James Joyce and After
Writer and Time

Edited by

Katarzyna Bazarnik and Bozena Kucala

CAMBRIDGE
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TABLE OF CONTENTS

ACKNOWLEDGEMENTS

CHAPTER EIGHT

"SO FAINT, SO FAR":
MEMORY AND EXPERIMENTATION
IN *POMES PENYEACH*

ILARIA NATALI

> For what is time? Who can readily and
> briefly explain this? Who can even in
> thought comprehend it, so as to utter a
> word about it? [...] What is then time? If no
> one asks me, I know: if I wish to explain it
> to one that asketh, I know not.
> —Saint Augustine, *Confessions*. Book XI,
> 14.17ss

"They belong in the bible or the family album with the portraits", was Ezra Pound's first remark when he read some of the texts of *Pomes Penyeach*, in 1927 (qtd. in Joyce, *Letters* 1966, 155).[1] Since the publication of the collection on 5th July 1927, critical comments have not substantially modified this idea. Joyce's *Pomes Penyeach* is commonly interpreted as the expression of "a moment of private emotion" (Jackson 1978, 18), or a re-elaboration of personal experience. To some extent, such a perspective on the poems is inevitable, but it should be noted that Joyce based all of his works on his experience: the novels can be said to be peopled with multiple modified Joycean alter egos, among which Stephen, Bloom, H.C.E. and even the Gracehoper in *Finnegans Wake*, who is "hoppy on akkant of his joycity" (414; line 22. See Senn 1992, 119).

What I intend to demonstrate in this paper is that the sensation of entering private emotions and recollections is part of a literary strategy based on the introduction of elements of ambiguity and indeterminacy in the poems. Most texts not only describe memories, but also reproduce some aspects of the mental processes which originated them. External objects and internal perception conflate in the representation of a remembering consciousness, which distinguishes significant details as opposed to the whole. In this sense, *Pomes Penyeach* can be said to present experimental features: simultaneity and memory are not only thematically relevant, but also become a modality of representation of human consciousness.

Mechanisms of time and memory appear central to the interpretation of the whole collection: temporal references in *Pomes Penyeach* can be considered to have underlying semantic and structural significance and their function goes beyond limited biographical readings. Time dimension is also the organizational principle of the collection, which is characterized by mere juxtaposition of different poems, presented in chronological order. Joyce himself specified the date and place of composition of each poem, probably to emphasize that the texts represent significant phases of the years 1904 to 1924.

References to time and memory in the poems fall into different categories, which often overlap and present several interactions. Three main ideas can be discerned in the texts of *Pomes Penyeach*. First, the past can be re-enacted in the present and even connected to the future. Temporal simultaneity, or a sort of Bergsonian here-and-now, characterizes many poems. Indeed, reflective comments are often situated in a durational present, like "whereto I pass at eve of day" (line 2) in "Bahnhofstrasse" or "ever calling" (6) in "She Weeps over Rahoon". Second, the collection represents the inexorable passage of time, underlining the changes it produces, especially change for the worse. As Joyce himself emphasizes in his essay "A Portrait of the Artist", "the past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only" (Buffalo II.A.1).[2] Third, memory can recall an ideal instant in time, a faded and static shadow of perfection which is almost indistinguishable from imagination. In all of these cases, time, memory and the past are connected to intertextuality, which acquires a key function in *Pomes Penyeach*.

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[2] I have analysed "A Portrait of the Artist" on the facsimile in *The James Joyce Archive* 7.

The categories of this classification generally concern the same poems simultaneously: analysis of the most representative texts necessarily shows various intersections. I would like to highlight the peculiar strategy of representation of memory, recollection and thought in *Pomes Penyeach*: with this objective in mind, I will focus on three texts from the collection, "On the Beach at Fontana", "Watching the Needleboats at San Sabba" and "Tutto è Sciolto".

1. The simultaneity of past, present and future

In *Pomes Penyeach*, time appears an unremitting force whose process is not redeemable: past can only exist fragmentarily in the human mind, where it connects to present and future, a relationship which is often dialectical in nature. "On the Beach at Fontana", dated 1914, is exemplary of both conceptions of time as change and as cyclical re-enacting, which are only apparently irreconcilable. The poem is composed of three stanzas and opens with a seascape:

Wind whines and whines the shingle,
The crazy pierstakes groan;
A senile sea numbers each single
Slimesilvered stone.

From whining wind and colder
Grey sea I wrap him warm
And touch his trembling fineboned shoulder
And boyish arm.

Around us fear, descending
Darkness of fear above
And in my heart how deep unending
Ache of love!

The second quatrain introduces both the poetic I and "him" (6), a third person pronoun whose referent cannot be identified: there are no elements which allow recognition of this figure, except for the description of a fragile arm and shoulder. In the last stanza, the development of the situation ("fear, descending", line 9) alludes to gradually increasing danger and pain. Perception moves from the sounds of the sea and piers, which are concrete elements, to fear and ache, which are abstract feelings. This procedure is typical of *Pomes Penyeach*: often the poems begin with the description of a place that is open to metaphorical extensions, then focus on a persona, namely on a few bodily parts, and end with a reference to

changing situations, to a worsening state of things expressed through abstract concepts.

"On the Beach at Fontana" is commonly interpreted along biographical lines: the figures by the sea are generally identified with James Joyce and his son Giorgio (e.g. Mays 1992, 291). At the basis of such an interpretation is a passage of the "Trieste notebook", characterised by an undoubtedly "personal" feature of the text:

> Giorgino
> You were a few minutes old. While the doctor was drying his hands I walked up and down with you, humming to you. You were quite happy, happier than I.
> I held him in the sea at the baths of Fontana and felt with humble love the trembling of his frail shoulders: *Asperge me, Domine, hyssopo et mundabor: lavabis me et super nivem dealbalor.* Before he was born I had no fear of fortune (Cornell 25.21).[3]

The annotation, a reflection on Giorgio's birth, is echoed in the poem, which might be considered deriving from this passage.[4] Nonetheless, reemployment brings about important transformations: first and foremost, the meaning and status of the annotations completely changes as they become a different kind of writing and are reworked in poetry. The images described in "On the Beach at Fontana" cannot be considered a mere portrayal of Joyce and his son; I think the verses open to wider interpretations and the father/son relationship becomes instrumental to a second end, that of representing the passing of time and the various phases of human life.

The first stanza of the poem repeatedly insinuates the idea of old age: "crazy" and "senile" (2-3) are also connected to mental infirmities of old age. The sea apparently moves slowly and, in the second stanza, is characterised by the colour "grey" (6). The numbering of the stones (3) relates to the "unnumbered pebbles" in "Proteus" (50; line 23); both *Ulysses* and *Pomes Penyeach* present a connection to *King Lear*, where "[…] the murmuring surge/ That on the unnumbered idle pebble chafes/ Cannot be heard […]" ("Quarto" 4.20.21-2). In Shakespeare's tragedy, father and son are on the beach: the youngster helps the elderly man saying "Give me your arm" (4.20.64). Similarly, in "On the Beach at Fontana", the speaker touches the arm of the figure beside him in order to

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[3] I have analysed the "Trieste notebook" on the facsimiles in *The James Joyce Archive* 7.

[4] The same annotation in the "Trieste notebook" was probably reworked in *Ulysses*, "Oxen of the Sun": "Before born babe bliss had" (502; line 7).

protect him. The connections with Shakespeare, along with the aforementioned references to senility, introduce the theme of the father-son relationship in the poem, a relationship which is seen from multiple perspectives.

The idea of senility is substantiated in line 7: "his trembling fineboned shoulder" could refer to the fragility of old age. "Boyish arm", in the following line, apparently changes the whole picture: relevant information is deferred, causing an effect of surprise in the reader. We puzzle out the figure on the shore, which presents a fair amount of ambiguity: "boyish" could mean both "belonging to a boy" and "boy-like", indicating the arm is as thin as that of a boy. Lines 7-8, therefore, open the way to a twofold interpretation of the poem: we cannot establish whether the speaker is "wrapping" a child or an old man. The theme of the father/son relationship develops bidirectionally: the poetic I appears to represent both father and son simultaneously and is therefore contemporarily projected in his past and future. Youth and old age reveal continuity: time re-unites them in a single figure. Present, past and future are all included in this poem, where different moments of awareness conflate in one single image and are indistinguishable: "[t]he past is consumed in the present and the present is living only because it brings on the future" (*Portrait* 273).

2. The inexorable passage of time

Some of the poems illustrate the course of time as irreversible change, a loss that cannot be recompensed: for instance, in "Bahnhofstrasse", the poetic I underlines how "highhearted youth comes not again" (6). The text which seems most representative of the inexorable passage of time in *Pomes Penyeach* is "Watching the Needleboats at San Sabba", dated 1912. The poem, presumably composed on the occasion of Stanislaus' participation at a boat race in S. Sabba, near Trieste (McCourt 2000, 240) is composed of two quatrains with regular rhythm:[5]

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[5] The origin of the term "Needleboat" is not clear: Mays suggests it might be "a slang term for a single randan" (1992, 288). "Needle" is obviously a reference to the long and narrow shape of the boats, but this term can also indicate the "nervousness sense which is mainly athletic, esp. rowing" ("Needle"). A passage of *Ulysses* shows that Joyce was familiar with this meaning of "needle": "You and me, don't you know: in the same boat. Softsoaping. Give you the needle that would" (92; 30-2). Apparently, then, the compound word "needleboat" acquires a twofold meaning, which also reveals the enthusiasm of the young man during the competition.

I heard their young hearts crying
Loveward above the glancing oar
And heard the prairie grasses sighing:
No more, return no more!

O hearts, O sighing grasses,
Vainly your loveblown bannerets mourn!
No more will the wild wind that passes
Return, no more return.

The first stanza is pervaded with the speaker's perceptions. Verbal tenses ascribe the events to the past: the poetic I remembers incidents which stayed in memory primarily through aural sensations. "Heard" is repeated in lines 1 and 3, establishing a syntactic parallelism between the two lines; the rhyme "crying"/"sighing" further emphasizes the parallelism and expresses a feeling of grief for "what returns no more".

The referent of the third person pronoun "their", in line 1, is not easily identifiable. Information in the title of the poem and in line 2, where "needleboats" and "glancing oar" are mentioned, suggests the speaker is referring to a group of rowers: they are never explicitly mentioned, but only alluded to through synecdoche ("young hearts", line 1) and probably through metaphor ("prairie grasses", line 3).

"Oar" (2) and "grasses" (3) could constitute fragments of an incomplete image evoked from memory and are juxtaposed details representative of the whole scene. As Pallotti underlines in her study on *Giacomo Joyce*, juxtaposition of different images "tends to blur the boundaries between descriptions of external objects and events and internal states of the consciousness" and has the effect of projecting a "subjective sensory reality" (1999, 349). The second stanza actually re-enacts the same images, further emphasizing the theme of grief for a loss ("mourn", line 6). Verbal tenses shift from past to present and future tenses ("mourn", line 6; "will [...]/ return", lines 7-8); the rapid passing of time and its ravages are thus at the centre of attention. The poem apparently opens with a memory, a shadowy image which projects onto present and future. The painful longing for return is expressed through description of details of the past, momentous fragmented perceptions of a captured moment.

The final lines of each stanza (4, 6), which are very similar to each other, seem particularly significant; their constitutive elements appear in an almost chiasmic order, an inversion which not only suggests a wavering motion, appropriate to a rowing scene, but also contrasts with the contents of the lines themselves. "No more, return no more" (4) and "Return, no

more return" (8) deny the possibility of repetition and of time reversal precisely through lexical repetition and syntactic inversion. At a different level, lines 4 and 8 enact further "returns" through a web of intertextual relationships: the repetitions include both musical allusions and references to other poetic works.

In the first place, "No more, return no more" constitutes a free translation of the refrain in the third act of Puccini's *La Fanciulla del West* (*The Girl of the Golden West*). In the musical piece, Dick Johnson wishes to keep his beloved in the dark about his death sentence, telling her only that she will not see his return. Themes like death and punishment do not seem to have a central function in "Watching the Needleboats at San Sabba", where other ideas appear predominant, for example, love and passing of time, or better, the changing passions throughout human life.

In the second place, lines 4 and 8 open to a wide interconnection of different poetical works, among them Byron's *Don Juan*, Shelley's "A Lament" and Poe's "The Raven", all underlining the impossibility of a return through repetitions of similar expressions, which include the words "no", "never" and "more" (see Forsythe 1936, 439-452). The nostalgic potential of evocation of the past is emphasized through intertextual relationships which re-enact and translate poetical tradition, literary past. Remembering does not seem to imply a need to preserve, but to re-live what has endured in conscious or unconscious acts of oblivion: similarly, textual re-employment means reinterpreting and reshaping the musical and poetical tradition.

3. The perfect moment in time

Some texts of *Pomes Penyeach* seem to represent a "glimpse" of the past and to capture a significant or revelatory event that, to some extent, could have affinity with the concept of "epiphany". "Tutto è Sciolto" exemplifies well the type of poem which represents a single, perfect moment in an apparently static image. The poem consists of three quatrains and is dated 1914:

A birdless heaven, seadusk, one lone star
Piercing the west,
As thou, fond heart, love's time, so faint, so far,
Rememberest.

The clear young eyes' soft look, the candid brow,
The fragrant hair,

Falling as through the silence falleth now
Dusk of the air.

Why then, remembering those shy
Sweet lures, repine
When the dear love she yielded with a sigh
Was all but thine?

The first stanza can be variously interpreted: "As thou [...]/ Re-
memberest" (3-4) can be considered a simile, or a subordinate temporal
clause. In the first case, lines 1-2 of the poem may represent the way in
which the heart remembers the time of love; in the second case, the
speaker could be musing on love in a desolate and solitary landscape.

The second quatrain introduces the sensorial description of various
parts of the body, seemingly re-enacting a perceptual experience: the
person to which these parts belong cannot be identified. As Pallotti
remarks about *Giacomo Joyce*, the successive apprehension of different
elements seems to reflect the phases through which the human mind
passes while perceiving, or remembering: "the potential dynamism of
experience and its 'static' memory are both contemplated" (1999, 343).

Lines 3-6 apparently celebrate a perfect moment, "love's time", which
has now gone and is connected to an unspecified persona, only
metonymically described. What seems particularly interesting is that the
1915 and 1918 texts of "Tutto è Sciolto" present a different reading of line
3: "As thou, poor heart, love's image, faint and far/ Rememberest" (TYP
Cornell 54 and MS Buffalo IV.A.1).[6] "Love's image" appears even more
static than "love's time", as it denies any development and suggests an
ideal (and imaginary) representation of love, where thought can linger.
"Love's time", in the published text, indicates rather an experience, which
can be recalled in memory. In the 1915 and 1918 texts, the connection
between lines 3-4 and 5-6 is clear: the poetic I mentions the image of love
and then describes it. The modification of "image" in "time" implies a
passage from metaphorical to metonymical representation: love's time
"includes" the image of the poetic persona, but does not represent it in any
exclusive way.

"Tutto è Sciolto" seems to catch a revelatory moment of time, in which
the full meaning of love was achieved. The poem is an explicit
recollection and re-presentation of the past, while in the last stanza it
seems to capture the awareness of the present situation: past and present

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[6] I have studied the manuscripts and typescripts of "Tutto è Sciolto" on the
facsimiles in *The James Joyce Archive* 1.

are separated and counterpoised as ideal and real. The falling darkness
probably suggests that the time of love is progressively more and more
faint, or distant: the preoccupation with fading memories connects "Tutto
è Sciolto" with "A Flower given to my Daughter", where images become
"sere and paler/ Than time's wan wave" (4). Distinction between memory
and imagination apparently becomes more and more blurred: various
poems seem to represent the liminal point where re-composition of the
past means re-invention, re-creation and consequent destruction.

Intertextual associations also characterize "Tutto è Sciolto", which
presents two musical allusions: the title is a quotation from Bellini's *La
Sonnambula* (*The Sleepwalker*), while "one lone star" can be connected to
"thou lone one" in the second act of von Flotow's *Martha*.[7] Both musical
works are also mentioned in the "Sirens" episode of *Ulysses* and therefore
create a web of inter- and intratextual connections.

The image of the "falling fragrant hair" in the poem (6-7) closely
resembles the uncoiling hair in *Giacomo Joyce*:

> She walks before me along the corridor and as she walks a dark coil of her
> hair slowly uncoils and falls. Slowly uncoiling, falling hair. She does not
> know and walks before me, simple and proud (11).

Lexical, syntactic and thematic relationships also link "Tutto è Sciolto"
and *A Portrait of the Artist as a Young Man*:

> He heard a confused music within him as of memories and names which he
> was almost conscious of [...] there fell always one longdrawn calling note,
> piercing like a star the dusk of silence (181-182).

Joyce was composing the two works contemporaneously, but since the
serial publication of *Portrait* began in February 1914 we can assume that
the novel might have influenced the poem. What seems relevant is that this
passage sheds new light on the text of "Tutto è Sciolto"; the relationship
between memory and music described in *Portrait* is mirrored by the
quotations of Bellini and von Flotow in the poem. Furthermore, in the
second stanza, memory seems to dwell upon a particular image, which
could be compared to a prolonged or suspended note in a melody. It seems
worth underlining that the occurrences of the verb "to pierce" in Joyce's

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[7] "Thou lone one" is actually part of *The Last Rose of Summer*, a song by J.
Stevenson that Friedrich von Flotow included in his opera *Martha*, premiered in
1847 in Vienna. The text of *The Last Rose of Summer* is based on Moore's
homonymous poem.

corpus are generally connected to music or sound, as in the episodes "Sirens" and "Circe" in *Ulysses* (e.g. 334; line 17 and 644; 18.

The web of connections can be further expanded. Lines 7-8 of the poem and another passage of *Portrait* apparently represent two different readings of similar images:

> She had passed through the dusk. And therefore the air was silent save for one soft hiss that fell. And therefore the tongues about him had ceased their babble. Darkness was falling. Darkness falls from the air (253).

Both "Tutto è Sciolto" and the novel, then, share the same intertextual reference. As is well known, "Darkness falls from the air" echoes and transforms line 17 of Nashe's *A Litany in Time of Plague*, "Brightness falls from the air". Nashe's work focuses on the transience of earthly things; in particular, line 17 is included in a context rich in references to the vanishing of feminine beauty in the passing of time:

> Beauty is but a flower,
> Which wrinkles will devour;
> Brightness falls from the air,
> Queens have died young and fair,
> Dust hath closèd Helen's eye:
> I am sick, I must die.
> Lord have mercy on us! (15-21)

The connection with *A Litany in Time of Plague* opens new interpretative perspectives on "Tutto è Sciolto". It seems reasonable to suggest that the details of the woman's body (5-8) could be fading not only because they are falling into oblivion, but also due to the ravages of time.

The relationship between temporality and intertextuality is revealed to be a distinctive element of "Tutto è Sciolto": as memory transforms and re-presents events to the human mind, the text of the poem re-reads and modifies the musical tradition and Joyce's previous writings, which become a basic part of the memory process.

In *Pomes Penyeach*, the past appears re-enacted also through the transmission of already transferred messages. As in memory, the re-employment of other texts proceeds through selective oblivion and distortion, which modify the original models. At all levels, then, in *Pomes Penyeach* retracing is also reshaping and past meanings are transferred to present and future potential meanings. Mnemonic creativity becomes intertextual appropriation, a process of interaction where different paradigms are associated and transformed, dispersing meaning on each other.

Pomes Penyeach can be considered a meeting point of cultural memories: it includes references to other texts of Joyce's corpus, to literary and musical tradition and to myth, or legend. The allusions to Midas in "Alone" and to Tantalus in "Flood" are exemplary in this respect and also show how a single textual paradigm can include multiple cultural referents. As I have suggested elsewhere (2008, 103-105), the "whispering reeds" in "Alone" (5) are connected to both the myth of Midas and Ovid's *Metamorphoses*. Relationship with myth and simultaneity of plural referents characterize *Ulysses*, where every paradigm appears ironically or satirically distorted. The semantic investment of myth in *Pomes Penyeach* has a different function: through myth, past and present seem to conflate, revealing the presence of eternal archetypical models in human experience.

References to both myth and musical works are easily recognizable for the reader, at least for the twentieth-century reader. More or less explicit quotations of musical pieces range from opera (in "Tutto è Sciolto" and "Watching the Needleboats at San Sabba") to popular Italian songs (in "Simples"). Musical allusions are particularly multireferential: the quotation from *La Fanciulla del West* in "Watching the Needleboats at San Sabba" also establishes relationships with the poetical tradition, while Bellini and von Flotow's works connect "Tutto è Sciolto" to the "Sirens" episode of *Ulysses*, like a *trait d'union* between different texts. If the same paradigm includes different referents in "Watching the Needleboats at San Sabba", in "Tutto è Sciolto" and "Sirens" the same paradigm recurs in different texts of the Joycean corpus, with different functions and meanings.

Intertextuality also seems to textually reproduce the associative nature of memory, which combines different elements and sensory perceptions. The texts of the poems project other key aspects and mechanisms of memory: fragmentariness and selectivity can be associated to the juxtapositions of emotionally crucial details, which evoke the whole image through its parts (e.g. eyes, brow and hair in "Tutto è Sciolto"). The poems, therefore, not only describe memories, but also reproduce the modalities of recollection and of human perception through incompleteness, fragmentation and multireferentiality.

In *Pomes Penyeach*, memory is not only the object of representation but also *means* of representation: the focus is on apparently irrelevant items, impressions, which constitute emotionally significant entities in the inner life of the poetic I. As memory can fade and produce undefined pictures, the poems often represent elusive and obscure figures: fragmented and incomplete images are recalled in broken temporal chains of events, where past becomes part of the entropic press of the present. But *Pomes Penyeach* does not merely re-enact the past: it becomes a *locus*

memoriae, a meeting point of both emotional experiences and cultural memory.

How the "memory effect" is achieved in *Pomes Penyeach* has already partially emerged from the preceding analysis. The poems basically express frames of mind which generally stem from recollections: language is characterised by a basic sensorial and perceptive component and assumes expressive rather than conative function. Communication becomes almost monologue, and the texts demand a great deal of active "cooperation" in the reading process.

The "semi-monologic" feature of the collection might represent a further connection with Joyce's prose works, where various narrative techniques are employed to reproduce the character's interiority. In *Pomes Penyeach*, reproduction of interiority predominantly involves memorial processes and is based on a peculiar employment of personal pronouns and articles. For most personal pronouns, as already mentioned, it is not possible to recover an antecedent: only in one poem out of thirteen, "Simples", the antecedent is explicit ([...] "a child" [...] "her young brow", lines 3 and 6), even though we do not know who the child is. None of the texts allows identification of the poetic personae: the speaker only elliptically alludes to poetic figures, creating ambiguity about their identity or, sometimes, even about the meaning of the whole text, as we have seen in lines 6-7 of "On the Beach at Fontana".

The recurring difficulty in recovering referents of personal pronouns produces various effects. First and foremost, the reader has the impression of entering an individual's mental processes and personal memories when they are already in progress. Such an effect is amplified by an atypical employment of definite and indefinite noun phrases, an employment which is commonly regulated on the basis of the nature of the referent and the informational organization of the text.[8] Use of definite and indefinite articles in *Pomes Penyeach* provides significant insights into the status of the referents in the textual world: often entities which belong to the sphere of shared knowledge are preceded by indefinite articles, while unfamiliar entities are preceded by definite articles.

In "On the Beach at Fontana", for example, "*The* crazy pierstakes groan" and "*A* senile sea numbers" 2-3, my emphasis): the sea, which can be considered a general category, is introduced as a "new", unfamiliar

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[8] Definite expressions indicate the referent was already mentioned or is recoverable on the basis of contextual knowledge; they also carry a presupposition of uniqueness. Indefinite noun phrases are generally used for general categories, or when first mentioning an entity (Lyons 1977, 655).

entity in the textual world, catalyzing the reader's attention. In poetry, generally

> [d]efinite reference is used to introduce unmarked and relatively unimportant entities, forming the background of the scene. The indefinite article [...] is reserved for the main topic [...] (Semino 1997, 26)

This distinction applies to most texts of *Pomes Penyeach*. Indefinite phrases often have the function of introducing "different" and essential elements in the fictional context, but they are also employed to reproduce the process of identification and perception in the speaker's mind, a procedure which is particularly evident in "Alone" (my emphasis):

> *The* moon's greygolden meshes make
> All night a veil,
> *The* shorelamps in the sleeping lake
> Laburnum tendrils trail.
>
> *The* sly reeds whisper to the night
> A name - *her* name -
> And all my soul is a delight,
> A swoon of shame.

The woman's name is the unexpected, surprising element; it is not immediately distinguished ("a name") but it is singled out from the background of lamps and reeds (6). The "new element" is then recognised by the speaker ("her name"), but not by the reader, who cannot identify the woman from the context.

Use of definite and indefinite noun phrases certainly encouraged the common idea that *Pomes Penyeach* represents a moment of private emotion:

> Because the use of definite reference seems to assume the existence of an addressee who already knows and/or can uniquely identify the relevant referents, it has been argued that texts like [these] ignore or negate the presence of the reader [...] In those cases where the attribution of definiteness does not seem to take into account the reader's actual familiarity with the referents, definite reference can be interpreted as either addresser-oriented or addressee-oriented. If it is interpreted as addresser-oriented, the resulting impression is that of overhearing the poet (or a fictional character) talking to him/ herself [...] (Semino 1997, 26)

The representational indeterminacy which derives from the employment of articles and personal pronouns creates the sensation of entering private recollections and sensations: the reader feels "excluded" from the communicational process. Our apprehension of the text partially coincides with the speaker's perception and re-construction of events, or images; we are somehow intruding upon a mind in the act of remembering, or reflecting. What has not been emphasized so far is that this effect is the result of a literary strategy and is achieved through stylistic and rhetorical devices.

In this sense, the collection acquires a significant function in Joyce's macrotext: it can be considered a new and different expression of a fictional character's interiority, on a par with the prose works. Exploring original ways of representing the mind and its processes, especially the mechanisms of memory, *Pomes Penyeach* is an interesting and neglected outcome of a protean creativity that finds its expression in different forms, styles and literary genres. The collection depicts the subjective reality of perception and recollection, connecting it to a constantly evolving and transforming present, in an attempt to fix the diachronic evolution of consciousness on a static entity such as the written page.

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