

Witen, Michelle

University of Oxford (St John's College)

Burst Tympanum and Silent Roars: Un-Handel that Woman!

In this paper, I will trace the connections between the burst tympanum the silent roar and the references to Handel in order to demonstrate that Joyce's use of hearing changes from a creative power into a destructive force that aligns with a conception of the fugue. In *Stephen Hero* Stephen Dedalus builds himself a "house of silence" wherein he contemplates the meaning of words and he is continually beckoned to this silence: "In class in the hushed library in the company of other students he would suddenly hear a command to begone to be alone a voice agitating the very tympanum of his ear a flame leaving into divine cerebral life." This agitation of his tympanum harkens to "the medieval belief that the Virgin Mary conceived Jesus (by the Word of God) through the unbroken tympanum of her ear" (Gifford); thus the tympanum is part of a creative force. When the tympanum reappears in *Ulysses* it is first a lewd joke made by Simon Dedalus to Ben Dollard in "Sirens": "—Sure you'd burst the tympanum of her ear man Mr Dedalus said through smoke aroma with an organ like yours" (11:536-38) and then as a dramatization of the joke and the consummation in "Circe": "[Virag] sticks out a flickering phosphorescent scorpion tongue his hand on his fork) Messiah! He burst her tympanum! (with gibbering baboon's cries he jerks his hips in the cynical spasm)" (15:2600-03). When references to the burst tympanum are combined with musical allusions to Handel an interesting gloss can be made of the empty fifths and the diabolus in musica" which allow one to interpret the burst tympanum as a way of hearing but also as a way of silencing.

Wood, Elaine

University of Illinois-Champaign

Navigating (Up)rootedness: "The Deep and Dark Blue Ocean" Home of Byron's *Childe* and Joyce's *Tristan* in *Finnegans Wake* II.4

Circular beginnings and endings are no stranger to *Finnegans Wake*, nor is Byron's *Childe Harold's Pilgrimage* a stranger to James Joyce as it is heralded numerous times in *Finnegans Wake* II iv (*Tristan and Isolde*). Lord Byron's epigraph to *Childe Harold's Pilgrimage* (1812-1818) preserves the exact language of Fougere de Monbrun's *Le Cosmopolite* (1753): "l'univers est une espece de livre don't on n'a lu que la premiere page quand on n'a vu que son pays" (i.e. "the universe is a kind of book of which you have read but one page when you have seen only your own country"). This idea of universe-as-book resonates with Wakean readers familiar with the term "decentered universe" used by Margot Norris in the 1970s and specifically those also familiar with Byron's epigraph to canto III in particular "Di Sopra vi contai questa novella Wuando" ("Earlier I told you this story when...I think that was at the end of another book" Byron 487). This paper considers Joyce's *Tristan* (FW II iv) and Byron's *Harold* (CHP III IV) as cosmopolite (meaning "citizen of the world" OED) *Exiles* who find comfort traveling "due south of her [Harold's Julia Tristan's Isolde] western shoulder down to death and the love embrace" (FW 398.9-10). "Deaf with love" (FW 395. 29) *Harold* and *Tristan* do not hear beyond the "rolls" of the "deep and dark blue Ocean" (CHP IV.1603 FW 385.34) and face parody ("death" OED); whereas readers may hear a tone of mockery in Joyce and Byron's diction (parody also means "song or poem", OED). Listening for and perhaps feeling the reverberations of textual echoes seems like a productive way to experience *Finnegans Wake* not least because it reminds us that character entanglements are part of a larger universe of fictional webbing.

Woods, Chadwick Philip

Wabash College, Indiana

Breaking the Script to Play the Part: Metafictional Identity and Failed Friendship in James Joyce's *Ulysses*

In *Ulysses*, James Joyce explores the relationship between the characters and their scriptwriter which in effect posits the "characters" of the novel more like actors on a stage: self-aware and playing roles. Joyce first introduces the reader to the grandiose Buck Mulligan as he performs a blasphemous Catholic mass for nobody in particular. One wonders: who is his audience? By opening with the histrionic Mulligan Joyce hints at theatricality and the "scripting" that the characters alternately follow or resist. The tension between Stephen Dedalus and Buck Mulligan within *Ulysses* is compounded by each character's placement in a role they did not choose for themselves; it is Joyce's hand that guides their actions throughout. Mulligan and Stephen resent Joyce's expectations for them as they attempt to take control back from the author. An examination of Stephen's resistance and Mulligan's adherence to the roles that Joyce has written for them illuminates the dissolution of their relationship since ultimately the characters' attitudes towards their respective "scriptings" are incompatible. At every point Stephen tries to rise above his constraints Mulligan delves deeper into his own one-dimensional role. Stephen on the other hand is different: he resists. With Joyce's authority always present will we ever see the fulfillment of Stephen Dedalus' self-affirmation" or will the oppressive text hold him down from the liberating flight his surname promises?

Xue, Jenna

Chinese University of Hong Kong

Feces and *Ulysses*: The Banality of the Twentieth-Century Toilet

Scatology in literary studies has always reduced the scatological subject matter to vehicles for larger rhetorical themes rather than act as subjects as such. I start from Mikhail Bakhtin's theoretical framework of the carnivalesque and argue that the scatological subject matter in the text, *Ulysses* is revolutionary in the history of literary discourse because it includes excreta as a part of normative discourse. Conventional scatological texts such as Rabelais' *Gargantua and Pantagruel* or Jonathan Swift's *Gulliver's Travels* permit excreta to exist within its own structures insofar the scatological subject matter refers back to its own existence as narrativized-excised material. The narrative space that constitutes scatological literature is a space of exclusivity because excrement functions as a synthetic construction that is isolated from the individual. In *Ulysses* Joyce recognizes excreta as something that is not external to the human experience but as something that is holistic and inseparable from existence. The irony of defecation as taboo is what differentiates it from all other social taboos; it is an act that is universally committed by every individual on a daily basis from the moment of conception to the moment of death but is regarded as something abnormal. *Ulysses* shatters our conventional conceptions of this act and introduces the subject matter as something that neither needs to be lauded nor derided. Joyce's banal and non-censorious depictions of scatology subvert socio-cultural norms and also revolutionize the space of the text. I will approach this concept of space through Michel Foucault's heterotopias, which is a "real space" that is both an inclusive and exclusive space. I will examine how both Joyce's toilet space and textual space turn the unwarranted taboo into a stabilizing feature of heterotopic sites and how excreta becomes vital by going unnoticed in narrative space.

Yancey, Alexandra

University of Tulsa

Examining Joyce's Receptive Horizons: The Forgotten Voice of Cyril Connolly

The year 1929 designates a particularly complex moment in Joyce's reception: the ALP section of *Work in Progress* appeared in *transition*, Cyril Connolly's article "A Position on Joyce" inaugurated critical response to ALP and Sylvia Beach published the array of voices in *Our Exagmination Round his Factificaiton for Incamination of Work in Progress*. Although this specific moment of Joyce reception presents the threshold of Joyce's entry into the canon of highbrow Modernism revisiting the contemporary context in which this reception occurs uncovers Joyce's own hand articulating a desire for different modes of readership. Joyce's choice to condone both

the accessible middlebrow position of Connolly alongside the highbrow readings in *Our Exagmination* specifically that of Stuart Gilbert suggests Joyce's own emphasis on simultaneous modes of reading. Placing myself in the wake of John Nash and Joseph Brooker's recent scholarship concerning Joyce's contemporary reception I argue that Joyce advocates a simultaneity between highbrow and middlebrow readings of *Work in Progress* further that this simultaneity is necessary to overcome the difficulties experienced by limiting oneself to either one or the other. Drawing in particular on the original Connolly material in the archives at the University of Tulsa, I will illustrate the influence and implications of considering Connolly's middlebrow reading alongside Gilbert's canonical critical reception.

Yared, Aida
Vanderbilt University

"Unfriends" (Arabian Nights 17.300, FW 391.35): James Joyce's Indebtedness to Sir Richard F. Burton

The *Arabian Nights* (AN), in the 17-volume translation by Sir Richard Francis Burton, was an important source for Joyce during the writing of *Finnegans Wake*. I have previously reported (JSA 2000) on Joyce's use of the Terminal Essay contained in Volume 10 of the AN. In this paper I will present an overview of Joyce's use of other parts of the work, as evidenced in Buffalo Notebooks and inclusion in *Finnegans Wake*. Study of the *Arabian Nights* sheds light on Joyce's method, for example his focus on his marginalia (footnotes, commentaries, appendix) rather than the stories proper. As an example the word "Unfriends", chosen as the 2009 Oxford Word of the Year, and purportedly created by current social networking, was used by Burton in the Appendix to the AN (AN 17.399), copied by Joyce in Buffalo B28.91, and used in FW 391.35. It also sheds light on Joyce's purpose when reading this voluminous work: Joyce mined the *Arabian Nights* for new or unusual words, compiling them for example in the section "Words" of *Scribbledehobble* (Buffalo Notebook VI.A). He also used the *Arabian Night's* framework and to a lesser extent the story lines in FW. I will highlight the particular story "The Linguist-dame, the Duenna and the King's Son" that Joyce read twice, and from which he took notes found in Buffalo B28 and B33.

Yen-Yen, Hsiao
Nation Tsinghua University Taiwan

Mourning under the Sun- Stabat Mater and Com/Passion in *Ulysses*

This paper explores the thematic paradigm of mourning in *Ulysses*. The profound loss and suffering in Rossini's "Stabat Mater" sung by Molly is interpreted as an archetypal underpinning of Joyce's narrative of maternity. The grand leitmotif of suffering mother/land orchestrates a telling cultural anxiety that underscores problematic colonial reality. My study investigates Joyce's intention of incorporating the musical legacy of "Stabat Mater" in the quotidian experience on Bloomsday. The interpretation of this paper employs the theoretical discourse of Julia Kristeva on "Stabat Mater" and postcolonial discourses of Irish studies. I argue that mourning in *Ulysses* embraces historical specificity of Ireland's cultural crisis that sweepingly infiltrates both the quotidian and the spiritual experiences. Molly's vocal theme of pieta metaphorically recites a litany of traumatic mother/land that torments the major characters and the Dubliners in general. The elegiac shadow of death can be counterpoised by Bloom's vital compassion for the sufferers and his abiding passion for the corporeal joy in colonial simple life.

Zarrinjooee, Bahman
Islamic Azad University, Borujerd Branch, Iran
James Joyce's *Finnegans Wake*: A Universal Culture

James Joyce's *Finnegans Wake* is a mirror, and is often a very good place to discover that whoever holds it before himself will see his own image, whereas the mirror has no image of its own. Simultaneously, it reflects the image of every reader; in short, the image is at once "present and empty" but "unreal and full" (Barthes, 2001), and it masks the absence with an illusion of presence. The world of the *Wake* is a universe of libraries/library of universes, in which one might establish whether the reader, in understanding/interpretation which takes place in the medium of language, can reach an agreement with the text or is the "victim of his own hallucinations" (Eco, 2005). My understanding is that *Wake*, as a universal culture constructed through weaving the languages of all peoples, encourages some sort of freedom of interpretation. My contention is to show how the reader, here a Persian, retains the possibility of free movement back to himself, and how his knowledge in reading *Wake*, makes him trace his own language, a "language that is not only his but also proportionate to the original" (Gadamer, 2004). Moreover, I focus my argument on the *Wake's* language, which plays an important role in the reader's experience, knowledge, understanding and conceptualizing the world. Finally, I want to show how such a reader is seeing and being seen, a gazer/gazee, while tracing Persian language/culture in the *Wake*.

Zeller, Ursula
Zurich James Joyce Foundation

Joyce, Kafka and Joyce (James, Irene and Michael) and Other Matters Great and Small: The Beach to Joyce Letters from the 1930s

This paper will continue my colleague's thematic survey of the letters into the (early) 1930s. Alongside the everyday and monetary matters so characteristic of this correspondence, the promotion of "Work in Progress" and of an American *Ulysses* are two prominent issues, the latter adding greatly to the increasing tensions between Joyce and Beach. In Beach's letters of 1931 a story that is neither daily routine nor part of her literary activities takes up an astonishing amount of space: the so-called *Frankfurter Zeitung* episode. In the summer of 1931 the prestigious German newspaper mistakenly published a short story under Joyce's name. The story turned out to be by a young unknown Irish writer by the name of Michael Joyce rendered into German by a translator called Kafka – Irene Kafka. What otherwise intrigued and inspired the author of *Ulysses* in this case aroused anything but Joyce's sense of humour his appreciation of coincidences and mistaken identities. In itself a curious incident the *Frankfurter Zeitung* affair may serve as a prime example of Joyce's way of making constant demands on his entourage also in rather trifling matters – especially on Sylvia Beach who as Joyce's editor and literary manager came to feel increasingly exploited by him.

Zois, Joëlle
Independent scholar

Joyce:Kafka:Lacan:On Unsent Letters That Always Reach Their Destination

This paper will explore Joyce's litter/letter in *Finnegans Wake* and Kafka's "Dearest Father" letter as metaphoric of the tension that exists between the metaphysical and the linguistic in our search for meaning in literary language. I intend to test the emphasis on trajectory and location of the letter in Lacan's seminar on Poe's "Purloined Letter" along with Wittgenstein's later theory of language as a kind of geographical map in which what is most important eludes us because it is always hidden in plain sight" against the psychoanalytic concepts of the Name of the Father the Self and Other and the idea of the unconscious as structured like a language in my reading of Joyce's litter/letter and Kafka's Letter to His Father. This application will include what insights into the use of language by Joyce and Kafka may be gained from Lacan's observation that the letter always reaches its destination and Wittgenstein's exhortation "Don't think, but look!" as a way into the consideration that meaning in Joyce and Kafka is to be found in the struggle between the metaphysical and the linguistic in the language of the letter itself.