

Juliana Alexander

Radford University

Title: Literary Connections: James Joyce and Elizabeth Madox Roberts

In this presentation, I will compare *The Portrait of the Artist as a Young Man*, with the work of Elizabeth Madox Roberts (1881-1941) whose seminal work, *The Time of Man*, was published in 1926, several years after *A Portrait*. Roberts is an American writer from Kentucky whose life parallels Joyce's although her writing career came later in life than his. While Joyce's work is considered classic Modernist literature, Roberts' works have been mostly forgotten and little-studied. Thus the task of this paper is to bring Roberts' work back from oblivion as well as to demonstrate the uncanny connections between her and Joyce's literary achievement. To that effect, this paper examines the influence of Joyce's work on Roberts' and outlines similarities between the writers.

The comparison between Joyce and Roberts is grounded in the autobiographical and cultural backgrounds of both authors. Cultural studies apparatus lends itself well to the analysis of their respective milieus and looks into conditions that affected the production and reception of their works and into the socio-economic circumstances that lend significance to those works. In addition, the parallels between the formal features of Joyce's and Roberts' works will be discussed. Roberts absorbed much of Joyce's stylistic innovations, making some features of Joyce's style and language uniquely her own. But rather than emulate Joyce's achievement, she has recognized its importance and employed Joyce's narrative methods to bring to life the story of a young farm girl in realistic and unsentimental expression. Like *A Portrait*, *The Time of Man* is a coming-of-age novel, but unlike Joyce's classic of urban life, Roberts' *bildungsroman* is set in rural Kentucky. The primary character is Ellen Chesser and Roberts deftly uses interior monologue to transport the reader through her life and discoveries. The novel was praised by critics and the public, but Roberts did not follow-up with a similar piece of work. Instead she explored further stylistic innovations – much as Joyce did in *Ulysses* – and was disparaged by critics for the effort.

Alexandra Emmanuel

University of Leeds

Title: The Twilight of the Artist-Genius: James Joyce and Nietzschean Aesthetic Individualism from *Stephen Hero* to *the Portrait of an Artist as a Young Man*.

My paper wishes to examine the development of Joyce's interest in aesthetic expressions of Nietzschean Individualism, as evidenced in his development of the character of Stephen Dedalus from its early form (around 1900) to its final version in *The Portrait of An Artist as a Young Man*. Paying particular attention to Joyce's reworking of the figure of the artist-egoist, from the youthful draft of *Stephen Hero* to the novel's final publication in 1914. In order to examine Stephen Dedalus's aesthetic paradigm in the context of modernist Literary Egoism I select two avant-garde literary periodicals, *The Eagle and the Serpent* (1898) - the early progenitor of Nietzschean egoist credo in British avant-garde circles - and Dora Marsden's *The New Freewoman* (1914), both of which I take to be key in mapping the avant-garde individualistic landscape within which Joyce's egoistic legacy develops. My paper proposes an examination of Stephen's Individualistic credo in the light of the egoistic avant-garde culture of these two little magazines posing questions about notions of the self and art in the context of modernity.

Hayat Erdogan(♀)

University of Stuttgart

Title: James Joyce: "Metamorphosis and Rewriting" – A proposal

The Oxen of the Sun-Chapter of *Ulysses* is probably – if one excludes the Proteus-Chapter – one of the most difficult ones. Why is this so?

I will not give a list of possible results with most favorable answers, but rather focus one particularity of the 14th chapter which is in favor of the upcoming Joyce Conference in Rome – Metamorphosis and Joyce.

Along the suggested topics for next year's conference one topic struck me: Metamorphosis as metaphor. I decided to change this into "Metamorphosis of a metaphor". A slight change on the word level but a major difference for the argumentation.

Both metamorphosis and metaphor mean some kind of change, re-utilisation of some material, or some concept, which is 'translated' into a new context. As regards Ovid's *Metamorphoses* the transformations are (all) concerning concrete material, i.e. physis: Some physical changes take place, which, compared to metaphors, are not limited to language and communication in the broadest sense. If we consider language as an abstract system of signs which is necessary to denote, express and communicate occurrences, appearances, mental processes etc., one comes to the conclusion that we always depend on language, no matter what we want to talk about and how we want to talk about it.

My presentation will be based on the Oxen of the Sun- Chapter. Provided that this chapter can be read and interpreted in close analogy to Plato's "Symposium", I will show that Socrates, who is among the guests at Agathon's house, and his method 'Maieutics, which is a metaphor, is "back-metamorphosed" into its original context. The main terms "midwife" and "giving birth", are used by Socrates as metaphors for gaining knowledge and understanding. They had been re-utilised, i.e. the sources "midwife" and "giving birth" the targets or tenors are ascribed attributes from the vehicle or the source. What Joyce does in the Oxen-Episode is to use the Socratic method, subvert it and finally re-translate the metaphorical use of the Socratic terminology into its lexical domain, i.e. an unambiguous semantic range.

The description of my thesis is far from complete, the analogies that I consider to undertake don't aim results at the moment, they may seem rather vague. But as it is with all theses, I guess there is still room given for more intense and substantiated argumentation

Paul Fagan

University of Vienna

"Forget, Remember! Forget!": the Metamorphic Influence of Memory and Amnesia in "Anna Livia Plurabelle"

That the text of *Finnegans Wake* is in a state of constant semantic flux, changing meaning depending on context and the reader's familiarity with the book's infrastructural nodes, has been discussed by a number of critics, including Senn, Hayman et al. Summarising these views, I intend to then demonstrate how such flux also operates on a narratological level by focusing on the metamorphic influence of memory and amnesia in "Anna Livia Plurabelle".

Senn demonstrates how the text of *Ulysses* often functions proleptically, with subsequent clarification eliciting a delayed recognition from the reader; a response Senn dubs 'anagnosis' ('to know again'). I will argue that this process is extensively expanded in the text of *Finnegans Wake* to the point that subsequent context provides not only nuances to our understanding, but significant semantic shifts.

Consider, for example, the potential differences in a reader's understanding of "*How the Buckling Shut at Rush in January*" (FW 105.21-22), depending on whether or not he is conversant with the subsequent 'Tale of How Buckley Shot the Russian General' (II.3). The reader undergoes a form of enforced amnesia until the 'memory' of this later textual event anagnostically reshapes and modifies the entire semantic thrust of the phrase, significantly increasing or altering semantic possibility. As the text is pulled back and forth between the poles of the reader's amnesia and memory, it comes to possess not the quality of 'being', but of always 'becoming'.

This process functions not only on metatextual and hypertextual levels, but also on a narratological one, both in terms of the book's "story" and discourse. While largely indistinct in terms of tone, language, character etc, the two washerwomen of I.8 can be differentiated from each other by these polarising but co-dependent concepts of memory and amnesia. One recalls the HCE myth, aware of the cyclical retelling in which she is involved, while the other appears amnesic to such information - despite have heard it "a deluge of times, ufer and ufer" - thus necessitating its re-telling and ensuring its perpetuation. Through this memorialisation, the content of the tale being told is continuously altered, even as it is being recycled. It will be this paper's intention to demonstrate the ways in which this process alters such content, and how it (and the narrators' two roles therein) may be paralleled with the amnesic/memorial discourse of the Wakean reading process, as outlined in the paper's introduction.

Keel Geheber

Trinity College Dublin

The French elements in the development of the Joycean Woman

The two extremes at which women are portrayed in the 19th century French novel are the sentimentalized heroine of Hugo and Dumas, and the whore, the emblem of the contamination and corruption of urbanization. The period exhibited a reactionary treatment of women, in which the importance of the domestic sphere increased because of the association of “the city” with immorality. The man could handle the immoral urban life, even frequently partaking in its vices, while most women remained economically dependent, thus somewhat sheltered from urban ills. One exception is the prostitute. The unique position of the prostitute as her own economic agent rendered her simultaneously powerful and weak, noble and victimized. Balzac builds some of his drama upon women attempting to negotiate the dichotomy of the romantic heroine and the prostitute, struggling between self-sufficiency and dependence, yet his texts are unable to cope with the emergence of women into the commercial sphere.

The work of Flaubert, however, avoids presenting such easily definable women and creates a woman that is a product of and an active participant in a society rather than just a symbol of its possible shortcomings. The importance of the Flaubertian woman (primarily Emma Bovary) is underlined by his stylistic treatment that allows the reader to see her through multiple lenses, providing a disjointed and incomplete, yet altogether more realistic portrayal.

This paper will argue that the development of the Joycean woman follows a similar trajectory from that of Balzac to Flaubert, based on the shifting of narrative perspective. Joyce progresses from the externally determined lives of the women in *Dubliners*, to their objectification by Stephen Dedalus, in which he projects his own ideas and style into their thoughts, and finally to the more completely realized woman, the apotheosis of Flaubertian technique, Molly Bloom, who is the paradoxical emblem of the way in which the city and domestic space interact in art.

Adam Goldwyn

City University of New York

Title: “Joycean Elements in *The Skin of Our Teeth*: A Comparison of HCE and George Antrobus According to Joseph Campbell and Henry Robinson”

Thornton Wilder’s 1942 production *The Skin of Our Teeth* was in theaters for a month and a day when Joseph Campbell and Henry Robinson published an article critical of the play; it opened with the statement: “*The Skin of Our Teeth* is not an entirely original creation, but an Americanized re-creation, thinly disguised, of James Joyce’s *Finnegans Wake*” (Campbell 251). Two months later, they published another article elaborating on this charge, in which they state that the elements of *Finnegans Wake* which they saw on stage in *The Skin of Our Teeth* “amount to much more than a mere sharing of great and constant human themes. Character by character, Act by Act, unmistakable re-renderings are evident” (Campbell 255).

Wilder himself, however, denied any such connection, and the issue has remained unresolved ever since. This paper, then, seeks to render a verdict on a historical controversy, and I come down firmly on the side of Campbell and Robinson, Wilder’s denial notwithstanding.

I build upon Campbell and Robinson’s argument by comparing the protagonists of *Finnegans Wake* and *The Skin of Our Teeth*. Similarities between these two characters exist at the level of characterization (both are veterans of foreign wars), diction (HCE lives in a “dwelling on outskirts of city” (Joyce 558) and Antrobus lives in an “attractive suburban residence” (Joyce, 558) and even theme (intergenerational conflict with their sons).

I conclude that *The Skin of Our Teeth* does much more than just allude to *Finnegans Wake*, but, rather, with its web of Joycean allusions, is also an act of metamorphosis: a multigeneric rewrite of the *Wake* from a novel to the stage, as well as an international translation from Ireland and the Liffy to America and the Hudson River.

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Hsin-yu Hung

University of Oxford

Title: Newspaper Typography and Participatory Aesthetics: a Spatial Reading of Joyce’s “Aeolus”

“*Eolus* is recast,” Joyce wrote to Harriet Shaw Weaver on 7th October 1921. “*Hades* and the *Lotus eaters* much amplified and the other episodes retouched a good deal. Not much change has been made in the *Telemachia* (the first three episodes of the book).” When “*Aeolus*” first appeared in the *Little Review* in 1918, the chapter seemed a narrative sequel to the first six. After modification of its style and structure later in 1921, “*Aeolus*” (now characterised by showy journalistic headlines) became radically “visual” and “spatial.”

The typographic games of “*Aeolus*” invoke avant-garde experimentalism, and my essay concerns how and why. Arguably, “*Aeolus*” is a Cubist work rooted in (1) geometrical form; and (2) a technical approximation of collage. Joyce identifies the essential procedure of the chapter as “Scissors and paste” (7. 31-2) its form as “OMNIUM GATHERUM” (7. 604). *Le Journal* – the phrase so prominently featured in Cubist collage – is also the *mot juste* of “*Aeolus*” – and Joyce goes out of his way to exploit newspaper material and collage technique.

I also compare Joyce’s typographic experimentation with that of Stéphane Mallarmé. Joyce interests himself in many of the same issues as Mallarmé – semantic polyvalency, “sound sense” and ideogramic expression. In the wake of Mallarmé, but more in harmony with the 20th-century Avant-garde, Joyce played with spatial affects and developed his own typographic aesthetic. My paper demonstrates how Joyce created an obtrusively modern style, by adapting a newsprint format and exploiting various techniques, in accordance with his famous 1920 credo: “to render the myth *sub specie temporis nostri*” (to transpose the myth in the fashion of our time).

Veronika Kovács

Eötvös Loránd University & Collegium Eötvös Budapest

Title: Irishman – Abroad

It is a frequent occurrence in Joyce’s reception to say that – in his concept – language is not a transparent medium which serves to transmit stories or to evoke referential matters. Language is his world, his only reference, following from which it is flooded with rhetorical and poetical forms, most of them calling forth the associative techniques of appreciative reading. These associative contents present an obvious problem for translation; this is why the art of Joyce is considered as one of the most untranslatable of literature.

However, there is another, even more evident issue which turns the translation of Joyce’s texts into a cultural challenge. That is his Irish origin. The duality of being Irish and writing about the Irish in a consciously improved, ‘so familiar and so foreign’ (as he writes in *Portrait of the Artist as a Young Man*) English language is a hinge of Joyce’s identity. Every time when the Dublin sound (which means Hiberno-English) appears in his writings the reader learns something about the characters’ relations and identities.

Naturally, the translators cannot find an equivalent cultural-linguistic situation, which means that they have to look for alternative ways to express this identical ambivalence of Joyce’s language. Are they somehow able to make it felt and transpose this cultural peculiarity to other languages? Or if they aren’t, do they curtail Joyce’s nature of something which is essential for its interpretation? Is the cultural-linguistic metamorphosis of Joyce possible?

While presenting some of the crucial ‘Irish’ moments of Joyce’s prose and comparing them to their German, French and Hungarian translations, in my exposé I would like to present some possible answers to these questions.

Liam Lanigan

University College Dublin

Title: A Necessary Evil’: Anti-spatial behaviour in “Circe”

While historical accounts of Dublin’s ‘Monto’ emphasise the municipal authority’s tolerance of prostitution and illicit drinking within the district, this tolerance is frequently related to an attempt to contain these practices so that they did not ‘spread’ to the city’s more respectable areas. The district thus became a liminal space, whose activities had both to be marginalized from, and yet contained within the city as a rationally integrated system. This status is clearly reflected in the area’s relationship to the mechanisms of that integration, such as law enforcement, and public transport, whose tracks skirted, without ever impinging upon, Monto itself.

Taking *Ulysses* as being formally analogous to the cityscape as an integrative system, this paper will examine the ways in which the municipal policy of spatial containment of socially unacceptable behaviours, and the potential social instability they were thought to provoke, is

replicated in the narrative strategies of 'Circe'. From the moment Bloom crosses the tram tracks and enters 'Nighttown' there is a collapse of narrative stability. The conception of the city as an imaginatively total and cogent whole is ruptured through the collapse of a narrative logic that has, until now, been wedded to the cityscape as an integrative system. This is accompanied by a concomitant collapse of spatial rationality in the episode. While the series of spatial distortions are to be read as hallucinatory, they are not 'experienced' as such, and the temporary, and contained, collapse of the city's spatial coherence inverts and undermines the architectonic superintendence that the cityscape ordinarily exerts over its inhabitants. The paper will thus explore the ways in which the episode challenges, or facilitates, the relationship between individual agency and urban spatial logic through its interrogation of that relationship.

Michelle McSwiggan

Kelly Fordham University

Title: Dreaming of Change: Ovid, Jung, and *Finnegans Wake*

In the ever-changing dream-world of *Finnegans Wake*, it is no surprise that one should find Ovid's footprints. Joycean scholars have made extensive progress in uncovering the influence of Ovid's *Metamorphoses* on Joyce's works. Scholars no less than Fritz Senn and Franca Ruggieri have made great strides toward understanding Joyce's handling of *Metamorphoses*. Yet, there is still work to be done in defining the function of Ovidian metamorphoses in *Finnegans Wake*. It is widely acknowledged that Joyce was greatly influenced by Ovid's works; the assertion that *Finnegans Wake* is a book of the unconscious is also well respected. However, the meaning behind the (trans)plantation of Ovid's myths into Joyce's masterpiece of the unconscious has yet to be fully explored.

In this paper, I will excavate links between Wakean metamorphoses and Ovidian metamorphoses. I will argue that the echoes of Ovid's mythical metamorphoses in the dreamscape of the *Wake* evoke Jung's theory of the collective unconscious, according to which myths are the dreams of humanity. Jung's presence is felt in the *Wake* even at times when he is not mentioned (or even when he is outright denied) through the presence of mythical dreams. Myths of metamorphosis in *Finnegans Wake* attest to Joyce's intuition of humanity's desire for transformation, with all of its hopeful and threatening implications, at pivotal moments in history, including his own historical moment.

Maria Domenica Mangialavori

Roma Tre

Title: Translating literature into music: Joyce and Berio

The aim of my speech is to study the metamorphoses of the opening page of "Sirens", operated by Luciano Berio, into pure sound, giving, at the same time, a general overview of Joyce's attempts to transform language into music.

The paper will focus on the connections of Joycean texts with music. Starting from Joyce's devices to build his works as a musical piece, addressing the listener rather than the reader, I will investigate the author's challenge with the word.

Moreover, in relation to the intersemiotic readings of Joyce's work, I will focus on "Sirens" and Luciano Berio's re-reading of the "ouverture". Berio and his wife Cathy Barberian created *Thema (Omaggio a Joyce)*, which celebrates the triumph of onomatopoeia, as the text duplicated, triplicated, variously reproduced in different languages (Italian and French) and superimposed onto itself. *Thema* pulverizes the words into pure sound and the transformation of literature into music is achieved.

References will include 1958 Umberto Eco's experiments with "onomatopoeia in poetry" at Rai musical sound-engineering studio and Luciano Berio's exploration of the possibility of a new interface between music and poetry-reading. I also would like to refer to Alex Aronson's and Werner Wolf's re-readings of Joycean texts from a musical point of view, since in the 1980s and 1990s they gave a remarkable reading of Joyce and his works, considering him as a musical writer, always trying to elaborate and transform literature into music.

Craig Melhoff

University of Regina Canada

Title: “Begob I saw there was trouble coming”: Discursive Conflict in “Cyclops,” the Demotic Voice, and the Catastrophe of Joyce’s *Ulysses*

It is no surprise that, as such a multi-vocal, persistently various text, Joyce’s *Ulysses* unites two apparently opposite impulses. On the one hand, it tends toward compendious enormity, combining referentiality and intertextuality with an extraordinary depth of scenic detail and diegetic history. It is encyclopedic in the insistent universalism of its representation of world and text, inviting numberless voices and texts to sound alongside one another in a pandect of the discursive world that omits nothing in its progressive accretions, from relatively plain naturalist prose to the dizziest heights of absurdist theatricality, from the quotidian commonplaces of Dublin life to the remotest reaches of mythic history. On the other hand, however, a dominant narrative method throughout much of the novel is the stream of consciousness: novelistic discourse at its most private and individuated, refracted through the prism of characters’ minds so that narratorial hues disappear entirely.

I argue that, while the novel maintains these two impulses in a kind of tentative “hypostatic union” throughout the early episodes in the “initial style,” the conflict of the “Cyclops” episode, diegetically between Bloom and the citizen and, structurally between the unnamed “I” narrator and the voice of the interpolated burlesques, ultimately disrupts this union and begins the novel’s pursuit of its restoration in the discursive experiments of the later episodes. In “Cyclops,” roughly the novel’s midpoint, we encounter both the first consistent departure from the alternating pattern of third-person narration and stream of consciousness, and, more importantly, the introduction of the *demotic* voice, the discursive agora in which externalized conflict, literal and textual, occasions the novel’s “catastrophe,” anticipating its violent climax in “Circe.” I conclude with a survey of the later episodes that ultimately locates the restoration of the novel’s discursive “hypostatic union” in the affirming voice of Molly Bloom.

Jennifer Nurmi

Georgetown University

Title: The Metamorphic Reference: Intertextuality and Intratextuality in James Joyce’s *Ulysses*

One of the most distinctive and challenging aspects of reading *Ulysses* rests in its continual deflection from and return to the textual present, achieved through Joyce’s elaborate, exaggerated use of references, whether internal (repetitions and parallels within the text) or external (allusions, adaptations, and other forms of literary “borrowing”). This sustained pattern invites a joint consideration of the novel’s intertextuality and intratextuality (terms that best classify the varied internal and external missions the text commands of us) and an exploration of their parallel and collective functions. What emerges as particularly striking in such study is the contrastive nature of the references that make such missions possible – though ultimately incomplete or imperfect. Taking, for example, the novel’s central allusion to Homer’s *The Odyssey*, a number of inconsistencies emerge in the process of aligning the two texts. While Odysseus toils to make his way home in the Homeric epic, Bloom continually seeks to delay his return in *Ulysses* – and how should readers understand the relationship between these related but quite different motivations? One inherits an unwieldy pair of questions: “If *Ulysses*, as Eliot claims, is a mythic replication of *The Odyssey*, why is the book not called *Odysseus*?” (Meisel 145). At the same time, why does Joyce invoke the comparison at all? The key lies in making something of the contrastive nature of his references – of determining why they don’t “fit” and reflecting on the distance between, say, an allusive phrase and its referent.

These issues assume greater meaning when aligned with a central theme of the novel: metamorphosis, or, adopting the closely-related term used throughout *Ulysses*, metempsychosis. The novel’s imperfect references enact this sort of altered rebirth, the generation of a slightly adjusted version of its forebear. Surely Joyce intended the reader to sense the connection between the theme of metamorphosis and the novel’s many literary performances of it -- and I intend to explore this relationship.

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John Paredes

Yale University

Joyce's Literary Fugue: Interpreting the "Sirens" Manuscripts in the National Library of Ireland

The famous "Sirens" episode (ch.11) of *Ulysses* continues to stump scholars of Joyce. Critics who have investigated the matter have documented two of Joyce's statements relating the passage to a fugue structure. His terms "fugue" and "*fuga per canonem*," are somewhat ambiguous musical terms that can refer generally to several styles of polyphonic composition involving counterpoint, or the interplay between simultaneous, independent melodic lines ("parts" or "voices"), and imitation between parts. Scholars are likewise divided on the nature of the correspondence between the structure of the chapter and its musical compositional technique, as there is no set way to equate musical devices with language and prose narrative. The seemingly irreconcilable multiplicity of critical opinions has led many to become skeptical of any overarching fugal structure whatsoever.

In 2002, the National Library of Ireland acquired a number of hitherto unknown Joyce manuscripts. Among them are two copybooks with partial drafts of Sirens. My paper draws upon archival research of these manuscripts to propose a new angle to the fugue question. I use genetic criticism to identify fugal elements in Joyce's prose style and explore their purpose and thematic implications. This paper proposes two main principles behind Joyce's manipulation of language, which are drawn from aesthetic features of a fugue. First, there is a "horizontal" manipulation of character lines that corresponds to the horizontal movement and development of a melody over time. In Joyce's literary analogue, descriptions of characters and their thoughts and actions are juxtaposed with earlier descriptions and embellished with sonic repetition techniques such as alliteration, assonance, and rhyme. Echoes of the characters' previous experiences are superimposed on their present ones, enriching their experiences with the feel of a melody, with its repetitions and figurations. Second, a "vertical" manipulation corresponds to the harmonic interaction between voice parts in a fugue. In "Sirens" Joyce uses parallelism of language and frequent unusual juxtapositions between the perspectives of characters to accentuate the interactions between them. As such, the characters become like the interacting, interdependent voice parts in a fugue, harmonizing each other's experiences.

Teresa Prudente

University of Turin

Title: "To know is to deform reality": the epistemology of a transforming and transformable reality in Joyce and Gadda.

The similarities between Joyce's and Gadda's writing are not confined to the surface of their linguistic and formal experimentalism, but also involve epistemological issues concerning the relation between subject and world. As much as meaning in Joyce can be defined as "relational" (Levin), in Gadda subjectivity becomes dispersed into a similar relational web: the *I*, which Gadda in "La cognizione del dolore" defines as the "the most lurid of all the pronouns", does not exist in an absolute and fixed form, but rather establishes with external reality perpetually different chemical reactions, which cause transformations not only in the self, but also in the reality itself. For Gadda "to know is to insert something into reality, and thus to deform reality", and in this sense Gadda's writing, similar to Joyce's work, stimulates re-discussion of the possibility for the subject to experience and represent an "objective" world. What Joyce defines in "Oxen of the Sun" as the "downward tending lulent reality" is thus portrayed by both authors as a muddle of relations which stimulates both re-discussion of the relation between subject and object, and redefinition of the relation between subject and language.

Thanks also to the two authors' shared philosophical background, which includes their similar interest for Vico and Leibniz, both Joyce and Gadda perceive language as a stratified phenomenon in which different stages of the history of literature and different registers converge, thus giving rise to that "glossolalie" (Deleuze) which amplifies the pluridiscursivity inherent in words. In this sense, Gadda's intent to "stretch, contract, metastasize" language reflects an emphasis on the sediments active in words which draws him close to Joyce for their common process of transformation of their native languages into malleable instruments of communication which portray an ever-moving reality.

Marina Romani

King's College London

Title: Visibility, exactness, multiplicity: Invisible realities in Joyce and Calvino

In 2002, the British Museum presented an exhibition entitled "Imaging *Ulysses*". It featured the works of one of the fathers of British Pop Art, Richard Hamilton, who from the 1940s composed etchings, drawings and digital prints inspired by Joyce's epic novel. Hamilton's work is one example of what Derek Attridge has called the "Joyce effects": a contemporary metamorphosis that encourages reflection on the dynamic reception of Joyce's texts. In a continuation of this trend, I should like to propose a Hamilton-like reading of Italo Calvino's *Invisible Cities* (1972) in dialogue with Joyce's work. Both share the same responsiveness to natural sciences and the need to construct a fundamentally human environment out of verbal fabric. Both provide their readers with a three-dimensional space. Joyce offered a single city (the second largest town in the British Empire and the "centre of paralysis", Dublin) amplifying its temporal connotations; Calvino expanded the city in its imaginary geometric boundaries, crafting innumerable invisible cities (yet not "unreal cities"). As a visitor walking through the Hamilton exhibition's rooms, one can imagine Joyce's Bloom and Calvino's Kublai Kan as the eyes and bodies weaving multiple acrobatic narrative threads. What is more, organizing his space through an encyclopaedic Joycean lens, Hamilton acts like Kublai Kan, whose only experience of his empire is through Marco Polo's descriptions. Although well aware of the changed cultural conditions, I want to address Calvino's and Joyce's works together, and show how they are able to suggest unexplored aspects of a physical reality that is apparently manifest and obvious. The alternative reality they propose then becomes visible in the verbal tour de force of a single Dublin day, or in the polyhedral metamorphosis of imagined cities.

Federico Sabatini

University of Turin

Title: The Immermemorial Instant: Joyce and Bruno's Philosophy of Time.

Bruno's emphasis on the infinity of a boundless universe had a renowned influence on Joyce's "immarginable" idea not only of the perceived and perceivable space (as phenomenologically expressed in his early works) but also of a non-marginable space of language and of the literary text (as expressed in the eternally cyclic structure of *Finnegans Wake*).

By speculating on the unlimitedness of the universe, Bruno evoked both a spatial infinity and a temporal eternity. According to him, the ever-growing universe consists of transformations through time, of a continuous metamorphosis which characterizes the very nature of time and space. In the *Heroic Frenzies*, by employing metaphors such as the phoenix and the wind, Bruno speaks of time as "instant", which "does not mean a point in time" but comprehends the whole of time, being both a fixed entity (from latin *in-stans*, "what is above") and, simultaneously, a sign of continuous alteration ("an instant as an atom"), possessing thus both an imminent and a timeless quality.

My intention is to link the brunonian spatial "immarginable" expressed in *Finnegans Wake* (FW, 4.19), to its temporal counterpart in the mot-valise "immermemorial" (FW, 600.26), a term which, by following Bruno, makes the two conceptions of time coincide, presenting an immersion both into the core of memory and into what "immarginably" extends beyond memory itself, articulating "a theory none too rectiline of the evolution of human society" (FW, 73.31). Joyce's "decompositions" and "recombinations" mirror the differentiating power of the brunonian *instant* which, nevertheless, shapes and contains history. Moreover, his atomistic idea of language strikingly resembles Bruno's temporal order of *all* things, conceived as "absorbed, altered and dismantled by the mutation of the subject".

Finally, my analysis will allow a further investigation of "memory" in *Finnegans Wake*, whose continuous oscillation between forgetting and recollection, destruction and "concreation" (FW, 581.29), constitutes a textual universe both omni-comprehensive and, in Bruno's terms, open and ever-evolving.

Clay Stevens

Texas State University

Title: Leopold Hero: The ‘Existential Ethic’ of Bloom

The world of *Ulysses* resonates with a fullness of life that seems to defy the limitations of literary mimesis. However, death, dying and the dead haunt Joyce’s Dublin at every turn. Bloomsday is the day of a funeral, Stephen is still in mourning for his mother, and Bloom’s thoughts often turn to the son he lost eleven years earlier. So prevalent are these subjects, that we may take Stephen’s comment that for “Dane and Dubliner, sorrow for the dead is the only husband from whom they refuse to be divorced,” as an interpretative commentary on the people who occupy that world and the ways in which they relate to mortality.

Presented side by side in both the public world of the text and the private world of the mind, Joyce affords us the opportunity to see human life played out in the presence of grief and loss, and in so doing, he provides each of his characters with an opportunity to demonstrate the quality of their humanity in the sobering light of these most serious events. All face death and everyone grieves, but how one grieves reveals much about their character.

When we consider that classical examples of heroism are replete with heroic figures who must face death, or at least the possibility of it, it is safe to say that if Joyce has left the residue of classical features in any of his characters in his reworking of all the old subjects it is here that this residue can be uncovered – however reconfigured those features may be. By applying an existential-psychological and philosophical framework that foregrounds the role of mortality awareness in human consciousness, a reading emerges that reveals Leopold Bloom as the possessor of an existential ethic not found in any other character in the novel, save Stephen. At the first JJIF Graduate Conference, I presented the results of applying this framework to Stephen, and have now bolstered my Heideggerian and Freudian framework with concepts drawn from Sartre and Camus, applied it to Bloom, and would rejoice at the opportunity to see all of you again in Roma.

Yen Chen Chuang

Rutgers University

Title: Derrida avec Joyce: The Principle of Eating the Other in *Ulysses*

Drawing on Derrida’s theorization of eating, this paper discusses the relationship between mourning, eating, and posting in *Ulysses*. For Derrida, the injunction to ‘eat well’ is a replacement of “Thou shall not kill” as an ethical imperative. The question as of who is calling or who is eating whom is no longer important. One simply must say yes and must live by eating. As mourning is a process of interminable assimilation, I posit that both eating and sending a letter/calling is a form of mourning. Enmeshed within connections of naval cords, a communication from stomachs to stomachs, Joyce’s characters are engaged in some telepathic operation and always longing for swallowing the other. I argue that this function of telecommunication in eating is also excommunication, manifested through Bloom’s oral obsession of the ass. Following the principle of eating the other, the ego serves as an envelope enacting a kind of psychic sending. Tracing the detour of the letter in *Ulysses*, I conclude that the destination from the self to the other is always plural, always already a betrayal of love.

Irene Zanot

Roma Tre

Title: Meditation as a device of (stylistic) perversion in *The portrait of the Artist as a Young Man*

The portrait of the Artist as a Young Man traces a poetic and existentialist trajectory which can be regarded as an attempt to escape from the chaos of the “beginning” (the earliest years of Stephen’s life) to a ordered *cosmos*. This process is carried on at a double level: while Stephen tries to find (and fix) his own identity, the narrator struggles to gain predominance over the style. Both are constantly faced with the inexorable transmutation of the world – and the words: everything is changing, faces, objects, Stephen’s name. In this painful *panta rei*, religion plays an ambiguous and strategic role: initially, the paranoid obsessions caused by the burden of the theology of sin find a stylistic correspondent in the use of *cantilena*, onomatopoeia and other forms of repeated speech, while the impressions left on the hero’s hyper-sensitive mind by the recollection of the Apocalypse

or of Saint Catherine's demonic visions become scenes flowing like ghastly *phantasmata*. In chapter IV Stephen's sudden shift to a different approach grants him (and the narration) a momentary stability: it is Ignacio de Loyola's method of meditation (the "composición de lugar") that delivers the character from the dangers of the mystic and gives the text some balance. The prose becomes plain, symmetric, and the hero even experiences a fusion with the *harmony of the world* (a concept which Joyce draws from the Scholastic interpretation of Plato's and Aristotle's cosmogonies). But this is only the *prelude* to the final *fall* into the empire of the senses and of the undifferentiated: the Jesuit's discipline of self-control entails a process by which art slowly begins to function as a dangerous device of desacralization, leading from initial, "graceful" metamorphosis (the rosary turning in a garland of flowers, the dove as a symbol of the Holy Spirit), to the final vision of the beautiful sea-bird girl – a sight which is significantly hailed as a burst of "profane joy".

Emanuela Zirzotti

Sapienza University

Rome

Title: *Sitting with Orpheus, singing about love. A reading of Chamber Music*

This study offers a reading of the poems of *Chamber Music* in the light of the Ovidian version of the Orpheus myth, as an attempt to assess to what extent the Latin writer may be considered an influence for Joyce as a poet.

In his *Latin and Roman Culture in Joyce* (1997), R. J. Schork has shown that references to Ovid's works, both explicit and embedded in various levels of the texts, can be found in Joyce's fiction. The Latin poet may also have played an important role in Joyce's search for an effective imagery in his poems. Starting from the analysis of key images in the very first poem of the collection (such as the willow image, which is traditionally linked to the Orpheus myth), I will try to show that the lyric voice in *Chamber Music* is infused with an Orphean mood, which enables it to sing its own songs for a love that is incessantly longed for and lost at the same time. I hope, thus, to trace a parallel between Joyce's *persona* and the mythic singer which culminates in the last poem of the collection (XXXVI), which may be read as Joyce's version of Orpheus' complaint for his lost lover.

In conclusion, I argue that Ovid's poetry provides an interesting model on which new interpretations of Joyce's poetry may be built.

Young Stephen Dedalus comes from an Irish Catholic family; he is the oldest of ten children, and his father is financially inept. Throughout the novel, the Dedalus family makes a series of moves into increasingly dilapidated homes as their fortunes dwindle. His mother is a devout Catholic. When Stephen is young, he and the other Dedalus children are tutored by the governess Dante, a fanatically Catholic woman. Their Uncle Charles also lives with the family.Â These papers were written primarily by students and provide critical analysis of Portrait of the Artist as a Young Man. "Excuse Bad Writing Am In Hurry": Joyce's Women in Dubliners, Portrait, and Ulysses. The Heroics of Mind and Space. The Burnt and the Cooked: Binaries and Continua in A Portrait of the Artist as a Young Man. This supreme quality is felt by the artist when the esthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as.Â Here are some questions I set myself: Is a chair finely made tragic or comic? Is the portrait of Mona Lisa good if I desire to see it?