

Early Twentieth-Century Fiction
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Prof. Andrew Goldstone (andrew.goldstone@rutgers.edu)
(Murray 019, Mondays 2:30–4:30)
CA: Evan Dresman (evan.dresman@rutgers.edu)
(36 Union St. 217, Wednesdays 12:00–2:00)

October 9, 2014. Joyce (3).

review: discourse

And this day will come, shall come, must come...He it is and he alone, the pious and believing christian, who can say in his heart:

O grave, where is thy victory?

O death, where is thy sting?

Every word of it was for him. Against his sin, foul and secret, the whole worth of God was aimed. The preacher's knife had probed deeply into his diseased conscience and he felt now that his soul was festering in sin.....

As he crossed the square, walking homeward, the light laughter of a girl reached his burning ear. The frail gay sound smote his heart more strongly than a trumpetblast, and, not daring to lift his eyes, he turned aside and gazed, as he walked, into the shadow of the tangled shrubs. (96–97)

irony: framework

irony: echoic use of actual utterance or well-known attitude, implicating the speaker's implicit dissociative attitude to the echoed utterance

representation

“The cinderpath, sir.” (42)

I broke my glasses on the cinderpath.

Metarepresentation

[Dolan:] Dedalus *claims that* he broke his glasses on the cinderpath.

Echoic use requires reader's *2nd-order metarepresentation*

“Hoho! The cinderpath!”

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

irony: example

Every thought, word and deed, every instance of consciousness could be made to revibrate radiantly in heaven: and at times his sense of such immediate repercussion was so lively that he seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven, not as a number but as a frail column of incense or as a slender flower. (124–25)

possessing language

He thought:

—The language in which we are speaking is his before it is mine. How different are the words *home*, *Christ*, *ale*, *master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (159)

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

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

aesthetics

aesthetics

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

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

epiphany

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

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

(*Stephen Hero* [Portrait draft, ca. 1906], 211)

what is epiphanized?

A skull appeared suspended in the gloom of the doorway. A feeble creature like a monkey was there, drawn thither by the sound of voices at the fire. (56–57)

what is epiphanized?

A skull appeared suspended in the gloom of the doorway. A feeble creature like a monkey was there, drawn thither by the sound of voices at the fire. (56–57)

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

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

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

mapping the structure

Notate things that are *patterned*

- ▶ What happens? (3–5 words)
- ▶ Setting type
- ▶ Temporality (one scene or many? habitual doings or singular event? chronological order or not?)
- ▶ Narrative modes (free indirect; dialogue...)

	1	2	3	4	5
a	early sensations	no school; adventures	Hello, Bertie; S as prefect	Daily pieties	Sordid home life; poetic thoughts
b	Clongowes: illness; dream	family; writing a poem; Conmee: <i>Ha! Ha! Ha!</i>	Arnall: sermon on hell (f.i.d.); S/E married in heaven		Davin's story; the dean: "tundish"
c	Xmas dinner argument	Whitsuntide play; "Admit!" memory	sermon on Hell: composition of place	Director of Belvedere: priesthood?	U. students; S on aesthetics
					the villanelle
d	"Smuggling"; playground	Cork; Foetus	pains of the damned	No; back home	S/Cranly: "I will not serve"
e	Pandyng; going to the rector	Spending the prize money; the prostitute	Goatish creatures; confession	Out to the beach; the boys; the girl in the water	the diary

patterns

- ▶ 1a and 5e: fragments
- ▶ c: the din of voices / climaxes
- ▶ b/d symmetry: typical episodes
- ▶ e: moments of triumph
- ▶ a: failures/routinizations

our failure

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

(Pater)

villanelle

A₁ b A₂
a b A₁
a b A₂
a b A₁
a b A₂
a b A₁ A₂

villanelle

A ₁	b	A ₂	
a	b	A ₁	
a	b	A ₂	
a	b	A ₁	
a	b	A ₂	
a	b	A ₁	A ₂

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

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

next

- ▶ last words on Joyce: form, exile, politics
- ▶ ...something completely different: Sayers

commonplace and analyze

Choose a passage for the commonplace book from Sayers's novel, then reflect on how the kinds of responses the passage calls for from the reader differ from one of our previous readings (Stein, Joyce, Conrad, James). Be obsessively specific. One paragraph.