

Early Twentieth-Century Fiction  
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September 26, 2019. Joyce (2).

# paper I: what matters

- ▶ evidence

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- ▶ evidence
- ▶ motive

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- ▶ evidence
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- ▶ argument

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- ▶ evidence
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- ▶ argument
- ▶ evidence
- ▶ also evidence is important too

# review

- ▶ genres (horizons):
  - ▶ *Bildungsroman*
  - ▶ *Künstlerroman*
  - ▶ school novel
  - ▶ ...
- ▶ artistic formation:
  - ▶ sensory acuity
  - ▶ remaking experience as form or fantasy
  - ▶ isolation is...good? (Byron)
- ▶ difficulties:
  - ▶ many

## difficulties: history

—What? cried Mr Dedalus. Were we to desert him at the bidding of the English people?

—He was no longer worthy to lead, said Dante. He was a public sinner. (26)

—Let him remember too, cried Mr Casey to her from across the table, the language with which the priests and the priests' pawns broke Parnell's heart and hounded him into his grave. (28)

But he had not died then. Parnell had died. (78)

(Charles Stewart Parnell [1846–1891]: Irish reformist politician)

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—History, Stephen said, is a nightmare from which I am trying to awake. (Ulysses, 2.377)

difficulties: intertextuality

*Art thou pale for weariness  
Of climbing heaven and gazing on the earth,  
Wandering companionless...? (80)*

—The second pain which will afflict the souls of the damned in hell is the pain of conscience. Just as in dead bodies worms are engendered by putrefaction so in the souls of the lost there arises a perpetual remorse from the putrefaction of sin. (108)

Consider, that as in dead bodies worms are engendered from putrefaction, so in the damned there arises a perpetual remorse from the corruption of sin, which is called the sting of conscience, because it will continually gnaw their hearts with a raging fury, without ever relenting.

Giovanni Pietro Pinamonti, S.J., *Hell Opened to Christians*, trans. (1688; Derby: Catholic Book Society, 1845; [HathiTrust](#)), 55. (See *Portrait* 246n91.23–25.)

The Sting of Conscience.



## difficulties: anachrony

—Admit. (65)

While he was still repeating the *Confiteor* amid the indulgent laughter of his hearers and while the scenes of that malignant episode were still passing sharply and swiftly before his mind he wondered why he bore no malice now to those who had tormented him. (69)

difficulties: who speaks?

## difficulties: who speaks?

He had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. These voices had now come to be hollowsounding in his ears. When the gymnasium had been opened he had heard another voice.... And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades.

(70)

## direct reported discourse

A voice at his bed said:

—Dedalus, don't spy on us, sure you won't? (17)

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He felt his shoulders shaking as he murmured:

*God bless my father and my mother and spare them to me!* (15)

## direct reported discourse

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—Hello, Bertie, any good in your mind? (86)

—Ay, bedad! And there's the Groceries sure enough! cried Mr Deadlus. You often heard me speak of the Groceries, didn't you, Stephen. (76)

## ventriloquism

From force of habit he had written at the top of the first page the initial letters of the jesuit motto: A.M.D.G. On the first line of the page appeared the title of the verses he was trying to write: To E—C—. He knew it was right to begin so for he had seen similar titles in the collected poems of Lord Byron. (58)

—O my God!—

—O my God!—

—I am heartily sorry—

—I am heartily sorry—

—for having offended Thee—

—for having offended Thee—

—and I detest my sins—

—and I detest my sins—

—above every other evil—

—above every other evil—

(114)

## indirect reported discourse

To the sellers in the market, to the barmen and barmaids, to the beggars who importuned him for a lob Mr Dedalus told the same tale, that he was an old Corkonian, that he had been trying for thirty years to get rid of his Cork accent up in Dublin and that Peter Pickackafax beside him was his eldest son but that he was only a Dublin jackeen. (78)

[Direct version: *Mr Dedalus said, "I am an old Corkonian..."*]

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[Direct version: *Mr Dedalus said, "I am an old Corkonian..."*]

In her arms he felt that he had suddenly become strong and fearless and sure of himself. (85)

## free indirect discourse

direct Stephen thought, "Suck is a queer word."

indirect Stephen thought that suck was a queer word.

free indirect Suck was a queer word. (8)

direct Arnall said, “Nor is that all. God’s justice is still to be vindicated before men.”

indirect Arnall said that that was not all. Arnall said that God’s justice was still to be vindicated before men.

free indirect Nor was that all. God’s justice had still to be vindicated before men. (95)

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**free indirect** Nor was that all. God’s justice had still to be vindicated before men. (95)

The ache of conscience ceased....Yet eternity had no end. He was in mortal sin. (117)

## and a step further

—It's very nice, Simon, replied the old man. Very cool and mollifying.

Every morning, therefore, uncle Charles repaired to his outhouse but not before he had creased and brushed scrupulously his back hair and brushed and put on his tall hat. (50)

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A general truth about Joyce...his fictions tend not to have a detached narrator, though they seem to have...

The Uncle Charles Principle: *The narrative idiom need not be the narrator's.*

Hugh Kenner, *Joyce's Voices* (Berkeley: U. of California Press, 1978), 16–18.

direct reporting verb + speech *verbatim*

indirect reporting verb + complementizer (*that, how, whether*) +  
speech, shifted in tense and person to match matrix  
clause

free indirect speech, shifted

U.C.P. (Uncle Charles Principle) no reported speech, but the  
narrator's idiom is someone else's

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free indirect speech, shifted

U.C.P. (Uncle Charles Principle) no reported speech, but the narrator's idiom is someone else's

## Discussion

Find a moment in the text in which the narration moves from a “neutral” idiom to a particular character's, either in free indirect discourse or with the Uncle Charles Principle. Discuss the effect of this shift in idiom on the meaning of the passage you have found.

next

- ▶ finish the novel
- ▶ commonplace by Sunday: Group A
  - ▶ choose a passage relevant to the theme of art in the novel
  - ▶ make notes on how it reflects on the art of Joyce's novel