

Penelope Paparunas /
Frances Ilmberger / Martin Heusser (eds.)

Parallaxing Joyce

narr/f
ranck
e/atte
mpto

Cover image: Sabrina Alonso

Bibliografische Information der Deutschen Nationalbibliothek
Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.dnb.de> abrufbar.

© 2017 · Narr Francke Attempto Verlag GmbH + Co. KG
Dischingerweg 5 · D-72 070 Tübingen

Das Werk einschließlich aller seiner Teile ist urheberrechtlich geschützt. Jede Verwertung außerhalb der engen Grenzen des Urheberrechtsgesetzes ist ohne Zustimmung des Verlages unzulässig und strafbar. Das gilt insbesondere für Vervielfältigungen, Übersetzungen, Mikroverfilmungen und die Einspeicherung und Verarbeitung in elektronischen Systemen.

Gedruckt auf säurefreiem und alterungsbeständigem Werkdruckpapier.

Internet: www.francke.de
E-Mail: info@francke.de

Printed in Germany

ISBN 978-3-7720-8589-5

Inhaltsverzeichnis

Acknowledgements

Foreword

Andreas Fischer 11

Introduction

Parallaxing Joyce: Interview with Elisabeth Bronfen

Elisabeth Bronfen 17

Monroe's Molly: Three Reflections on Eve Arnold's Photograph
of Marilyn Monroe Reading *Ulysses*

Griselda Pollock 35

Cross and Disappointed: Views On a Bridge

Katharina Hagen 64

Parallaxing Bloom's Person: Assembling a Body from Its Parts

Philip Keel Geheber 75

The Mystery of a Missed Story in "The Dead"

Ivana Milivojevic 87

Censorship and Parallax in Serializations of *Ulysses*

Amanda Sigler 103

The New York Parallax: *Ulysses*, *Pay Day*, and Censorship,
1930–1933

Václav Paris 133

Seeing the Venus Effect and Shakespeare in "Circe"

Sam Slote 149

Ulysses Underground: Joyce and Contemporary Art

David Spurr 162

Memory Game: Ulyssean Parallax

Sabrina Alonso 174

Forced Perspective: Seeing <i>Ulysses</i> through the Eyes of Joseph Strick and Sean Walsh <i>Shane Walshe</i>	192
Translation as Parallax, Translating Parallax: Miklós Szentkuthy's Hungarian Translation of Joyce's <i>Ulysses</i> (1974) and Its Remake (2012) <i>Marianna Gula</i>	214
The Trials of Foreignization: Transposing Joyce's "Farraginous Chronicle" <i>Erika Mihálycsa</i>	239
Parallaxing Joyce In Contemporary American Fiction: Foster Wallace, Goldsmith, Danielewski <i>David Vichnar</i>	267
"A Myriad Metamorphoses of Symbol": Some Remarks on Joyce's Parallactic Imagery <i>Ilaria Natali</i>	284
Pythagorean Parallaxes in "The Dead" and <i>Ulysses</i> <i>Thomas Gurke</i>	302
Joyce through the Reading-Glass of Everyday Affairs: Close-Ups from Sylvia Beach's Letters to James Joyce in the 1920s <i>Ruth Frehner</i>	319
"The Frankofurto Siding, a Fastland payrodicule": Portrait of the Artist as Litigant <i>Ursula Zeller</i>	335
Contributors	353
Index	357

For Fritz Senn

"A Myriad Metamorphoses of Symbol": Some Remarks on Joyce's Parallaxic Imagery

Ilaria Natali

Such is the plight of those, like me, who look at the trees, even the leaves,
and never see the wood.
(Senn, *Murmoirs* 172)¹

The concepts of parallax and metempsychosis govern the construction of Joyce's *Ulysses*, where they are at play on various levels. These mutually constitutive elements often intertwine with each other, as is the case with Molly and Bloom's parallaxic definitions of metempsychosis: Molly re-interprets the word through a phonetic misreading, whereas Bloom attempts an etymological (but equally confusing) explanation of it. An explicit connection between the two ideas is then established in Bloom's thoughts:

Parallax. I never exactly understood. There's a priest. Could ask him. Par it's Greek: parallel, parallax. Met him pike hoses she called it till I told her about the transmigration. O rocks! (*U* 194.8-11)

Actually, textual patterns related to the concepts of parallax and metempsychosis characterize Joyce's writing well before the composition of *Ulysses*, and can be traced back to the first testimonies of his literary inspiration. I am especially referring to associations of words and images that bring about a change in perspective by connecting seemingly distant items: in this process, a visual stimulus is interpreted through a metaphorical transformation of sensory experience, so that a 'concrete object' is associated with another that it might be thought to resemble.

The most representative examples of this procedure are included in *Giacomo Joyce*, where 'naked appositions' are frequently encountered:

- (1) Long lewdly leering lips: dark-blooded mollusks. (*Gj* 5)
- (2) Great bows on her slim bronze shoes: spurs of a pampered fowl. (*Gj* 8)

1 I am greatly indebted to Fritz Senn for precious teachings, ideas, guidance, support, humor and hospitality over the years. My special thanks also go to Professor Donatella Pallotti (University of Florence), from whose essays on *Giacomo Joyce* I derived much inspiration for the present work.

In the above excerpts, objects acquire new forms through a sort of metempsychosis, as the imaginative shift proceeds from one physical entity to another: in passage (1), lips are linked to molluscs; in passage (2), Donatella Pallotti emphasizes that it is not clear whether we should relate "bows" with "spurs" or "shoes" with "spurs," but, in any case, two different tangible elements are associated (308). In Joycean terms, this sort of metaphoricality disentangles "the [...] soul of the image from its mesh of defining circumstances" to "re-embody it" in artistic terms (SH 78).

It should be noted that recent studies in mental imagery and cognition are relevant to Joyce's 're-embodyed' images, as it is possible to relate these associations to the conceptual theory of metaphor. In mental imagery studies, connections between two or more perceptible entities are defined as "image metaphors," which "depict one thing in terms of another based on shared perceptual features (visual or otherwise)" (Grady 193). Simply put, image metaphors create a relationship between concrete entities that share structural and physical similarities, encouraging a sensory reading of the textual fragment. In grammatical terms, image metaphors often imply associations between nouns; as Baker points out, "the noun, among all the parts of speech, has a distinctly sensuous and especially visual quality" (128).

The mechanism underlying this subset of resemblance-based metaphors can remind us of parallax especially because both displacements provide "a model for changing our way of looking at things" (Fitzgerald 216), but there are further aspects to this relationship. Studies on both mental imagery and image metaphor have demonstrated that the human mind works out associations visually, but is not capable of fusing the images together; it can switch back and forth between them, and not superimpose or merge them (Finke et al. 52-4; Gleason 439). Thus, combinations such as those of "lips" and "molluscs," or "bows" and "spurs" exist independently from one another in the reader's mind and, at the same time, pair to form a single effect – as in parallax, they send "the observant mind in two, or more, different positions" (Senn, "The Challenge" 136).

Both Joyce's published and unpublished works are rich in examples of image metaphors, often connected by common threads and recurring patterns:

(3) In the colonnade are the girls, [...] They are leaving shelter, with [...] the pretty rescue of petticoats, under umbrellas, a light armoury, upheld at cunning angles. (Scholes and Kain 35)

(4) Poised on its [of the piano] edge a woman's hat, red-flowered, and umbrella, furred [...] casque, gules, and blunt spear on a field, sable. (GJ 16)

In excerpt (3) from *Epiphanies*, umbrellas are related to "armoury," as they may recall round (spiked) shields. Umbrellas seem to protect the girls from masculine

attentions; at the same time, they are also weapons of seduction.² A similar relationship between umbrellas and weapons is established in excerpt (4): a woman is objectified through her accessories, which are then transformed into a coat of arms, making particular reference to color correspondences. Such analogies are established through structural similarity, amid a grid of other references, and they require an imaginative effort on the reader's part. This effort fosters a visual experience, as clearly emerges from the scholarly comments on the passage: Vicki Mahaffey argues that the arrangement of the umbrella and the hat could be seen to form "a lowercase 'a'" (391); Joseph Valente adds a resemblance to a "p" according to the possible dispositions of these objects on the piano, and mentions "a cubist portrait" of a woman's name (130). At a conceptual level, the metaphors tackle the conventional opposing categories of 'love and war,' staging a sort of 'battle of the sexes,' in which possible weapons include the symbols of feminine vanity. This sort of battle often recurs in Joyce's corpus,³ especially in the "umbrella history" in *Finnegans Wake*, where "all's fair in vannessy" (3.11-12); the need of a "parasoul" (569.20) or shield against seduction also re-surfaces in *Portrait* while Stephen is musing on an illicit relationship:

(5) The park trees were heavy with rain; and rain fell still and ever in the lake, lying grey like a shield. [...] They embraced softly impelled by [...] the shield-like witnessing lake [...]. (P 248)

The correspondence lake / shield is obviously visual, in that two shiny grey surfaces are associated by structural similarity. At the same time, quotations (3-5) all employ heraldic terms, with possible reference to both chivalrous love and the moral decay behind the aristocratic façade.⁴

In *Portrait*, image metaphors often map essential, 'geometric' forms in seemingly elementary patterns that can hardly be said to represent metaphors "not used in everyday reasoning" (Caballero 78).⁵ Yet, the associations are highly personal in nature, since the main frame for the creation of meaning is not mere semiotic interplay but individual (and textual) memory:

2 Interestingly, any reference to "armoury" disappears when the epiphany is re-elaborated in *Portrait*, where the girls act "demurely" (P 235), and the idea of feminine delicacy or coquetry is partially eliminated.

3 See also *Pomes Penyeach*, "Simples," lines 9-12 (PP 48).

4 On this topic see also O'Shea.

5 Caballero, who analyzes image metaphors in the architectural discourse, questions this assumption suggesting a need to review the definitions of "image metaphor" provided so far. This need is particularly evident, in my opinion, if we consider the somewhat confusing theoretical discourse regarding the conceptual import of image metaphors.

(6) There was a picture of the earth on the first page of his geography: a big ball in the middle of clouds. (P 12)

(7) A rim of the young moon cleft the pale waste of sky like the rim of a silver hoop embedded in grey sand [...]. (P 187)

(8) The earth was like a swinging smoking swaying censer, a ball of incense, an ellipsoidal ball. (P 236–237)

In these excerpts, Stephen's metaphors tend to relate celestial bodies to earthly forms. While *Epiphanies* and *Giacomo Joyce* bring about unexpected and highly imaginative associations with an effect of estrangement, *Portrait* often produces a metaphoric shift towards a familiar sphere of everyday objects, which fit the experience of the world of a child (excerpt 6) or a young man (7, 8).

In quotation (6), Stephen's seeing the earth as a "ball" suggests a standard similarity of shape; not only is the imagery culturally determined, but the relationship is also predictable, since it must be suitable for a child's mind.⁶ Yet, all three mappings offer a privileged access into Stephen's multi-layered domains of knowledge, and they seem to reflect his various interactions with the physical and cultural environment. In passage (7), a more mature Stephen apparently interconnects two different kinds of life experience. Reference to the "hoop" brings to mind childhood imagery;⁷ then, echoes of early days combine with what might be Stephen's recollection of later literary readings, as a "silver rim" of the moon also appears in line 113 of Keats' poem "I stood tip-toe upon a little hill."

In a similar way, example (8) ironically connects in a sequence of images drawn from Stephen's memories and concerns, both recent and deep-rooted; the latter certainly include the leitmotiv of the church, hinted at through the "censer." Suddenly, though, recollections of the lecture about the "elliptical and ellipsoidal" (P 207) and Moynihan's crude humor about it mark a sharp turn in the chain of associations. The intratextual reference to "ellipsoidal balls" can be said to ironically and critically re-read young Stephen's naive view of the earth as "a big ball," showing that, together with Stephen's personal memory, a sort of textual memory has been accessed. Somehow, the two similar associations earth/ball provide a parallactic view of Stephen's mind, a before and an after in his experience and modality of apprehension.

6 Incidentally, this procedure resembles the "geometrical" perception of nature in Virginia Woolf's *The Waves* (9).

7 In y too, the hoop functions as a symbol of youth: "What memories had he of her adolescence? She relegated her hoop and skipping rope to a recess" (U 812.12–3).

In *Portrait*, interrelated image metaphors not only re-read each other, but, at times, they also concur in creating an effect of dynamism. This is apparent in the episode where Stephen is corporally punished at Clongowes:

(9) A hot burning stinging tingling blow [...] made his trembling hand crumple together like a leaf in the fire [...] his crumpled burning livid hand shook like a loose leaf in the air. (P 51)

The whole passage is rich in syntactic and lexical repetitions that emphasize the sequence of Stephen's interassociating perceptions and senses. The various fragments are connected in a progression, producing a sense of continuity comparable to that of a cinematic sequence: the dynamism of subjective experience subdivides the narrative in a flow of brief and juxtaposed images, and the two similes "like a leaf in the fire" and "like a loose leaf in the air" can be compared to consecutive frames in a film. The temporal unfolding of the scene is especially suggested by the recurrence of the verb "crumple" in different moods, while the noun "leaf" represents a visual point of reference.

It is worth underlining that, whereas in *Portrait* image associations can be connected to one another in dynamic sequences, in *Epiphanies* the illusion of movement is sometimes inherent in a single image. The epiphany which opens with "[t]hat is no dancing" illustrates this technique well:

(10) He begins to dance [...] until he seems to be a whirling body, a spider wheeling amid space, a star. (Scholes and Kain 23)

First, the human body metaphorically transforms itself into a spider, in an only seeming violation of Lakoff and Turners' principle that image metaphors relate source and target "by virtue of their common shape" (90). Actually, the association human body/spider entails a 'multiplication of limbs' that could be interpreted as a representation of movement, anticipating the Futurist pictorial experimentation; we might think, in particular, of Giacomo Balla's *Dynamism of a Dog on a Leash* (1912). Different semiotic practices adopt similar mechanisms: Joyce's text blurs the figure into a dark, indistinct and many-limbed shape to suggest simultaneous frenetic motion in a single image. The subsequent stage of apprehension pictured in the epiphany further enacts the sense of enfolding movement and brings it to its 'extreme' representation: "a star." The lines signaling movement become copious and energy-laden like rays of light; the moving body is now not only blurry but also 'dazzling,' as any synthesis of movement is at least partially invisible to the eye. The alliteration of "s" and "w" provide an additional unifying element, underlining that the different views are stages of the same process.

To return to *Portrait*, 'image re-embodiments' raise a final question: the associations often involve all senses, as is typical of young Stephen's multisensory understanding of reality. Some constructions associate sound-to-sound impressions, with only a partial or 'functional' visual import:⁸

(11) The laugh, pitched in a high key and coming from a so muscular frame, seemed like the whinny of an elephant. (P 218)

(12) [...] he could hear [...] the sound of the cricket bats: pick, pack, pock, puck: like drops of water in a fountain falling softly in the brimming bowl. (P 61)

The texts exploit metaphoric sound transferences between different domains, while physical or spatial information is contextual to the auditory element. In particular, in excerpt (12), the process of apprehension is represented through a sequence of colons, which delays the actual association. The pre-semantic sounds that precede the simile ("pick, pack, pock, puck") allegedly represent pure perception, yet the object of that perception is already identified and present in Stephen's mind ("sound of the cricket bats"). Thus, the expected process of apprehension is here subverted and might be thought to bring us a step back instead of a step forward. We can interpret this subversion as a result of Stephen's reflection on phonetic language features as acoustic material; indeed, part of the sentence could be read as a musical notation, since two vertically aligned dots (resembling a colon) are commonly used as a 'repeat sign' in sheet music.

More often, however, image metaphors in *Portrait* create synesthetic relationships based on recognition of the same stimulus through different sensorial modalities:

(13) [...] there fell always one longdrawn calling note, piercing like a star the dusk of silence. (P 181–182)

(14) He listened to the cries: like the squeak of mice behind the wainscot [...] Their cry was shrill and clear [...] like threads of silken light unwound from whirring spools. (P 243)

In excerpt (13), different senses activate each other and interact in creating new meaning; the pattern is quite clear, since it relates absence of sound to that of light, as well as their possible opposites, a note and a star respectively. Quotation (14) opens with an almost entirely aural association, and then shifts to purely visual terms, as the aural impression triggers an image in the perceiver's mind ("threads of silken light").

8 Image metaphors can also map non-visual elements, as they are concerned with sensorial impressions in a broad sense; see Sullivan 107.

Once again, image 're-embodiments' seem rooted in a sort of mnemonic ground, which includes intertextual associations (or textual memories). Although the image of the 'mouse behind the wainscot' is quite common,⁹ it notably appears in Tennyson's *Maud* (VI, viii, 9), along with a "silken net" imagined by the speaker (VI, iv, 7). At the same time, the silken threads from "whirring spools" might recall Browning's *Pippa Passes*, or "pippap passage," as it is distorted in *Finnegans Wake* (301.07).

The parallaxic procedure in excerpt (14) is thus articulated on different levels: the image transference itself provides a dual perspective, enhanced by the shift from one mode of perception to another, and further enriched by the co-existence of an 'old' and a 'new' discourse, which connects the past with the present. As Roger Shattuck observes in explaining Proust's 'binocular vision,' "like our eyes, our memories must see double: these two images then converge in our minds into a single heightened reality" (47).

The examples provided so far show that image associations in *Portrait* are almost inevitably conveyed by similes. This figure of speech somehow creates a distance between the two poles of the comparison while also making their relationship explicit. As Karen Sullivan notes:

Because similes draw attention to partial mappings and novel metaphors, these constructions are particularly effective in image metaphor. The sparseness of mappings and novelty of image metaphors makes them especially compatible with a simile-type hedge. (112)

Debate on different effects of similes is still open, and it is not easy to offer generalizations. We might certainly assume that, compared to prototypical metaphoric constructions, similes reduce tension and semantic shock; as a consequence, ambiguity is often relieved, and the sense of 'friction' created by mere juxtaposition is absent. Croft and Cruse note that "in the vast majority of similes, there is a specification of the respect in which the resemblance holds" (213), and this common procedure 'guides' and facilitates interpretation.

9 Interestingly, mice "making a noise behind the wainscot" also appear in Barbauld's *Lessons for Children from Two to Three Years Old* (42). Barbauld's book fosters learning through the senses and understanding of metaphorical expressions; in 1814, the *Lessons* were adopted by the Kildare Place Society (Society for Promoting the Education of the Poor in England), which "produced them in large quantities for distribution by Irish booksellers" (Raftery 156).

Similes are hardly ever employed in image metaphors in *Ulysses*, where different elements are generally linked together through appositional constructions. Two tendencies seem to characterize image re-embodiment in *Ulysses*; despite the flexibility of styles in the novel, a general distinction might be drawn between the representation of thought connected to Stephen and to Bloom. While in the chains of reasoning pertaining to Stephen, image metaphors are usually introduced by commas, Bloom's sense-perceived associations are dotted by a stream of colons:

(15) Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn [...] (U 46.26-7)

(16) Hair braided over: shell with seaweed. (U 363.11)

The use of punctuation deeply correlates with the structures characterizing the representation of Stephen and Bloom's thoughts. Commas and colons help encode different syntactic patterns; punctuation marks do not shape such patterns, but make them more visible, and have a core function in establishing their overall rhythm and effect.

In excerpt (15), Stephen envisions Eve's body; incidentally, its association with a buckler adds to the motif of heraldic imagery and (illicit) seduction that we have seen in Joyce's earlier works. The alliterative sequence of "b" sounds finds an abrupt interruption in the prepositional phrases that close the analogy; although Stephen re-introduces a regular rhythm in the clause when he corrects himself, the sound pattern is lost. Accordingly, the whole construction seems to represent a search for perfection in literary form and imagery rather than a mere mental process. The series of juxtapositions produces a kinetic effect; fragments are separated by commas, the smallest interruption in continuity of speech, and create a flow of associations which progresses by accumulation of ideas. The brief phrases give a sense of forward motion, yet the overall feeling is of tension towards a closure that is only provisional or partial, as the self-correction suggests. Quotation (16) presents Bloom's thoughts while looking at Miss Douce in the Ormond Bar. We perceive the association as more dramatic than (15); the connection between the two images appears clear-cut and 'closed,' expressed through a fragmentary and laconic construction where the second member of the apposition apparently identifies the first.

In general, the colon is said to serve as a mark of anticipation, as it prepares the reader for a forthcoming explanation, amplification or re-formulation of the material. In passage (16), the use of this punctuation mark is not conventional, but it still captures the reader's attention, introducing a break in continuity; it could hint, for instance, at a shift in the planes of perception. The colon here might also function as a "graphological indicator of identification" (Quirk et al.

1309); certainly, it denotes a close relationship between the two units, the purport of which remains implicit. As Clive Scott remarks discussing Baudelaire, "the colon loads syntactical and semantic relationships with invisible motive and intention; by concealing these motives, [it] engages readerly intuition, suspicion, interpretivity" (161).

Image re-embodiments in *Ulysses* often follow these two tendencies and are included either in a continuous flow of discourse or in a broken syntactic movement:

(17) [...] lean neck and thick hair and a stain of ink, a snail's bed. (U33.11-2)

(18) A tilted urn poured from its mouth a flood of bloodhued poplin: lustrous blood. (U213.30-1)

In excerpt (17), Stephen is allegedly reading the "signatures of all things" (U45.7-8), including a stain of ink on his student's skin. The list-like enumeration of coordinate phrases establishes a rhythmic succession of fragments, with a sense of increase that escalates to a final climax in "a snail's bed." The clause proceeds by accumulation, and we might view the final apposition as a further 'addition' to the sequence. On the other hand, quotation (18) reflects Bloom's imaginative experience as he passes a mercer shop. The use of the past tense suggests that the first part of the sentence can be ascribed to the narrator; therefore, the parallaxic procedure operates on multiple levels. The images "poplin" / "blood" belong to different sources in two ways: they represent a shift in planes of knowledge and, at the same time, they are conveyed by distinct fictional figures.

It might be noted that representations of Stephen's thought in *Ulysses* rarely involve mapping the structure of a sensory image onto another sensory image; the shift is more commonly from a concrete to an abstract domain, as with the "lions couchant" on the gate of the school, which become "toothless terrors" (U44.13-4). When two 'concrete objects' are related, the connection is often based on a key conceptual projection rather than on the images' physical properties, as is the case with the dog scraping "up the sand [...] a pard, a panther" (U58.30-1). Both Bloom's interior monologue and the narrator's reports concerning this character, instead, are rich in image metaphors, as might be predictable in light of Bloom's sense-filled experience of the world.

Accordingly, parallaxic shifts of images establish a thematic pattern in *Ulysses*; they often reflect not only sensuous, but also 'sensual' individual experience. This procedure emerges particularly in the "Sirens" episode, which is devoted to seduction and desire, but it probably finds a typical expression in the well-known closing of "Lotus Eaters":

(19) He saw [...] his navel, bud of flesh: and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower. (U 107.18-22)

Since Bloom's thoughts are conveyed by the narrative voice, "it is not crystal clear whether Bloom himself, rather than the narrator on his behalf, analogizes his penis to the lotus flower" (Gillespie 331). Such analogy, together with the preceding ones, is enclosed within a 'fluid' narrative, which reminds us of the 'flow of discourse' which I have broadly associated with the representation of Stephen's mental processes. In this case, however, the syntactic construction is meant to fit the context of the passage, in which the character imagines himself bathing: the prose rhythm mimics the swaying motion of water as well as of Bloom's body parts.¹⁰

The associations are organized in such a way as to insinuate and progressively reinforce the idea of Bloom's 'femininity.' On the one hand, his navel is seen as a "bud [of flesh]," the promise of a blossoming new life which bears a maternal suggestion; our thought might go back to Eve's "belly without blemish" in Stephen's imagination. On the other hand, a metaphor within the metaphor links "the limp father of thousands" to "a languid floating flower," a symbol that is commonly associated with the female body. Not only do all image metaphors map nouns belonging to the same semantic class of vegetation, but they also establish a chronological and visual sequence between "bud" and "flower." Whereas the 'budding navel' portends growth, 'flowering' is naturally followed by senescence, as suggested here by the adjective "languid." In other words, image juxtapositions suggest that Bloom possesses a fertile and burgeoning female sexuality, while his masculinity is pictured as defective, or on the point of 'withering.'

In the same episode of *Ulysses*, other image associations can be interpreted in the same line, although their meaning is more implicit:

(20) He eyed the horseshoe poster over the gate of college park: cyclist doubled up like a cod in a pot. Damn bad ad. (U 106.30-1)

The narrator's voice mentions a "horseshoe poster," preparing the reader to mentally picture a man bent over his bicycle, then imaginatively compare it with a "cod in a pot." The relationship moves from the motionless picture of a human being to the idea of a lifeless animal ready to be eaten (a progression which, incidentally, touches on the recurring motif of cannibalism).

10 The fact that in *Ulysses* prose rhythm can suggest the characters' physical movements is discussed in Senn's *Ulyssean Close-ups* 17-45.

Quotation (20) is very rich in overtones, as well as in inter- and intratextual connections. The 'domestic' picture of "a cod in a pot" recalls the advertisement of "Plumtree's Potted Meat," which can also be read as a metaphoric substitution of conjugal intercourse (or lack thereof in Bloom's household), with consequent allusion to Boylan and betrayal.¹¹ The idea of 'demasculinization' is also introduced by the slang associations of "cod," and further reinforced by the fact that "cod in a pot" is a possible allusion to an Irish ballad about a soldier who returns from battle limbless and blind (Bowen 100-1). Much of the character's personal experience seems to be projected onto this image; after all, Bloom himself is called a "dead cod" in the "Circe" episode (U 663.10). No wonder he considers this a "damn bad ad."¹²

Excerpts (16), (17), (19) and (20) also highlight that image associations in *Ulysses* tend to assimilate human traits with elements of the animal or vegetable kingdoms. The world is thus seen as an organism whose parts can only be understood in their interactive relations. Joyce "had a way of expressing in representative detail what is also present in the organic whole" (Senn, "Book of Many Turns" 45); accordingly, 'biological'-oriented image metaphors re-state and corroborate ideas which compose the thematic macrostructure of the book. The presence of two motifs is especially reinforced; just as metempsychosis works horizontally (the soul inhabits different bodies) and vertically (it goes through a series of body-stages), these motifs concern a synchronic and a diachronic dimension respectively. On the one hand, image 're-embodiments' demystify the principle that human beings partake in the destiny of the wild in an "eat or be eaten" philosophy (U 216.29). On the other hand, the directionality of image metaphors highlights the existence of a life cycle underlying all beings, which constantly undergo biological evolution and change of form: "molecules all change. I am other I now," says Stephen (U 242.26-7). Every entity, animate or inanimate, is a process; like history, life also repeats itself with a difference.

This 'biological' tendency in image metaphors is by no means confined to *Ulysses*. We have already seen it at work in *Giacomo Joyce* (examples 1-2), *Epiphanies* (10) and *Portrait* (9, 11, 12, 14), but it especially characterizes *Dub-*

11 For the various meanings of "Plumtree's Potted Meat" see Hogan 140. I might add that the word "horseshoe" itself might be read as a hint to Boylan: in *Ulysses* we know he jingle-jauts on his car around the city, bets on the horse Sceptre and was seen with Bloom at the Bleeding Horse pub.

12 Further associations between "Bloom" and "cod" appear in "Cyclops," where Bloom's 'femininity' is underlined (U 391.31), and again in "Circe," where "[a] deadhand" proposes a solution to Bloom's incomplete self-definition on the beach, writing "Bloom is a cod" (U 616.10).

liners. In the collection, image re-embodiments link not only human features with animal or vegetable forms, but also inanimate objects with living beings:

(21) [Aunt Kate's] face [...] was all puckers and creases, like a shrivelled red apple, and her hair, braided in the same old-fashioned way, had not lost its ripe nut colour. ("The Dead," D 179)

(22) [Alleyne's] head itself was so pink and hairless it seemed like a large egg reposing on the papers. [...] [Farrington] stared fixedly at the polished skull [...] gauging its fragility. ("Counterparts," D 87)

(23) [...] he saw a goods train winding out of Kingsbridge Station, like a worm with a fiery head winding through the darkness, obstinately and laboriously. ("A Painful Case," D 117)

As might be noted, image associations in *Dubliners* are often conveyed through similes in which the motivation of the construction is made explicit. Quotation (21) provides two different instances of the passing of time in organisms, and then 'extends' the simile describing the tonality of hair color, which substantiates an idea of "ripeness" common to humans and fruit alike. In excerpt (22), we find a sort of anticipation of the Wakean humpty-dumpty trope; in Lewis Carroll's *Through the Looking Glass*, where this character (re-)appears, figurative language often turns into literal language, as is the case with the flower-bed in "The Garden of Live Flowers" (Carroll 151; see Brown 41). Similarly, in "Counterparts," the imaginary and the real interact, and the simile apparently becomes referential: Farrington observes Alleyne's head "gauging its fragility," as if he were actually looking at an eggshell. A sense of wholeness of matter and living beings further emerges in (23): as Rabaté remarks, the "train" / "worm" association alludes to death and continuation of life at the same time (92).

An interesting variant of Joyce's 'natural' metaphoricity can be found in the "Nausicaa" episode of *Ulysses*, characterized by "precious, elevated diction, pretentious and threadbare metaphors" (Senn, "Nausicaa" 305). Here, image associations represent and re-read conventional imagery:

(24) [...] her rosebud mouth was a genuine Cupid's bow, Greekly perfect. (U 452.24-5)

The most common directionality of projection in *Ulysses* appears inverted: associations move from the natural world ("rosebud") to human features ("mouth") and close with an inanimate object ("bow"). Occurrence of transfers 'towards the inanimate' in "Nausicaa" might emphasize that Gerty is a "conventionally passive [...] object of sexual curiosity" (Parkes 77), whose discourse betrays an "attempt to freeze and reify the world's dangerous flux" (Osteen 296-7).

A later addition to the typescript of *Ulysses*, excerpt (24) fits both the theme and tone of the episode very well in many respects. For one thing, there is no

structural correspondence between “rosebud” and “bow,” the two “poles” of the figurative chain; the “mouth” image is indispensable to making the series of analogies work. Even so, readers might be confused when trying to read the passage visually, as they are forced to picture either two different mouth shapes or two different facial expressions. Apparently, there is hardly anything “Greekly perfect” about this clause, which is slightly lacking in balance; one might even say that the construction itself is ‘lame.’

The conventional association “bow” / “mouth” is ironically echoed in the “stolentelling” of *Finnegans Wake*:

(25) Bow your boche! Absolutely perfect! (FW 458.34–5)

We might assume that the word “bow” is used here as a verb; yet, it does not lose the visual properties typically associated with nouns. As we have seen, metaphorical image associations in the Joycean corpus are introduced by a variety of syntactic devices, which ‘guide’ the reader to different extents in recognizing and interpreting the transfer. In *Finnegans Wake*, not only is any syntactic indication absent, but the nature of the text itself makes it questionable whether sensorial objects can be associated *primarily* by virtue of their common shape.

Structural resemblance between images is hardly ever at the core of a transfer, since other semantic, linguistic, graphic and phonic associations also come into play and trigger multiple responses in the reader. Each word is a hinge to a multi-layered plurality of meanings: for instance, “hayair” (FW 4.10) can be an image metaphor of the kind ‘hair is hay,’ but it can also contain “heir” and “air,” or refer to a Sanskrit word for “horses” included in the *Bhagavad-gētā*. Perceiving an image metaphor in “hayair” is perhaps chiefly a matter of readerly perspective; after all, as Fritz Senn puts it, *Finnegans Wake* is “what we do with it” (“Vexations of Group Reading” 63).

In the *Wake*, associations of structurally similar images are commonly enclosed in one noun, especially in compound neologisms:

(26) wither hayre in honds tuck up (FW 4.29)

(27) over our home homoplate (FW 119.03)

As the above quoted “hayair,” “hayre” includes amongst its other meanings “hair” and “hay,” which recall the ‘fair Isolde’ motif. “Homoplate,” too, underlines a ‘physical’ resemblance between “home plate” (the final base in a baseball field) and “omoplate” (French for “shoulder blade”). In both cases, however, contextual information is ambiguous, and it is not possible to determine which term belongs to the source and which to the target domain. Image mappings lose the directionality that determines how meaning is extended, so that “there

is only a connection across domains, with one concept seen through the filter of the other" (Lakoff and Turner 131).

With the latter remark, recent scholarship critically questioned Ivor Armstrong Richard's 'a-directional' definition of metaphor, according to which "two thoughts of different things [are] active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction" (93). Despite their theoretical flaws, Richard's assumptions seem very apt to describe the kind of "borrowing between and intercourse of *thoughts*" (94) that characterize *Finnegans Wake*.¹³

In addition to nouns, other parts of speech can convey image-to-image mappings; as a matter of fact, the grammatical function of words is unstable in *Finnegans Wake*, and each term can refer to an entity, one of its properties, or a process at the same time:

- (28) your mouth's flower rose (FW 140.26)
- (29) the flower that stars the day (248.12-13)
- (30) this flower that bells (598.13)
- (31) as your hair grows wheater (26.08)
- (32) his cabbageous brain's curlyflower (409.13-14)

Out of context, "rose," "stars" and "bells" can be both verbal forms and nouns; in conjunction with "mouth" and "flower," they invite a visual response in the reader, who is likely to perceive a resemblance of shapes, rather than an activity. Similarly, "wheater" is 'whiter' but also 'more wheat-like,' and a 'vegetating' human brain can be "cabbageous" (or cauliflower-like) in many senses, not last in a visual one.

In *Finnegans Wake*, 'noun-shaped' verbs and neologisms derived by the 'adjectivization' of nouns are common means to highlight structural similarities; thus, noun phrases lose their primacy in expressing image-to-image projections. Clearly, Joyce is exploring here not only every (visual) possibility of language, but also the different aspects of its 'physical nature,' from the materiality of writing to the sensuousness of the signifier.

13 It might be worth underlining that directional ambiguity does not concern all image associations in compounds, as is shown in "his handshell cupped [...] his handleaf fallen" (FW 407.23-24).

Image metaphors have been studied especially within corpora of poetical texts, namely Imagist works.¹⁴ Often mentioned in opposition to propositional metaphors, these constructions have not received much critical attention; Gibbs dismisses the subject saying that "it is clear [that they] make up a good deal of the metaphors found in poetry and literature" (259–60). Viewed as having more to do with literary aesthetics than cognition, "image metaphors are generally considered [...] to be relatively unimportant to reasoning" (Deignan 454). In this sense, I believe that shifting focus to the literary function of this specific class of metaphors proves particularly fruitful, as they may reveal broad semantic implications and textual patterns.

In Joyce's works, image associations undoubtedly participate in conveying a parallax view of experience, showing that "the poles of sameness and difference, and the process of transformation bringing them about, underlie everything" (Senn, *Dislocutions* 197). Since these constructions can draw together heterogeneous elements, they produce plurality and difference; valorizing non-coincidence over similarity, they reveal a dialogic potential. In addition, the unconventionality of most image projections often require us to actively cooperate and create the correspondences in the reading, synthesizing what is presented to us using both the verbal and the visual mode.

It is also relevant to consider that, mapping mental images at the conceptual level, image metaphors offer an alternative way of organizing thought, partially compensating for the structural limitations of language. Mental images are closely linked not only to the perceived object, but also to previous individual experience; their association, thus, opens the present to review and interpretation, while exposing a subjective perspective. In a sense, the 'parallax motion' functions both in space and time, involving a sort of mnemonic process. Although Joyce's sensory associations cannot be said to overtly compare past and present, every image projection possesses the individual's signature and is always imbued with personal knowledge of the world;

it does not present to us something which has been, but simply something which is [...] It is a recollection of the present moment in the actual moment itself. It is of the past in its form and of the present in its matter. It is a memory of the present. (Bergson 148)

Image transfers can therefore be thought of as transmigrations of form with a sensuous residue of previous impressions. This is yet another level on which

14 See Gleason and Crisp. These are cognitive and phenomenological investigations which do not aim to discuss the effects that metaphors bring about in the texts. Both studies, moreover, acknowledge that image metaphors are relevant in poetical works of various periods, but do not seem to consider the potential of exploring novelistic imagery.

metempsychosis, together with parallax, is figuratively present in Joyce's works: image 're-embodiments' reveal corporeal associations that might remain latent in the abstract conceptuality of language.

I believe that much can still be done in the study of Joyce's works in connection with image metaphor theory; the idiographic approach adopted in this study has barely scratched the surface of a potentially wider topic. In order to highlight the presence of patterns, I have primarily focused on Joyce's *visual* associative constructions, thus partially neglecting other 'sensorial perspectives' from which his texts can be analyzed. But, as Fritz Senn says, "we follow Joyce's lead when we look for patterns; like him we are purposefully, unlike him we may be unthinkingly selective" (Senn, "Weaving" 47).

Works Cited

Abbreviations

- D Joyce, James. *Dubliners*. 1914. Ed. Robert Scholes and A. Walton Litz. New York: Viking Press, 1969. Print.
- FW -. *Finnegans Wake*. 1939. Harmondsworth: Penguin, 1992. Print.
- GJ -. *Giacomo Joyce*. Ed. Richard Ellmann. London: Faber, 1968. Print.
- P -. *A Portrait of the Artist as a Young Man*. 1916. Harmondsworth: Penguin, 1992. Print.
- PP -. *Poems and Exiles*. Ed. J. C. C. Mays. Harmondsworth: Penguin, 1992. Print.
- SH -. *Stephen Hero*. Ed. Theodore Spencer, J. J. Slocum and Herbert Cahoon. New York: New Directions, 1963. Print.
- U -. *Ulysses*. 1922. Harmondsworth: Penguin, 1992. Print.

Other Primary Sources

- Barbauld, Anna Laetitia. *Lessons for Children from Two to Three Years Old*. 1778. Dublin: Hibernia Press, 1814. Print.
- Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking-Glass*. 1865 and 1871. New York: Simon & Schuster, 2010. Print.
- Keats, John. *The Complete Poems*. Harmondsworth: Penguin, 2003. Print.
- Tennyson, Alfred. *Selected Poems*. Harmondsworth: Penguin, 2007. Print.
- Woolf, Virginia. *The Waves*. 1931. Ed. M. Herbert, S. Sellers and I. Blyth. Cambridge: CUP, 2011. Print.

Secondary Sources

- Baker, William E. *Syntax in English Poetry*. Berkeley: U of California P, 1967. Print.
- Bergson, Henri. *Key Writings*. Ed. Keith Ansell Pearson and John Mullarkey. London: Continuum International, 2002. Print.

- Bowen, Zack. *Musical Allusions in the Works of James Joyce: Early Poetry through Ulysses*. Albany: SUNY P, 1974. Print.
- Brown, Daniel. *The Poetry of Victorian Scientists: Style, Science and Nonsense*. Cambridge: CUP, 2013. Print.
- Browning, Robert. *Pippa Passes*. Ed. Arthur Symons. London: Heinemann, 1906. Print.
- Caballero, Rosario. *Re-Viewing Space: Figurative Language in Architects' Assessment of Built Space*. Berlin: Walter de Gruyter, 2006. Print.
- Croft, William, and David Alan Cruse. *Cognitive Linguistics*. Cambridge: CUP, 2004. Print.
- Deignan, Alice. "Figurative Language in Discourse." *Cognitive Pragmatics*. Ed. Hans-Jörg Schmid. Berlin: Mouton de Gruyter, 2012. 437–462. Print.
- Finke, Ronald A., et al. "Reinterpreting Visual Patterns in Mental Imagery." *Cognitive Science* 13 (1989): 51–78. Print.
- Fitzgerald, Thomas K. *Metaphors of Identity: A Culture-Communication Dialogue*. Albany: State University of New York Press, 1993. Print.
- Gibbs, Raymond W. *The Poetics of Mind: Figurative Thought, Language, and Understanding*. Cambridge: CUP, 1994. Print.
- Gillespie, Gerald. *Proust, Mann, Joyce in the Modernist Context*. Second Edition. Washington, D. C.: The Catholic University of America Press, 2003. Print.
- Gleason, Daniel W. "The Visual Experience of Image Metaphor: Cognitive Insights into Imagist Figures." *Poetics Today* 30.3 (2009): 423–70. Print.
- Grady, Joseph E. "Metaphor." *The Oxford Handbook of Cognitive Linguistics*. Ed. Dirk Geeraerts and Hubert Cuyckens. Oxford: OUP, 2007. 188–213. Print.
- Hogan, Patrick Colm. *Joyce, Milton, and the Theory of Influence*. Gainesville: UP of Florida, 1995. Print.
- Lakoff, George. *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Chicago: U of Chicago P, 1987. Print.
- Lakoff, George, and Mark Turner. *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: The University of Chicago Press, 1989. Print.
- Mahaffey, Vicki. "Giacomo Joyce." *A Companion to Joyce Studies*. Ed. Zack Bowen and J. F. Carens. Westport, CT: Greenwood Press, 1984. 391–395. Print.
- O'Shea, Michael. *James Joyce and Heraldry*. Albany: State University of New York, 1986. Print.
- Osteen, Mark. *The Economics of Ulysses: Making Both Ends Meet*. Syracuse: Syracuse UP, 1995. Print.
- Pallotti, Donatella. "'An Order in Every Way Appropriate': The Spatial Arrangement of Giacomo Joyce." *Mnema*. Ed. Paola Pugliatti. Messina: Armando Siciliano, 1998. 293–316. Print.
- Parkes, Adam. *Modernism and the Theater of Censorship*. Oxford: OUP, 1996. Print.
- Quirk, Randolph et al. *A Comprehensive Grammar of the English Language*. London: Longman, 1985. Print.
- Rabaté, Jean-Michel. *James Joyce and the Politics of Egoism*. Cambridge: CUP, 2001. Print.

- Rafferty, Deirdre. "Colonizing the Mind: The Use of English Writers in the Education of the Irish Poor." *Educating the Child in Enlightenment Britain: Beliefs, Cultures, Practices*. Ed. Mary Hilton and Jill Shefrin. Farnham, Surrey: Ashgate, 2009. 147–162. Print.
- Richards, Ivor Armstrong. *The Philosophy of Rhetoric*. New York: OUP, 1936. Print.
- Scholes, Robert and Richard M. Kain, eds. *The Workshop of Daedalus: James Joyce and the Raw Materials for A Portrait of the Artist as a Young Man*. Evanston: Northwestern UP, 1965. Print.
- Schwarz, Daniel R. *Reconfiguring Modernism: Explorations in the Relationship between Modern Art and Modern Literature*. New York: Palgrave, 1997. Print.
- Scott, Clive. *Translating Baudelaire*. Exeter: U of Exeter P, 2000. Print.
- Senn, Fritz. "Nausicaa." *James Joyce's 'Ulysses': Critical Essays*. Ed. Clive Hart and David Hayman. Berkeley: U of California P, 1974. 277–312. Print.
- . "Weaving, Unweaving." *A Starchamber Quiry: A James Joyce Centennial Volume, 1882–1982*. Ed. E. L. Epstein. New York: Methuen, 1982. 45–70. Print.
- . *Joyce's Dislocutions: Essays on Reading as Translation*. Johns Hopkins UP, 1984. Print.
- . "Vexations of Group Reading: 'transluding from the Otherman.'" *Finnegans Wake: Fifty Years*. Ed. Geert Lernout. Amsterdam: Rodopi, 1990. 61–78. Print. *European Joyce Studies* 2.
- . "The Challenge: 'ignotas animum' (An Old-fashioned Close Guessing at a Borrowed Structure)." *James Joyce's 'A Portrait of the Artist as a Young Man': A Casebook*. Ed. M. A. Wollaeger. Oxford: OUP, 2003. 129–42. Print.
- . "Book of Many Turns." *James Joyce's 'Ulysses': A Casebook*. Ed. Derek Attridge. Oxford: OUP, 2004. 33–54. Print.
- . *Ulyssean Close-ups*. Rome: Bulzoni, 2007. Print.
- . *Joycean Murmoirs: Fritz Senn on James Joyce*. Dublin: The Lilliput Press, 2007. Print.
- Shattuck, Roger. *Proust's Binoculars: A Study of Memory, Time and Recognition in A la recherche du temps perdu*. Princeton: Princeton UP, 1983. Print.
- Sullivan, Karen. *Frames and Constructions in Metaphoric Language*. Amsterdam: John Benjamins, 2013. Print.
- Valente, Joseph. *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference*. Cambridge: CUP, 1995. Print.

Parallaxing Joyce is a groundbreaking collection of critical essays, as it approaches James Joyce's work using parallaxic principles as its overriding theoretical framework. While parallax, a frequent term in Joyce's work, originally derives from astronomy, it has been appropriated in this volume to provide fresh perspectives on Joyce's *œuvre*. By comparing Joyce and Marilyn Monroe, films, art, serializations, philosophy, translation and censorship, among others, these scholars transform our way of reading not only Joyce but also the world around us. This volume will appeal not only to academic researchers and Joyce enthusiasts, but also to anyone interested in literary and cultural studies.

ISBN 978-3-7720-8589-5



9 783772 085895



narr
ranch
e\attem
mpto