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"Changeably meaning vocable scriptsigns": Protean parody in Joyce's "Telemachiad"

Brownlee, Pamela Pender, Ph.D.

Case Western Reserve University, 1993

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"CHANGEABLY MEANING VOCABLE SCRIPTSIGNS": PROTEAN PARODY IN JOYCE'S "TELEMACHIAD"

by

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Submitted in partial fulfillment of the requirements
for the Degree of Doctor of Philosophy

Thesis Advisor: Dr. Roger B. Salomon

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January, 1993

CASE WESTERN RESERVE UNIVERSITY

GRADUATE STUDIES

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CHANGEABLY MEANING VOCABLE SCRIPTSIGNS:
PROTEAN PARODY IN JOYCE'S "TELEMACHIAD"

ABSTRACT

BY

PAMELA PENDER BROWNLEE

Recent Joyce criticism makes clear that the richness and variety of his parody stems from traditional methods adapted to meet the needs of a modernist sensibility. On the one hand, criticism confirms Joyce's continued use of traditional parodic comparisons. On the other, recent criticism consistently reveals Joyce's departures from traditional parody and his explorations of new parameters of parody as a theory of language itself.

The premise for this dissertation is that the "Telemachiad" of Ulysses serves as a turning point in Joyce's attitude toward, and use of parody. In each episode, Joyce steps away from tradition and suggests new parodic possibilities. The three episodes become a didactic introduction to the balance of Ulysses and the entirety of Finnegans

Wake.

The impetus toward a Joycean parody emerges indirectly in Dubliners and A Portrait of the Artist as a Young Man. In these works, Joyce already minimizes traditional parodic associations, rendering them largely into allusive suggestions. More strikingly, Joyce brings the parodic model into the text, creating parodies within individual stories as well as throughout the series of stories themselves.

In "Telemachus," Joyce subverts the tradition of the single parodic model by employing multiple models in the formation of his characters. Buck Mulligan becomes a trickster-protean figure, his whole composed of segments of multiple identities. Similarly, Joyce creates the character of the milkwoman, who possesses no single identity but, like Buck, is a composite of parodic inferences.

In "Nestor" Joyce systematically breaks parody away from history. For the Joycean text the positivistic premise of history has outworn its usefulness. It is replaced by Joyce, in "Proteus," with a parody that exists vertically in layers of

the text -- a parody that no longer looks to the historic paradigm but to the present parameters of the text. The text Joyce creates is, a text where the language act self-consciously predominates, where, in order to be understood, language must be processed through parodic means.

Ultimately, the point of Joycean parody is its protean nature, the abilities of its structures and language to continually generate new meaning.

For Peter and for Aubri

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To Becky, who knows exactly how much this really cost, I thank you profoundly. Bless you and thank God for enduring friendships. To Lee, my admiration for your patience and gentle satiric view of the process. You too will arrive at this moment.

Finally, to my husband Dr. Robert C. Brownlee, the beloved words "it's finished." However, my scholarship is not, so on goes our complex life. To Peter and Aubri I have dedicated this dissertation and the work I put into it. You two were the "magic balance" that kept me sane. Dad, it makes me proud that you are proud of me. I hope in some way this success tempers recent difficult days. To my sister June, thanks for being at the other end of the phone. To Dave, thanks for the patient computer expertise.

Ultimately all this work is for my students, who will hopefully benefit from my continued pursuit of scholarship and who, I hope, will continue to

supply me with an endless resource of intellectual curiosity and energy.

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"But would anyone, short of a madhouse, believe it?"

(*Finnegans Wake* 177)

INTRODUCTION

"Positively it woolies the mind to think over it": A Theory of Joycean Parody

Making sense of Joyce's use of parody, as well as of Joyce's texts, has been the task of critics and readers since the publication of his later, more complex works. What, for example, are we to make of Joyce's "pious Eneas," the alchemist in Shem's episode?

> ...the first till last alshemist wrote over every square inch of the only foolscap available, his own body, till by its corrosive sublimation one continuous present tense integument slowly unfolded all marryvoising moodmoulded cyclewheeling history (thereby, he said, reflecting from his own individual person life unlivable, transaccidentated through the slow fires of consciousness into a dividual chaos, perilous, potent, common to allflesh, human only, mortal)but with each word that would not pass away the squidself which he had squirtscreened from the crystalline world waned chagreenold and doriangrayer in its dudhud. This exists that isits after being said we know.
>
> (FW 185-186)

This particular text breaks with known narrative boundariess of sense-making: the sentences defy traditional closure; the words defy traditional configurations; boundaries of sense and sense-making

are confounded. It is the language act to which the reader is drawn, an act which appeals to "dividual chaos," to separate perceptions of each language act by the reader. Each language act is a performance, a dramatization of the elements of language. Both the language act and parody play with the text using its elements as tools.

The density of Joyce's text, and its parodic play, render sense-making as we know it vulnerable, often futile. It is when we realize that Joyce's incessant and unique use of parody is the key to understanding his texts that we take the first vital steps towards creating meaning in a new way. Joyce's use, manipulation, and extension of parody and parodic activity, its pervasive role in the text, its overriding role in the text, suggest perhaps the greatest subversion of all, that parody has overwhelmed its traditional premises and has become a theory of language reflecting a theory of life in Joyce's texts rather than a limited technique in support of essentially satiric ends.

Understanding the nature of this shift, and where and how Joyce achieves it, is the goal of this

dissertation. More precisely, I am searching for the particular point in time where Joyce begins to veer from traditional parodic practices toward a theory of parody so comprehensive that it becomes a theory of his use of language in later works.

Traditional definitions of parody describe it as a technique which imitates an earlier model. The imitation usually refers to preformed work; the goal of the parody is to juxtapose the two. Consider a standard definition from Hugh Holman's A Handbook to Literature:

> [Parody is] composition burlesquing or imitating another, usually serious, piece of work. It is designed to ridicule in a nonsensical fashion, or to criticize by brilliant treatment, an original piece of work or its author.
>
> (319)

The reader derives from this imitation a sense of incongruity, of comic anti-climax. Thus parody is traditionally viewed as reductive, satiric and parasitic.

Joycean parody, on the other hand, in its ultimate form, is only minimally archaeological. That is, it does not exclusively or extensively rely

on preformed literary narratives structured on a temporal continuum. As a result, the incongruities Joyce constructs often deliberately frustrate the expectations of the reader looking for clear "models." Nor is the parody Joyce creates an incidental element of the narrative. Rather, it is the premise of the narrative, accepting that "each word would not pass away," but can be reified, regenerated even within the text that surrounds it to suggest the repetitive timelessness of forms. Thus Joyce's text becomes "one continuous present-tense integument slowly unfolded all cycle-wheeling history" (186), a result of the "present-ness" of Joyce's text. As a result, parody takes on a new and more comprehensive role as a language which unfolds "all cycle-wheeling history" (186).

The fluency of Joyce's parody pervades all levels of the text from the single word to the arrangement of the text on the page. In order to achieve this density, Joyce must at some point begin to break away from traditional parodic premises and begin to shape his own. I argue that Joyce begins this separation in the "Telemachiad," the first

three episodes of Ulysses. Further, I argue that in the episodes of the "Telemachiad," Joyce deliberately sets about divorcing parody from its traditional affiliations and guiding these affiliations toward a conceptual position use in working with Joyce's innovative uses of parody.

The aspects of parody Joyce challenges most directly in the "Telemachiad" are: the role, or position, of the model, where Joyce amplifies the options for models and thus the opportunities for parody; the role of history, where Joyce is interested in dislocating parody from its archaeological affinities and moving parody toward more immediate, text-based parodies; and the traditional "sense-making" of parody, the prescribed set of operations that create incongruity and measured satire.

Such as they are, the models for parody, Joyce suggests, come from the nature language which in effect, is a metaphor for life itself, a: "persianly literatured with burst loveletters, telltale stories, stickyback snaps, doubtful eggshells, bouchers, flints... alphybettyformed verbage..."(FW

183) -- rather than from august, canonized literature. And they occur not once but all at once, the product of an "ineluctable phantom... writing the mystery of himsel in the furniture" (Finnegans Wake 184). The simultaneity of the models disrupt the horizontal sense-making of the text and its parodies. The reader, instead, must pay attention to a new, vertical dimension of the text, to the dynamic interaction of layers of potential reference for the text. In other words, "onward" or progressive reading stops, or pauses.

Joyce's subordination, and at times contradiction, of history prompts the second task of the "Telemachiad," the disenfranchising of history. History, to Joyce, is a "growing megalomane of a loose past" (Finnegans Wake 179), a tissue of approximations, which we try to raise to absolutes. His sense of the present is one of disconnectedness: "Somewhere, parently, in the ginnandgo gap between antediluvious and annadominant the copyist must have fled with his scroll" (14). Joyce's history is a "meanderthall tale," a tale not of chronological progression but of a meandering reconfiguration of

past events. The "Nestor" episode presents Joyce's deconstruction of history and historic premise. The copyist reinvents the traditional parodist and his "pseudostylistic shamania" (181-2) embodies the language of the present. As Joyce employs parody in this new text,he creates a new language, of potentially infinite reference suggestive of life itself as endless story.

For Joyce, the text is performance, where "The movibles are scrawling in motions, marching, all of them ago, in pippat and zingzang for every busy eerie whig's a bit of a torytale to tell" (20). The text itself tells the tale, suggests Joyce; every word, every syllable, every placement of language upon the page acts in the drama of the text. This text is protean, not static. The parody is not <u>of</u> the text, but <u>is</u> the textuality itself:

> ...the hare and the turtle pen and paper, the continually more or less intermisunderstanding minds of anticollaborators, the as time went on as it will variously inflected, differently pronounced, otherwise spelled, changeably meaning vocable scriptsigns.
>
> (<u>FW</u> 118)

Joyce's parody plunders language "even on the hindmost coignings of the earth" (118-119). The comedy of Joyce's playful permutations humorously exploits language to illustrate its never-ending potential for new creative possibilities.

A theory of Joycean parody becomes, then, a theory of language as a human creative end in itself. The implication of Joyce's texts, notably Finnegans Wake is that life itself is a fiction. In this theory parody may serve as traditional comic imitation but more often parody becomes, for Joyce, a generative relationship among specifically related aspects. It is a way of seeing language not as a tool, not as a vehicle for the recording of history, but as "the thing itself." In order to read Joyce we must read as parodists, employing an ever-expanding sense of parody as the generation of evocative relationships within a text.

Ultimately, for Joyce, parody becomes a method by which the amplified voice of a modern text can be better and more clearly understood by the reader. Parody ceases to be a parasite, becoming instead a premise. By divorcing parody form its past,

subordinate, technical affiliations and by methodically calling attention to the language of the text as inherently parodic, Joyce significantly re-orients our perception of a text and the potential of its language.

How Joyce progresses from Dubliners to a text such as Finnegans Wake that "woolies the mind," is the larger concern of this dissertation. It is my contention that Joyce initiates these changes in works as early as Dubliners. It is also my contention that Joyce's texts subsequent to Dubliners make systematic advances upon this goal, advances accomplished in two ways: first, by deconstructing aspects of traditional parody; and second, by increasingly foregrounding the text as performed language and parody as a means to understanding that language as a source of performance which supports the meanings of the text.

CHAPTER ONE

Approaching the Parody of James Joyce:

Aspects of Traditional and Contemporary Discussions of Parody

Recent Joycean criticism makes clear that the rich and various nature of his parody stem from traditional methods adapted to the needs of a modernist sensibility. On the one hand, the criticism confirms Joyce's continued use of traditional parodic comparisons. These comparisons are essentially satiric and reductive moral judgments. On the other hand, criticism explores Joyce's departures from the traditional uses of parody, suggesting parody as an open-ended device for expanding the text in general and characters in particular. The continued attempts to define or explain parody, particularly as it relates to the works of authors like Joyce, illustrate the unsettled, insufficient contemporary understanding of parody and ignore the obvious -- that the

parodies of authors like Joyce have vastly different orientations and priorities, a different focus, even a different purpose. These criticisms also virtually ignore the possibility that parody can grow, change in the hands of an author, that it can shift its focus, its purpose.

It is the contention of this disseration that some recent critical redefinitions of parody do attempt to stretch the boundaries of parodic activity. However, these redefinitions are generic definitions that do not allow for a particular author's idiosyncratic use of the form. In Joyce's case, I maintain that throughout his works he is crafting his definition, carefully and consciously leading the reader toward his vision not of parody as a technique but of parody as a theory of language, a means by which the reader can re-envision and re-invent the language act and thus fiction itself. His method is to subtly discard givens of traditional parody such as satire and the role of historic precedent and to point to parody as a language act. I argue that the three episodes of the "Telemachiad" demonstrates Joyce's shift from

traditional parody to protean parody, each embodying, in three episodes, the premises of the parody to come.

Traditionally, parody possesses three primary components: a historic or prior model, an imitation of that model that is satiric and reductive, and a sense of incongruity between model and parody. Incongruous juxtaposition is the primary process of the parodic text, the placing of texts alongside each other for critical, satirical comparison. In Parody: Critical Concepts Versus Literary Practices from Aristophanes to Sterne, Joseph Dane isolates its key components: "Parody is the imitative reference of one literary work to another, often with an implied critique of the object text" (4). Wayne Booth addresses the cumulative effect of parody as a "form of satire... in which the victim's style is imitated and distorted" (123). Parody and its satire are formed, Booth posits, in the "double click," or dual, simultaneous vision -- a moment of identification between the fixed model text and imitation. Booth and Dane assume a stable, or fixed, parodic situation, where the values of the

historic, or antecedent model are ridiculed by a more current, critical, parodic text. The stability of the parodic model is central to their descriptions and particularly crucial to an understanding of parody as it is viewed traditionally.

Joycean parody, particularly in the early works, refers to an historic model as a target. This is a technique familiar to traditional parodists. The specific selection of a single model sharply focusses the parodic task. An example extrinsic to Joyce's work would be Swinburne's "The Higher Pantheism in a Nutshell" which parodically adheres to the model "Higher Pantheism" by Tennyson:

> The sun, the moon, the stars, the seas, the
> hills and the plains--
> Are not these, O soul, the Vision of him who
> reigns?
> Is not the vision he? tho' he be not that
> which he seems--
> Dreams are true while they last, and do we
> not live in dreams?
>
> (Tennyson 334)

Swinburne's parody confronts Tennyson's elevated, "romantic style." It provides mock answers to the spiritual questions of Tennyson's poem, mimicking

those lofty romantic questions with circuitous and vague rhetoric. The humor of the parody consists of a certain disdain on the part of Swinburne for Tennyson's visionary quest, its thrust emerging in the nonsense of Swinburne's response. While Tennyson's poem progressively questions and attempts definition of a higher being, Swinburne's poem endlessly circles, each line a meaningless paradox:

> One, who is not, we see: but one, whom we see
>   not is;
> Surely this is not that: But that assuredly
>   this.
> What, and wherefore, and whence? For under is
>   over and under;
> If thunder could be without lightening,
>   lightening could be without thunder...
>
> (Zaranka 186)

Parodies of single models rely upon exact parodic parallels with the model. The isolation of a single model stabilizes the parody, allowing its satire to emerge clearly and systematically.

This particular kind of parody represents a rare one-on-one juxtaposition of model and imitation, a form of parody which is found in early Joycean parody. Northrop Frye broadens the theory of imitation by offering a theory of parody that

posits parody as the arbiter of time, a technique through which the historic original may gain continued importance. In _Secular Scripture_, Frye proposes the process of displacement as indigenous to the development of parody. Displacement, according to Frye, is "the fundamental technique [which consists of] the adjusting of formulaic structures to a roughly credible context" (36). This form of parody is less deliberate than it is evolutionary and, rather than creating an antithetic parodic text, relies upon subtle adjustments, or distortions of an original text or theme, caused by the passage of time. Frye particularly cites the "formulas of prose romance... [which suggest] a strong element of parody" (37). For Joyce, such romances, or the concept of romance itself, will provide a basis for the more traditionally inclined parodies of _Dubliners_ and _Portrait of the Artist as a Young Man_. In these works, parody pointedly challenges romance with a real counterpart in everyday Dublin life. Thus the isolated, singular unit, a specific textual "fixed model," is supplanted by conceptual or generic models that are

"fixed" only in that they can be identified.

Edward Steinberg couches parody in the less specific, but no less traditional roles of a literary, cultural, or philosophical paradigm. Steinberg attempts to remove the concept of time from parody by defining it as the reformation of timeless paradigms. In his article "Telemachus, Stephen, and the Paradigm of the Initiation Rite," Steinberg points not to a single literary model but rather to anthropological paradigms, historic patterns, as a source for parody (71). Specifically, Steinberg posits that "Telemachus" parodies rites of initiation. Steinberg cites Arnold von Gennep's book Les rites de passage, which offers a prototype for rituals of growth and initation Stephen experiences in "Telemachus." Such criticism evades the issue of any comprehensive change in the construction and operation of parody, and relies upon the standard premise of parody as a reconfiguring historic sources.

Mary Reynolds perhaps comes closest to recognizing the protean nature of Joyce's parody in her description of the levels of Joyce's imitation

of Dante. Her example of such a model is the Divine Comedy which appears to Reynolds to have generative, multivalent possibilities:

> Joyce's imitation of Dante is, of course, too protean to be pinned down in neat categories. It is possible, however, to identify five kinds of imitation which he often uses together: first, the echo of Dante's cadences... second, the reproduction of Dante's visual imagery; third the appropriation of Dante's characters; fourth, an adaptation of Dante's analogies in such a way that distinctive components of simile or metaphor reappear in a new setting; and fifth, the creation of a narrative pattern modeled on one of Dante's ... narrative sequences.
>
> (13)

Reynolds' categories illustrate the rich resonance Joyce's parodic text. However, Reynolds restricts her analysis of Joyce's parody to imitations which emphasize ironic difference. Reynolds recognizes these differences, not as parodies but as imitations. As Joyce's work evolves, parody will increasingly take on the character of non-satiric imitation and its effect will shift from a parody as a reductive satire technique to the operation of parody as an agent of the protean potential of life and language. Reynolds' analysis reveals the

traditional expectation of parody, satire. It is this expectation that Joyce will exceed and amplify throughout his work, so that his parody comes to incorporate many kinds of imitations -- the criteria for Joycean parody lying in the fact that imitations, or versions of imitations form an echoic, protean super-text as his works develop. Reynolds implies this extension, but views it as isolated, and not an indication of the generative process that Joyce is creating. Joyce, too, will increasingly orchestrate several versions of parody in his texts, ranging from the broadest, generic parodies to parodies involving the language of the text.

Perhaps the criticism most pertinent to an understanding of the evolution of Joycean parody comes from Stephen Heath's article "Ambiviolences: Notes for Reading Joyce." In this article, Heath observes the restless, dynamic nature of Joyce's parody and observes that, in Joyce's work, "parody finds no simple point of attachment" (33). The sustained attachment that provides the basis for the formation of traditional parody is, Heath notes,

replaced by "a multiplicity of fragments of sense, of possibilities" (32). Joyce's parody therefore possesses not only multiplicity but mobility. Heath further observes that Joyce's writing, particularly in Finnegans Wake "opens out onto a multiplicity of fragments of sense, of possibilities, which are traced and retraced, colliding and breaking ceaselessly in the play of this [FW] text" (32). Heath's concept of a mobile, multifaceted text provides a seminal clue to Joycean parody. In the "Telemachiad" of Ulysses Joyce initiates the breakup of the linear text. His strategy is to offer truncated glimpses of parody that appear, reappear and disappear into the text. Throughout his later works, this tendency increases. As Heath points out, increasingly in Joyce's work we are "not reading towards unification" (30). Rather, Joyce creates a parody that calls for new methods of reading, meta-reading, if you will, which require "massive assemblage" (42) of parodic correlations. In this assemblage, a new meta-text emerges, a text with ever-shifting potential meanings. Increasingly, the text must be read under the

premise of a new kind of parody, for it is through the cross references and correlations of such parody that the language of Joyce can be understood.

William O'Neill's work with parallax and paralactic displacement legitimizes parodic activity within the text itself, another important contribution to Joyce's development of the use of parody in the text. O'Neill suggests the parody of a text can be created from multiple view points of the same scene by various characters. That is, the parody can be generated by characters within the text as well as by the reader herself. In his article "The Rout of the Suitors, the Making of an Artist: The Meaning of Parallel and Parody in Ulysses," O'Neill identifies and discusses this form of parody as parallax displacement. Parallax displacement occurs when the same object or scene is viewed from different perspectives. For example, the same scene may be viewed by different characters. O'Neill cites the scene where Dublin is re-viewed through the rose-tinted glasses of Father Conmee. Father Conmee's walk is punctuated by his charitably embroidered, perceptions of what

otherwise would be commonplace objects and people:

> Don John Conmee walked and moved in times of yore. He was humane and honored there. He bore in mind secrets confessed and he smiled at smiling noble faces in a beeswaxed drawingroom, ceiled with a full circuit of clusters. And the hand of the bride and of a bridegroom, noble to noble, were impalmed by don John Conmee.
>
> (Ulysses 224-225)

O'Neill offers simultaneity, that is, the potential for any one character or situation to be manifested differently from various viewpoints. One implicit suggestion that can be derived from O'Neill's argument concerns multiple readers of a parodic text -- that they may, each and individually, create a parodic version, or view, of the text. The readers of Joyce, particularly the readers of Ulysses and Finnegans Wake, will experience both O'Neil's parallax and the parallax created by their unique viewpoints, or configuration of the text. O'Neill's point is vital to an understanding of generative parody. Its offer of a potential proliferation of points of veiw points out the possibilities of the text.

Heide Ziegler posits an "independent" parodic text, a text freed from hierarchy and historical

precedents. In her article "The Erotics of Contemporary Parody," Ziegler differentiates between regressive and progressive parody. Regressive parody, she notes, relates "to the moral and, by extension, traditional aspects of a text" (66). That is, regressive parody honors the traditional and historic affiliations of the parodic text. It is this parody that forms the superstructure for works such as Ulysses, where the concept of the heroic Odysseus haunts the movements of Leopold Bloom. Progressive parodic texts, Ziegler points out, "strive to be independent as texts," doing away with "the hierarchical, patriarchal aspects of the parodic texts" (66). For James Joyce's later works, particularly Finnegans Wake, this concept will prove central. Increasingly, Joyce creates parody which is shaped within the text. These parodies create a parodic infrastructure which provides a protean, ever-shifting, ever-changing aspect to Joyce's later text.

Criticism focusing upon reflexivity, consistently asserts the self-sufficiency of the text. This issue is vital to an understanding of

Joycean parody because it legitimizes focusing upon the text as a language phenomenon. Linda Hutcheon and Michele Hannoosh examine the self-reflexive nature of parody. Linda Hutcheon, in her seminal work A Theory of Parody: The Teachings of Twentieth Century Art Forms, posits parodic self-reflexivity as indigenous to the modern text as well as the modern consciousness. Hutcheon notes: "The modern world seems fascinated by the ability of our human systems to refer to themselves in an unending mirroring process" (1). Hannoosh, in her article "The Reflexive Function of Parody," observes that parody incorporates "essential reflexivity... in its capacity to reflect critically back upon itself, not merely upon its target" (113). The refracting force of parody mobilizes in two directions, toward the model and toward the text. Hannoosh vividly depicts the self-reflexive process of parody:"... parody actually rebounds upon itself, calling itself into question as does the parodic work... suggesting its own potential as a model or target, a work to be rewritten, transformed, even parodied in turn" (114). Reflexivity provides a potent, generative

force which empowers modern parody and clarifies Joyce's use of parody in his later works. Joyce amplifies issues of reflexivity in Ulysses and Finnegans Wake, the texts resonating with echoes of many parodies which both create and are created by the Joycean text.

Perhaps the most crucial development in the direction of a criticism which leads toward a Joycean parody lies in criticism such as that of Shari Benstock, who considers parody manifested in the physical format of the text. Criticism along these lines points to an understanding of parody as a textual, language act, not as a caricature of history. Benstock observes the physical extension parodic potential of the physical presentation of the text in her article "At the Margin of Discourse." In this analysis Benstock focusses upon "extratextual notation" (204), or marginalia apart from the standard page of the text. Benstock takes the traditional concept of a footnote and extends that notation to marginal notations. The "Schoolroom" episode of Finnegans Wake includes such textual notes in the margins. Benstock comments

that "Once we begin to search for the principles upon which they [the notes] rest, we discover that they constitute a radical means of literary narration..."(214). That is, Joyce parodies the task of narration by repositioning it physically in the text. On the one hand, the notes echo the text. On the other hand, as Benstock observes, "we can also read the notes separately from the text, and they then offer a different conversation, one that parallels the discussion involving the twin brothers" (214). Benstock's analysis highlights the extremes to which Joyce will fragment the narrative, carrying the parody to the structural and physical presentation of the text. The effect of this parody is to derail the reader's sense-making strategy and replace it with a nomadic, opportunistic sense-making, or nonsense-making strategy.

Each of the these critical approaches broaches the possibilities of Joycean parody, yet none in itself completely explains the complexity of his later texts. Gradually, Joyce's texts tear away from traditional moorings and become fully protean, shifting shape and its sense ceaselessly. Joseph

Dane remarks the effect that such use of parodic language has upon the readers' point of view. The reader, Dane notes "hav[ing] the power to read any text as parody," (11) derives a new freedom from the text. We can, Dane suggests, uncover a wealth of parody and parodic meaning by extending our perceptions of the parodic act. Reconsideration of the traditional boundaries of parody, and breaches of those boundaries therefore do not take away from parody but add to it. Thus an ever-possible parody continually enriches contemporary literature. Dane's view legitimizes the increasingly important role of the reader in creating parody.

Possibly the most intriguing aspect of Joyce's parody is his absence from it as a choreographer or magus. Joyce's identity, according to Terry Caesar in "Joycing Parody," is that of a choreographer of parodies. Joyce effaces himself from the text, distances himself from the parodies. Caesar calls attention to Joyce's preoccupation with the staging of parody as a language act. He engages in a process which involves "disengaging words from their original context in order to represent them" (231).

That is, Joyce takes a more distant stance from the parody, manipulating its elements. The ironic stance of the author paring his nails enables the exponential growth of parody in his works, creating a parody that "is, was and will be writing its own wrunes forever" (FW 19.35.6).

My central premise is that Joycean emphasis upon parody as a language act doesn't spring fully formed in Ulysses or Finnegans Wake, but emerges throughout his early work. In particular, the three episodes of the "Telemachiad" form a passage from Joyce's more traditional uses of parody toward increasingly experimental and protean uses of parody. Specifically, throughout the three episodes of the "Telemachiad," Joyce turns the reader away from the sustained, fixed, historic model, the model traditionally found outside of, or external to, the text. Increasingly, in its stead, he offers the text itself as an arbiter of parody, as the source for parodic energy. Most particularly, Joyce turns to the text as a linguistic phenomenon, where language acts as characters might act in a drama. In Joyce's hands parody becomes a theory of

language, a means of exploring the ever-changing, ever-increasing parameters of the protean text.

CHAPTER TWO

EARLY PARODIC TENDENCIES:

The Nature and Treatment of Parodic Models in *Dubliners* and in *A Portrait of the Artist as a Young Man*

Zack Bowen observes a parodic fluency in Joyce's works, a "propensity to parodic commentary hinted at in *Dubliners*, which turn[s] into irony in *Portrait*, return[ing], in turn, to its ancient roots in *Ulysses*, roots which grow... and nourish the comic experimentation of the *Wake*" (116). In the early works, *Dubliners* and *Portrait*, Joyce begins to move away from the traditional use of the satiric parody of external, literary and historic models and toward a parody that operates independently within his own text. Joyce's development of the initial pulses of this internal parody surfaces in the text of *Dubliners*, creating the initial pulse of a parody that increasingly guides texts away from satiric parody and toward an ironic, protean parody.

Criticism of *Dubliners* has described its nearly

incessant parodic reference to history and literature and emphasized the meager world created through these references, yet does not explore the nature of the internal parodies in the stories. Joyce, in Dubliners, basically incorporates the modus vivendi of literary realism: highlighting the incongruous juxtaposition between reality and romantic idealism through the use of parody. To highlight this realism Joyce employs early parodies of romantic models, forerunners of the landscapes of parodies in Ulysses and the Wake. Michael Gillespie, in Reading the Book of Himself: Narrative Strategies in the Work of James Joyce, notes that while on the one hand, Dubliners addresses the reality of social issues, on the other hand the piece served as a watershed for Joyce's development as a writer (34). The major point of Dubliners is to portray the collision between daily realities of Dublin and the romantic dreams of Dublin seeking to avoid these realities. The dichotomy of the two paralyze the individuals of Dublin. On another level, Gillespie notes, Joyce's continuous revisions of Dubliners, mark an

increasing "maturity" to Joyce's work, a tendency on Joyce's part to experiment with the traditional boundaries of narrative. Joyce's particular tendency in Dubliners is to adjust the treatment and position of the model. He increasingly treats models, creating them in layers, with multiple models informing his text. Increasingly, he positions parodic models within texts instead of reaching to outside texts for reference models.

An example of Joyce's internalization of parody can be found in "The Sisters," where the death of the priest is parodied by his rebirth in the boy's mind as an exaggerated, grotesque apparition:

> But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me... I wondered why it smiled at me continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin.
>
> (11)

The fetch, a premonition of his own death, haunts the boy. It parodies in death, as it did in life,

the boy's ideals of life, death, and religion. To the boy the priest in life represented an ideal, a local manifestation of the myth and mystery of religion. The priest's death, and his psychological disintegration before death, shatters the boy's illusion; he sees in the eyes of the ghost his own eyes, his own death, and his humanity, limited, frail, doomed. The parody portrays the satiric irony of the boy's guilt. The ghost, on the one hand, reflects the boy's alter ego in later life. On the other hand, it reflects a realistic alternative to the romantic view of life to the boy. The parodic double reflects the irony of life in Dublin, the co-existence of a romantic dream which is relentlessly offset by the reality of life in Dublin.

Increasingly, in Dubliners, parodies haunt the characters in the text, parodies rich with irony. The satiric thrust of traditional parody is replaced by parodic resonances which accrete and permutate in the text. In the encounter of Gallagher and Chandler in "Little Cloud," for example, two characters, each a parody of romantic aspiration,

face each other. Gallagher, Little Chandler's acquaintance, mirrors Chandler's ideal, the romantic vision of the quest and achievement. However, as with the priest of "The Sisters," Chandler's idealization of Gallagher is offset by a realistic description of his seedy appearance and crude character. His name refers to Galahad, the knight of the quest for the chalice, and in this way he is connected with the romantic ideal of Arthurian legend. Although the parody of Arthurian legends is minimal, it contributes a subtle irony to Chandler's idealistic vision of life. Chandler is obsessed by Gallagher, lionizing his exploits: "Little Chandler's thoughts ever since lunch-time had been of his meeting with Gallagher, of Gallagher's invitation and of that great city of London where Gallagher lived" (70). Gallagher possesses a special gift, Chandler believes, a gift which frees him from the realities of Dublin. Even in youth "There was always something special in Ignatius Gallagher that impressed you in spite of yourself" (71). Chandler appropriates Gallagher's heroism, becoming a spiritual parody of Gallagher: "For the

first time in his life he [Chandler] felt himself superior to the people he passed"(73). Chandler's momentary, borrowed heroism further accentuates his essential helplessness. He is both a parody of his own dreams and and his fantasies of Gallagher. Joyce skillfully elevates Chandler's hopes and reveals their vulnerability in the realistic description of Gallagher. Chandler, in his dreaming, mirrors not Gallagher the reality but Gallagher the idol. In the bar he momentarily becomes a parody of Gallagher, himself a secondhand impostor. That Gallagher himself parodies greater romantic legends, their authenticity doubtful as well, forms a mythic backdrop to the encounter.

Joyce incessantly undermines Chandler's romanticized view of Gallagher by portraying the latter as a used-up, jaded reporter. Joyce realistically details this hero: "His face heavy, pale and clean-shaven. His eyes, which were of bluish slate color, relieved his unhealthy pallor and shone out plainly above the vivid orange tie he wore" (75). Chandler wishes to mimic Gallagher to appropriate what he, Chandler, perceives to be

Gallagher's heroism. Chandler awakens slowly to Gallagher's reality: "There was something vulgar in his friend which he had never observed before" (77). Thus Gallagher's character becomes a satiric commentary on the pseudo-hero whose "fall" mocks the heroic fall of tragedy. The tragedy portrayed, however, that of Chandler, is not a tragedy of fallen greatness but one of a more minute and mediocre journey -- the loss of a personal dream to become a minor romantic poet. At the heart of the parodic process lies the silent desperation of Chandler. Chandler faces his parody-self in his child and, in the paroxysms and suspended breath of the crying child, sees himself. Chandler himself emerges as a rather large baby, crying from need and want but essentially helpless in the grip of the reality which surrounds him. Thus Joyce's parody consists here of layers that exist within the text rather than juxtapositions which reach out of the text -- a parody that does not close, or limit, the effect of parody to satire but which creates an intricate network of heroes and impostors echoing each other in the present world.

In "Araby," Joyce mocks both the authenticity of the literary model and the single model as well. The boy in "Araby" faces a brace of literary impostors each of whom has an affinity with the boy's romantic dreams. The boy's dream emerges from dull brown houses and the litter left by the previous inhabitant of the house, a priest. Found in the debris of the house are three books which Joyce mentions only by title. Joyce does not parody the content of each book. Instead, the titles supply a brief, pungent evocation of ideas and ideals seen before in Dubliners. The boy's preference for the last book, the volume which he likes because "its leaves were yellow" (29), is the only reference which directly points to the potential parodic role of the books. Harry Stone observes that Joyce chose works "that would objectify the themes of "Araby," works "that would exemplify in the most blatant (yet unexpressed) manner the very confusions, veilings, and failure he was depicting in the priest and in the books"(350). In fact, the heroes of these texts are impostors. They are incongruous reflections of romantic idealism and reflect multiple parodic

influences upon the boy's consciousness.

The texts are not so much used by Joyce as models for the boy's amorous situation as they are emblematic of the proclivity of parody for romance. For example, the priest has left a secular romance by Sir Walter Scott, which possesses a clerical title, The Abbot. The book paints a secular portrait of the much demonized Mary, Queen of Scots. The historical view of Mary is mixed. On the one hand she emerges as a martyr, a latter day "Mary," a representative of Catholicism. On the other hand, historically she is a suspected murderess, the "Whore of Babylon," renowned for her affair with the Earl of Bothwell. Her capture and imprisonment by Elizabeth I embodies, in part, the Protestant/Catholic conflict that heavily influenced Joyce's culture. In the novel, the abbot, as Mary's confidant, heroically attempts to protect her and to enable, if he can, her escape from imprisonment. Harry Stone refers to the "muted dissonances" of this reference, the subtle undertow Joyce uses to reflect similar dissonances alive in the boy's consciousness (350). The dissonance perceived by

Stone is caused by the pseudo-heroic source, the novel which is itself an impostor. The abbot is an impostor, the rescue a failure. It is this attenuated model that influences the boy's attempt to "rescue Mangan's sister by buying her a gift at the bazaar.

The Devout Communicant, another of the books found by the boy, represents yet another impostor. A book of rules, meditations, anthems and prayers for Holy Week, the volume contains multiple ironies and multiple parodic references. Abednego Seller's name represents the confusions of religions and religious issues which plague Irish society. His name insinuates an erosion of religious ideas: "in equal parts ancient religious associations, in particular associations of refusing to worship a golden image and of a faith strong enough to withstand a fiery furnace" (350). In this case, an anti-heroic impostor evokes mythic origins and associations.

The Memoirs of Vidocq, another work which favored by the boy, carries further the disguise/impostor motif of the previous two books.

The "hero" of this book is an impostor, a disguise artist, a con-man, a criminal. Vidocq escapes from prison by disguising himself as a nun, then blasphemously celebrates a mass with a priest. Stone points out that the Memoirs:

> ... contain the history of a beauty who seemed to have been created as a model for the imagination of Raphael, whose eyes 'gave expression to all the gentleness of her soul, and who had a 'heavenly forehead' and an 'ethereal elegance' -- but who, from the age of fourteen, had been a debauched prostitute who was ultimately caught by the police because, in the midst of committing a robbery, she and her accomplice became utterly engrossed in fornicating one another...
>
> (351)

The books offer the boy parodies of heroes and parodies of romantic ideals. In offering this series of titles Joyce strongly suggests that there can be a range of parodic models and, perhaps also a range in the corruption of these models. The implication of a divergent range of parodic models points toward Joyce's later works, where an extended network of models, and models that are parodic, array themselves throughout, and simultaneously

within, the text. Specifically, three levels of parody emerge in Dubliners, each level able to be identified by the nature of its model: an original romantic or religious model; a reduction of a romantic or religious model, as we have with Scott and Yeats; and Joyce's parodic version in present day Ireland, often a further reduction, of these models.

The question of the degree to which Joyce intends to appropriate models for use as parody becomes vital as his works progress. The subversion of Mangan's sister as an "angel" elicits several potential model texts, notably texts of Yeats and James Clarence Mangan. While these texts bear little satiric influence on "Araby," they do illustrate what may be a commonplace theme of the need to elevate the woman to a semi-divine status. These external sources are tangential to Joyce's text. They are not presented as parodic models. Rather, they form a scrim through which we may view the boy's infatuation as yet another generation's reliance upon illusions. Yeats' Celtic Twilight (1893) deflates, for example, the myth of the Virgin

Mary. Joyce delicately insinuates this myth into "Araby," offering a much-reduced parody in his description of the edge of the girl's petticoat. In Yeats' story entitled "Our Lady of the Hills," a young girl finds her identity challenged by a group of her peers. They insist, and one boy fervently believes, that she is the Virgin Mary. Her denials fall upon disbelieving ears, however. Later, the boy surprises her on the path home, challenging her to prove that she was not the Virgin by lifting her petticoat. As she reveals the petticoat she destroys the boy's fantasy, or romance, of her sainthood. The petticoat represents, and to a certain extent trivializes, the general ability to recognize the true Virgin Mary. This girl also serves as an impostor. Mangan's sister is a composite, a caricature, an imposter with several models. Yet she remains essentially anonymous:

> While she spoke she turned a silver bracelet round and round her wrist. She could not go [to the bazaar], she said, because there would be a retreat that week in the convent... The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her

> dress and caught the white border of her petticoat, just visible as she stood at ease.
>
> (32)

The girl in Yeats' story self-consciously endeavors to deny the boy's identification of her as the Virgin Mary. Mangan's sister's affinity with the prototypical model and Yeats' model is covert, owing the impact of the parody to both sources. The connection with Mangan's sister lies in the subtle reference to the petticoat. On the surface the reference seems allusive. However, once the models are recalled, they offer a legitimate contribution to a series of parodies that iform the text. The boy's adoration of the sister parodies religious fervor with secular passion. In turn, Joyce offers the casual exhibit of a fragment of the petticoat by the sister as a parody of the fervent modesty of Yeats' girl. As Joyce's development of his own parody continues, his text will be packed with oblique references such as this, parodic keys to the vast, layered meanings of later texts.

Without immediate literary reference, Joyce, in his developments of parody, increasingly employs

models which are themselves protean. Myths of classical antiquity and Christianity serve as a more distant source of Joyce's parody in Dubliners. One of the key symbols of "Araby" is borrowed from Christian mythology, Celtic mythology and Druidic folklore -- the symbol of the chalice or grail. In "Araby" the chalice accompanies the boy as he moves through a "throng of foes..." (31). According to legend, the chalice symbolizes the mysterious powers of gods or of God. To the Druids, the chalice is one part of the holy Regalia which, as legend has it, was passed along from high priest to high priest (or priestess) and symbolized occult powers. For the Christian, the chalice symbolizes the resurrection and the communion of sins. For the knights of the Round Table, the chalice was the symbol of reclaiming Camelot, the unity and euphoria of the ideal days of Arthur's court as well as the mysteries of the Grail of Christ. The vessel, through Christian myth, holds blood, water, wine. The boy holds his present-day romantic illusions for the girl in the chalice. Like a knight, he wishes to bring his vision and his dream through all

obstruction, here the crowd and the reality that crowd represents. Yet the knights are legends, the chalice, myth, and the boy's love an illusion whose beauty seems brilliant only in comparison to the dreary setting of Dublin.

The chalice also appears in "The Sisters" in the death-grip of the priest. Earlier in that story the priest has broken the chalice during a service: "It was the chalice he broke... That was the beginning of it [his downfall or spiritual death]. Of course they say it was all right, that it contained nothing, I mean... They say it was the boy's fault" (17). Here the chalice explicitly parodies the communion chalice, now fallen, broken, empty. Joyce's doubts about religion and the symbols which invoke the essence of religion are reflected in the debasing of this symbol in the story. Its lifeblood spilled, the chalice is a relic, a poor broken copy of the vision and myth of its original. Now, at his death, the priest holds fast to the fallen symbol of his dreams and desires. He lies in the coffin "solemn and copious, vested as for the alter, his large hands loosely retaining a

chalice" (14). In an earlier version of "The Sisters" the priest's hands cradled a cross, not a chalice. In shifting the symbols, Joyce extends his own parody. The chalice holds the hope for redemption, the dream of being born again. The cross, on the other hand, speaks of the doom and loss felt before the resurrection. Each symbol informs a different parody -- one a parody of the resurrection, the other of the crucifixion. By making the adjustment to the treatment of the chalice in the later version of "The Sisters," Joyce demonstrates that by manipulating and extending a parodic symbol a parody may bring together reciprocal concepts -- here of death-in-life and life-in-death.

Dubliners makes use of, then, predominantly literary, religious and historic models. Joyce's focus is not so much to destroy or discredit these models as to show their present existence, albeit attenuation. The nature of Joyce's realism, and the models or parodies that influence that realism as well as those that indirectly comment upon that realism, is comprehensive, all-embracing. What

Joyce implies by this expansive use of parody is that the protean echoes of past and present models are, in fact, manifest in the reality of Dublin. Other poignant parodies are found in "Clay," where Joyce shifts his title from "Christmas Eve" to "Hallow Eve" to "The Clay." All Hallow's Eve, or Halloween, is October 31, the eve of All Saint's Day. In the Old Celtic calendar the year began on November 1, and the last evening of October is the night of the witches. Maria, then, has the potential to be a witch ("the tip of her nose nearly met the tip of her chin") (101) and Mary, queen of the saints. Another set of identities haunts Maria: when she sings "I Dreamt that I Dwelt," her song is of richness and nobility, of a woman with suitors an a "high ancestral name." Joyce furthers the parody by Maria's chance encounter on the bus, and the irony of her finding the ring in the cake. She is a spinster, a laborer, children make fun of her, and there is no suitor -- Joyce's parody is tacit but powerful.

In Portrait, Joyce continues his development of parody toward language and language acts that

suggest the timeless repetition of forms. The particular Joycean parodies in Portrait include parodies that proliferate from names, parodies that proliferate from paradigmatic models, and parodies which involve the interpolation and amplification of the language of Joyce's own texts. There is the barest trace, as well, of what will become Joyce's obsession with parodies involving language and syntax.

The parodic activity revolving around the name of Stephen Dedalus, a parody seminal to Ulysses, contributes to the both local and overall thematic issues in Portrait. The name Stephen has its origins in the name of the first Christian martyr, St. Stephen. A protomartyr, or a martyr of the first century, Stephen was a hybrid of cultures, a Jew educated in Greece. A dominant figure in Christianity before Paul's conversion, Stephen represents a religious hero, a source for Joyce's parody. In Greek mythology Daedalus has a dual, oppositional identity. On the one hand, he is known as an inventor, sculptor and architect of the labyrinth. On the other hand, he is the murderer of

his own father. The roots of Daedalus' name also suggest multiplicity: Latin < Greek *daidelos* < *daidallesm* = to work artfully < *dolors*, to feel pain. Daedalus has to his credit two inventions, or parodies of nature, an artificial bull designed for copulation with Queen Pasiphaę and the lethal (at least for Icarus) wax wings. Joyce incorporates this legend into *Portrait*. Stephen aspires to the myth. Like Icarus, Stephen is separated from his father, disinherited. In Stephen myths, history, and human spirit coalesce, as he realizes at one point:

> Now as never before, his strange name seemed to him prophecy. So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him... Now at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean?
>
> (169)

On the one hand, this quote calls attention the mythical sources of the parody. On the other, Joyce calls attention to Stephen's self-conscious play-acting of the imaginary role of Daedalus. Joyce does not clarify whether Stephen models his role on

Daedalus or Icarus. This ambiguity allows the two models to inform the text. Thus Stephen can partake of the dichotomous model of the creative father and the sense of disinheritance of the son -- he can be the successful, winged imitation or the fallen and likely dead son who authors his own disinheritance by disobeying his father's instructions.

The proliferation of paradigmatic models, models that are patterns and paradigm, not content models, also appears in Portrait. Erwin R. Steinberg, in his article "Telemachus, Stephen, and the Paradigm of the Initiation Rite," cites the work of Arnold von Gennep that outlines the initiation rite as a rite of passage consisting of three stages: preliminal rites (rites of separation), liminal rites (rites of transition), and post-liminal rites (rites of incorporation). Typically, Steinberg notes, the initiation involves "a decisive, often traumatic act which separates the boy from the world of women and children of which he has been a part: a period of separation and seclusion from society...; and a final ceremony which returns him to society as a man" (291-291).

In <u>Portrait</u>, Stephen's journey will parody that pattern. His separation and seclusion, while on the one hand physical, is, on the other more an emotional, spiritual and psychological departure from the world of "home" values and traditions:

> He had heard the name of the passions of love and hate pronounced solemnly on the stage and on the pulpit, had found them set forth solemnly in books, and had wondered why his soul was unable to utter their names with conviction.
>
> (149)

In repeatedly telling Cranley "I have to go," Stephen voices his need for separation, his movement toward the next stage of initiation. As <u>Portrait</u> concludes, Stephen thrusts away his family and his religion and moves, like Icarus, toward a "fall." The fall of Icarus initiates his separation from his father. Icarus vests himself with powers he does not have, appropriates power he does not have and chooses his own death. Stephen, a parody of this parody, embraces the unknown as well in lieu of the known, exchanging the daylight world for the world of potential darkness and possible death. Steinberg notes that "in many initiation rites the novice

undergoes a simulation of death and resurrection..." (294). Here Joyce amplifies and extends potentially parodic materials.

Joyce, in Portrait, employs a parodic paradigm that will saturate the remainder of his work -- the list. For young Stephen it is the list of the order of the universe into which Stephen tries to fit himself.

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe

(15)

The phenomenon of the list is inherently parodic in that it reduces masses of detail into an abbreviated, artificial, and arbitrary order. What is Joycean about the use of lists is that elements of the list may themselves be parodic models or may lead the reader to other, indirect parodic models.

In Portrait, Joyce appropriates the paradigm of epiphany from Greek and Christian use. The concept of epiphany has three models: 1) in the Greek drama it referred to a climactic moment when a god appears

and imposes order on the scene before him (2) in Christian religious tradition, the Feast of the Epiphany celebrates the revelation of Christ's divinity to the Magi, and 3) Joyce's own use of the word parallelism to embody those moments when the world reveals to people their true essence (Chaues 350). In Stephen Hero, Joyce refers to epiphany as a "sudden spiritual manifestation" (86). However, in several cases an early epiphany from the Trieste Notebooks appears in his later text. Some eleven of the forty early epiphanies survive and reappear in Portrait (Chayes 359). In each case, Joyce adjusts the language of the epiphany to meet the needs of his current text. For example, Joyce re-orients the original emphasis upon beauty in this first, epiphany to an emphasis upon religious sacrament in its parody in Portrait:

> Her arm is laid for a moment upon my knees and then withdrawn and her eyes have revealed her -- secret, vigilant, an enclosed garden -- in a moment. I remember a harmony of red and white that was made for one like her, telling her name and glories, and bidding her arise, as for espousal, and come away, bidding her look forth, a spouse from Amana and from the mountains of the leopards. And I remember that response whereto the perfect

> tenderness of the body and soul with all its mystery have gone: Inter ubera mea commorabitur.
>
> (Anderson 270)

In the subsequent use of this epiphany, Joyce not only condenses his text but re-frames Stephen's adoration of the girl in religious terms:

> A faded world of fervent love and virginal responses seems to be evoked for his soul by the reading of its pages in which the imagery of the canticles was interwoven with the communicant's prayers. An inaudible voice seemed to caress the soul, telling her names and glories, bidding her arise as for espousal, from Amana and from the mountains of leopards; and the soul seemed to answer with the same inaudible voice, surrendering herself: Inter ubera mea commorabitur.
>
> (PA 152)

The first, or original, epiphany centers upon the woman/girl/Virgin and upon the anticipated marriage of the dreamer to that image. Joyce's later version suggests that religion and religious experience may be orgasmic, that both are motivated by the vision of the woman, be she Mary or some abstraction of Stephen's mind. In this way, Joyce moves the model within the frame of his own art, creating an

additional, infra-textual parodic venue that he will increasingly exploit throughout his later works. In fact, Joyce will create a system of parodic Chinese boxes, parodies within parodies, often with multiple models, a labyrinth of his own making.

In short, the range of Joyce's models in Dubliners and Portrait makes clear that Joyce is already expanding the range (and thus the implications) of his parody. expands his range of models and that he selects models which repeatedly reinforce his own themes in these books. What is distinctly Joycean about the parodies created using these models is that increasingly the parody involves language and the formulaic adjustment of language. That is, Joyce reduces the scale of parody, increasing its involvement in syntax, spelling, and sound. While traditional parodic affinities dominate, Joyce's use of parodies of his own text and parodies involving language point toward the development of his parody in later works.

CHAPTER THREE

Usurping the Identity of the Traditional Parodic Model: Issues of Inversion and Subversion in "Telemachus"

In his article "Tell us in Plain Words," Daniel Schwarz observes the dependency of the text of _Ulysses_ upon works prior to it, notably _Portrait_. Schwarz notes that the "richness of these first three chapters [the Telemachiad] depends in part on our responding to echoes of prior language and incidents from _Portrait_" (31). The process of viewing the text of _Ulysses_, Schwarz posits, is "not unlike pentimento where images of an earlier and supposedly painted over versions peek through the painting that we are examining" (31-32). That is, in _Ulysses_, we consistently reprise and exercise forms of parody developed in prior works. _Dubliners_ and _Portrait_, then, form a series of preliminary scrims through which the parodies of the "Telemachiad" can

be read. In turn, the "Telemachiad" itself becomes a scrim which shapes our view of the text to come. The vital contribution of Portrait and Dubliners is the awareness of the potential for the role of language in the operation and perception of parody.

In Dubliners and in Portrait, Joyce initiates a parody which reflects his particular style and thematic intentions. Increasingly, he proliferates, or clusters, models. Some of his models emerge directly from, and are shaped by, tradition. Others, as we have seen, and as Schwarz suggests, emerge from Joyce's own works. In the early works, the identity of most models is clear, traceable, identifiable, available to the sophisticated reader. Above all, in his early parodies, Joyce permits traditional parodic closure. That is, he validates the satiric relationship between model and parody, structuring the parody so that the model can be identified, and so that the parodic parallels can be matched and their meaning ascertained. But then Joyce's use of multiple models begins to defer the issue of closure, and in so doing, frustrates the sense-making activity of traditional parody.

The logical completion of the parodic act, closure or meaning, rests upon the issue of identity. Traditional parody provides an identifiable model. The reader, perhaps with the assistance of substantial clues, can "close" the parody, bring it to meaning, understand its satiric point. In the parodies of Ulysses and Finnegans Wake, however, the reader, faced with multiple any one model, cannot find the clues necessary to identify the model. Joyce further undermines this process by subverting identifiable models, replacing these with anonymous models. In "Telemachus," Joyce continues to employ traditional models, while he also makes significant adjustments to the role of the traditional model, subverting identifiable models by employing multiple or anonymous models.

Joyce's treatment of Buck's character embodies these new parodic operations and suggests the direction Joyce's emerging parody will take. Joyce's first act is to discredit, or at least confound, the role of the model in traditional parody. Buck's character reveals a proliferation of models, albeit offering us only partial glimpses of

these models. Put together, the models form a multi-faceted anonymity. The traditional routes for forming parody, the location of clear parallels between model and parody, are replaced by truncated clips, disconnected connections, fragments, mere glimpses of parodic parallels quickly seen and equally quickly withdrawn. The erosion of the solid base of the identifiable model significantly alters the priorities of the parodic text. Discerning and confirming the identity of the model throughout the text is no longer the primary concern it once was. A more complex process emerges, a process based on a tissue of incomplete identities. What serves as incompletion in the early texts will become fragments in later text, the task of achieving meaning through parody not as much the goal of the reading as the assembling and relating of parodies into a meta-text of endless stories. The de-railing of the linear sense-making of the text is Joyce's first and most vital step away from traditional parody and toward his own. In his emerging parody the step-by-step narrative progression, or logic, slows, even halts, in favor of discerning the

individual parodies, or comic incongruity, in the language of that narrative.

The character of Buck Mulligan is a clear example of Joyce's development of a series of truncated, abbreviated models, some identifiable. The ultimate identity of Buck emerges as a chimera, a shape-shifter, a rehearsal of parodies which never grow to fruition and completion in the text. Joyce's tendency to distance Buck's character, allowing only glimpses, exacerbates the pursuit of obtaining his parodic identity. Multiple models emerge only briefly, skipping in and out of the text like Buck himself.

Buck Mulligan's character emerges, if at all, only from composite models. The most obvious and accessible models stem from his name. On the one hand, his character emerges from Christian myth. His original first name, Malachi, refers to an Old Testament prophet who foretells the second coming of Elijah the prophet prior to the "great and dreadful day of the Lord" (Malachi 4:5). The name also recalls Malachy the Great, high king of Ireland in the late tenth century and St. Malachy (c. 1094-

1148), an Irish prelate who reputedly had a gift for prophecy (Gifford 14). On the other hand, "Malachi" is Hebrew for "my messenger," or "my angel." His Greek counterpart, Hermes, has an important role in the Odyssey, rescuing Odysseus from Calypso's bondage at one point and protecting Odysseus from Circe's magic on another occasion. Buck's character, such as it is, emerges from this diverse range of models. Joyce challenges traditional routes to obtaining the parodic identity of this character. Traditionally, a character is shaped by the surrounding text and possesses integrity within that text. Joyce's characters, however, are composites of parodies, tissues of incompletion. Based on the play upon his name alone, Buck's identity is composed of quasi-magical, mythical, and religious models.

Joyce subverts this unstable base of models even as he tacitly offers them as clues to Buck's identity. A prophet, according to Christian belief, repeats the messages of God to warn or to inform the people. Malachai was a lesser prophet, his words concluding the Old Testament in a vituperative fury

of damnation and destruction. If verification of the prophet's identity lies in prophecies which come to pass, there is no evidence that Malachi's do. Elijah does not come again and the world still awaits Judgment Day. Elijah, a parody himself, becomes a model for Buck's character. This is a new parody for a new world. The subversion of traditional parody signals a new kind of "meaning" in fiction.

Buck's first words, "Introibo ad altare Dei," mean, according to the Vulgate edition of the Bible, "I will go up to God's altar." As "Telemachus" begins, the altar is the Martello Tower and the parody of the Catholic Mass. The tower also suggests Irish warfare and the Grail-Castle of Arthurian Legend. The crumbling tower mocks the authenticity of the mass and parodies the perceived sanctity and solidity of churches. In the tower, Joyce offers a partial, crumbling parody. It is a ruin, an artifact; it speaks of death and defeat. Appropriately, it is a stage for the fragmented parody-mass of Buck Mulligan. Just as Joyce's characters derive identity from multiple models, so

does his setting. The parody has a double-edged thrust; while it mocks the Mass it also calls attention, covertly to the fact that the Mass is itself a parody.

Not only the names and the actions and the setting, but the dress and accoutrements of Buck mock the celebration of the Mass. Tightly girdled vestments are replaced with loose, flapping ones. The stately prelate referred to in the opening words of the episode is replaced by a half-dressed man hopping about the turret of a tower. The implements of the mass -- the chalice, the incense-keeper, the cross -- are replaced by the silver shaving bowl and a sharpened razor. The Mass itself is not mocked at length, but is eviscerated, only a few phases remaining. The parody dominates the passage, with only glimpses of the model available. But those glimpses offer only the thinnest source or sources for the parody. All that remains is parody, parody which dominates this initial, original scene. The upending of the model's prominence, the inversion of the model's role subverts traditional parodic expectations.

Buck's priestly parody is subverted, in turn, by the appearance of additional models, or roles that Buck plays. The priestly prototype quickly mingles with that of a preacher, then a doctor who is concerned with "a little trouble with those white corpuscles" (3). This reference mocks scientism but also alludes to the process of transsubstantiation where the wine is transformed into the blood of Christ during the mystery of the Mass. Within a few lines of these religious and scientific references, Buck transforms again, becoming a quasi-magus, commanding his audience to "shut your eyes" as he conjures (3). Part fool, part madman, Buck hops about the gunrest, chanting bits of song. Buck's partial identities accumulate, and he comes to embody Joyce's version of a trickster. Susan Stewart's description of the trickster legend, which refers to Paul Radin's study of the Winnebago trickster, provides insight into the nature of Buck's parodic character:

> Trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself. He wills nothing consciously... He knows neither good nor evil yet he is responsible for both. He

> possesses no values, moral or social, is
> at the mercy of his passions or appetites,
> yet through his actions all values come
> into being.
>
> (Nonsense 62)

Like Buck, the trickster is a "shape-shifter" and in his extreme manifestations represents, according to Stewart, "the incorporation of opposites into a new configuration" (62). Buck's disparate identities prohibit closure with a single parodic model. Through Buck, Joyce drives parody away from closure, suspending it. Yet Buck remains a vivid portrait of life, a model which serves to confuse and confound Stephen as we first encounter him but not a model who takes on resonance in his later experience. In fact, Joyce can be said to create many Buck Mulligans throughout the text. As the text themselves proceed, they become Buck Mulligans, shapeshifting protean acts of language.

Through Buck, Joyce introduces the potential for parody in language. Buck refers to his name: "My name is absurd too: Malachai Mulligan, two dactyls. But it has a Hellenic ring... Tripping and sunny like the Buck himself"(5). Buck here draws

attention to language-as-language, that a name, for all it may signify, consists of sounds and rhythms. Thus, on one hand, a name is an arbitrary language act and thus a parody of culturally important "naming." The associations with the name are portrayed as arbitrary - a possible Hellenic "ring," the connections with the animal world. The reference to Hellenism carries, in turn, parodic import. The term refers to the abstraction, intellectualization, rational knowledge or quality of a being. Buck perceives his name to have the sound, the appearance, the facade of intellectuality. A name, a configuration of symbols can invoke models, or phantoms of models, to enhance its meaning. But here, of course, Buck's name reflects Buck himself, a mirage of mirrors.

To both Stephen and the reader, Buck is a quixotic source, the ultimate actor. Buck is a tissue of inauthenticities, his personal chorus "the mockery of it" emphasizing the fundamental in authenticity of life (4). Buck's presence reflects Joyce's own philosophy of life, the sense that all of us are impostors or actors, an amalgamation of

past identities drawn from a grab bag of models. The ultimate challenge to sense-making offered by Buck, is madness. Buck embodies madness, or the non-sense-making intelligence. His character, Joyce implies, is not quite sane: "Buck Mulligan at once put on a blithe broadly smiling face. He looked at them... his eyes, from which he had suddenly withdrawn all shrewd sense, blinking with mad gaiety" (18). He "capers before" Stephen and Haines, an unstable winged Mercury "fluttering his winglike hands, leaping nimbly, Mercury's hat quivering in the first wind that bare back to them his brief, bird-like cries" (19). On the one hand a trickster, on the other an approximate god, a madman-at-large in a Panama hat, Buck is an unreliable source, or model, for Stephen and for the reader. In this way, Joyce disables traditional parody, replacing sustained reference to a single model not only with multiple models but with models that are themselves fragile, ambivalent, paradoxical.

Paradoxically, and through another parodic correlation, Joyce suggests a more fruitful,

positive aspect of multiple identities that the same Buck who looks at a severed self in a shaving mirror may also be a protean figure. Buck is, in fact, the "messenger" not only of the Greek gods but the messenger who embodies the essence of the parody Joyce is beginning to develop. As Buck faces the water, about to enter to swim, he faces an anonymous double rising form the sea. He sees "an elderly man [who] shot up near the spur of the rock, a blowing red face" (22). The man scrambles up "by the stones, water glistening on his pate and on its garland of grey hair, water rilling over his chest and paunch and spilling yet out of his sagging black loin cloth" (22). The old man emerging from the sea might be Daedalus, the survivor of the legend finally come to land. More likely the prototype is Proteus, the god of the Homeric legend entrapped by Menalus as he leaves the water. Protean changes of identity embody mythic powers as well as creative powers. While roles fragment, they also consistently metamorphose. Thus each fragment possesses parodic potential. In Buck Joyce creates a character of fragments possessing mythic powers as

well as the power of a shape shifter and madman.

In Buck, Joyce demonstrates not only that are traditional, stable models are not only not available but when available are susceptible to subversion. In "Telemachus" Joyce erodes confidence in any one proto-typical model and turns the parodic task into one of searching for many models. By presenting a plethora of models, Joyce subverts the parodic process and disables traditional parodic closure. Joyce subordinates the traditional Homeric model to a series of incomplete models. Joyce's parody heavily depends upon manipulation of the model. As Joyce broadens the base for parody by using multiple models and multiple parodies throughout the text, he realizes his goal of creating a protean narrative style that will continue to create itself as time proceeds.

In Finnegans Wake, the narrative Joyce seeks to create is personified by Shem, who can only progress through time "a word a week"; which is a genuinely fragmented trickster, a cacophony of partial selves:

> Shem's bodily getup, it seems, included an
> adze of a skull, an eight of a larkseye,
> the whoel of a nose, one numb arm up a

> sleeve, fortytwo hairs off his uncrown, eighteen to his mock lip, a trio of barbels from his megageg chin (sowman's son), the wrong shoulder higher than the right, all ears, an artificial tongue with a natural curl, not a foot to stand on, a handful of thumbs, a blind stomach, a deaf heart, a loose liver, two fifths of two buttocks, one gleetsteen avoirdupoider for him, a manroot of all evil, a salmonkelt's thinskin, eelsblood in his cold toes, a bladder tristended, so much so that young Master Shemmy on his very first debouch at the very dawn of protohistory seeing himself such and such when playing with thistlewords in their garden nursery, ...
>
> (169)

Joyce moves further from traditional means for obtaining the meaning of a parody by omitting the name of a character and replacing it with shards of a possible identity. Buck Mulligan, at least, has a name from which parodic correlations can be traced. The milkwoman, however, is an anonymous parodic character. Her anonymity is composed of several parts. First, she, like Buck, is a composite of models. However, unlike Buck, she has no name to serve as even the most basic connection to her role. Second, she possesses genuine anonymity; she is a generic character. All attempts to identify her are futile; her significance remains

ambivalent. As such, she serves as a rich source for potential parodies. Any parody can apply to the milkwoman, as the young men prove in the conversations which surround her.

Paradoxically, the milkwoman is first identified by her absence, and the emphasis is not upon the absence of her person but the absence of the milk she brings. "I told her to come after eight," remarks Buck (12). She is first seen through Haines' eyes as a vague figure approaching from a distance, working her way up to the tower. Her age, and her anonymity, recall similar anonymous characters in literature, such as Pallas Athena disguised as Mentor in the Odyssey, or the old man in Dr. Faustus. In each case, the old anonymous character who brings news, is potentially a messenger. In characters such as the milkwoman, Joyce mystifies identity, working by indirection and subversion to create the milkwoman.

Buck Mulligan imitates the woman, "say[s] in an old woman's wheedling voice: 'when I makes tea I makes tea,' old Mother Grogan [says]. 'And when I makes water I makes water'" (12). Buck refers to

the song "Ned Grogan" in his remark:

> Ned Grogan, dear joy, was the son of
> his mother,
> But to find out his dad, he was
> put to rout,
> As many folks wiser have been,
> no doubt.
>
> (Gifford 20)

Even Ellmann's detailed biography of Joyce fails to turn up a real-life Mother Grogan. If her existence stems from the folk song, she bears nameless children, children with no father, no clear paternity. Unlike Buck Mulligan, this character cannot be readily associated with mythic names.

Without specific historic or literary models available, the reader is forced to construct a more general system of identification from the fragmented mystery provided. Joyce has taught the reader, through characters like Buck Mulligan, that parodic connections can be located and do supplement the material given in the narrative. Often, as with Buck, the search is fruitful. With a character like the old woman a more complicated search reveals other clues to her identity planted in the immediate text. She has many potential, tentative identities that constitute her being. She is an old woman,

unable to create life or the milk which sustains life. She can only bring the milk of another animal, in this case a cow. Perhaps a parody of woman-as-mother, she may be an aged Eve, an earth mother, mother nature. Or she may symbolize Mother Ireland, destitute and alone, dependent upon outside sources for commerce.

Some clues associate the woman with the supernatural. The woman, Buck Mulligan points out, is a good character for Haines' book: "Five lines of text and ten pages of notes about the folk and fishgods of Dundrum. Printed by the weird sisters in the year of the big wind" (12-13). Buck posits characters such as the old woman as the outline of a parodic character consisting only of a few lines whose substance is filled out by extensive notations. Like Nabokov, Joyce feels the need perpetually to suggest potential closure which would result in identification of the character. Joyce's mention of Dundrum calls up references to mirror cities in Ireland:

> The fishgods are associated with the Formorians, gloomy giants of the sea, one of the legendary peoples of prehistoric Ireland. One Dundrum, on the east coast

> of Ireland sixty-five miles north of Dublin, was famous as the 'strand of champions' where ancient Irish tribes held a folk version of Olympic games. But another Dundrum, a village four miles south of the center of Dublin, was the site of a lunatic asylum, and it was at this Dundrum that Yeats' sister Elizabeth established the Dun Emer Press (1903).
>
> (Gifford 20)

The cities parody each other, one divine, one base. Joyce leads the reader into a parodic dead end. The woman thus affiliates with either giants or lunatics, or perhaps both. In addition, she appears to be connected to a supernatural world from the past. A plethora of models emerge from the text surrounding the woman's speeches. It is as if a convocation of parody-spirits shape her being.

Joyce enhances the supernatural aspect of her character by connecting her with the "weird sisters" of Macbeth. Although the woman in Ulysses brings fresh milk, the vision cauldron's contents of blood and entrails from Shakespeare intrudes upon the purity of the gift she brings. The witches of Macbeth also refer to a "birth strangled babe," suggesting the inability of the old woman to give birth. The weird sisters prophecy Macbeth's rise to

power and weave charms into Macbeth's head which whet his need for power at first, and later drive him to madness. Thus the old woman becomes a composite of parodies -- a god and witch, the mother of Ireland and yet no mother at all. She also fits into the role of Stephen's mother, a walking, aged ghost. The woman is associated with life, but also death, birth, barrenness.

Stephen posits the old woman as a kinswoman of Mary Ann and Buck supplies the appropriate fragment of lyric:

> -For old Mary Ann
> She doesn't care a damn,
> but, hising up her petticoats...
>
> (13)

Mary Ann is featured in an anonymous bawdy Irish song which stresses the androgyny of the woman:

> She's a darling, she's a daisy and
> she's set the city crazy,
> Though in build, and in talk, and
> manner, like a man;
> When me precious love draws
> near, you can hear the people cheer
> For Mick McGilligan's daughter,
> Mary Ann.
>
> (21)

The old woman, past childbearing and past youthful beauty, attains a similar androgyny. She is a parody of a woman, an aged version of the virginal beauty sought by characters in Dubliners. Again, with each additional reference, Joyce manipulates, but does not clarify her identity.

Joyce further muddies a clear identification of the old woman in a complex, multi-referential paragraph:

> He watches her pour into the measure and thence into the jug rich white milk, not hers. Old shrunken paps... . Old and secret she had entered from a morning world, maybe a messenger. She praised the goodness of the milk, pouring it out. Crouching by a patient cow at daybreak in a bush field, a witch on her toadstool... Silk of the Kine and poor old woman, names given her in old times. A wandering crone, lovely form of an immortal serving her conqueror and her gay betrayer, their common cuckquean, a messenger from the secret morning.
>
> (Ulysses 13-14)

Like Buck, the woman's composite identity suggests a supernatural messenger. "Silk of the Kine poor old woman..." are, according to Don Gifford, "Two traditional epithets for Ireland. 'Silk of the Kine' (the most beautiful of cattle; allegorically

Ireland) is a translation from an Irish phrase <u>a shíoda na mbó</u>, from an old Irish song" (21). Gifford asserts that the reference to the old woman comes from the Irish ballad "The Shan Van Vocht." This song refers to a legend of a woman who looks old to all but the true patriots, to whom she appears like "a young girl" with the "walk of a queen" (21). Joyce, aware of these traditions, also recalls parallel legends, like Yeats' <u>Cathleen Ni Houlihan</u> (Poor Old Woman) (1902) (21). The milkwoman, like Buck Mulligan, also possesses, Joyce suggests, shape-shifter abilities. Joyce's particular treatment suggests an parodic identity that never really comes into focus. She becomes the antithesis of Buck. He, on the one hand, acts the part of the messenger, dramatically emphasizing to Stephen his importance in defining his identity. On the other hand, the woman makes no such pretence. Her silence, her anonymity convey no such intent, and it is only by assembling the fragments of parodies with which Joyce surrounds her in the text that we can assess her probable significance. From the multitude of models overtly and covertly

suggested by Joyce can be distilled a sense of the woman as fallen mythic consciousness and loss of power. Her anonymity becomes a receptacle to which many models can be brought.

Joyce constructs the anonymity of the old woman carefully. By his design, partial models accrete. She affiliates with no one model, yet all pertain. In this way Joyce subverts any one traditional model by supplanting a single model with a covey of models which, when combined, suggest a broader model for the text. The woman also represents Mary, mother of Jesus. As she casts her shadow upon Stephen, she elicits visions of his mother. She is Eve of the "unclean loins" as well as one of the Fates. She is the earth mother of Ireland who, paradoxically, cannot speak Gaelic. Joyce has, with this character as well as with Buck Mulligan acted out through a character the initial movement in his subversion of traditional processes of parody. Buck, particularly, "usurps" the text, dominating a text which continues the saga of Stephen from Portrait, much as his character's complexity usurps Stephen's, for the moment.

Throughout "Telemachus" Joyce systematically detonates traditional parodic expectations. Ultimately, however, Joyce's use of parody in "Telemachus" has positive implications because he forces the reader to look away from the immediate satiric production of parody from sustained traditional parodies and from the common sense which directs them. Instead, Joyce leads the reader toward the rich potential of multiple sources, toward that "bright shining instant" (24) where parodies coalesce, forming an entity quite apart from the traditional model. Buck and the milkwoman surpass pragmatic parody and represent Joyce's challenges to traditional parody, a challenge which Joyce will continue to issue and to answer throughout the "Telemachiad."

CHAPTER FOUR

"The Trembling Skeleton:" Disenfranchising History as a Primary Model in "Nestor"

Joyce's parody increasingly surpasses the boundaries of traditional, satiric parody, whose dominant model is history. The text of "Nestor" concerns itself both with Joyce's disaffection with history as a primary source for his parody and with an understanding of the parodic implications of historic parallels. In _Joyce's Moraculous Sindbook_, Suzette A. Henke observes that in "Nestor," Joyce challenges the boundaries of parody and the traditional historic parameters of parodic references: "time and space become the limits of Stephen's claustrophobia and enclosedness characterizes all of human history" (37). Stephen's consciousness of these limits reflects Joyce's concern with them as well. The "enclosedness" of human history is reflected in texts whose imitative

references, parodic and otherwise, are essentially ratiocinative. Yet in "Nestor," history, to Stephen (and to Joyce) increasingly represents a disappointment, emptiness, a tissue of approximations and illusions. In "Nestor," Joyce subtly eviscerates the solidity and reliability of historic fact, disenfranchising history. This is a vital move in Joyce's deconstruction of the traditions of satiric parody and a preliminary invocation of his own, emerging parody.

Henke posits that "one of the principal themes of the 'Nestor' episode is the burial of the dead" (39). Through each individual death Joyce parodies life and its closure. Systematically throughout "Nestor," Joyce rigorously empties ideal, mythical, historical models of their primary importance, particularly in the construction of parody. The once secure source of satiric parody, past-oriented models, loses its function. Joyce raises crucial questions:

> Had Pyrrhus not fallen by a beldam's hand in Argos or Julius Caesar not been knifed to death? They are not to be thought away. Time has branded them and fettered they are lodged in the room of infinite possibilities they have ousted. But can

> those have been possible seeing that they never were? Or was that only possible which came to pass?
>
> (Ulysses 25)

The issues Joyce raises here follow Aristotle's discussion in the Metaphysics of the antithesis between the potential (that which can be moved or moves) and actuality (the existence of a thing that cannot move or dislodged). Aristotle's argument posits that at any "given moment in history there are a number of 'possibilities' for the next moment, but only one of the possibilities can become 'actual', and once it becomes actual, all other possibilities for that given moment are 'ousted' " (Gifford 31). It is this exclusive, closed aspect of history that Joyce challenges. In traditional parody, the actual historic moment calcifies as the traditional model, the single model that has priority over other, potential models. Joyce further draws a distinction in this passage: "Or was that only possible which came to pass," a question which echoes another Aristotelian distinction between poetry and history (Gifford 31).

> From what we have said it will be seen that the poet's function is to describe, not the thing that has happened but a kind of thing that might happen, i.e. what is possible as being probable or necessary. The distinction between historian and poet... consists really in this, that the one describes the thing that has been, and the other a kind of thing that might be.
>
> (Poetics 8:4-9:2)

For Joyce, history, has two potential dimensions. One dimension consists of stable, "actual" models, one-of-a kind, distilled from all possibilities; the other is comprised of a range of models originating from less stable sources originating inside or out of the text.

Joycean parody turns a world of fact into a world of language. Joyce alludes to the process of this adaptation in his portrayal of the manifestations of Aristotelian philosophy in there different culture. In "Nestor," Joyce refers to a trinity of philosophers, a parodic trinity consisting of Averroes (1126-98), Moses Maimonides (1135-1204), and Aquinas (1225-74):

> Averroes and Moses Maimonides, darkmen in mien and movement, flashing in their mocking mirrors the obscure soul of the world, a darkness shining in brightness which brightness

could not comprehend.

(Ulysses 28)

Averroes, a Spanish-Arabian scholar, Maimonides, a Jewish rabbi and Talmudic scholar and Aquinas, the Christian scholar -- all attempted to adapt Aristotle to their individual religions, to reinvent Aristotle's work for three widely differing cultures. These "darkmen" with their "mirrors" are seen by Joyce, not as religious figures, but rather as sorcerers guilty of "saying" or divination by the "mirror of the sorcerers," usually a "crystal ball or other shining surface, such as a vessel filled with water" (Gifford 33). In this reference, Joyce evokes the mystical/magical spirit of parody rather than a concept of parody based upon verifiable events. Scrying also has connection to the Druidic culture, where prophecy or "the sight," was a talent of the inhabitants of Avalon, a means through which they could see the future of their culture. The essence of scrying was to prophesy another, future reality. This form of prophecy subverts history, looking forward, not backward to find the models. For Stephen, Deasy becomes this sort of premonition,

a vision of what he will become, a vision of the parody he already is.

Joyce mounts a practical, and humorous challenge to history in Stephen's classroom. The substance and continuity of history lies in recalling its events, solemnizing its patterns and heroes. In Stephen's classroom, no one seems even capable of remembering the facts. Cochrane cannot remember, his "blank face asking the blank window" for an answer (24). Stephen himself must refer to his book to verify that Asculum was the location of Pyrrhus's battle in 279 B.C. Stephen recalls a phrase connected with this battle: "Another victory like that and we are done for" (24), a comment by Pyrrhus, according to Plutarch, after the battle. Stephen's recall of the comment emphasizes the dubious authenticity of the historic moment. History is presented as at the mercy of human recall. Moreover, what is apparently a victory is, by later assessment, in fact, a "defeat" -- a victory that costs the country the war. The hero, Pyrrhus, following Ascilum, went "barnstorm[ing] around the Mediterranean world. That world was in a

limbo of small state anarchy with revelries and lost causes enough for all the ambitious" (Gifford 31). In Joyce's version, however, Pyrrhus was a hero of lost causes, his death more accidental than heroic. Trapped in Macedon, he was engaged in hand-to-hand combat when the mother of his assailant threw a roof tile at him, disabling him and causing his death. Pyrrhus and his career, Joyce illustrates, are the reality behind what is often the historic ideal. Thus The phrase "Pyrrhic victory" has come to mean a victory that costs so much that it might as well be a defeat. The hero becomes vulnerable, even somewhat comic. The battle Pyrrhus fought travesties the illusion of pure, glorious victory in warfare, his death more accidental than noble. Eventually his "successes" caused the defeat of the Tarentines. Joyce is pointing out, on the one hand, that history is a creature of memory, its existence depending upon the recall of historic fact. On the other hand, Joyce implies that history is itself fallible, vulnerable. The parody Joyce creates surpasses dependency upon history-based models, re-focussing the operation of parody upon the

performance and operation of language.

The importance Joyce attaches to memory and prophecy as elements of history emerges in Joyce's substantial invocation of William Blake. As Cochrane's blank face turns to Stephen, Stephen thinks:

> Fabled by the daughters of memory. And yet it was in someway if not as memory fabled it. A phrase, then, of impatience, thud of Blake's wings of excess. I hear the ruin of all space, shattered glass and toppling masonry, and time one lurid final flame. What's left us then?
>
> (Ulysses 24)

Weldon Thornton, citing Arthur Symon's research, reveals Blake's problem with memory: "Imagination," Blake is reported to have said, "has nothing to do with memory." (2) Northrop Frye explains Blake's concept of memory in more detail:

> It appears, then, that there are not only two worlds, but three: the world of vision, the world of sight and the world of memory: the world we create, the world we live in and the world we run from. The world of memory is an unreal world of reflection and abstract ideas; the world of sight is a potentially real world of

> subjects and objects; the world of memory we see nothing; in the world of sight we see what we have to see; in the world of vision we see what we want to see.
>
> (Fearful Symmetry 26)

Blake's three worlds are not mutually exclusive, they are part of a single consciousness, aspects of that consciousness. But the world of memory, i.e. the world most closely associated with history, is the most limited of the worlds. Blake consistently depicts the world consumed by fire and writes to William Hayley that "every mortal loss is an immortal gain. The ruins of Time build mansions in Eternity" (Gifford 30). Like Blake, Joyce calls to account the function and importance of memory, Memory is the fundamental premise upon which traditional parody is formed. Joyce, in invoking Blake repeatedly, invokes Blake's expanded, dynamic concept of history as well as Blake's disaffection with the limits of the concept of history as fossilized memory. Evoking Blake's expanded vision subtly brings forward a central premise of Joyce's parody and the way he wishes the readers to apply historic memory. Joyce, like Blake, wishes to move

beyond the past- oriented, ratiocinative use of history, toward a use of history and memories that are charged with present and future creative power. The object of Joycean parody is to diminish or reduce the impact of the historic model as well as to energize the perception of parody as a language act of continuous and enduring importance. Indirectly, these new premises for parody emerge and co-exist with traditional premises, as Joyce shifts his text toward more complex uses of parody.

Joyce's reorientation of parody away from its historic premises and toward the immediacy of the language act surfaces in his use of the pun. For example, Stephen alludes to the problem of history in his student's pun and his response based upon the name of Pyrrhus: "Pyrrhus, sir? Pyrrhus, a pier?" (24). A pier, Stephen points out, is a "disappointed bridge" (25). What seems a whimsical classroom joke has, in fact, its own parodic "bridge." The pun upon pier/Pyrrhus has parodic implications. The pier is a foreshortened, or disappointed bridge, Pyrrhus also becomes a disappointment. In the legend given in the text

above, Pyrrhus does indeed "fall short" of full heroic status. His battle, a victory, is actually, in the long run, a loss which eventually causes the collapse of the Tarrentine empire. His heroism is similarly undercut, he dies trapped in a town, in a street fight, killed by a falling roof tile. Pyrrhus too becomes a "disappointment," a hero who delivers an apparent victory but who is, even as a historic model a disappointment.

In "Nestor," Joyce initiates the perception of a parody as a language act, extending the performance of language. For Joyce parody not only enacts language but extends and expands upon its premises and visions:

> Across the page the symbols moved in grave morrice, in the mummer of their letters, wearing quaint caps of squares and cubes, Give hands, traverse, bow to partner: so: imps of fancy of the Moors.
>
> (28)

A "morrice" is a Moorish dance with intricate, symbolic movement. Significantly Joyce's perception of language as an imaginative echo of that dance recalls the Moorish development of algebra during

the European Renaissance. Joyce communicates, though this reference that parody can be located in language in two ways: as an imitation of real sounds and perceptions of sounds and as a drama of symbols. By focusing the reader sharply upon the concept of the drama of symbols, Joyce is calling attention to the language act as essentially independent of time and history.

Stephen's character, however, most completely embodies the essence of the emerging Joycean parody as it is presented in "Nestor." Stephen's consciousness perceives uneasy and uncertain models in past, present, and future. In Cyril Sargeant, and his mother, for example, Stephen envisions a parody of himself:

> Ugly and futile: lean neck and tangled hair and a stain of ink, a snail's bed. Yet someone had loved him, borne him in her arms and in her heart... . She had loved his weak watery blood drained from her own. Was that then real? The only true thing in life? His mother's prostrate body the fiery Columbanus in holy zeal bestrode. She was no more: the trembling skeleton of a twig burnt in the fire, and ardor of rosewood and wetted ashes. She had saved him from being trampled underfoot and had

gone, scarcely having been.

(28)

Stephen's mother's skeleton haunts his existence, a spectral historic frame symbolic of both life and death. Her skeleton "trembles," represents both the fragility of his personal history and the vulnerability of history at large as well as Stephen's personal history. She "had gone, scarcely having been," her moment in history brief and important, only to him. Stephen's mother serves to suggest a diminished world in which only absurd imitation of heroic gesture is possible as a parodic model for Stephen. Her ghost also has historic predecessors, as pointed out by Mr. Deasy:

> A woman brought sin into the world. For a woman who was no better than she should be, Helen, the run away wife of Menelaus, ten years the Greeks made war on Troy. A faithless wife first brought the strangers to our shore here, MacMurrough's wife and her leman O'Rourke, prince of Breffini. A woman too brought Parnell low, many errors, many failures...

(34-35)

Stephen's mother, by association, becomes merely a

moment in history, extended infinitely by her predecessors and those who come after. Parody, to be sure, becomes a reduction of a traditional, conventional heroic model but at the same time it extends the possibility of reference which will influence Joyce. Her "trembling skeleton" represents more than her physical remains. Rather, it represents the fragility of all human figures in face of the implacable movement of historic time. The skeleton is the final trace of humanity, the ultimate parody, the grim sketch of what was once authentic. History, robbed of her real heroes, similarly becomes a skeleton, a tracing of events and people, a caricature of what once existed in reality and probably was banal even at the time, yet continues to be, in some way, prototypical. Joyce's world becomes a world of shadow, echoes, and ghosts.

Joyce's image of the skeleton counterpoints two other symbols of the process of history, antiques and shells. Antiques represent remnants of history preserved to remind the owner of the events of the time from which they come. Deasy's collection of "vanished horses" and Stuart coins are:

> ...base treasure of a bog:...
> And snug in their spooncase of
> purple flush, faded, the twelve
> apostles having preached to all
> the gentiles:...
>
> (Ulysses 29)

Although Deasy's coins are indeed rare, they are a parody of real coins used in a real world. Joyce suggests, through this image, a parody where debasement of historic events. This debasement of history foregrounds Joyce's increasing use of language act as the modernist impetus for parody. James II of England invaded Ireland and accepted Irish loyalty after being deposed from the English throne in 1688. The next year he debased Irish currency by coining money out of inferior metals. The coins Deasy owns owe their fame to their worthlessness and, while rare, parody both the hope and failure of Irish politics. Mrs Deasy's twelve spoons of the apostles given in modern times traditionally at christenings, parody Jesus' charge to the apostles to go to "the lost sheep of the house of Israel" (Matthew 10:5-6). Such antiques mock history, not honor it, and represent the limited ability of man to sustain the reality of

history as other than illusion.

Similarly Stephen takes hold of, and continues to touch throughout his interview with Deasy, the fossilized shells:

> Stephen's embarrassed hand moved over the shells heaped in the cold stone mortar: whelks and money, cavies and leopard shells: and this, whorled as an emir's turban, and this the scallop of Saint James. An old pilgrim's hoard, dead treasure, hollow shells.
>
> (Ulysses 29)

Again Joyce points to the arbitrary mechanisms by which history preserves itself. As Stephen later observes: "Time surely would scatter all. A hoard heaped by the roadside: plundered and passing on..." (Ulysses 34). In "Nestor," the shell symbolizes death, the inability of time to reinforce, or reify, history. The skeletons and shells are the remnants of history calcified into their new parodic role as desk ornaments. Parody, then, becomes as a deconstructive echo, one which denies, subverts, extends (by denying any one "heroic" moment) the historical process. In "Nestor," the shells create a parody of history and

time, stressing the fragility of man in time and the uncertainty of preserving history as any kind of reified experience. These parodic images support Joyce's challenge to history as a stable source, or model for conventional yet, parody. Paradoxically, Joyce's treatment of time and history depicts its process as continuous. As Stephen awaits payment for his services from Deasy, echoes of the Gloria Patri weave through his thoughts: "As it was in the beginning, is now...world without end." Such interpolation of the Gloria into Stephen's thoughts as he handles the shell reminds ous of our unending dependence upon history, manifested in the "local" repetition of payment:

> The same room and the same hour, the same wisdom; and I the same. Three times now. Three nooses round me here.
>
> (Ulysses 30)

History, Stephen seems to suggest, is bound by and within closed cycles, or "nooses," of time. Time for Stephen represents death and the calcification of heroes and history. On the one hand, this endless circular, ratiocinative movement affirms the "skeletons" of history. On the other hand, the

cycles can be viewed as merely that, endless circlings of time where the process of repetition takes place. Parody becomes the artistic expression of such repetition.

Stanley Sultan, in The Argument of Ulysses, presents Deasy as a quintessentially parodic character:

> He [Deasy] admires everything English almost to the point of worship, he is analogous to Nestor (the 'tamer of horses'), the aged Archaeon who gave Telemachus wise advice about protecting his patrimony.
> ...
> The Homeric analogy is ironic, of course: Mr. Deasy is the headmaster of a shoddy boys' school, and his wisdom consists of worshipping the English and money.
>
> (48)

Deasy is, according to Sultan, "laughably trite" (48). His "wisdom" is a relic, centering upon a defense of anti-Semitism: "They sinned against the light, Mr Deasy said gravely. And you can see darkness in their eyes. And that is why they are wanderers on earth to this day" (Ulysses 34-35). This observation, like many others made by Deasy, is

based upon faulty interpretations and assumptions related to historic events. Mr. Deasy's phrase "rests on the assumption that the Jewish nation refused the light (Jesus' presence and message) but also demanded that it be extinguished by crucifixion" (Gifford 38). In fact, in the first chapter of the Gospel of John, John the Baptist is "sent to bear witness of that light. That was the true light which lighteth everyman that cometh into the world" (John 1:8-9). One source for parodies, Joyce suggests here, lies in the differing interpretations or bald assumptions made from historic fact. Not only is history itself vulnerable but the folk wisdom that spins off of history perverts and subverts its integrity on a continuous basis.

Deasy himself represents simultaneously death and a parodic echo of history:

> He stepped swiftly off, his eyes coming to blue life as they passed a broad sunbeam. He faced about and back again -Dying, he said, if not dead by now...His eyes open wide in vision stared sternly, across the sunbeam in which he halted.
>
> (Ulysses 33)

In this passage, Deasy parodies Nestor, his model from the Odyssey: "While Nestor talked the sun went down the sky/ and gloom came on the land" (Fitzgerald 57). At this moment, Deasy perceives that "Old England is Dying" (Ulysses 33) and, unlike his Odyssean predecessor, becomes paralyzed by the light, saying: "The harlot's cry from street to street /Shall weave old England's winding sheet"(33). These cries refer to Blake's "Auguries of Innocence" where:

> The whore and Gambler, by the
> State
> Licenc'd, built that nation's
> fate
> The Harlot's cry from street to
> street
> Shall weave Old England's
> winding sheet.
> The Winner's shout, the
> Loser's Curse,
> Dance before dead England's
> hearse.
>
> (115-116)

Deasy echoes the constant process of death and dying which characterizes a traditional view of history. The sense of a game or dance of death parodies the real struggle of life against the forces of history. To Stephen the life consumed by death becomes the material of historical parody, the endless skeletons

and shells bearing witness to the repetition of the life cycle. To Joyce the skeletons tremble on the edge of destruction and cannot serve his emerging parody. Thus skeletons tremble in "Nestor." They evoke images of ghost stories and specters from the ancient as well as the immediate past. In "Telemachus," Joyce's proliferation of models illustrated an exhausted parody.

CHAPTER FIVE

"Paradise of Pretenders":

The Proteus Paradigm"

Michael Seidel, in Epic Geography: James Joyce's Ulysses, observes that the Proteus myth is "one of Joyce's favorite plots." He adds:

> It is a ghost story of exile and return. It is a legend or revived substance from the world of the dead, imparted information, transforming action, and reconciliation. Proteus is a narration of double worlds, real and mythic departures, delays, blockings, multiple identities... At the heart of the legend is the revelation and transfer of both practical and prophetic knowledge.
>
> (109)

Proteus, and the associations of the myth, embody the parody Joyce seeks to create. Proteus is old, considered by occult systems to be the "first matter" (109). As such he is a macrocosm and, paradoxically and simultaneously, microcosm of human existence, its history, and its endless avatars that

lead to the repetitions which invite parody. As a parodic model for the artists' consciousness, as well as for Stephen's consciousness, Proteus represents the fluid shapelessness of the unknown, always renewed, potential world. A. Bartlett Giamatti in "Proteus Unbound: Some versions of the Sea-God in the Renaissance," identifies the Protean figure as, on the one hand, an artist, hero/king. On the other hand, Proteus is a counterfeiter, conjurer and trickster" (109). Through the exploration of "Proteus" Joyce's parody is depicted as a fluid, changeable phenomenon, its models shifting out from under every reading.

The Proteus legend provides the template for Joyce's third episode in the "Telemachiad." In the "Telemachus" episode, Joyce further examines the concept of multiple sources, or models, for parody. Multiple models draws attention to parody as a language act. The kind of meaning created by this parody evolves from the relationships of words to the text. The goal of a language-based parody is not satiric reduction. Rather, language-based parody amplifies the potential of incongruous

imitation in the stylistics of the text. Permutations of word and syntax point to the endless possibilities of regeneration of language. At the same time Joyce's presentation suggests a radically new way of accessing meaning in the text. Joyce's new way of accessing meaning in the text is to deny the historical-logical traditions of making meaning and, instead, to work from the words, and their parts, as raw material.

Joyce's use of multiple models, or sources, continues in "Proteus." In "Nestor" Joyce has liberated the practice of parody from a dependence upon historic models and invited us to view it in different terms. Here, Joyce creates an additional paradigm of mythic models, models which now have more than one identity and thus deny the traditional role ofthe model. For example, Joyce offers mythic figures such as the god of the sea:

> Airs romped around him, tripping and eager axis. They are coming, waves. The whitemaned seahorses, champing, brightwindbridled, the streets of Mananaan.
>
> (Ulysses 38)

Mananaan fits the Protean myth and the new parody of *Ulysses*. "He is the word on the waters, the origin of things, and the hermetic extension" (Seidel 115). Mananaan is, simultaneously, Gaelic spirit breathing life on the face of the waters. He is also "the typical shapeshifter, the king, the conjuror, the bowman, the servant, conductor of tours across the waters" (116). The evocation of such a figure moves the text further away from temporal heroes, historic heroes, and toward a hero whose dimensions continually shift their model referents, constantly suggesting the possibility of potentially infinite shape-shifting.

Victor Bérnard and Michael Seidel posit an extension to Joyce's vatic, parodic paradigm which connects mythic sources with the impetus to Joyce's work. Thoth, an Egyptian mythic model, is "the general factotum of the Egyptian gods, a messenger, a scribe, a secretary to Osiris, a magician, a 'name to conjure with..." (110). Various theologies connect Thoth with Hermes, the Greek messenger, and with Moses, for whom he also may have been a messenger. Thoth is also the god of language that

Stephen appeals to in _Portrait_:

> A sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents, of the hawklike man whose name he bore soaring out of his captivity on osierwoven wings, of Thoth, the god of writers, writing with a reed upon a tablet and bearing on his narrow ibis head the cusped moon.
>
> (_Portrait_ 225)

Thus the paradigm composed of Proteus-Thoth-Hermes suggests an alternate source, a source other than history, for parody. The realm these figures belong to is nebulous, mythic, uncertain, everchanging. They haunt Joyce's text, offering fleeting, changing parodic models. The language of a text becomes a language of symbols and portents, indicative of meaning. Thus Joyce further strips the traditional concept of a single out-of-text model and pressures the reader of parody toward the immediate text as the forum for parody. These references invoke the powerful symbolism of language, its mythic potential, its identity as an ongoing process rather than a product.

In "Proteus," Joyce increasingly emphasizes

the formulaic lessons of language. In this episode, Joyce presents an initial reference to a parable that will be completed in "Aeolus," the "Parable of the Plums." From the Greek _parable_, the word connotes juxtaposition, parallel, comparison. A parable, in fact, is itself a form of myth, a formal parallel, a religious allegory that illustrates a moral attitude or religious principle. Joyce's version, in this case, parodies both the concept of one, fixed abstract reference and the characters which might enact such a reference:

> They came down the steps from Leahy's terrace, prudently, _frauenzimmer_: and down the shore flabbily their splayed feet sinking in the silted sand, like me, like Algy, coming down to our mighty mother. Number one swing lourdily her midwife's bag, the other's gamp poked in the beach. From the liberties, out for the day. Mrs. Florence MacCabe, relict of the late Patrick MacCabe.
>
> (_Ulysses_ 37)

Joyce will complete this fragment of the parable in "Aeolus." However, this is not a religious enactment as much it is a parody of the birth of Joyce's novel. The midwives represent, to Stephen,

"Creation from nothing (37), and the seamless, ever-evolving mankind: "The cords all link back, strandentwining cable of all flesh" (38). "Creation from nothing" describes the heart of Joycean parody. In this view, parody ceases to be a derivative act, an act dependent upon history. Rather, the birth of Joyce's text is literary midwifery -- the very human stumbling and searching for meaning. Like the milkwoman, these women are linked to the three fates. The Fates, according to Greek mythology, took over Thoth's guardianship of the alphabet. As midwives of language, they deliver the words, the linguistics, from "nowhere" except their own present-day experience of language.

However, Joyce's concept of the fates reveals an even more protean aspect to their existence. According to Irene Briskin, the Fates (or the Graeae, or the Gray Ones "also represent Joyce's view of the land of Ireland, seething with frustration, devouring its own great men, ancient without ever having known the triumph of youth" (241). Specifically, the mythic women preside over the life of man. Clotho spins the thread of life,

Lachesis determines its length and Atropos cuts it off (Webster's Dictionary). Clotho, who presides over birth, corresponds to Florence MacCabe. On a parallel level, the women signal the birth of language, the "strandentwining" of words that begin (live) and end (die) in the sentence or segment. The twenty-four plums, which these women later spit out, represent the twenty-four letters of the Greek alphabet. Each letter is unique, individual. Combinations and recombinations of the letters into words, or letter groups that resemble the familiar structures we know as words present the incongruity which is a requisite of parody. The pervasiveness of this parody finally drives the reader toward a whole new theory of perceiving language.

Joyce's movement toward a new parody rests upon a development of parody that effects the language of the text. Theresa M. Kelley, in "Proteus and Romantic Allegory," notes that the protean figure is often associated "with poets as speakers or prophets who transform dead language" (630). The living languages created by this force take the place of the no longer applicable "dead" or historic uses of

language. Increasingly, Joyce reflects an attitude toward language and its possibilities as a referent. More precisely, Joyce envisions as its own source of potential meaning, ever-changing, with each reader and each reading. Joycean transformation of the perception of language transforms, in turn, the nature of parody. This is accomplished by Joyce's stress upon the creative immediacy of the text, upon the ever-present potential for words to break traditional boundaries and create new, incongruous neolgisms. The theme of "Nestor," the disenfranchisement of history is intrinsic to this myth. In addition to the deconstruction of history, Proteus embodies the ever-changing surface of the sea of the consciousness. The sources of the transformative, Protean relation to language lie in classical Greek and Renaissance sources. Plato, Kelly notes, "was probably the first to link Proteus' powers of transformation prophecy with speech" (630). The protean character in Greek legend, Euthyphro, evades Socrates' queries.

Like Proteus, the poet can adapt language to different purposes and occasions. According to

Homeric legend, however, Proteus had a predictable order for change: "First he becomes a man, then a series of animals (lion, boar, serpent, bull), then natural objects (stone, tree, river), and finally water and fire" (631). In this way, the Protean parody comprises the antithesis of the historic order invoked in "Nestor." Rather than relying upon the historic past for models, Joyce provides in the Proteus model the continuous and endless mutations of the present with any mutation a comic version of any other. Thus the protean text, such as Ulysses, has the potential to change with each reading, with the reader able to choose new and various correspondences with each reading. Joyce's new parody is generated in this mythic, Protean vision of life within the language of the text. It is generated by mobilizing the traditional boundaries of language, boundaries between words and letters. The incongruity created by this activity shapes the parody, and firmly places the source for parody in the language of the text itself. As Kelley observes:

> Like Erasmus' Proteus-poet, then, the...poet seeks a poetic

> language which is capable of self-transformation. The power of such a language will reside in the figures themselves, which refuse to be hostage to the desire of the fixed or stock meaning, much as Proteus refuses to be captured by those who wish to know their futures.
> (630)

Proteus symbolizes chaos, and the arbitrary, temporary emergence of identity. In Joyce's protean parody no fixed meaning can be assigned. Rather, meaning becomes the mobile amalgamation of a sense, a shape-shifting temporary coherence.

The Proteus myth is also implicated earlier in the "Telemachiad," in "Nestor," in the seashell, and potentially parodic associations with it. In "Nestor," Joyce employs the shell as a fossil, as an empty representation of the past, of history eviscerated. Shelly, in Prometheus Unbound, offers, as Joyce was undoubtedly aware, the shell as a symbol of renewal. Proteus does not appear in the story, but the shell, given to Asia as a wedding gift, heralds a process of renewal, as in Iones' speech:

> Thou most desired Hour, more loved and lovely Than all thy sisters, this is the mystic

> shell; See the pale azure fading into silver, lining it with a soft yet glowing light: Looks it not like lulled music sleepy there?
>
> (114)

The Spirit replies, "It seems in truth the fairest shell of ocean:/ Its sound must be at once both sweet and stronge."(114) The shell, a product of the ever-shifting powers of the ocean, is a symbol indicative of a former life which, in the present creates beautiful life of its own. Protean forces have both robbed it of life and renewed that life. Just as Proteus generates these imitations, he creates imitations of imitations, re-visions of reality. Similarly, Joyce addresses, symbolically, the generative and creative power of parody.

The seashell simultaneously reflects complex changes that approximate Joyce's role for parody. For example, the seashell generates sound vibrations. It is not a passive instrument:

> Rather, since no sound is heard or, practically speaking, no sound exists until it hits the resonating cavity of the shell, the voice or music which is projected from the seashell is not an original, external sound, but a series of echoes which transform that sound.
>
> (Kelley 636)

Joyce's parodic text can be viewed as a series of such shells, a series of interchangeable parodic paradigms. This is particularly true of Joyce's development of language as parody. Each letter, even each word, becomes a shell, becomes dynamically resonant. Joyce's effort is to reconfigure the echoes, to use resonance not to diminish the language act but to enable its regeneration. Echoes are also made up of imitations of sound, repeated tonal modulations which transform the original vocalization. That is, the models become a staging ground for the resonances which in turn form the parodies. Joyce illustrates, through such a complex set of references, the antithetic and generative nature of parody, while also calling attention to the protean nature of language and its use within complex narrative.

In "Proteus," the premise for Joyce's parody becomes clear. Language is the forum for Joyce's parody and, conversely, parody becomes the means for processing parody, a language by which parody can be studied as a theory in itself of Joycean parody. James Michels, in "The Role of Language in Consciousness: A structuralist Look at 'Proteus' in

Ulysses," observes that:

> With Stephen's [thoughts] we are constantly struggling with language, piecing it together, going backward, forward, and so on. The veracity of Joyce's techniques lies precisely in his foregrounding of that which we efface in our own thought... This effacement results in those illusions mentioned earlier: that thought is essentially nonverbal, that language is a secondary instrument of communication, that consciousness is unitary, and therefore that identity and being are unitary.
>
> (24)

Joyce explodes these myths, Michels asserts, by forcing our attention toward the "stream-of-consciousness technique, a study of knowledge as process in its own right, [which] implicates ---the issues of identity, growth and being that are explored in other models in Ulysses" (24). The common sense by which we generate meaning in texts, is less useful to Joyce than nonsense -- the ongoing playful recreation and regeneration of what to Joyce has become a calcified cannon.

Vital to appreciating Joyce's protean parody is the understanding that his parodies operate on two axes, the horizontal and the vertical. The horizontal axis consists of the ongoing narrative, the causal sense-making of the text. The vertical

axis contains the layers of models that both inform the narrative and create a metatext of their own. Early in "Proteus," Joyce invokes the concepts of _nacheinander_ and _nebeneinander_. In 1766, the German dramatist and critic Gotthold Ephraim Lessing "set out to distinguish between subjects appropriate to the visual arts and those appropriate to poetry" (Gifford 45). _Nacheinander_ is the visible progression of phenomena, things happening one after the other. _Nebeneinander_ signifies spatial phenomena, things developing in stationary co-existence or simultaneity. This term suggests the historic, linear, ongoing narrative traditions. The precise relation between Joyce's "new" parody and our contemporary sense of language "acts" lies in the recognition that meaning "assembles," to be sure, in a historic context, but increasingly generates additional meaning spatially, utilizing layers of reference and signification coming to bear upon the present meaning.

Even more centrally, the ability of language to reformulate meaning lies near the center of Joyce's work. It is the sense of a dynamic, immediate text,

where the language act is a drama of parody that Joyce seeks to create. The paradigm resembles Ferdinand de Saussure's paradigm of the sign, the signifier, and the signified. Meaning, Michaels asserts, is "produced by the relations among signifiers on two planes of language, a horizontal and a vertical" (25). Julia Kristeva similarly posits this dual axis as integral to the creation of meaning. Thus a vertical, or spatial, axis offers a paradigm as the "axis of selection" (Michels 25) and the horizontal axis offers the step-by-step progress though time. Joyce's parody reflects such a dual axis. The vertical axis provides possible parodic alternatives, or source-identities for characters. For example:

Trickster

Proteus

Malachai

Hermes

doctor

magus

priest

Buck Mulligan

{Paradigm of Parodic identities}

In traditional parody, the horizontal axis would contain the narrative progression through time away from a single referent or model or the narrative. However, Joyce suggests in "Proteus" that the horizontal, or temporal, axis includes other versions: As Stephen pauses on the beach, he envisions a priest "assisting about the altar's horns, the snorted Latin of jack priests moving busily in the albs" (Ulysses 40). "At the same instant perhaps a priest round the corner is elevating it" (24). Simultaneous actions mirror each other in Stephen's mind:

> Bringing the host and kneeling he heard twine with his second bell the first bell in the transept (he is lifting his) and, rising, heard (now I am lifting) their two bells (he is kneeling) twang in dipthong.
>
> (Ulysses 40)

Stephen goes on to refer to other simultaneous actions, such as "Reading two pages a piece of seven books every night" (Ulysses 40) and "bow[ing] to yourself in the mirror, stepping forward to applaud earnestly" (Ulysses 40). Joyce builds the sense of repetition to the conclusion of the paragraph which enfolds all repetitions into oneness: "When one

reads these strange pages of one long gone one feels that one is at one with one who once... (Ulysses 40). Here Joyce carries parody to the progression of the sentence, reiterating "one," but varying the use of the word until it suggests infinite replication. "One" refers to the reader, to the historic figure, to the sense of unity between the two. By repeating the same word and varying its use, Joyce evokes the simultaneity of being "at one" with history, a simultaneous manifestation in the present of a past hero.

Joyce increasingly draws the focus of repetitions to the sounds of words, to imitative employment of sound. The effect is not only one of exaggeration and repetition but of amplification and extension of those words. For example, Joyce amplifies and mimics the sound of brass buttons colliding: "Bits all Khrrrrklak in place clack back" (Ulysses 42). Synonyms also provide Joyce with exaggerated sound: "She trudges, shlepps, trains, drags, trascines her load" (Ulysses 47). Alliteration serves, in turn, to highlight action, here Stephen's act of urinating on the beach:

> Listen: a fourworded wavespeech: seesoo, hrss, rsseeiss, ooos. Vehement breath of waters amid seasnakes, rearing horses, rocks. In cups of rocks it slops: flop, slop, slap: bounded in barrels. And, spent, its speech ceases. It flows purling, widely flowing, floating foampool, flower unfurling.
>
> (Ulysses 49)

By sounds and repetitions of sounds, Joyce connects the power of the ocean with the power of the human to make water. The connection is parodic: God can make water, create it; humans too can "make" water, but the act of the human is an incongruous parody of its original. The human product is waste, cannot be used to sustain life. It is a diminished echo and therefore a parody of a human's aspiration to god-like power.

The wrestler-god Proteus had the power to change forms, from one moment to another presenting a fluid succession of selves. Michels notes that "Joyce's extraordinary dramatization of Stephen's thought is a dramatization for the play of language both in the conscious and unconscious mind" (31). Language becomes an actor in that drama, a

"catalectic tetrameter of iambs marching" (Ulysses 37). Language, or "signs on a white field" (Ulysses 50), mimics human existence for Joyce. The individual word or statement becomes for Joyce a microcosmic history, a series of language acts that unfold the meaning of the text. Language accretes, Joyce suggests, like the sand on the beach:

> These heavy sands are language
> tide and wind have silted here.
> And there, the stoneheaps of
> dead builders, a warren of
> weasel rats. Hide gold there,
> try it. You have some. Sands
> and stones. Heavy of the past.
>
> (Ulysses 44)

Erwin R. Steinberg points out that Stephen "speaks of himself as a changeling," a Protean consciousness. The "Proteus" episode is permeated with changing figures, according to Steinberg:

> The dog as he frisks about the beach changes from buck to bear to wolf to calf to fox to leopard to panther (46). A corpse suffers a "seachange" (50:19) and becomes "saltwhite" (50:7). And God becomes man becomes fish becomes barnacle goose becomes featherbed mountain (50:73).
>
> (121)

So even with language, where a single word is replaced by synonyms and where exaggerations or single syllables of sound replace the word. Stephen walks through life "a stride at a time" (37:13) aware of the fundamental inauthenticity of his existence. As he observes, "There all time without you: and ever shall be, world without end," (Ulysses 37). He notes that time is "without," that it lies outside the fundamental premise of being. When Stephen queries of himself, "Whom were you trying to walk like? Forget: a dispossessed," he exhibits a sense of dislocation in time and space (Ulysses 41). Stephen focuses upon the sense of disinheritance he feels from the "houses of decay" and (39) the shells of history. In placeof familiar realities, he senses a growing affinity to the present:

> The blue fuse burns deadly between hands and burns clear... Raw face bones under his peep of day boy's hat. How the head centre got away, authentic version... of lost leaders, the betrayed, wild escapes. Disguises, clutched at, gone, not here.
>
> (Ulysses 43)

The vision of the deaths head mocks human attempts at authenticity. The world Stephen contemplates is a world of "pretenders" and "disguises" where parody is the reality and there is no "authentic version," merely multiple echoes, endless signifiers, presumptions of identity:

> I throw this ended shadow from me, manshape ineluctable, call it back. Endless, would it be mine, form of my form? Who watches me here? Who ever anywhere will read these written words? Signs on a white field.
>
> (Ulysses 48)

In this world models are not only multiple but Protean, ever-changing. The world Joyce envisions, the world of "no one" and "no answer" (Ulysses 44), becomes a world fundamentally parodic, an ever-changing world, a mobile world. It is a world, Joyce points out, where "Pretenders: live their lives" (45), a world where the ferocity of tradition gives way to the fluidity of consciousness.

Liberating the language act in "Proteus," Joyce shifts our consciousness away from a fixed, arbitrary system of word configuration, a system

which focuses on closure. Instead, Joyce shifts our consciousness to an "open" system which challenges the boundaries of language. In this world "signs" rule. That is, the once receptive parody or symbol which drew its meaning from the historical context surrounding it must now rely not upon the past but upon the text which immediately surrounds it.

Theresa M. Kelley observes that, according to Goethe and his presentations of Proteus: "whether or not Proteus changes shape is irrelevant. What is essential to our understanding of the god is his capacity to cast his voice or spirit into new forms so that a new life emerges" (639). And so with Joyce in the "Telemachiad," where multiple models become multivalent realities of the text, where Joyce initiates a reader into a transformed narrative, alive with traditional significations, liberated from temporal contexts, generating parodies, a paradise of pretenders.

CHAPTER SIX:

"To do all the diddies in one dedal:" Manifestations of Joyce's Protean Parody in <u>Ulysses</u>

The temptation of Joyce's reader, once having grasped the holistic and dynamic nature of Joyce's parody, is to track down every "mamafestation" of its activities, to line these up and to make sense of them. This is the temptation of tradition rearing its head yet again. This, in turn, would create a parody of the reading act itself, a

> ...making believe to read his uselessly unreadable Blue Book of Eccles... turning over three sheets at a wind, telling himself delightedly, no espellor so, that every splurge on the vellum he blundered over was an aisling vision more gorgeous than the one before...
>
> (<u>FW</u> 179)

Rather, the point of Joyce's parody is to focus upon the passage at hand, milk it for all of its richness. This, Joyce cautions, is an experience to

be undertaken "if one has the stomach to add the breakages, upheavals distortions, inversions of all this chambermade music... a fair chance of seeing the whirling dervish..." (184). The text of Joyce in the remainder of Ulysses and Finnegans Wake is just such a dervish. It is perhaps most to the point that, rather than accumulating repetitious passages of Joycean parody, we exercise that parody on an extended passage indicative of the complexities of Joyce's later prose.

In "The matrix and the echo: Intertextuality in Ulysses," André Topia observes the crucial shift between primary and secondary texts that originate in the "Telemachiad" and that occurs in the balance of Ulysses:

> There is a radical departure from the classical conception of parody, which maintains a scrupulous parallel between the primary text and the secondary text. There is no longer a dichotomy/transposition between two components differently arranged, according to fixed rhetorical and thematic rules, but implies a devaluation of the very structures of writing. We end up with a system of distortion and contamination by which the parody subverts the text from within.
>
> (Altridge and Ferrer 107)

Topia's statement is predicated upon the premise, value, and dominance of traditional structures and content of parodic writing. Topia posits a "devaluation" of the currency of the text, a loss of traditional, satiric values of the parodic text due to a parodic subversion which not only does not adhere to traditional rules of fixing parody, but which actively fragments and disperses the structures which compose that parody. Thus Topia concludes:

> The Joycean text is not 'viable,' is not 'transformable' into the real... the text appears encumbered with the debris of its own imperfect productions... This disassociation radically interferes with any realist reading of Ulysses, preventing the real and the discourse from folding over on each other.
>
> (111)

Topia's assertions echo the traditional view of parody and suggest Joyce's innovations. Moreover, Topia points to the key issues which, I believe, enable a protean, Joycean parody: its disassociation from reality, its "debris," or its fragmentary, "imperfect" parodic elements. I have argued, to this point, however that Joyce's parody and its "systematic fragmentations" (Topia 107) are

not destructive. Rather, such fragments serve as an impetus toward a parody that does not subvert the inner workings of the text as much as it propels the reader toward the rich, resonant potential of the text. The point of Joyce's writing may well be to correspond to reality, but the reality Joyce perceives is a reality attuned to the daily, fragmentary, comprehensive and all-inclusive content of the consciousness. That the consciousness is itself inevitably and inextricably intertwined with multiple memories, models, and paradigms, a meeting ground for "strandentwinging" themes and ideas, is Joyce's triumphant point.

In the "Telemachiad," Joyce subtly begins to introduce this new vision of parody. "Telemachus" apprises the reader of the possibility and, indeed, richness of multiple models; "Nestor" turns the reader away from traditional dependence upon chronological history by illustrating the fallibility of those models; and "Proteus," in the name of the sea god invokes and portrays the nature of the parody Joyce will continue to develop in _Ulysses_ and _Finnegans Wake_. In his later writing,

Joyce enlarges the "meaning" of his texts to incorporate even more resonant elements. Increasingly the parodic resonance of Ulysses can be found on the level of the sentence and the word as language itself becomes the source of all possible significations.

For example, in the "Cyclops" episode Joyce creates a system of parodies which amplify and extend the word "love" and which epitomize the complex length to which Joyce will go to create parody. Traces of the prototypes of the "Telemachiad" resonate through this isolated segment of Joycean parody. The "Cyclops" episode concentrates on offering us a series of parodic versions of elevated emotion. The "last farewell... down Limehouse way" passage (509) is the first of the parodies, a newspaper's feature-story about a social event. The ecstacy of this social moment is parodied to suggest its fatuity, exaggerated in this initial passage:

> The nec and non plus ultra of emotion were reached when the blushing bride elect burst her way through the serried ranks of the bystanders and flung herself upon the muscular bosom of him

> who was about to be launched
> into eternity for her sake. The
> hero folded her willowy form in
> a loving embrace murmuring
> fondly Sheila, my own.
>
> (309)

The moment is, ironically, the moment of his execution. Joyce creates a parody which addresses both the issues of execution and matrimony, subtly pointing out through parody their similarities, thus possibly initially suggesting satiric parody. He casts the execution in the guise of the wedding and, additionally, introduces yet another potential wedding within this frame:

> A most romantic incident
> occurred when a handsome young
> Oxford graduate, noted for his
> chivalry towards the fair sex,
> stepped forward and, presenting
> his visiting card, bankbook and
> genealogical tree, solicited the
> hand of the hapless young lady,
> requesting her to name the day,
> and was accepted on the spot.
>
> (310)

Joyce further frames the sham wedding, and the relationship purportedly reflected by the ceremony, in the words of "the stern provostmarshal, lieutenantcolonel Tomkin-Maxwell ffrenchmullan Tomlinson" (310), whose language and reservations

puncture the inflated prose of the parodic passage with yet another exaggerated, parodic language which debases any possible sublime marriage model even further:

> -- God blimey if she aint a clinker; that there bleeding tart. Blimey it makes me kind of bleeding cry, straight, it does, when I sees her cause I thinks of my old mashtub what's waiting for me down Limehouse way.
>
> (310)

The multiple parodic views offered by Joyce create an awareness in the reader of the multitudes of motives and emotional relationships of human beings. Even more subtle parodic accretions can be found in the "furtive tear" of the "provostmarshal," which recalls the opera L'elisu d'amore, where love consists of comic mismatches that can be solved by buying yet one more bottle of the elixer of love (Gifford 337).

These frames comically depend on the trappings of a relationship. The provostmarshall's feeling for his "mashtub" (an iron pot used in brewing) suggests love as an affinity for an object rather

than a person. The reality of love is addressed through these parodies as Joyce prepares his reader for an even more intense amplification of the issue. Wives, in fact, consume the conversation at Kiernan's: "A dishonored wife, says the citizen, that's what's the cause of all our misfortunes" (324). Whether the model is Eve, or Sara Curran, or Shelia-Ireland, the parodic paradigm Joyce is creating points to a common denominator, to the essential sameness of a relationship between humans that could be called love.

Bloom introduces the next parodic frame for Joyce's continuously developing parody of love in Bloom's discussion of hatred: "And I belong to a race too, says Bloom, that is hated and persecuted... This very moment. This very instant... --Robbed... Plundered. Insulted. Persecuted." (332). At its most passionate, hatred shares a similar intensity with love, although the two are normally opposites in intent and act. The energy which motivates them both, however, is primarily similar. Bloom points out the futility of the tug of war between the two emotions:

> -- But it's no use, says he [Bloom]. Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life.
>
> (333)

Bloom defines love as the "opposite of hatred" (333) Again, there are mythical echoes in Bloom's definition. The citizen, Cyclops has established Bloom's parodic identity as Ulysses. Not so obviously, Bloom is also a parody of Shelly's Prometheus, who, after undergoing torture at the hand of Jupiter becomes "unbound," thereby transforming Jupiter:

> Love, from its awful throne of patient power
> In the wiseheart, from the last giddy hour of
> dread endurance, from the slippery, steep,
> And narrow verge of crag-like agony, springs
> And folds over the world its healing wings.
>
> (Tennyson 314)

The moment is apocalyptic in both Joyce and Shelley, and indicative of the protean parodic energy that energizes Joyce's narrative . Thus love can be echoed by the opposing force of hatred as well as being shaped by that same force. In suggesting this

wide and rich parodic frame for Bloom's discussion of love, Joyce generates a powerful, incorporative parody where parodic frames meld into one reality.

Biblical tradition offers religious influence and sources for this developing parody of love. As John Wyse observes "... isn't that what we're told? Love your neighbors" (333). Wyse refers to the second commandment (Matthew 22:39): "And the second is like unto it, Thou shalt love thy neighbor as thyself." The love referred to by Wyse is neither romantic or sexual love. It is patterned upon the first commandment of loyalty to God. Wyse's comment illustrates the bitter irony of such an understanding of an altruistic love. The citizen in turn basely echoes the lofty religious concept of love:

> --That chap? says the citizen. Beggar my neighbor is his model. Love, Moya? He's a nice pattern of Romeo and Juliet.
>
> (333)

The evocation of Romeo and Juliet compactly presents the parodies at issue. On the one hand, Romeo and Juliet represent the paradigm of fresh, passionate,

young love. On the other, the "loves" their families hold for each of them represent pure self-interest and enmity. Thus, in the name of love, people hate. For Bloom the parodic reference is that for all his apparent talk of love his reality, his heritage, is motivated by hatred.

Joyce finally nests his parody of the concept of love in a Chinese box of parodies of that concept. With each parody, Joyce proliferates potential meanings for the word while reciprocally robbing that word of the illusion of a single, agreed upon meaning. It is the word itself and its potential to which Joyce increasingly calls attention:

> Love loves to love. Nurse loves the new chemist. Constable 14A loves Mary Kelly. Gerty MacDowell loves the boy that has the bicycle. M.B. loves a fair gentleman. Li Chi Han lovey up kissy Cha Pu Chow. Jumbo, the elephant, loves Alice, the elephant. Old Mr Verschoyle with the ear trumpet loves old Mrs Verschoyle with the turnedin eye. The man in the brown macintosh loves a lady who is dead. His Majesty the King loves Her Majesty the Queen. Mrs Norman W., Tupper loves officer Taylor. You love a certain person. And this person loves that other person because everybody loves somebody but God loves everybody.
>
> (333)

The first sentence parodies, on the one hand St. Augustine (Confessions 3:1): " Not yet did I love, though I loved to love, seeking what I might love, loving to love." According to Don Gifford, Augustine refers in this passage to sexual desire, "describing his immersion in sexual desire before he discovered that God was the true and ultimate object of love and desire" (365). On the one hand, Joyce is pointing to the dichotomy of spiritual and physical love, and pointing to the ironic undertones of St. Augustine's use of the word. To this point in this narrative section, Joyce has parodied love-forever, love and marriage, love thy neighbor, and love for inanimate objects. His most important extension of his string of parodies comes with this sentence.

Significantly, in this passage, Joyce has focussed upon the parodic potential of language. In fact, the sentence makes no sense; it is nonsense. Love becomes a verb, a noun, an adjective in turn in this sentence. Without changing its form the word extends its meaning, subtly and progressively as it is extended to include a widening range of

possibilities. On the surface, or physical level of the text, the word "love" is repeated, parodically exaggerated. To suggest that "love" is capable of "love" animates an abstract concept, mobilizing and personifying a highly abstract term. Joyce only amplifies the parody by the ironic, solipsistic conception that "love loves love." Parody here has become finally a manifestation of the infinite tautology of language.

In short Joyce finally proceeds to embed in "Cyclops" a catalogue of parodies of love. "Nurse loves the new chemist" pairs off two occupations. "Constable 14A loves Mary Kelly" stays on the vague level of impersonal love by corresponding the role of one lover, a constable, with a named, and ostensibly personal other. However, the name Mary Kelly is so common that, again, the two people in the relationship remain abstract figures without fixed identity. Gerty MacDowell is a character seen previously in Ulysses, a crippled young woman attempting to live out her fantasy of romantic seduction. Gerty's attempts to attract Bloom (he settles for masturbation, a self love that parodies

normal physical love between two people).

For Gerty to love the boy that has the bicycle reminds the reader of the boy in "Araby," and the fleeting courtship of that story. In "Nausicca," Gerty meditates on the bicycle boy:

> As per usual somebody's nose was out of joint about the boy that had the bicycle always riding up and down in front of her window.
>
> (349)

Again, Joyce embeds further second parody. While the father of this young boy keeps him home studying, Gertie fantasizes about his brother W. E. Wylie, who "was racing in the bicycle races at Trinity College" (349) The "dull aching void in her heart" echoes the parody of the boy in "Araby" and gives rise again to the impostor motif. Gerty's perception of an eventual success with this fantasy is a muted parody of an impostor love: "Yet he was young and perchance he might learn to love her in time" (349). It is clear that, as Joyce indicates in his first parodic gambit in this passage, Gerty is in love with the idea of love, and idea of fantasies and apprehensions, not reality.

Another parodic layer in the "love loves to

love love" passage cryptically refers to yet another plot in Ulysses: "M.B. loves a fair gentleman" (333). The most obvious connection of this statement is to the Molly Bloom/Blazes Boylan affair. Yet that is just what it is, an affair, a temporary rush of emotion and sexuality that partakes only of the physicality of love. The parodic capsulizations preceding this entry seem artificial and superficial reference to Molly Bloom's affair. The implication of the parody is that Molly, like Gerty, is in love with a fantasy and not a man, in love with her illusion of him and not his reality. Also potentially parodic is Joyce's possible pun upon fair. Boylan may be either blonde and fair of skin or mediocre in substance.

Interpolating puns into this sequence of parodic love relationships increases the parodic resonance in the sequence. In "Li Chi Han lovey up kissy Cha Pu Chow," Joyce mocks anglicized Chinese "lovey up kissy" language, parodying the language of another culture. Joyce points in this passage to the permutations of love found in other cultures.

These "lovers" parody the rhetoric of love in Joyce's culture by attempting their role. However, a closer look at the participants, Li Chi Han and Cha Pu Chow, reveals further parodic reverberations. "Li Chi" refers to a Chinese Book of Rites, and is one of the five sacred books of the Confucian canon (Gifford 365)"Han" potentially refers to a dynasty that reigned in China from 206 B.C. to 220 A.D., a time in which arts and letters were revived in China (365). Cha Pu Chow translates into a Mandarin tea (Cha), a Chinese measure of length (Pu), and a second rank political district (Chow) (365). The parodic alignment the readers look for, the sense-making, the correlations between Li Chi and Cha Pu cannot be obtained. That the parodies do not connect with authentic models but rely on word interplay for meaning highlights Joyce's shift from parody based upon the pervasive presence of history to parody based on the operations of language.

The central segment of this intense parodic passage is dense with repetitions of love. In one passage after another, Joyce presents images that detonate common romantic associations. Human lovers

are replaced by elephants (Jumbo and Alice), the stereotype of youth is replaced by age (the Verschoyle example). The "man in the brown macintosh" can be Mr. Duffy from "A Painful Case" or the anonymous man who haunts Dignam's funeral and the balance of the text as well. The Queen and the King are involved as well. These relationships are vague, absurd and inherently dissimilar. For example, the trumpeting cry of Alice, the bereaved elephant (an actual incident at the Royal Zoological Society) upon Jumbo's pending departure is phrased exactly as the others, its closest parallels to the King and Queen. The temptation, as Joyce well knows, is to equate the couples. For Joyce, in this series of parallels, the equations reach to the infinite series of nonsense. Parallel sentence structures seem to draw the reader toward the conclusion that Joyce is engaging in the listing-cataloging device he commonly uses. In fact, this series links with Joyce's catalogues, only sharply focussing that activity on one segment of the text. This list could continue to the banal equating of more lovers through parallel stylistic passages.

However, its primary is upon the concatenations of love, the frames of love Joyce has built around it. The great vistas of Biblical and brotherly love, of love between races, invoked by Bloom, are only macrocosmic manifestations of these everyday loves and, accordingly, are drained of significance. The parody drives from general text to the specific word itself. It implies the world of meaning yet, paradoxically, fills it with almost limitless potential meanings.

Joyce concludes the "love loves to love" passage by reverting to indefinite agents: "You love a certain person, And this person loves that other person because everybody loves somebody but God loves everybody" (333). In this passage, Joyce reverses the implosion of the text into absurd specifics words and parts of words and turns it again outward toward anonymous sources: "everybody loves somebody" and "God loves everybody." This fatuous, broad-stroked conclusion begs the issue of identifying and cataloging love and lovers and even finally, the act of love itself. If God loves everybody and if everybody loves somebody, syllogism

would have it that God loves somebody, a parodic twist on the religious concept of universal love.

Thus in "Cyclops" Joyce drives his parody even further into the language of the text, making individual letters parodically significant. In "Nighttown" the character of Mananaan MacLir reinforces the symbolic, generative power of language. MacLir is an Irish parody version of Proteus already seen in "Telemachus:"

> (In the cone of the searchlight behind the coal scuttle, ollave, holyeyed, the bearded figure of Mananaan MacLir broods, chin on knees. He rises slowly. A cold seawind blows from his druid mantle. About his head writhe eels and elvers. He is encrusted with weeds and shells. His right hand holds a bicycle pump. His left hand grasps a huge crayfish by its two talons)
>
> (Ulysses 510)

A druidic Proteus, MacLir similarly possesses power over the sea. He can be summoned by a chant-curse called the Faed Fia. This druidic curse, meaning the last flood or the end of the heroic age, was called down upon "the Red Branch Knights just before those heroes began to quarrel among themselves and destroy a comradeship-in-arms comparable to that of the Arthurian Round Table" (Gifford 205). Here the

figure arises not from the sea, but a coal scuttle and is, in fact portrayed by a metamorphosed poet, AE, or George William Russell, one of Eglington's accomplices, in this scene. From this phantom - Proteus comes a speech which calls upon the awareness of language in Joyce's text. In order to understand the words, and to incorporate them into the sense of the text, the reader must employ her knowledge of Joyce's use of incongruous imitation, that while these words imitate common language, they require a parody reading to assemble the sense, or at times the nonsense of the text. It is this sort of dense, acronymic parody which embodies the development of Joyce's parody in Finnegans Wake:

Mananaan MacLir

> (With a voice of waves.) Aum! Hek! Wal! Ak! Lub! Mor! Ma! White yoghin of the Gods. Occult pimander of Hermes Trismegistos. (With a voice of whistling seawind.) Punarjanam patsypunjaub! I won't have my leg pulled. It has been said by one: beware the left, the cult of Shakti. (With a cry of stormbirds.) Shakti, Shiva! Dark hidden Father! (He smites with his bicycle pump the crayfish in his left hand. On its cooperative dial glow the twelve signs of the zodiac. He wails with the vehemence of the ocean.) Aum! Baum! Pyjaum! I am the light of the homestead, I am the dreamery creamery butter.

> (A skeleton judashand strangles the light. The green light wanes to mauve. The gasjet wails whistling.)
>
> (Ulysses 510)

Don Gifford suggests that Joyce was aware of The Candle of Vision (1918), by George William Russell. In The Candle of Vision, Gifford notes, "AE (George William Russell) developed the mystical significance of the 'roots of human speech'(491). Aum, composed of the roots A and M represent, respectively, self (A), also symbolized by a circle, and M, being the "close, limit, measure, end, or death of things" (125). This one "word" encompasses the whole of creation, beginning and end, life and death. That Aum is also be a variant spelling of Om is suggested by Gifford (491). Om is a sacred mantra of the Hindus, a magical word which enhances and enriches meditations. Russell decodes the rest of the symbols: HEK (heat, passionate consciousness, and hard mineral), WAL (water and fire), AK (cut or pierce), Lub (fire of procreation), Mor (death or suspension of breath), and Ma (thinking) (491). Gifford interprets the series of symbols as a parody of the "sequence of

sexual intercourse" (491). It also portrays the crucible of life generating from the hot center of the earth, a force without boundaries. Thus Mananaan MacLir:

> In the beginning was the boundless lir, and infinite depth, an invisible divinity, neither dark nor light, in whom were all things past and to be.
>
> (491)

Joyce illustrates, in these passages, the potential for foreign sources or models to extend parodic reference that can generate its own meaning indefinitely, given a close examination and some imagination.

This is the parody for which Joyce prepares the reader in the "Telemachiad," a parody not given to the reader by the parodist as a stable model but a parody which the reader has to consistently shape. Like Proteus, this parody and its elements may shape-shift, and reconfigure. But therein lies the parodic potential. Joyce relentlessly grounds his parody in the present. The present is where the energy of the parody lies; the past becomes only one, dubious source of the parody; the imagination

its primary creator and interpreter.

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