the letter from Boston that it will some day be her prime business to write"[20].

Such a textual profusion of pronouns, ambiguity of addressee and so on, representing the multiplicity of Issy's personality, seem to hold out a promise of escape from such a destiny. However, even in the

other roles she plays, whether as split personality between good sister and bad sister "Lupita Lorette" (FW.67,33) with "her dear placid life" (FW.67,35) as opposed to "the other soiled dove that's her sister-in-love, Luperca LaTouche" (FW.67,35-6), she is compelled to repeat the dualisms of this conflict. In her role as "Nuvoletta", she experiences both the static and ageing process simultaneously:

"Nuvoletta in her lightdress, spunn of sisteen shimmers, was looking down on them, leaning over the bannistars and listening all she childishly could...Nuvoletta listened as she reflected herself..and she tried all she tried to make the Mookse look up at her..." (FW.157,8-20).

Here, as another reflection of herself, she exhorts her brother to 'look up at her', as she looks down on him. The materials used to make her dress, 'sisteen shimmers' not only imply multiplicity through the number sixteen, but also indicate her duality, 'sister'. The reflection in 'shimmers' echoes the 'glitter' of the first description of her appearance, and foregrounds the brightness of 'bannistars', 'lightdress', 'spunn' (sun) and so on. Her desire to attract the gaze of her brother, that of the Mookse, comes not only as she reflects herself through his eyes, but also through sound: 'listening all she could', 'listened as she reflected herself'. Her narcissism is constructed through both senses, the visual and the aural: "and she smiled over herself like the beauty of the image of the pose of the daughter of the queen of the Emperour of Irelande and she sighed after herself.." (FW.157,34-6), as Issy creates herself twice over, through both sight, 'smiled over herself', and sound, 'sighed after herself'. She herself becomes a series of photo shots, 'the image of', 'the pose of', reminiscent of the 'still' mentioned earlier. Such a pose ultimately denies the body instead of realizing it, as it remains held by time through the power of the visual, the desire for the gaze of the 'Mookse'.

The struggle between stasis and flow here in Issy's text is mirrored in the larger context of the conflict between the eye and the ear as represented by Shem and Shaun throughout Finnegans Wake itself: "I heard the man Shee shinging in the pantry bay. Down among the dustbins let him lie! Ear! Ear! Not ay! Eye! Eye! For I'm at the heart

of it" (FW.409,1-4). Shem the Penman, writer of the letter and of the Wake itself, is associated with the 'ear'; Shaun the Postman, carrier of the letter, with the 'eye', here asserting his claim on the letter and the book as a whole, 'For I'm at the heart of it'. This of course also refers to the process of reading the Wake itself in its demand to be both seen and heard, and the conflict between the two in the desire for understanding and explication. Such a conflict can be seen to continue here in the analogy with the static and ageing view of time represented earlier, for, just as the eye fixes, so the ear allows sound to flow - but only to flow into old age.

This is clear as Issy looks into the mirror of this persona, "Nuvoletta", for 'the last time', as she calls farewell and begins to cry:

"Then Nuvoletta reflected for the last time in her little long life and she made up all her myriads of drifting minds in one. She cancelled all her engauzements. She climbed over the bannistars; she gave a childy cloudy cry: **Nuée! Nuée!** A lightdress fluttered. She was gone. And into the river that had been a stream (for a thousand of tears had gone eon her and come on her and she was stout and struck on dancing and her muddied name was Missisliffi) there fell a tear, a singult tear, the loveliest of all tears...for it was a leaptear" (FW.159,6-16).

She moves from a single cry, 'a childy cloudy cry' to a succession of tears, 'into the river'. Tears which are singled out, 'a singult tear', 'the loveliest of all tears', 'a leaptear', fall into the river and flow on, becoming a 'thousand of tears', losing their individuality as they become a combination of the Mississippi, the Liffey, and Issy herself in 'Missisliffi'. The plurality of tears is a multiplicity which instead of offering the escape seemingly promised earlier, actually threatens instead to drown her. The movement from the call at the beginning, through tears, to a river, ends in song, as 'singult' becomes, **"Why, why, why! Weh, O weh! I'se so silly to be flowing but I no canna stay"** (FW.159,17-18). Like time, she has to keep moving, 'canna stay', and the rhythm of this passage, like the rhythm of the flow of water, becomes one of lived experience: "where anything lives, time is being inscribed"[21]. As the individual tears become a song of water, the rhythm of the passage itself is analogous to this 'lived

experience': 'and' is repeated five times as the tears build up, to carry the sentence on for another four lines and another parenthesis. Literally reduced to tears, Issy's time is a threatened and painful one, in its movement from childhood to impending motherhood.

The pain of this 'lived experience' is communicated through the text in connection with images of water, the river, emblem of ALP. Such a watery presence is not easily detectable, and is at its strongest through the perception of Issy as 'Nuvoletta'. While the male presence can be deflected through promises which are never fulfilled as Issy constantly teases her male audience, "May you never see me in my birthday pelts seenso tutu" (FW.144,36-145,1), the mother's presence is not so easily set aside. Issy's destiny, the promise of her future which gazes back at her from the mirror, takes on a more bodily form beneath the surface of the looking-glass:

"Can't you read by dazzling ones through me true? Bite my laughters, drink my tears. Pore into me, volumes, spell me stark and spill me swooning. I just don't care what my thwarters think. Transname me loveliness, now and here me for all times!" (FW.145,18-21).

The violence of this imagery certainly conveys a sense of the male threat to penetrate her text with 'spell me', 'spill me' and so on. But such violence is also part of the process of reflection, the threat behind the mirror and beneath the river, as references to water run all through this passage, 'drink', 'tears', 'pore'/pour, 'spill', 'thwarters'/waters. Later, the apparently threatening male figure actually carries her over this water to safety, "the day he carried me from the boat, my saviored of eroes" (FW.146,24), as she wonders if she "threw out my shaving water" (FW.146,29). The threat, blurred by the male figure, is linked through such images to the mother who represents Issy's fate, and who, conveyed through the mirror, is transformed into a bodily presence waiting beneath a watery surface: "It's only another queer fish or other in Brinbrou's damned old trouchorous river" (FW.148,18-19). The fear and suspicion betrayed here of age, 'old trouchourous' /treacherous, describing the body, 'queer fish or other' waiting for her beneath the water, are symptomatic of Issy's relationship with her mother. Far from being one of celebration and

harmony, it is one of distrust and pain, a relationship to be resisted, as the older woman threatens to pull her under:

"In me she has drowned a young girl, and in me an old woman
Rises toward her day after day, like a terrible fish"

- wrote Sylvia Plath in her poem Mirror[22], representing, as Issy does here, the relationship between mother and daughter in similar bodily terms. Whether a 'queer fish' or a 'terrible fish', the mother presents a body to be feared, a vision possibly emblematic not just of Joyce's own familial situation, but also of women's writing on this subject for the first time. The history of the mother-daughter relationship from the early Georgian novels of this century to those of the thirties and to the Plath poems of the sixties, where the traditional view of the harmonious relationship that existed between a mother and daughter was given a more realistic aspect by women writers, was one that had not been fully explored before[23].

Joyce himself witnessed on many occasions the highly problematic relationship between his own wife, Nora, and their daughter Lucia, who was suffering from schizophrenia, as Richard Ellmann notes: "It was apparent that her relations with both him and Nora were intricately enwound in her condition; she exhibited the familiar pattern of hostility towards the mother and excessive pre-occupation with the father"[24]. In his biography of Joyce, Ellmann also notes at other points that "Lucia was deeply hurt (by Beckett's rejection of her). She irrationally blamed her mother for the break-up but Nora was sympathetic and tried to help"[25], while on another occasion, he records that she "turned in a fury towards her mother and threw a chair at her"[26]. Joyce himself was unable to have a completely honest relationship with his troubled daughter. On 1 May, 1935, he wrote to Harriet Shaw Weaver, "I am only too painfully aware that Lucia has no future", while just days before he had written to Lucia, "One fine day everything will change for you" (27th April 1935)[27].

However, while many direct links have been made between the fictional character Issy, and the real-life person of Lucia, such biographical information should be approached warily, in view of the

contradictory evidence above. David Hayman's investigation of this link through the Finnegans Wake Notebooks stresses its instability: "the establishment of the masks and roles for real family members is one of the dominant traits of the B.5 epiphanoid"[28]. As a literary genre, the experience of the pain of the mother-daughter relationship is, as in life, not unusual and has not gone unrecorded.

The 'role' of a particular family member in this case then, has given the figure of the mother an animalistic aspect. In representing the fear of growing old through the bodily image of a fish, this image problematizes age not only as that which is visual, but also as that which exists beneath the water, what is obscured, and difficult to see. Its detection is only possible the nearer it comes to the surface of the water, and the surface of the page:

"Sing to us, sing to us, sing to us! Amam! So meme nearest, languished hister, be free to me! (I'm fading!) And listen, you, you beauty, esster, I'll be clue to who knows you, pray Magda, Marthe with Luz and Joan, while I lie with warm lisp on the Tolka. (I'm fay!)" (FW.528,9-13).

In a moment prior to her wedding ceremony, Issy's voice comes close to that of her mother's, 'meme nearest', as she herself approaches the surface of the river 'while I lie with warm lisp on the Tolka', here from above, not below the water. Her mother's definitive speech defect is incorporated once more into Issy's voice, 'with warm lisp'. Voices merge into a holy chorus of 'Sanctus', as we hear advice from the older woman to the young girl, repeated three times, 'sing to us!', encouraging her to celebrate her passage through time, 'be free to me'. This is counteracted by the calls of Issy to her sister, 'esster', and 'languished hister', and the double 'meme'. Someone is 'fading', and it is difficult to 'see' who it may be, Issy or her mother, as we 'hear' aspects of both voices - the prominence of the letter 'l', one of ALP's letters, alliterates through the passage. The movement through time becomes clear, as words remain incomplete: 'fading' remains as 'fay'. But such incompleteness is ambiguous; either the mother is unable to complete her exortation to Issy, or Issy herself is being swamped by the river, her words pulled down below the surface of the 'Tolka'.

This advice to Issy is part of the discourse on marriage which takes place as she prepares herself in front of the mirror. Issy/her mother is unable to finish; at this point we see how shaky individual presences are becoming, as Issy, through the wedding ceremony, comes nearer to taking her mother's place. Her voice echoes the familiar traits of ALP's, while her 'singing' and 'fading' are reminiscent of her role as 'Nuvoletta', drifting into the river with her tears. The merging of the voices here however incorporates another dimension, as Issy appears to be preparing herself for becoming the 'daughterwife' after all. The predominance of the religious language at this point indicates the possibly over-riding presence of her father, HCE as the language of the Father appears to take over from the voice of the mother:

"Winning in a way, only my arms are whiter, dear. Blanchemain, idler. Fairhair, frail one. Listen, meme sweety! O be joyfold! Mirror do justice, taper of ivory, heart of the conavent, hoops of gold! My veil will save it undyeing from his ethernal fire! It's meemly us two, meme idoll" (FW.527,20-24).

Religious language here points to the feminization of the four old men to come with 'Pray Magda, Marthe with Luz and Joan', and the conventional associations of flowers, "bloss as oranged at St Audiens rosan chocolate chapelry" (FW.528,5-6) with pre-nuptial virginity conveyed through the colour white: 'whiter' 'blanchemain', 'taper of ivory', 'fairhair', all contributing to an image of purity, as this sacrifice to the altar of matrimony is created, 'frail one'. It would seem at this point that the presence most strongly felt is the father's, authoritative in the tradition of these conventional images. The mirror is called upon to 'do justice' as the language of the Church, in the form of the litany of the Blessed Virgin Mary[29], dominates this passage.

In a chapter framed by Shaun-as-Yawn, the origins of stories, whether of mankind and the Bible, Shaun's own story as the son of HCE and ALP, or the Tristan and Isolde legend with its own 'four old men', are both recalled and disrupted by Issy's performance in front of the mirror as she prepares for marriage. For, as this voice speaks of celebration, 'O be joyfold', another voice calls from the mirror to transform the religious language of the Father, 'Mirror do justice',

blending covenant and convent, 'conavent' in a mixture of financial tendering and a religious housing for women. In a transformation of the litany, the mirror-image calls to Issy, offering protection that the 'convent', in its transformed state as place of exchange, both of money and of the body, can no longer offer her: 'My veil will save it undyeing from his ethernal fire'. The mirror offers a protection both from the ceremony itself and the discourse which accompanies it, a discourse represented by the male pronoun. Watched by a father who sees all, "They were watching the watched watching. Vechers all" (FW.509,2-3), as Shari Benstock argues, "...Issy sees. She refuses to be the object of the man's gaze; instead she steals the gaze and sneaks into her father's dream to watch him watching her"[30].

Issy 'sneaks into the dream' in this way under the veil of darkness and protected by the veil of her own language. Kneeling before her 'idoll', the one she has made (of) herself in the mirror, 'It's meemly us two, meme idoll', Issy's words become highly conscious of themselves, acknowledging their own doubleness; she speaks of 'us two', as she repeats 'me' twice through reversal, 'me/emly'. The dialogue between the self and the image can take place without intervention, 'meem', as ironically, through the body, she uses the mirror as a site/sight of resistance to the discourse on time which demands her hand in marriage and her progress to 'daughterwife'. The virginal image traditionally required by this ceremony becomes transformed as Issy rejects the symbols of marriage through her narcissism. The purity of the bride-to-be becomes as artificial as 'dye', wedding rings become 'hoops of gold', with connotations of decoration and wealth, and the altar is merely a 'doll'.

Through this dialogue, Issy succeeds not only in disrupting an ancient and religious ceremony, but also manages to displace the discourse of religion and the language of the Father, which would keep her apart from her mirror image, from her self. 'It's meemly us two', she calls, in an echo of her earlier words, "Sall I puhim in momou. Mummum!" (FW.144,34-5). Issy puts 'him' in her mouth and eats his words, just as she renders the conventional signs of matrimony equally edible, 'rosan chocolate chapelry'. Displacing the gaze of HCE and the language

of the Father from the site of the mirror, "How me adores eatsother simply!" (FW.527,29), she speaks through the body with what Joyce calls earlier in Finnegans Wake "the handtouch which is speech without words" (FW.174,9-10). In removing the father's gaze by eating it, passing it through her body, Issy destroys sight through the use of touch, by stepping into the mirror so that she and the mirror-image become both one, and at the same time, always separate.

Such an action is elaborated through the use of the mouth: "Close your, notmust look! Now, open, pet, your lips, pepette, like I used my sweet parted lipsabuss..." (FW.147,29-30). The letters 'l' and 'p', both letters of ALP's name possessed now by the daughter, perform the function of opening the lips, moving the mouth up and down, connecting the signifier and signified of her text in a gesture of embrace. For this is a text which is constantly kissing itself[31]:

> "The jesting doubleness of the grammar nicely captures the sense of the mirror image as a signifier necessarily different from its signified - and yet a signifier with a peculiarly (perhaps even uniquely) intimate relationship with the signified. Further, this signifier is one with the perceiver participating in the semiotic phenomenon of mirroring"[32].

The 'intimacy' of this relationship, a relationship which Jenijoy LaBelle comments can be "more intense than any relationship a woman can have with a lover"33, surpassess the boundaries of mimeticism associated with Issy all through the Wake. The predominance of the letter 'l' throughout is not just an alliterative device for lips as the mouth opens and closes; just as it is part of the sensuality of Issy's language, so it is a letter which, when reflected in a mirror, looks exactly the same[34]. And yet of course it is not the same - one is a signifier, the other a signified. The sensuality of the relationship between the two is emphasized by Issy above, and marks out the 'uniqueness' of her voice in this respect. Issy's is a voice predicated on intimacy and physical interaction, but with a difference. As her language recalls the romance of Gerty MacDowell in Ulysses, with its 'pet' names, its cliches and euphemisms, Issy in fact avoids the sexual promiscuity she is often accused of displaying, just as Gerty does. Like

Gerty, her sensual experiences concern herself. However here, instead of indicating a crippled spinster to a middle-aged man watching her from a distance, it is Issy who 'sees', thus eschewing a sense of physical or emotional need. Self-contained, she holds her future within herself, there is no-one to watch her walk off a beach into a sunset which will obscure her.

The linguistic detail of Issy's language further reinforces this game of mirroring which is being played out in the text, as the barriers which a distance between self and image, signifier and signified sets up, ultimately come crashing down through this moment of simultaneity:

"Of course it was **too** kind of you, miser, to remember my sighs in shockings, my often expressed wish when you were wandering about my trousseaurs and before I forget it don't forget, in your extensions to my personality, when knotting my remembrancetie, shoeweek will be trotting back with red heels at the end of the moon..." (FW.144,20-25).

Plurals: 'sighs in shockings', double consonants: 'trousseaurs', repeated phrases: 'before I forget it don't forget', and compound words: 'shoeweek', 'remembrancetie' - all perform a textual breakdown of the barriers set up by the mirror, between the clothes worn by Issy, and the clothes worn by the text. Issy's words are double as are her clothes - shoes, trousers, stockings, even her 'remembrancetie' implies 'extensions'. The line which her clothing indicates between the outer show and the inner body hidden beneath becomes blurred, as looking into the mirror, these clothes become transparent. Issy's body becomes her text, and vice versa, as she moves "beyond all mirages, images and mirrors", in the words of Luce Irigaray[35]. In stepping outside of the dichotomy set up by the mirror, stepping out of the language of the father, Issy performs an act of resistance, and speaks through touch: "Between us, one is not the 'real' and the other her imitation...Touch yourself, touch me, you'll see!"[36].

Once again, closeness and distance come into play, yet this time, the closeness of the embrace, of the intimacy of the relationship between signifier and signified, is a closeness which does not confine or restrict. Filling the gap which exists between the signifier and the

signified, Issy's textual embrace performs a truly subversive act, as it is a touch which ensures the autonomy of the artist. Born not of the embrace of the father and mother, Issy's artistic abilities emerge from herself, between contact between herself and her self. She achieves the artistic autonomy another young artist searches for in the mirror of his mother; Stephen Dedalus "went into his mother's bedroom and gazed at his face for a long time in the mirror of her dressing table" (Portrait,71). The autonomy Stephen searches for throughout Portrait and Ulysses is found by Issy gazing not in the mirror of the mother, but in her own.

Through the gesture of embrace then, Issy's narcissism becomes an experience which ironically reverses the process of motherhood: "Narcississies are as the doaters of inversion" (FW.526,34-5). Instead of Issy becoming like ALP, the older woman becomes like Issy, the way she was before she kissed an 'other' and stepped into the pond to become a mother: "Secilas through their laughing classes becoming poolermates in laker life" (FW.526,35-6). The predominance of the letters 'l' and 'p' which form such vital parts of both Issy's as well as ALP's texts do not testify to Issy's imitation of her mother, or of ALP's voice drowning that of her daughter's. On the contrary, in this text of reversal, where everything is turned around, where 'alices' becomes 'secilas', it is a marking of the daughter's voice, of the time before age begins[37]. Far from wanting to become like her mother 'in laker life' through the treacherous 'laughing classes'/looking glass, Issy has sensed the danger lurking. The enjoyable past-time of looking in the mirror, "making faces at her bachspilled likeness in the brook" (FW.526,30-1), also has a threatening side: "Sure she was near drowned in pondest coldstreams of admiration forherself" (FW.526,28-29).

Issy's passing through time in this sense becomes a movement forward, as opposed to one of return, of return to her origins which can only lead her to death. Nor is it a movement to be held in a photographic lens, waiting to be released. On the contrary, her text is one of resistance to such a time, of resistance to a mother who waits behind the looking-glass, "This is my futuous, lips and looks lovelast" (FW.527,34-5). The daughter's time is not one of eternity, flowing on

for ever out to sea, but rather a contradictory one of reversal, contained as it is within the mirror. "I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square", Joyce wrote to Harriet Shaw Weaver on 16th April, 1927[38]. I would suggest that square is the frame of the mirror.

NOTES

1. Sylvia Plath, Collected Poems, London:Faber and Faber, 1981; p.71.

2. Eugene Jolas, "My Friend James Joyce" in James Joyce: Two Decades of Criticism edited by Givens, and quoted in Richard Ellmann, James Joyce, Oxford:Oxford University Press, 1959 and 1983; p.554.

3. Letter to Harriet Shaw Weaver, 22 November 1930 in Selected Letters of James Joyce, edited by Richard Ellmann, London:Faber and Faber, 1966; p.355.

4. Gianni Vattimo, The End of Modernity: Nihilism and Hermeneutics in Postmodern Culture, translated by Jon R. Snyder, Oxford:Polity Press, 1988; p.73-4.

5. Of the lines "A window, a hedge, a prong, a hand, an eye, a sign, a head and keep your other auger on her paypaypay" (FW.249,16-17), Roland McHugh notes "English equivalents of meanings of Hebrew letters: window:H; hedge:E; prong:L, hand:I; eye:O; sign:T; head:R; eye:O; mouth:P" which in turn spells out "HELIOTROP". See Roland McHugh, Annotations to **Finnegans Wake**, Baltimore and London:Johns Hopkins University Press, 1991, revised edition; p.249.

6. Jenijoy La Belle, Herself Beheld: The Literature of the Looking Glass, Ithaca and London:Cornell University Press, 1988; p.76-77.

7. Adaline Glasheen, "**Finnegans Wake** and the Girls from Boston, Mass": "Issy is identified with Anna Livia because she is her mother's past and future, but mother and daughter are distinct, positively opposed in the present", The Hudson Review vol.7, no.1, Spring 1984; p.89-90.

8. McHugh, cf.op.cit.; p.232.

9. Jennifer Schiffer Levine, "Originality and Repetition in **Finnegans Wake**" writes: "There is to be no respite, it seems, from the polysemic and multidirectional logic of this text...Instead of adding significant details to the text, the footnote here has had them all removed, even from itself...The connections have to be made, and placed, by the reader. The footnote itself will not deign to do so", Publications of the Modern Languages Association of America, vol.94, 1979; p.112.

Shari Benstock similarly argues that the footnotes "...'solve' no textual problem: they do not fill the various gaps that the text creates, and ultimately the reader must fill in the spaces", "At the Margin of Discourse: Footnotes in the Fictional Text", Publications of the Modern Languages Association of America, vol.98, no.2, March 1983; p.212. However, neither critic argues for the notes as entirely dysfunctional as notes; they "serve to distract us..not to enlighten" p.211.

10. Kimberley J. Devlin, Wandering and Return in **Finnegans Wake**, Princeton:Princeton University Press, 1991; p.49.

11. Naomi Schor, Reading in Detail: Aesthetics and the Feminine, New York and London:Methuen, 1987 and Routledge, 1989; p.17.

12. Laurent Milesi, "Toward a Female Grammar: The De/Recomposition of 'Storiella As She Is Syung'", Modern Fiction Studies vol.35, no.3, Autumn 1989; p.576.

13. HcHugh, cf.op.cit.; p.262.

14. Laurent Milesi writes: "Once contextualized in the lessons' movement and their regressive, two-faced composition, the subversive sexual grammar taught underlying Issy becomes a mere step in the male quest for knowledge of the female to accede to paternity.." cf.op.cit.; p.582.

15. Collins Westminster Dictionary, Glasgow and London:Collins, 1960.

16. Kimberley Devlin, "Pretending in 'Penelope': Masquerade, Mimicry and Molly Bloom", Novel vol.25, Fall 1991, p.78.

17. Devlin, cf.op.cit.; p.77.

18. "I was plagued by the feeling that there was a third woman in Finnegans Wake" writes Glasheen, cf.op.cit., p.89. Shari Benstock writes: "The mother is a third party to the scripting of this scene", who, although "absent", is "referred to in the third person", "Apostrophizing the Feminine in **Finnegans Wake**", Modern Fiction Studies vol.35, no.3, Autumn 1989; p.595.

19. Benstock, cf.op.cit.; p.595.

20. Glasheen, cf.op.cit; p.95.

21. Henri Bergson, Creative Evolution, 1913, in Ann Game, Undoing the Social, Milton Keynes:Open University Press, 1991. Game presents Bergson's theory of time as duration, a 'lived experience' in similar musical terms: "We perceive notes in one another, there is a 'mutual penetration', an interconnection of elements that cannot be distinguished, the notes of a tune melt into one another"; p.93.

22. I am greatly indebted to Jenijoy LaBelle's chapter entitled "The Glass of Time" which drew my attention to these poems of Plath, in an investigation of other literary works by women which feature similar images of a presence beneath a mirror, often likened to a lake or pond, cf.op.cit.; pp.76-100.

23. Alison Light writes: "The modernism of many women writers in the period, whether feminist or no, took the form, in particular, of exploring or rejecting the tortured feelings between mother and daughter. Works like May Sinclair's Mary Olivier (1919) and Radclyffe

Hall's The Unlit Lamp (1924) broke new ground in probing the psychological toils of the mother-daughter relationship...There is a sense in which both feminism and new ideas of femininity in the 1930s...were inspired by **not wanting to be like mother**" (my emphasis), Forever England: Femininity, Literature and Conservatism Between the Wars, London and New York:Routledge, 1992; p.126.

24. Ellmann, cf.op.cit.; p.656-7.

25. Ellmann, cf.op.cit.; p.649.

26. Ellmann, cf.op.cit.; p.645.

27. Selected Letters of James Joyce, cf.op.cit.; p.374.

28. David Hayman, "I Think Her Pretty: Reflections of the Familiar in Joyce's Notebook VI.B.5", Joyce Studies Annual, edited by Thomas F. Staley Austin:University of Texas Press, 1990; p.50.

Hayman does, however, speak of "the interaction of person and persona" (p.50), between the Wake family and Joyce's own family to such an extent, that he is led to question seriously the nature of the relationship between Lucia and her father: "Joyce's relationship to a Lucia whose sanity he had begun to question; his unacknowledged guilt feelings concerning both that condition and the trouble he was having coming to terms with his daughter's sexuality" (p.45). It is as a result of these feelings that Joyce "appears also to have experienced and repressed an incestuous longing for and perhaps even an identification with his daughter" (p.50). He makes a clear connection between Issy and Lucia, working backwards from the text to show, not that his impressions of Lucia are taken from the fictional depiction of Issy, but that Lucia was the model for Issy: "We should note that Joyce was by this time already in the habit of ascribing his daughter's behaviour to Issy" (pp.50-51). The evidence for his claims rest ultimately not on the completed text of the Wake itself, but on the fragments of notes: "...few traces are left of Lucia's actual behaviour, that is, of those actions recorded in epiphanoids dating as far back as 1922. One might also say that Joyce suppressed his daughter's active self, turning her into a haunting absence, a feminine echo of a male presence" (p.51).

The theme of 'suppression' is also taken on board by Cheryl Herr who argues, "...like Joyce's literary descendants, Lucia voiced many of her father's concerns; articulating his anxieties about being understood and valued apart from his work, she ultimately forfeited the right to speak for herself and passed most of her life in a mental institution. Culturally, Lucia's story has been assimilated to her parent's so thoroughly that it is rare to find any but the most offhanded comments about her in the critical literature...", "Fathers, Daughters, Anxiety and Fiction" in Discontented Discourses edited by Marleen S. Barr, Urbana:University of Illinois Press, 1989; p.192.

Although Herr does not make the clear analogy between the daughter of HCE and the daughter of Joyce, she acknowledges her troubling presence in the Wake family (p.195). Both critics speak of Lucia/Issy lacking a voice, whether as an 'echo' or an 'absence', locked away from discourse. This is an important theme of much recent work emerging on Lucia, and I

would argue that this judgement is too easily made on the few fragments that Herr rightly points out are available to us on Lucia. The mixing of notes, letters and fictional text is tempting, but perhaps ultimately does more to obscure that which it seeks to illuminate, as their reliability is difficult to establish.

29. McHugh, cf.op.cit.; p.526.

30. Benstock, "Apostrophizing the Feminine...", cf.op.cit.; p.611.

31. The significance of this has also been noted by Benstock: "Voice and vagina are conflated, and kisses promise more illicit pleasures", "Apostrophizing the Feminine..." cf.op.cit.; p.595.

32. LaBelle, cf.op.cit.; p.41-42.

33. LaBelle, cf.op.cit.; p.67.

34. Philip Kuberski raises a similar point on the use of the capitalized "I" when he writes: "One has here in the supposed figure of desire, Lucia/Isabelle, the 'I', the reversible letter, a mirrored letter that carries always the copula 'is' that is attributed to women in **Finnegans Wake**", "The Joycean Gaze: Lucia in the I of the Father" in Substance vol.14, no.1, 1985; p.46. However, once again, his reading is blurred by the focus on the father-daughter relationship which as we have seen can be more misleading, and hence less illuminating than that between the mother and the daughter. The 'copula' of desire which Kuberski proposes would prevent any attempt at autonomy on the part of Issy, the principal motive behind her writing.

35. Luce Irigaray, "When Our Lips Speak Together" in This Sex Which Is Not One, translated by Catherine Porter, Ithaca:Cornell University Press, 1985; p.216.

36. Irigaray, cf.op.cit.; p.216.

37. Claudine Raynaud also comments on this reversal, but argues that this establishes "The mirror image is a friend", rather than a more ambiguous presence, both friendly, and threatening at the same time. "Woman the Letter Writer; Man the Writing Master", James Joyce Quarterly vol.23, no.3, 1986; p.305.

38. Selected Letters, cf.op.cit.; p.321.

"THE UNSPOKEN SPEECH BEHIND WORDS":

WOMEN'S VOICES IN "THE DEAD" AND *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*.

"The frame, which charts the disputed border between life and art, is the archetype of the marginal"[1].

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The sense of a 'disputed border' which C.Ruth Miller speaks of above, forms the basis for the concluding chapter of my thesis. In this concluding chapter, I am attempting to draw together the main themes of my thesis as a whole, and in demonstrating their effects in the early works of Joyce, A Portrait and the short story, "The Dead", I seek to establish a circularity not only in my own argument, but also in the representations of women in Joyce's works themselves.

The end of the preceding chapter focused on the frame of the mirror which charts the 'disputed border' between Issy and her mother, between Issy and her image. As a frame which grants her artistic autonomy through its contradictory state of reinforcing boundaries while blurring them at the same time, the mirror operates mimetically through both image and voice. Its duplicitous function finds a place in the mimetic quality of the images and voices of the male protagonists of A Portrait and "The Dead", as this chapter seeks to demonstrate. It is through the trope of mimesis that a 'feminization' of Stephen Dedalus and Gabriel Conroy takes place, as women's voices and disturbing self-images force them to re-assess themselves, and to move out, whether on a journey westward or beyond. Through the movement from visual objects to speaking subjects which is a movement I have associated with female characters throughout my thesis, I turn to read this same movement in these two male characters. Here I am making mimesis central to the notion of representation which I have been associating with women in Joyce's works. In this final chapter I want to show the effects of this on two central male figures, for the theme of 'feminine fictions' does not only apply to women, but also to what we presume to be established male voices, to disrupt and destabilize them too.

In his study, Art, Mimesis and the Avant-Garde, Andrew Benjamin recalls the history of mimesis as a "fundamental opposition between the inside and the outside"[2], and that its relation to art is a contradictory one. It is within this definition of mimesis that I will be juxtaposing two of the most famous 'scenes' from the earlier works of Joyce mentioned above: the 'bird-girl' on the beach in A Portrait, and Gretta Conroy on the stairs in "The Dead". Both figured by the male protagonists who gaze upon them, I will be using these 'moments' to explore the process of mimesis involved, as well as the implications for space and time held within this frame; constituted as both scenes and moments, the bird-girl and Gretta Conroy lend a duplicity to the whole notion of representation.

Andrew Benjamin acknowledges the history of impossibility which accompanies the theories of mimesis, in its demand for contradictory notions to exist together:

> "Mimesis, representation and the figurative do at the same time acknowledge the ideal and its impossibility...a homology between the inside and the outside that art could never sustain. It was thus that this homology moved away from the literal and became figural. The figural necessitates an outside, a literality, and yet sanctions and defines art as the trace left in crossing the bar that separates and joins, silently or not, the **re** and the **presentation**"[3].

The contradictory position of art in relation to mimesis is embodied in a moment of simultaneity which constitutes not only an opposition between what is inside the frame of the work of art, and outside of that frame, but also at the same time, a homology between the two. The 'impossibility' of mimesis is contained within this contradictory moment, which extends further to allow for the possibility of the mediation of art itself: the 'trace' which, whether silent or not, is the trace of art itself crossing between the boundaries of the literal, the outside, and the figural, the inside. Framed in this way, the figure within the painting itself becomes the site of this contradiction, marking a 'crossing' of boundaries.

The space of this moment is illustrated perfectly in Joyce's A Portrait, when the central character, Stephen Dedalus, suddenly comes

across a young girl while walking along the beach. Unidentified by him, nameless and without a particular relation to him, the girl Stephen sees is transformed into the 'figural', symbolised here as a bird:

"A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh..." (P.150).

Outside the frame, this girl is material as her bodily features are emphasized by her 'long slender bare legs', and her clothing is described in detail: "Her slateblue skirts were kilted boldly about her waist" (P.150), "white fringes of her drawers" (P.150) and so on. Yet at the same time, figured within the frame, she is immaterial, endowed with the spiritual qualities of the Virgin Mary which are represented through such physical association. The 'slateblue' of her skirts recalls the symbolic colour of blue associated with the Virgin, as do the repeated references to doves: "dovetailed" (P.150), "darkplumaged dove" (P.150), and descriptions of her thighs "as ivory" (P.150). As the real girl is transformed into a bird, 'a strange and beautiful seabird' as if by 'magic', another immaterial form, aspects of her like her hair and face remain human, described as "girlish" (P.150). Inside the frame of Stephen's 'painting', the girl displays that 'trace' which marks the crossing from real to figural, in this instance almost literally: 'save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh'. The mark of seaweed which marks her passage from outside the frame, as a real girl on a beach to inside the frame, as a 'strange and beautiful seabird', operates through its status as a 'sign'. For in likening her legs to a 'crane's', Stephen transposes a writerly aspect onto his image of the girl. In mythology, the cranes wrote letters in the sky[4], and it is upon her 'crane'-like legs that the sign of the sea has written itself.

Distanced from Stephen, the girl at first appears unaware of Stephen's gaze upon her which transforms her through the detailed note of her dress. And yet, she proceeds to return his stare:

"...her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither" (P.150).

In a moment of interaction, a look to be recalled in the 'Nausicaa' chapter of Ulysses where Bloom and Gerty MacDowell exchange glances on the beach of Dublin, the girl disrupts the frame in which she is figured, through her reflective stare and is transformed not merely into an image associated with words, the figure of a crane, but into an image of Stephen himself. Turning to look back at him, the girl performs the action of the figure, not in a painting, but in a mirror, disrupting the frame through the materiality of her image. Her blush at his gaze, "...a faint flame trembled on her cheek" is transposed onto Stephen himself, as he blushes too: "His cheeks were aflame" (P.150). Likening her to a bird, just after he has spent much time pondering over the evocations of flight in his own name "Dedalus", indicates how far Stephen has appropriated the girl for himself. Even though there is silence at this moment, there is noise at the same time. For although "no word had broken the holy silence of his ecstasy" (P.151), the movement of the girl's foot in the water creates a stirring of the waves as "The first faint noise of gently moving water broke the silence" (P.150). Sound also disrupts.

In recalling Stephen's name in her appearance as a bird, the girl on the beach becomes not just an outer symbol of Stephen's inner words or thoughts[5], she is also a reflection of them, a mirroring embodiment of his name. The disruption of the frame here occurs through a spatial transformation, a crossing-over of one aspect onto another. The mimetic process inherent in Stephen's blush is a highly visual one, an aspect associated with women through much of Joyce's fiction, as previous chapters have demonstrated[6]. Joyce's interest in the visual and its association with women, is often marked by such 'traces' as blushes or particular pieces of clothing, as a similar scene from his short story "The Dead", indicates.

In this story, the wife of the protagonist, Gretta Conroy, is also figured at a point of cross-over. Just as the bird-girl is figured 'alone' and 'gazing out to sea', Gretta is similarly standing alone on a

stairway, her gaze looking out, a figure held both within and outwith the frame:

"He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of" (D.188).

The central character of this short story, Gabriel Conroy, has arrived with his wife Gretta at his aunts' annual dinner dance held at Christmas. After the meal, when everyone is catching cabs to return home, Gabriel is pre-occupied elsewhere; he is gazing up at his wife on the stairway inside the house, who is unaware she is being watched. She is in fact listening to the tenor Bartell D'Arcy singing in another room upstairs and is not aware of her husband's presence at all.

Standing 'in the gloom', Gabriel strains to hear what his wife is listening to but it is out of his hearing, and instead, his visual senses take over, in spite of the fact that when he first notices her, he identifies her vaguely as only 'a woman' ("A woman was standing near the top of the first flight..."; D.188). Because of the darkness of the stairway and the hall, he is unable to see her face, and identifies her instead by her clothing: "He could not see her face but he could see the terracotta and salmonpink panels of her skirt which the shadow made appear black and white. It was his wife" (D.188). Anonymous to him, as the bird-girl was to Stephen, until she is recognized as his wife, Gretta achieves that 'grace and mystery' which Gabriel confers on her, which returns her to an anonymous state. For in his portrayal of his wife, Gabriel is denying his relationship with her, denying what she is to him, 'as if she were a symbol of something'. Achieving the status of a 'symbol' through her anonymity, she once again becomes indefinite, 'a woman'. Such a movement from her identity as Gabriel's wife to the status of an indeterminate 'symbol of' something, is analogous with the sense of an opposition between the inside and outside of the frame, spoken of above. For it is outside the frame that Gretta is granted her real-life status through her relationship with Gabriel - indeed, the nature of her status as marital is emphasized from the very beginning of the story. It is some time before we even hear her first name, as she is

repeatedly referred to as "Mrs. Conroy" and "Gabriel's wife" (D.161). Inside the frame she loses that identity, becoming a figure identified through her clothing, through the materials of the picture she presents. The 'terracotta and salmonpink panels of her skirt' which indicate to Gabriel who she is, become anonymous artistic devices; they are "dark panels" which would "show off the light ones" (D.188).

However, at the same time, it is this very opposition between inside and outside the frame which similarly constitutes the 'homology' between the two[7]. For even as her clothing allows for the possibility of the anonymous figure of a painting, so it identifies Gretta as Gabriel's wife: "her skirt" and "his wife" indicate that possession operates within the frame as well as outwith it. Just as with the bird-girl, Gretta's materiality displays the 'trace' which marks the crossing from the real to the figural. And yet, unlike the bird-girl, Gretta remains unaware that she is being looked at; she does not return Gabriel's gaze. The reflective powers of this relationship are contained within the possessive qualities attributing the figure to a particular person.

The inescapability of this circular relationship is further emphasized by the meaning of the 'painting' itself, the 'trace' spoken about above. For while outside the frame is the sound of the music Gretta hears, 'listening to distant music', inside the frame she becomes that sound: "**Distant Music** he would call the picture if he were a painter" (D.188). Unable to hear the music himself which is outside the frame, Gabriel transposes it onto the meaning of the painting himself. Conferring the title 'Distant Music' upon the figure of Gretta allows Gabriel access within the frame to what she is listening to as it gives him the possession of something he previously did not have. His artistic action has granted him authority and control which depend, in this case, upon the 'silence' of the very thing he is straining to hear. Such a 'silence' becomes even more contradictory as the materiality of this image which constitutes that silence finds an echo later in the story, just as the image itself is an echo of something earlier. For later, gazing back over their life together, Gabriel remembers a different form of materiality; the words of a letter he wrote to Gretta early on in their relationship:

"In one letter that he had written to her then he had said: **Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?** Like distant music these words that he had written years before were borne towards him from the past" (D.192)[8].

The echo of the phrase 'distant music' which Gabriel applies to his own words, ironically expressing feelings of literary inadequacy, operates in a circular way similar to that of the framing of Gretta earlier. For their application to Gretta standing on the stairs refers forward in the text to something which took place previous to this instance. In other words, the painting 'Distant Music' is an echo of something earlier in Gabriel's life, and then is itself echoed later in the actual text. The 'trace' of art which the relationship between inside and outside the frame leaves is the materiality of the image, which in this case is not simply the clothing as an artistic device for juxtaposing light shades against dark ones, but the trace of an echo; the picture of Gretta represents Gabriel's words to her, she is an echo of his writing.

Both of these instances from Joyce's early works demonstrate very well the imaging of women which has been focused on throughout this thesis. However, these examples would appear to preclude the possibility of the second part of my equation, the positing of women in Joyce's fiction as speaking subjects. And yet, as Naomi Segal points out, while woman-as-echo is "voiceless", she is also "incapable of silence"[9]. Constituted as echo here, Gretta is similarly rendered 'voiceless': "Gabriel was surprised at her stillness" (D.188), and yet at the same time, she is 'incapable of silence', as she recalls her husband's words. The mimetic quality of the moment on the stairs which presents a circularity not just of space, through the figural, but also of time, through the echo, is a mimesis which seems to serve only to imprison Gretta in her paradoxical state.

In mythology, the figure of Echo is imprisoned by her contradictory voice, which can only ever repeat others' words, voicing what is said by others, never herself. The echoing form of mythology itself, a repetitive form of storytelling which passes down tales orally from generation to generation[10], is reflected in the dual figures of Narcissus and Echo, who are entwined together in their respective

reflecting capacities. The importance of this myth here lies particularly in its figuring of Echo as female, a depiction which has had important implications for the claims of my thesis as a whole. Narcissus, the young man who desires his own reflection in the water, is in turn desired by the female Echo who repeats his words until his love for himself consumes him and he dies. The duplicitous nature of Echo's voice, that of speech, and yet only ever the speech of others, is reinforced by her mythical fate which is only ever to repeat the words of Narcissus, a male figure:

> "Echo's speech is doubly displaced: not only are her words initiated by the man, but even her sound is appropriated by an angle of hearing which expects, and therefore receives, a man's voice"[11].

The 'double displacement' that Segal speaks of above is directly related to Gretta, in her positioning on the stairway. For Gretta too is doubly displaced, not just by her figuring as an echo of Gabriel's letter to her, but also as the embodiment of the contents of that letter where 'there is no word tender enough to be your name'. Gretta is heard neither on the stairs nor in the letter which cannot even say her name. Doubly silenced in this way, Gretta is framed, like Echo, between the 'initiation' of a man's voice, and the 'reception' of it. The circularity of Echo's reflective powers locks the female figure into an endless moment of repeating her male companion's thoughts and desires. The correlation between Gretta-as-Echo and the female characters in Joyce's fiction as a whole, as female Echoes framed by a male writer's voice, that of Joyce, is the relationship which this thesis has sought to problematize.

Mythologically then, as well as textually, the narcissistic quality of Stephen's action performs a 'homology' with, as well as a contrast to, the echoing quality of Gabriel's figuring of his wife. However, in spite of their both being linked with words and with writing, Gretta constitutes an echo in the way that the reflection of the bird girl does not. For Gabriel has already found his voice and is well-satisfied with it, as his speech at the dinner confirms. In spite of his fleeting doubts, raised when his own voice comes into conflict

with a woman's, whether Lily the maid's, or Molly Ivors'[12], Gabriel is reasonably assured of his own speaking powers:

"It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes. Perhaps she would not be sorry to see him fail in his speech. An idea came into his mind and gave him courage. He would say...Very good: that was one for Miss Ivors. What did he care that his aunts were only two ignorant old women?" (D.174).

Gabriel is confident of himself for a number of reasons. He is educated and can draw upon literature and mythology for his sources, to pepper his speech with learned references to impress his listeners. And yet it is these very qualities that he uses to attack Molly Ivors and her heckling of him over his attitude to the west of Ireland, as he argues that his hosts represent the hospitality which the "very serious and hypereducated generation" (D.174) does not possess. Belonging to such a group himself, Gabriel is unaware of the irony of his attack, as he cannot identify himself as belonging to it. His words dominate the story, to be echoed, as he imagines, by his wife, as the irony of his own voice is lost upon him.

In contrast, Stephen is only sure that his voice belongs nowhere:

"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" (P.167).

The question of language for Stephen is a question of possession. For it is 'his', not 'mine'; he must 'acquire' it the way one would acquire an object. Whereas possession for Gabriel, indicated through the figuring of his wife on the stairs, granted a degree of control and authority, possession for Stephen is not yet a reality. Appropriating the bird-girl as reflection of his name is Stephen's act of possession, and it is a double-edged one. For, in identifying with the girl, he identifies with her silence, her voicelessness. The contradictory nature of language, at the same time both 'so familiar and so foreign' places Stephen within this contradictory position in his

relation to it. For it is a language he must use, 'acquire', even as he desires to relinquish it: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (P.178). In 'flying by those nets', Stephen seeks to place himself 'outside of language', like Narcissus himself[13], and like the bird-girl. Silent, voicing no words, the bird-girl can only make a noise with her foot, rippling through the waves. Similarly, Stephen holds words 'at bay', standing back 'in the shadow', like Gretta, able only to repeat the utterances of others. Stephen's awareness of the powerlessness of his own voice contrasts with the self-assurance Gabriel feels; the bird-girl cannot be an echo of a voice which does not speak, but she can be a reflection of an image constituted by a name.

The 'feminization' of Gabriel's and Stephen's voices which I spoke of in the opening to the chapter is a process of disruption which both protagonists experience in spite of their confidence in their voices, or lack of it. The subtle difference between mimesis as echo, amd mimesis as reflection rests upon the use of speech, and the power of the voice. What connects one so suredly with Gabriel, and the other with Stephen, lies in the way in which they both choose to tell stories about themselves. Gabriel and Stephen have adopted two different but related means; Gabriel finds himself echoed in his wife's figure, Stephen himself reflected in the image of the bird-girl. For Gabriel, the repetitive quality of the echo constitutes a truth which cannot disrupt the voice he has strived so hard to establish. The deceptive quality of the echo has not occured to him, and only comes later.

The figuring of Gretta on the stairs has indeed been for Gabriel an echo of his own words to her, and thereby, an echo of his own feelings towards her. As such, he similarly expects her thoughts to be echoes of his, just as her actions seem to be. The possibility of the echo, not as a re-voicing of a truth, but as a re-telling of a story, with fictive implications, contrasting Gretta's inner emotions with his, only strikes Gabriel when Gretta begins to speak.

The telling of Gretta's story, of the young boy Michael Furey whom she knew in Galway and who died, it would seem, for love of her, presents Gabriel with a series of disruptive self-images as he is

"assailed" by a "shameful consciousness of his own person" (D.197). What to him seemed standard-bearers of the truth of their life together, "memories" and "secrets" (D.197), are ultimately rendered fictive by Gretta's story.

Until Gretta speaks we are presented only with Gabriel's inner thoughts such as his feelings of disquiet at Molly Ivors' behaviour: "Gabriel asked himself was he the cause of her abrupt departure. But she did not seem to be in ill-humour: she had gone away laughing. He stared blankly down the staircase" (D.177), and his reaction to Lily's retort to his joke about having a boyfriend: "He was still discomposed by the girl's bitter and sudden retort. It had cast a gloom over him which he tried to dispel by arranging his cuffs and bows of his tie" (D.163). His own nervousness at giving the after-dinner speech is also revealed: "Gabriel leaned his ten trembling fingers on the tablecloth and smiled nervously at the company..." (D.181-2).

In each case, an inner emotion of doubt, anxiety or disquiet becomes visible, whether shown on his face, 'stared blankly', in his general demeanour, 'cast a gloom over him', or in his physical actions, 'ten trembling fingers'. His inner feelings break out to an outer show, passing over the boundaries that keep the two apart. His outer appearance is very much constituted then by his own feelings, his own response to interaction with others, and it is this appearance which indicates the extent of the disruption caused to him by Gretta's story. As she runs from him in their hotel room, over to the bed, and 'hides her face' at the start of her story, Gabriel passes in front of a mirror and catches sight of himself:

"As he passed in the way of the cheval-glass he caught sight of himself in full length, his broad, well-filled shirt-front, the face whose expression always puzzled him when he saw it in a mirror and his glittering gilt-rimmed eye-glasses" (D.196).

In an echo of the description of the 'blank' expression of his face in response to Molly Ivors, here his face in the mirror appears equally blank, its expression puzzling him, telling him no more than if it were indeed quite blank. His face, the objective, descriptive details of his appearance, here do not betray his emotions as the earlier

descriptions of him do; the mirror here reveals nothing. Nothing that is, until Gretta's story is fully told, when a second look in the glass alters his appearance, and hence his view of himself:

"He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous figure he had caught a glimpse of in the mirror" (D.197-8).

The sense of time most importantly comes into play here. Now the image he saw earlier becomes 'fatuous', and 'pitiable', and while there is no indication of this earlier when he first looks into the mirror, his earlier misgivings regarding his speech and so on in the face of other disturbing words from other women, come back to haunt him, and to change his appearance before the glass. The nervousness of his 'trembling fingers' becomes derogatory, showing him up as a 'pennyboy'.

In reflecting inner feelings as well as an outer appearance, the mirror reflects Gabriel's response to his wife's story, and transforms how he sees himself. It is after hearing Gretta's story, hearing her own words, not those echoes of himself, that the powerlessness of his own words hits him: "The blinds would be drawn down and Aunt Kate would be sitting beside him, crying and blowing her nose and telling him how Julia had died. He would cast about in his mind for some words that might console her, and would find only lame and useless ones" (D.200). This time, the frame he figures in his mind places him, like Stephen, outside language. The very device he used before to reach the sound which was outside the frame is now the device to cast that sound out of his reach for ever. Time has set up a distance, a distance imitative of Gabriel's emotional and physical distance from his wife when she was standing on the stairs. For that moment of echoing has been revealed now to be false. The fraction of a gap which occurs between the original voice and the echo of that voice has been widened to allow for the possibility of fictive elements, as Gabriel separates his own thoughts of their life together from what has been on Gretta's mind all this time:

"While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind

with another. A shameful consciousness of his own person assailed him" (D.197).

'While he had been' contrasts with 'she had been', and although two attitudes were taking place apparently at the same time, they are also separate, separated not only by their different histories and memories, but also by the very sentence itself. Two comparative clauses, set one after the other, create a gap for the fiction of 'tenderness and joy and desire' which paradoxically reinforces not a sense of togetherness, but one of being utterly apart.

In this way, the story of Michael Furey and his love for Gretta does not merely show that she has been thinking about someone else while he imagined their minds to be on the same thing, but also creates for Gabriel a sense that their whole life together has been a sham: "So she had had that romance in her life: a man had died for her sake. It hardly pained him now to think how poor a part he, her husband, had played in her life" (D.199). Doubts about his relationship with her emphasize the fictive nature of the world around him: "Perhaps she had not told him all the story" (D.199). In a similar action, the double looking in the mirror, the second action an echo of the first taking place after a period of time, presents us with two contradictory stories. The first in relation to Gabriel and his life with Gretta; the second, the relation between the mirror and truth. The mirror, more or less immediate, does not lie, and yet the second look in the mirror for Gabriel contrasts with the first. For the mirror has become an echo, putting its status as truth teller into doubt. Emphasizing distance both in time and space, the mirror-as-echo becomes a disturbing and unreliable device:

> "..a mirror image is always primarily outside and distinct from the self: it never truly resembles, just as lateral inversion means that the face we see in the glass is not the one we look out of, and is framed in something that is not us...Narcissus loves something that is not so much a double (another himself, projected outward), as a mirror-image"[14].

Gabriel's view of himself the second time he looks into the mirror indeed becomes one which is 'outside the self', as he becomes a figure, an actor in a pantomime, 'acting as a pennyboy for his aunts', viewing himself as he imagines others see him, 'a nervous well-meaning

sentimentalist'. It is not the face he 'looked out of' earlier in the story as he proudly thanked his aunts and showed off his superior education at the dinner table. While Stephen in the guise of Narcissus looks at the bird girl and sees himself, Gabriel looks at himself and sees something else, something that is outside of himself, a figure in a play. And yet, at the same time, this figure is one created by the turmoil of his own inner emotions. For the second reflection in the mirror reflects fully Gabriel's subjective self, and it is a self subject to storytelling as the above quotation indicates. The reflection in the mirror is 'never true'; like the representational form of the painting, it too 'frames', just as a story, or a voice does. Displacing the real body with its representational form, the mirror similarly displaces Gabriel through the telling of his wife's story. Gabriel's voice becomes 'feminized' through such an action, cast aside by Gretta's voice and the bodily image of Michael Furey. His words now are only 'lame and useless' where once they were 'like distant music', as the ghost of his wife's first love enters the hotel room:

"The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead" (D.200).

The gap between the past and the present, the gap in time which exists all through "The Dead" between Gretta and Gabriel, is closed with the displacing of Gabriel into the shadow where he once figured Gretta, 'in the partial darkness'. Gabriel's sight is still obscured, but not by the darkness of a stairway. This time he is blinded by his tears, 'gathered thickly in his eyes'. It is within the hotel room that the ghost of Michael Furey takes shape, his bodily presence emphasized not only by other 'forms' but also by the tree under which the young man had stood, waiting for Gretta, and the rain 'dripping' from it which was eventually to be the cause of his death. Absent from the world and their marriage for all this time, the return of the young man through the memory of the song 'The Lass of Aughrim' is so profoundly disturbing to Gabriel that he does not utter another word after Gretta finishes telling her story. Silenced by her words, he realizes the unreliability

of an echoing image and the instability of his own identity: "His own identity was fading out into a grey impalpable world" (D.200). His frail subjectivity renders him a figure, the inadequate words of his letters to Gretta to be replaced by the voice of an image: "..locked in her heart for so many years that image of her lover's eyes when he told her that he did not wish to live" (D.200). The imaging of Gabriel in this way indicates the extent of the 'feminizing' of his character.

The play between outer reflection and inner subjectivity, whether through the materialization of a ghostly image or the 'fading out' of a human identity, is a play which frames Stephen's response to the hell-fire sermon of Father Arnall at Clongowes. The possibilities for such a dramatic shattering of one's self-delusions do not quite exist for Stephen as he has not the same concept of possessing 'his' language in the same way that Gabriel has. But finding, like Gabriel, a self-reflection in the words of others, Stephen too is open to a bodily realization of his inner feelings in frightening and threatening ways:

"The next day brought death and judgment, stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher blew death into his soul. He suffered its agony. He felt the death chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes..." (P.101).

Building up to a crescendo of "No help! No help!" (P.101), the rhetoric of the preacher has infiltrated Stephen's own thoughts. What appears at the begininning of this passage to be at first the preacher's voice we soon discover in fact to be Stephen's when we are informed 'as the hoarse voice of the preacher..'. The reported speech of the preacher, incorporated into Stephen's language, performs a double action here. For it not only reflects his words being implicitly repeated by Stephen, but also incorporates the emotion of Stephen's response to it: 'he felt the deathchill', 'fear', 'agony', 'creep' and so on. The physicality of the preacher's rhetoric becomes reflected in the feelings of a frightened and guilty young boy as he listens. Stephen's response in this way is of particular importance, for it creates the possibility of another reflecting use of language. For not only are the preacher's words reflected in Stephen's response, but they are affected <u>by</u> his

response. The relaying of the preacher's words through reported speech disallows the possibility of objectivity in this context; they are infused with Stephen's personal feelings. As such, their colourful rhetoric is not the prerogative of the preacher alone; some of their colour is attributable to the response of a young boy suffering feelings of sexual guilt after nocturnal visits to prostitutes. His individual guilt assumes universal proportions as he 'suffers its agony', the agony of Christ suffering for mankind. Framed within Stephen's response, the initial indeterminacy of the voices reveals a confusion of the frames of reference. For the physical presence of death 'veiling the eyes' renders tangible a sense of fear; it is a physical 'film', preventing him from seeing. The physical nature of his fear reflects of course, the physical nature of his crimes, which have similarly blinded him[15]:

"Tears of joy and relief shone in his delighted eyes and his lips parted though they would not speak...With a sudden movement she bowed his head and joined her lips to his and he read the meaning of her movements in her frank uplifted eyes. It was too much for him. He closed his eyes..." (P.90).

The description of his first visit to a prostitute also conveys this inability to see properly. His eyes veiled at first by the tears, and then by the impossibility of returning her gaze upon him, Stephen closes his eyes. The frame of reference, the meaning of the prostitute's actions, is 'too much for him'; the sense of suffering at the words of the preacher is echoed by this feeling of being overwhelmed. The inability to reflect himself in her eyes, however, ironically renders the physicality of the moment redundant. Whereas the moment with the bird-girl was rendered tangible and material, even while no physical contact was made, here where physical contact does take place, the woman's kiss becomes a pressure "upon his brain as though they were the vehicle of a vague speech" (P.90). Unable to reflect himself in her, he can only 'read her movements', receive her meaning. Rendered a receptacle in this way, of another's utterances and movements, Stephen's voice all but disappears. Unable to speak, unable to look, Stephen attempts to remove his presence; the "unknown and timid pressure, darker than the swoon of sin" (P.90) becomes Stephen's recreation of the swoon suffered by Gabriel as the snow outside his hotel room falls: "His soul

swooned slowly as he heard the snow falling..." (D.201). Turning his bodily presence into an absence through his interaction with the prostitute, Stephen seeks to experience the epiphany Gabriel involuntarily feels. But where Gabriel's presence was displaced, to be occupied by the form of another, there is no Michael Furey to take Stephen's place.

Such an act of turning what is present into what is absent similarly indicates, as the imaging of Gabriel does, the 'feminizing' process of Stephen here. The 'feminization' of Gabriel's voice is a negative experience as his voice is taken over by the narrator of the story "The Dead" itself[16]. Turned into a figure the way he figured his wife, Gabriel is forced to constitute himself through mirrors and clothing, concerns more traditionally associated with women, as my thesis has been demonstrating. Here it is clear that such an association can become directly threatening for the male figure who aspires, like Gabriel, to be an artist. The desire for self-effacement, the indifference of the artist "like the God of the creation" who "remains within or behind or beyond or above his handiwork, invisible, refined out of existence" (P.188) which Stephen speaks of, also carries with it the threat of self-annihilation, and non-existence. The displacement of Gabriel's voice casts him into the world of the shades; Stephen, searching for artistic autonomy rather than artistic silence, contemplates more material substitutes.

Reinforcing the play between frames, as the frames of reference become those of the body and its outer garments, clothing becomes for Stephen the form of self-effacement he seeks in order to experience the paradoxical condition of the epiphanic moment, a metaphor he invokes when explaining the concept to his friend Cranly in Stephen Hero:

"Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany" (SH.190).

The contradictory dissolution of the self with the intensification of feeling which accompanies the epiphany, disrupts the frames between the body and the soul, as the 'whatness' of the object

discards its frame which is rendered in similar clothing terms, 'vestment'. Figuratively dressing in the borrowed garb of the priest, Stephen considers joining the priesthood and attempts to adopt the language, as well as the mannerisms, of the Church, in order to achieve this contradictory state:

"He had seen himself, a young and silentmannered priest, entering a confessional swiftly, ascending the altarsteps, incensing, genuflecting, accomplishing the vague acts of the priesthood which pleased him by reason of their semblance of reality and of their distance from it" (P.140).

For Stephen, the image of the priest takes precedence over the meaning of the acts themselves and becomes an image he longs to take on board for himself: 'he had seen himself'. It is an image infused with particular gestures and mannerisms, its meaning transmitted through 'entering a confessional', 'ascending the altarsteps', 'genuflecting' and so on. However, Stephen's desire is not to be a priest, but to pretend to be one; what appeals to him is not the reality of the priesthood but the very opposite, the 'semblance of reality and their distance from it' (my underline). And, by implication, in a circular gesture, it is as though by assuming 'voices and gestures' of priests he has observed, that he too can become one. In this way, the priesthood becomes quite literally a 'hood' for him - a piece of clothing to protect him from the rest of the world. Clothing is emphasized all through this passage quoted above: "to be vested with the turnicle of subdeacon" (P.140, an echo of the 'vestment' of the epiphany quoted above), "his shoulders covered with a humeral veil" (P.140), "in a dalmatic of cloth of gold" (P.140). For it is not himself as a priest that Stephen sees at all, it is the image of himself as a priest, and that image is entirely concerned with outer garments, the veil, the turnicle, which cover what lies beneath.

The erotic attraction of this kind of dress is double for Stephen as it not only hides something which cannot be seen, it also suggests a confusion of identities. Its frame of reference is an ambiguous one, as Marjorie Garber notes:

"...the case of ecclesiastical or religious dress is particularly fascinating because of the ways in which particular items of clothing have tended to cross over gender lines, not through uniformity per se...but rather by the migration of styles over time from one gender to another...The permeable boundary of the cowl or veil becomes a borderline between denial or repression on the one hand and sexual fantasy on the other, projecting both desire and its interdiction in the same figure"[17].

As different forms of dress pass over gender lines, those lines, instead of becoming more relaxed, are in fact reinforced. Here, a 'permeable boundary' becomes a 'borderline', emphasizing separateness. Not only does dress mark the border between the different genders of male and female, it also emphasizes for the priest the solitary state of his primary function. The symbolism of the acts of the priest 'genuflecting', 'ascending the altar steps' and so on, are performed alone. 'Semblance' and 'distance' allow for a barrier between the priest and the real world, just as the confessional sets up a physical barrier between the confessor and the confessee: "the latticed ear of a priest" (P.192). This sense of being set apart is reinforced through the very functions of the priest, as well as in his dress and it is the possibility of being a party to 'secrets' heard in the confessional which partly attracts Stephen. Reflecting the sense of the dress of the priest hiding identity 'secrets' under the 'veil' or 'cowl', the figure of the priest blurs those boundaries even while he appears to be reinforcing them. For ultimately, the use of the veil is primarily to hide what lies beneath; what that may be, Garber implies, is a transgression of sexual boundaries - that beneath the nun's veil is a male body, or under the monk's hood is the head of a woman. The confusion arising from the signifiers of a religious dress-code creates a sense of borders being transgressed, precisely at a time when they appear to be reinforced. Aspects of the priest's clothing have been taken on board by women - Garber cites wigs and frock-coats as examples of religious attire which crossed over, in the first case from women to priests, in the second from priests to women. The implications of such cross-dressing are not entirely lost on Stephen, especially later when he gazes at his friend, Cranly:

"It was a priestlike face, priestlike in its pallor...priestlike in the lips that were long and bloodless...Stephen...would have told himself that it was the face of a guilty priest who had heard confessions of those whom he had not power to absolve but that he felt again in memory the gaze of its dark womanish eyes" (P.158).

Such a link between 'a priestlike face', ' the face of a guilty priest' and 'dark womanish eyes' reinforce the sense of something to hide, specifically in its associations with women. The priest's face is not only womanly, it is also a mask and as such operates doubly, not only to conceal but also to reflect: "...he raised his eyes to the priest's face, and seeing in it a mirthless reflection of the sunken day...the impression which effaced his troubled selfcommunion was that of a mirthless mask reflecting a sunken day..." (P.141). Recalling 'voice and gesture', the mask similarly reinforces a sense of something to be assumed. The priesthood for Stephen has become a matter of putting on a piece of clothing, as the priest's face, remembered as a 'mirthless mask' is precisely 'effacing' as Stephen feels; there is no face here as a mask has taken its place. In fact, the priest's face becomes a reflective one, reflecting the 'mirthless', of the 'sunken day', and then transposed to create a certain kind of appearance, 'mirthless mask'. It is a face which hides, 'a guilty priest who had heard confessions', and which also reveals through its reflective powers. In likening Cranly's face to both a woman and a priest, Stephen does not just make a veiled attack on the figure of the priest for its feminine garb, but also associates it with a sense of deviousness and deception which, through the attributes of clothing like the veil and the mask, are traditionally associated with women. The 'migration of styles' Garber speaks of above also involve a migration of connotations. For Stephen the priest's clothing loses none of its secondary meaning.

The association of women and deception comes through their ability to don veils and masks, like the priests, and also, like the priests, in their ability to keep secrets, as Gabriel has learnt to his cost. In a parallel story to that of Gretta's and Michael Furey, Stephen's friend Davin recounts the time a young peasant woman offered to let him spend the night in her home while her husband was away. This time, the young man standing outside is a stranger, but he too refuses

to come in; as in Gretta's story, it is the woman who crosses over to meet him:

"And all the time she was talking, Stevie, she had her eyes fixed on my face and she stood so close to me I could hear her breathing. When I handed her back the mug at last she took my hand to draw me in over the threshold and said: **Come in and stay the night here. You've no call to be frightened. There's no one in it but ourselves...**I didn't go in, Stevie" (P.162).

Invited over the threshold by the openness of the woman's body, "half undressed...her breast and shoulders were bare" (P.162) which reflects the openness of her house, "at the door" (P.162), Davin is "kept in talk" (P.162) by the woman. Her voice holds him at the entrance to her house, 'she asked me', 'she said' and so on, telling stories to delay his departure, inviting a strange man to cross over the threshold and into her private home. The woman stands at the entrance to a constricted space, a space which is traditionally associated with women:

> "What (Morisot's) balustrades demarcate is not the boundary between public and private but between the spaces of masculinity and femininity inscribed at the level of both what spaces are open to men and women and what relation a man or a woman has to that space and its occupants"[18].

The gendering of spaces through the association of women with the private and men with the public was one taken on board by female artists of the period, as Griselda Pollock points out above. In place of 'balustrades', here the woman is framed by the doorway which designates the space behind her as female, and the space outside, where she keeps Davin standing, as male. Yet it is not so much the public versus the private that Davin notices; like the female artists of Pollock's quotation above, the spaces for him are gendered. The peasant woman opens her house, as well as her body, to the man at her door, as a result of which, this space is gendered feminine, not so much because it is a private place per se, or even because of its domestic associations with women, but because it is a place for men to enter into. Constituted as a bodily presence - Davin can 'hear her breathing' as she 'stood so close to me' - the figure of the woman further genders this space as feminine through the relaying of this story from one male figure to

another. Although the peasant woman speaks directly to Davin, her voice necessarily becomes a reported one, and her home a represented space. Telling the story, Davin places her in the doorway, as she is framed in the relaying of the story from Davin to Stephen:

"The last words of Davin's story sang in his memory and the figure of the woman in the story stood forth, reflected in other figures of the peasant women whom he had seen standing in the doorways at Clane as the college cars drove by, as a type of her race and his own, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed" (P.162).

Through the telling of the story, the bodily threat of the woman is diminished. The voice which chases Davin off becomes a reported voice, 'singing' in Stephen's memory. However, inviting Davin to take her hand and enter her home, the woman crosses over certain designated lines, threatening the boundaries that separate her 'race' which stands in doorways, from that of the 'college cars' which pass by, even while she is reinforcing them. Reminiscent of the prostitute who must be handed money for access to her body, the peasant woman similarly takes Davin by the hand to draw him in. Refusing her offer, Davin runs away from the ambiguous transaction the woman represents.

Disrupting her frame in this way, the woman becomes an unstable identity, and hence an identity which can be assumed. The peasant woman comes to be multiply-'figured' here: positioned as a figure standing in a doorway, as a figure which is 'reflected in other figures of the peasant women he had seen', and also as a figure in the story told by Davin to Stephen. Placed at the threshold of her home, she is also placed at the edge of the frame, both the frame of the story itself, and of her own identity as a 'type', 'a type of her race and his own'. In much the same way that the face of the priest was rendered a 'mask', the woman's identity is transformed into a 'batlike soul' with which Stephen can identify. Identifying himself with the woman, 'as a type of her race and his own', he identifies with her disrupting of the frame, with her stepping over the boundaries, with her voice 'calling the stranger to her bed'. In contrast to the deceptive quality of women noted earlier in connection with priest's clothing, this is an assumed identity 'without

guile'. That is, the peasant woman has become Stephen's own story, she is a 'consciousness' which can be adopted and relayed through the appearance of a woman, 'through the eyes and voice and gesture of a woman'. Framed as an absence through the reporting of the incident, the physical presence of the woman is rendered a disguise, a duplicitous presence. For although her voice is heard through the voice of another, Davin's, it also marks and crosses the boundary between the frames.

Just as the peasant woman stretches her hand across the threshold, so too Gretta makes a bodily crossing over of boundaries. As her voice crosses over from the immaterial world into the material, so in her own story she crosses over the threshold to Michael Furey as he stands outside in the garden below a tree, waiting for her:

"...I heard gravel thrown up against the window. The window was so wet I couldn't see so I ran downstairs as I was and slipped out the back into the garden and here was the poor fellow at the end of the garden, shivering" (D.199).

Unlike Gabriel who dresses up in galoshes to cross the frontiers of the house into the snow outside, Gretta runs out 'as I was' without a protective covering. The material barrier between them, the window against which Michael Furey threw gravel in an attempt to attract her attention, is 'so wet that I couldn't see'. The window prevents identification but Gretta crosses over the threshold, 'slipping out' of the house, in order to see who it may be. The doorway presents no barrier to her, it is merely a cross-over point to identification.

Her voice becomes tangible to Gabriel as she speaks, material in its weight and strength: "I think he died for me, she answered. A vague terror seized Gabriel at this answer as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world" (D.198). The physical quality of her words: 'seizing', 'coming against', 'gathering forces', indicates the transformation of the immaterial, a voice or a ghost, something which cannot be seen or touched, into the material, a 'being' which is capable of waging war. This transformation which recalls the physical effect of the preacher's words on Stephen, differs from that instant in its transgression of borders, a

transgression which ultimately is largely associated with women in both "The Dead" and A Portrait. Just as the window is a tangible force against Gretta, so her 'answer' becomes a tangible force against Gabriel; the difference is that she crosses over it[19].

CONCLUSION

The 'disputed borders' spoken of at the beginning of this chapter are figured then in Joyce's early work just as much as his later fiction. The imaging of Stephen and Gabriel takes place through mimesis, through mirroring, and is one which results in a loss of voice, or a feeling of inadequacy in one's voice. Moving on from imaging, to becoming a speaking subject, is just as problematic for these male protagonists as it is for the female characters.

Seeking to become a subject, Stephen refers to the frame of his mother's mirror, "...having hidden the book, he went into his mother's bedroom and gazed at his face for a long time in the mirror of her dressingtable" (P.65-6)[20], an identificatory process which guides him to the frame of his last words, the first person voice of the diary entry. Closing the gap between the 'frames of art and life', to recall C.Ruth Miller's words at the beginning of this chapter, Stephen becomes part of the fiction, framed by his diary and the title of the novel itself, "A Portrait". As he prepares to leave Ireland and set out to "forge in the smithy of my soul the uncreated conscience of my race" (P.218), he is aware of both the reflective as well as the fictive powers of language, the duplicitous sense of 'forge' cannot be lost upon him. His mother's laying out of "new" clothes for him which are also "secondhand" before he sets out on his journey mirrors such an ambivalence (P.218).

Joyce himself is reported to have commented: "When your work and life make one, when they are interwoven in the same fabric.."[21]. Stressing not so much the correlation between biography and fiction, this comment concerns rather the blurring of the lines between biography and fiction, as the borders between life and art indeed become 'disputed', and frames disrupted. For the women storytellers of his fiction, these demarcations are even more obscurely drawn. Framed by the work of the artist, by the borders of a painting or the rim of a mirror, women in Joyce's fiction and in Joyce's life do find themselves restricted, ever to be compared with each other, as Nora's words at the beginning of my Introduction indicated. However, just as Nora rejects the fictional boundaries of the body of Molly Bloom, so too the women in Joyce's fiction find they can challenge what restricts them. While they

may be unable to set out in quite the same way as Stephen, they are nevertheless similarly poised at the edge of the frame. Speaking from the margins, they already occupy the cross-over space Stephen is seeking to 'fly to', the place of the artist.

NOTES

1. C.Ruth Miller, Virginia Woolf:The Frames of Art and Life, London:Macmillan Press, 1988; p.107.

2. Andrew Benjamin, Art, Mimesis and the Avant-Garde, New York and London:Routledge, 1991; p.18.

3. Benjamin, cf.op.cit.; p.18.

4. "Cranes were said to make letters in the sky, carrying the code of the first Irish alphabet" F.L. Radford, "Dedalus and the Bird-Girl: Classical Text and Celtic Subtext in **A Portrait**", James Joyce Quarterly vol.24, no.3, 1987; p.265.

5. Gary J. Poplawski also notes this mirroring aspect, but sees it more as a straightforward representation of Stephen's inner emotions reflected on the outside: "Stephen ruminates that his real interest and desire might lie in his own 'inner world of individual emotions' as it becomes 'mirrored' in language...this preference for the feelings of his inner world over perception of the sensible world is reinforced symbolically by Stephen's weak eyes..." in "Stasis and Paralysis: Stephen Dedalus and Gabriel Conroy", Bull State University Forum vol.27, no.3, 1986; p.45.

6. The blush in particular has already been explored in detail in my first chapter on Gerty and romance fiction.

7. L.J. Morrissey notes a contrast between what lies inside and what remains outside in the use of the snow, contrasted as 'pure' from Gabriel's vantage point inside the house, against the reality of it as slush outside. "Inner and Outer Perceptions in Joyce's 'The Dead'", Studies in Short Fiction, vol.25, no.1; p.24.

8. These words to Gretta are echoes of Joyce's own to Nora: "Why should I not call you what in my heart I continually call you? What is it that prevents me unless it be that no word is tender enough to be your name" (Letter to Nora, 26 September 1904), Letters of James Joyce Vol.II, edited by Richard Ellmann, London:Faber and Faber, 1966, p.56. The circularity of this is further echoed by Joyce repeating, five years later, words from "The Dead" to Nora: "Do you remember the three adjectives I have used in **The Dead** in speaking of your body. They are these: 'Musical and strange and perfumed'..." (Letter to Nora, 22 August, 1909) Selected Letters, edited by Richard Ellmann, London:Faber and Faber, 1975; p.163.

9. Naomi Segal, Narcissus and Echo: Women in the French Recit, Manchester:Manchester University Press, 1988; p.14.

10. This aspect of myth has been explored more fully in my earlier chapter on ALP.

11. Segal, cf.op.cit.; pp.7-8.

12. Margot Norris writes of the 'silencing' of women's 'back answers': "The narration of 'The Dead'...successfully stifles a series of back answers that it cannot prevent from erupting in the text...the story's donnee emerges as the tragedy of the would-be male artist, his failure of sensibility and its recuperation, rather than the tragedy of the would-be female artist, her silencing, protest, and silencing yet again by art itself" "Stifled Back Answers: The Gender Politics of Art in Joyce's 'The Dead'", Modern Fiction Studies vol.35, no.3, Autumn 1989; pp.480-82.

13. Segal, cf.op.cit.; p.3.

14. Segal, cf.op.cit.; p.15. In a highly informative essay, Janet Egleson Dunleavy notes the multiple presences of past 'ghosts' at the dinner in "The Dead", but while I read the mirror as essentially fictive here, she argues: "Ghosts and mirrors are truthtellers; ghosts and mirrors always reflect the true self in all good ghost stories" in "The Ectoplasmic Truthtellers of 'The Dead'" in James Joyce and His Contemporaries, edited by Diane A. Ben-Merre and Maureen Murphy, Westport:Greenwood Press, 1989, p.4.

Tilly Eggers in "What is a Woman...A Symbol Of?" argues for a combination of both truth and fiction in connection with the mirror: "Through her story about Michael Furey, through the mirror of fiction, Gretta becomes divided from herself and made whole...The distance between (herself and Gabriel) and the reader is also a story, a mirror which is true as it indicates further truth" James Joyce Quarterly, vol.18, 1981, p.390.

15. Robert Crooks writes extensively on the subject of blinding and 'screen memories' in "Triptych Vision: Voyeurism and Screen Memories in Joyce's **Portrait**", Modern Fiction Studies vol.38, no.2, Summer 1992; pp.377-401. While he makes the link between women and blinding through castration, the concept of 'screen memories' is of particular relevance I feel in view of the multiple use Joyce makes of the veil throughout A Portrait. Like the use of the mask, with which he associates the figure of the priest, the veil conceals and yet reveals at the same time. The possibility of associating Stephen's concept of "masked memories" (P.139) with women exists through the use of clothing imagery here.

16. Critics are traditionally divided over the implications of the ending of "The Dead". Although Suzette Henke recognizes Gretta's status as a storyteller, and recognizes the ambivalence of the ending, she argues that this has an ultimately rejuvenating effect on Gabriel: "...she makes possible the spritual redemption of Gabriel" (James Joyce and the Politics of Desire, London & New York:Routledge, 1990; p.48; see also Gary J. Poplawski cf.op.cit.; p.53). Others consider Gabriel's look to the west as movement towards death, like Ross Chambers: "..as Gabriel drifts into the death of sleep" in "Gabriel Conroy Sings for His Supper, or Love refused ('The Dead')" in Modern Critical Interpretations: Dubliners, edited by Harold Bloom, New York:Chelsea House Publishing, 1988; p.119.

17. Marjorie Garber, Vested Interests: Cross-Dressing and Cultural Anxiety, New York:Routledge, 1992; London:Penguin, 1993; pp.212-218.

18. Griselda Pollock, Vision and Difference: Femininity, Feminism and Histories of Art, London and New York:Routledge, 1988; p.62.

19. Shari Benstock writes in "City Spaces and Women's Places in Joyce's Dublin": "We meet no women writers, we hear no women storytellers...Like the city of Dublin, storytelling is a male province - a place delineated in the male psyche" (James Joyce: The Augmented Ninth, edited by Bernard Benstock, Syracuse:Syracuse University Press, 1988; p.296). I have sought to demonstrate that while women may not be able to walk through the city legitimately, as the only women who do are in fact 'streetwalkers', they are able to cross over from certain designated spaces into other ones, or are poised at the edge of such a crossing over. Gretta's crossing over from the house to the garden is reflected in her ability to tell stories; in contrast to Benstock's claim, I would argue that we hear women storytellers all the time in Joyce's Dublin.

20. Noted also in Jenijoy La Belle, Herself Beheld: The Literature of the Looking Glass, Ithaca and London:Cornell University Press, 1988; p.80.

21. Richard Ellmann, James Joyce, Oxford:Oxford University Press, 1959 and 1982; p.149.

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