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AN INTERNATIONAL REVIEW

EDITOR-IN-CHIEF

Michael Toolan

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JOURNAL OF LITERARY SEMANTICS

AN INTERNATIONAL REVIEW

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University of Birmingham, UK
Email: m.toolan@bham.ac.uk

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RESPONSIBLE EDITOR Michael Toolan, University of Birmingham, Birmingham B15 2TT, UK.
Email: m.toolan@bham.ac.uk

JOURNAL MANAGER Aline Hötzeltd, De Gruyter, Genthiner Straße 13, 10785 Berlin, Germany,
Tel: +49 (0)30 260 05-283, Fax: +49 (0)30 260 05-250.
Email: Aline.Hoetzeldt@degruyter.com

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10785 Berlin, Germany, Tel.: +49 (0)30 260 05-226, Fax: +49 (0)30 260 05-264,
Email: anzeigen@degruyter.com

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Shigeo Kikuchi*

The two walking candles in James Joyce's *Ulysses*

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Abstract: Following the theory of textual thematization at the level of fictional narrative discourse (Kikuchi 2001, Lose heart, gain heaven: The false reciprocity of gain and loss in Chaucer's *Troilus and Criseyde*. *Neuphilologische Mitteilungen* CII(4). 427–434; 2001, Unveiling the dramatic secret of “Ghost” in *Hamlet*. *Journal of Literary Semantics* 39(2). 103–117; 2012, O I just want to leave this place: Auden's discourse of thematized self-alienation. *Philologia* 10. 61–72; 2013, Poe's name excavated: The mediating function and the transformation of discourse theme into discourse rheme. *Language and Literature* 22(1). 3–8), this article examines how Stephen Dedalus and Leopold Bloom in James Joyce's *Ulysses* are walking representations of “two candles” set at the head of a dying Dublin. This is one instance of a grand design which is repeated in many of his novels. In “The Sisters”, the first short story in *Dubliners* and the earliest work in which the grand design can be seen, the two candles are verbally placed at the head of the novel. Later in the story, this design reappears in the house of a dead priest where his two sisters, like the two candles, are holding a wake for him. In *Ulysses*, Dedalus and Bloom, after roaming through Dublin, stand side by side urinating outside Bloom's house, like candles offered for one who has crossed the border from old life to new life. This scene presages Molly's free flowing stream of consciousness in the last chapter, in which her thoughts flow across the syntactic demarcations between utterances, as if symbolizing the dissolution of borders. I shall discuss Joyce's underlying intent in *Ulysses* by assuming that the stages in which Dedalus and Bloom roam through Dublin and then urinate together are the theme or topic, and that the demarcation-crossing of Molly's stream of consciousness, namely, the resolution of the demarcation between the two distinct entities as represented by the two candles, is the rheme or comment on this theme.

Keywords: textual thematization, theme-rheme, two candles, *Ulysses*

*Corresponding author: Shigeo Kikuchi, Department of English, Kansai Gaidai University, Osaka, Japan, E-mail: skikuchi@kansai-gaidai.ac.jp

1 Introduction

The Oxford philosopher J.L. Austin argued in his speech act theory that a declarative sentence is divided into two parts, the performative part and the proposition (Austin 1962). In any natural narrative, the narrator is the speaker and the narratee the listener. All of the narratives collected and analyzed by the American socio-linguist William Labov have this structure (Labov 2001). For example, the person who says “The steering wheel hit this fellow in the heart” is a narrator, and people tend to believe that literary texts have the same schema or framework. However, this framework cannot be applied to literary discourse.

Those who consider this narrative system to represent the framework of a fictional literary text are misled by the text into believing that it conveys a true story. When reading literature, we usually believe or pretend to believe that it is a real narrative told by a narrator in the real world, and we tend to forget that behind the person who is narrating the story there is a person who actually created the fictional content that includes the narrator. In natural narrative, the author and the narrator are one and the same, but in literary narrative these two are theoretically separated. Behind the world of the narrator and narratee, in which characters are placed, there is another world consisting of the author and the reader. Readers mistake the world narrated by a fictional narrator for the framework of natural discourse. This narrated, fictional world corresponds to Austin’s propositional part. And if we can assume that our way of grasping reality is functionally the same whether at the level of the clause or the text, then the latter should have the same semantic structure at this propositional level as that of the former, which consists of a theme (topicalization) and a rheme (commentization). Joyce’s three major works will be analyzed from this binary standpoint in the next section.

2 The two candles

The first story in James Joyce’s *Dubliners*, “The Sisters”, begins with a passage which contains an impressive phrase about the two candles that are customarily placed at the head of a dead man:

THERE was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that *two candles* must be set at the head of a corpse. (“The Sisters”, p. 3) (italics mine)

This opening story is about two sisters, and at the head of this story we find the two candles which are placed at a dead person's head. Is there a connection between the two sisters and the two candles? The two candles seem to cast a long light upon this story of the two sisters and all the stories that follow, and a longer light across Joyce's other works, including *Ulysses*.

Let us look at the development of the story in *Dubliners* in detail. Though candles have not yet been placed at the head of the dying Father Flynn, it is as if the author sets the concept of two candles at the head of "The Sisters", which is the opening story of *Dubliners*. The ominous image of two candles for a dead person appears again when the boy who is the narrator visits the dead Father Flynn's house in Great Britain Street. There at the door he finds two women (an image of two candles) and a boy (a new birth) reading a card announcing the priest's death:

A crape bouquet was tied to the door-knocker with ribbon. *Two poor women* and a telegram boy were reading the card pinned on the crape. I also approached and read:

July 1st, 1895

The Rev. James Flynn (formerly of S. Catherine's Church,
Meath Street), aged sixty-five years,
R. I. P.

("The Sisters", p. 5) (italics mine except for *R.I.P.*)

In the latter part of the story, we see this image again at the priest's funeral. The boy and his aunt visit the priest's home to express their condolences, and they find Father Flynn's two sisters, Eliza and Nannie Flynn, in the house with their dead brother, as if they were two candles.

The grand design of narrative framework which we find in "The Sisters" can also be seen in *A Portrait of the Artist as a Young Man*. For example, we see it in the scene in the early part of the book when Stephen's father and mother say goodbye to him:

Then at the door of the castle the rector had shaken hands with his father and mother, his soutane fluttering in the breeze, and the car had driven off with his father and mother on it. They had cried to him from the car, waving their hands:

—Goodbye, Stephen, goodbye!

—Goodbye, Stephen, goodbye!

(*A Portrait*, p. 6)

Also in this work, we see how the two distinct entities of Stephen's father and mother are synthesized, as it were, into one independent person, namely Stephen Dedalus at Clongowes Wood College.

If we then move from these structurally simpler texts to the much more complex text of *Ulysses*, we can see that the latter has the same fundamental

narrative pattern as the two stories discussed so far. In other words, by positing Stephen and Bloom as two walking candles, we can apply the same thematic interpretation to this complex work.

In *Ulysses*, the first three episodes are about Stephen Dedalus, while the next three episodes are about Leopold Bloom. These six episodes come one after another in the book, but actually Episodes 1, 2 and 3 begin at the same time as Episodes 4, 5 and 6 respectively. Episodes 1 and 4 both start at 8 am, Episodes 2 and 5 both start at 10 am, and Episodes 3 and 6 both start at 11 am. In other words, the episodes about Dedalus happen at the same time as those about Bloom. The first time the two characters appear in the same episode and the same location is in Episode 7, which begins at 12 noon, when first Bloom and later Stephen go into the office of the *Freeman's Journal*. Roaming through the city of Dublin independently, and gradually getting closer to each other, Dedalus and Bloom finally stand side by side as they urinate outside Bloom's house, like candles offered for one who has crossed the border from life to death:

At Stephen's suggestion, at Bloom's instigation both, first Stephen, then Bloom, in penumbra urinated, their sides contiguous, their organs of micturition reciprocally rendered invisible by manual circumposition, their gazes, first Bloom's, then Stephen's, elevated to the projected luminous and semiluminous shadow. (*Ulysses*, Episode 17, p. 655)

The scene presages Molly's free-flowing stream of consciousness in the last chapter, in which her thoughts flow across the syntactic demarcations between utterances. Molly's interior monologue continues at great length without any punctuation marks, we see Joyce dispensing with the boundaries of punctuation, which keep words and thoughts in order.

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting for that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul ...

(*Ulysses*, Episode 18, p. 690) (original italics)

In this chapter-long interior monologue, Joyce abandons the traditional boundaries of sentences and punctuation, which is similar to the "decomposition" of boundaries in the "Pyrrhus, a pier" interchange discussed above.

The idea of demolishing old walls is mirrored at the level of the narrative, as the next section will show.

Joyce's underlying intent in *Ulysses* can be examined by assuming that the stages in which Dedalus and Bloom roam through Dublin and later urinate

together are the theme or topic, while the demarcation-crossing of Molly’s stream of consciousness, i. e. the dissolution of the boundary between the two distinct entities as represented by the two candles, is the rheme or comment on the former. Dedalus and Bloom are walking representations of the two candles set at the head of a dying Dublin, through which a new Dublin will be born. Thus we can say that when Joyce wrote *Ulysses*, he attempted to convey the same basic message as his previous two works.

If we can assume that our way of grasping reality is functionally the same way whether at clause or at text, then the text should have the same semantic structure as that of clause. By extending the semantic structure at clause into a fictional text, we can get Figure 1:

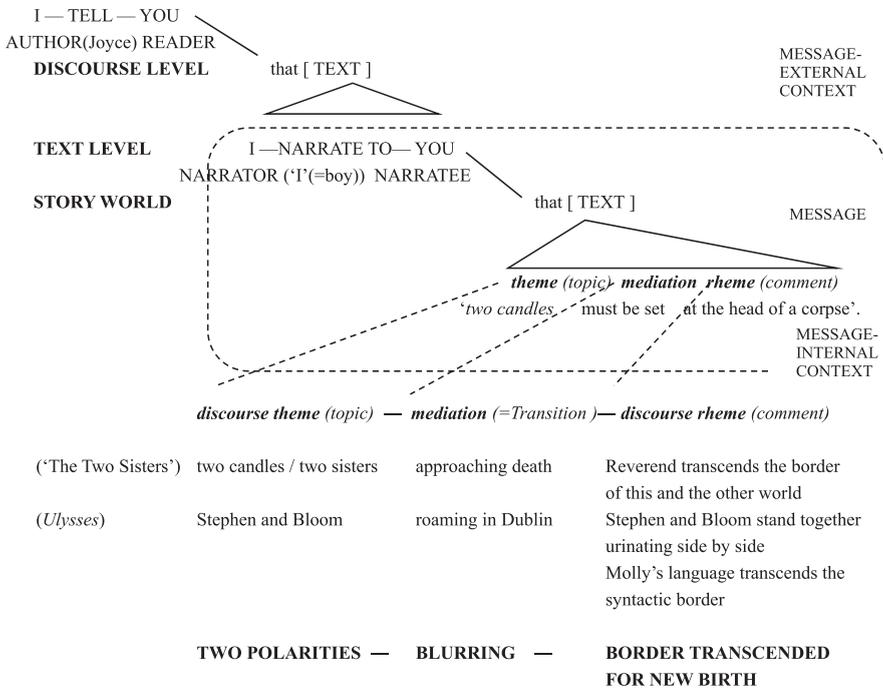


Figure 1: Identical semantic component across clause and literary text.

To the propositional part of Austin’s framework, i. e. the story world at text level, it is possible to add the textual component in Halliday’s functional linguistics that consists of topicalization, transition and *commentization*, which represent the author’s communicative intention, i. e. the border should be transcended for a new birth.

3 Border-crossing prevails in Joyce's text

Throughout his works, Joyce created thoughts which flow freely from one story participant (to modify the term “conversation participant” used in discourse analysis) to another. Joyce is a magician of language, and one of the magic tricks whereby he expresses these freely flowing thoughts is that of dividing language into letters and sounds, and making the receiver of the message, either a fictional character or the reader, misconstrue the speaker's words. He does this most skilfully through word play.

An early example of word play using homophones appears in *A Portrait of the Artist as a Young Man*. Athy, pronounced /əθai/, who is a friend of Stephen Dedalus, gives the latter a riddle. The boy's name Athy is the same as the name of a town in County Kildare in Ireland. Athy's riddle is as follows:

— Can you answer me this one? Why is the county of Kildare like the leg of a fellow's breeches?

(*A Portrait*, p. 20)

The answer to this riddle is that they both have “a thy” in them. There is a town called Athy in County Kildare, and a man's breeches also have “a thy” (“a thigh”) in them.

A well-known example of misconstruction in *Ulysses* is the “throw it away” exchange in the 5th Episode of *Ulysses*, in which Bantam Lyons mistakes Leopold Bloom's advice to throw away a newspaper for the name of a racehorse, Throwaway, which he then decides to bet on:

—You can keep it, Mr Bloom said.

—Ascot. Gold Cup. Wait, Bantam Lyons muttered. Half a mo. Maximum the second.

—I was just going to throw it away, Mr Bloom said.

Bantam Lyons raised his eyes suddenly and leered weakly.

—What's that? his sharp voice said.

—I say you can keep it, Mr Bloom answered. I was going to throw it away that moment.

Bantam Lyons doubted an instant, leering; then thrust the outspread sheets back on Mr Bloom's arms.

—I'll risk it, he said. Here, thanks.

(*Ulysses*, Episode 5, p. 82)

In the 6th Episode of *Ulysses*, the thirteenth mourner at the burial of a friend of Stephen Dedalus's father is wearing a brown macintosh. Hynes mistakes a reference to this coat as the wearer's name, “M'Intosh”, which is similarly pronounced /mækintʃ/:

—Macintosh. Yes, I saw him, Mr Bloom said. Where is he now?

—M'Intosh, Hynes said, scribbling. I don't know who he is. Is that his name?

(*Ulysses*, Episode 6, pp.107–8)

This, again, is a case of homophony. “Macintosh” refers to a raincoat as well as the person who created this type of coat, while “M'Intosh”, with an apostrophe after the M, is a person's name.

When we read a novel, we assume that the words on the page are what is transmitted to the other party of the exchanges in the fictional world. It is possible, however, that the message transmitted to the reader is not identical to what is conveyed to the fictional character. This new type of free-flowing stream-of-consciousness writing, a subtle combination of tricks with sounds and his stream-of-consciousness technique, was created by Joyce.

3.1 Thoughts flowing into another person's words

Episode 2 of *Ulysses* begins with a scene in which Stephen Dedalus is teaching history to a class. After some questions about the battle at Asculum between King Pyrrhus and the Romans, Dedalus asks a pupil called Armstrong about the death of Pyrrhus. The pupil answers and his classmates laugh:

—Pyrrhus, sir? Pyrrhus, a pier.

All laughed. Mirthless high malicious laughter. Armstrong looked round at his classmates, silly glee in profile.
(*Ulysses*, Episode 2, pp.24–25)

The word, “a pier”, appears in Armstrong's mind. As there is no semantic connection whatsoever between “Pyrrhus” and “a pier”, the other pupils around Armstrong, hearing these connected sounds, construct in their minds the sound /ə piə(r)/ for the second sound. What was transmitted to Armstrong's classmates and Stephen would have been just the sound /ə piə/, or /ə piər/ with the rhotic *r* as is common in Irish English, but not the concept “a pier”. It is almost impossible to expect the pupils to take these sounds as the word “a pier”, because “Pyrrhus” is in no way related to the word “a pier”, except for a small similarity in the head sound /pɪ/. What appears on the page in the form of a word can, therefore, be assumed to be the author's transcription of what is thought in Armstrong's mind.

—After the exchange in Episode 2 of *Ulysses* cited above, Stephen asks Armstrong what he means by the word “a pier”, and the student answers as follows.

- Tell me now, Stephen said, poking the boy's shoulder with the book, what is a pier?
 —A pier, sir, Armstrong said. A thing out in the waves. A kind of bridge. Kingstown pier, sir.
 (*Ulysses*, Episode 2, p.25)

The word “a pier” in Stephen's question “what is a pier?” was also a reflection of what was in Armstrong's mind. Armstrong's thought was mixed up with Stephen's thought. If Stephen had thought that the word Armstrong uttered was a structure reaching out to sea which can be used as a landing place for ships, i. e. “a pier”, he would not have asked such a question as “what is a pier?”. Though Stephen's question is spelled out as “what is a pier?”, it should more reasonably be “what is /ə piə/”. He asked about the word which the sound /ə piə/ signifies. The words spelled out as “a pier” in this line are words in Armstrong's mind. Here again, what was in the student's mind was inserted into the sentence spoken by Stephen.

As the student realized that what he had said was not understood, he hastily added an explanation of the word: “A thing out in the waves. A kind of bridge. Kingstown pier, sir”. Again, some students laughed, but not “all” as before. The first time they laughed, Armstrong's reply could have been interpreted as something which had no connection whatsoever with the two words “Pyrrhus” and “a pier”, or, if the students thought there was a connection, the sound /ə piə/ could be “a peer”, i. e. a member of the nobility, because “a peer” is semantically connected to the regal status of “Pyrrhus”. This word is more coherent with King Pyrrhus and would have caused the first laughter.

The second time they laughed, only a small number of students, who knew what the pier meant for the young people who enjoyed dating there, laughed:

- Some laughed again: mirthless but with meaning. Two in the back bench whispered.
 Yes. They knew: had never learned nor ever been innocent. (*Ulysses*, Episode 2, p.25)

A similar case of a person's thoughts crossing the borders of a person's mind into that of another is pointed out in Hugh Kenner's pioneering work (Kenner 1980). In this case, however, the thoughts and their expression in words inserted in the other person's thoughts are understood by the latter:

- A wavering line along the path. They will walk on it tonight, coming here in the dark. He wants that key. *It is mine. I paid the rent.* Now I eat his salt bread. Give him the key too. All. He will ask for it. That was in his eyes. (*Ulysses*, Episode 1, p.20)(italics mine)

It is usually assumed that the italicized sentences, “*It is mine. I paid the rent*”, are Stephen's internal monologue, and these two sentences are a strong denial of what he considers to be Mulligan's wish. However, with the money he earns by teaching history at a school, Stephen cannot afford to pay the yearly rent of £12 (“Twelve quid, ...” (p.17)) for the tower, while Mulligan can. Kenner

(1980: 55n–56n) maintains that Mulligan has paid the rent, and the italicized sentences are a reflection of Mulligan’s voice:

I owe to Arnold Goldman the suggestion that Stephen’s unspoken words “It is mine, I paid the rent” (26/20) are to be read in Mulligan’s voice, between invisible quotation marks, as words Stephen can already hear Mulligan speaking when he demands the key. For it is unlike Stephen to assert ownership in consequence of payment – that is the way of the Mulligans and Deasys. Moreover, when Haines asks whether rent is paid for the tower, it is Mulligan who promptly answers with the exact amount, twelve quid. And this is a preposterous amount for us to think of Stephen getting together at any time.¹

According to Kenner, if Stephen cannot pay but Mulligan can, then the two italicized sentences are really Mulligan’s words. In other words, Mulligan’s words are inserted in the stream of Stephen’s thoughts without explicit quotation marks because this is what is recalled in Stephen’s mind.

Paul Auster, a post-modernist writer who depicts the fragility of self-awareness and our existential identity in a Kafkaesque world, does not seem to consider this aspect of writing technique (Auster 1987). His novel *City of Glass* in his *New York Trilogy* begins with Daniel Quinn, a mystery writer, receiving a strange wrong number call asking for a detective named Paul Auster. After a short exchange, Quinn says that he is Paul Aster and he becomes involved in a strange case. He then looks for the real Paul Auster and visits him:

“I’m sorry to disturb you,” Quinn apologized. “But I’m looking for Paul Auster.”
 “I’m Paul Auster,” said the man.
 “I wonder if I could talk to you. It’s quite important.”
 “You’ll have to tell me what it’s about first.”
 “I hardly know myself.” Quinn gave Auster an earnest look. “It’s complicated, I’m afraid. Very complicated.”
 “Do you have a name?”
 “I’m sorry. Of course I do. Quinn.”
 “Quinn what.”
 “Daniel Quinn.”

(*City of Glass*, p. 93) (italics mine)

This passage shows that the Auster in the novel is suggesting that “Quinn”, however it is spelt, is a first name and he wants to know Quinn’s full name. At the same time, however, this passage suggests that Quinn’s spelling is correctly conveyed from Quinn to Auster. In the exchange the author does not seem to pay attention to a possible discrepancy between what is said and what is communicated: the sound

¹ For a positive reference to Kenner’s interpretation, see Kyoichi Kawaguchi, *Ulysses Engi* (Ulysses Annotated) (Tokyo, 1994), 22–24. In contrast, Hideo Yuki, *Ulysses no Nazo wo Aruku* (Tracing the Mysteries of Ulysses) (Tokyo, 1999), 32–36, does not support this theory.

and spelling of “Quinn” and the word communicated to the other person. The character Paul Auster shows no hesitation in giving the spelling of “Quinn”, although the name could be spelled “Q-u-i-n” with one *n*, like Harley Quin, a detective created by Agatha Christie.

A similar exchange occurs between Quinn and Stillman, in which the spelling of “Quinn” is correctly conveyed to the other:

“In that case,’ he said, ‘I’m happy to oblige you. My name is Quinn.”

“Ah,” said Stillman reflectively, nodding his head. “Quinn.”

“Yes, Quinn. Q-U-I-N-N.”

(*City of Glass*, p. 74)

Even though he is writing fiction, Paul Auster does not seem to be interested in the free flowing of thoughts across the thought boundaries between characters.

The idea of demolishing old walls is mirrored at the level of the narrative, as the next section will show.

4 Which side was Joyce on? The first candle or the second?

In the second episode of *Ulysses* we come across the following remarkable passage:

For Haines’s chapbook. No-one here to hear. Tonight deftly amid wild drink and talk, to pierce the polished mail of his mind. What then? *A jester* at the court of his master, indulged and disesteemed, winning a clement master’s praise. Why had they chosen all that part? Not wholly for the smooth caress. For them too history was a tale like any other too often heard, their land a pawnshop. (*Ulysses*, Episode 2, p. 25)

Who does “a jester” refer to? In an article in an Italian newspaper in Trieste called *Il Piccolo della Sera* (24 March, 1909), Joyce had the following to say about Oscar Wilde and other Irish writers (Joyce 1964):

In the tradition of the Irish writers of comedy that runs from the days of Sheridan and Goldsmith to Bernard Shaw, Wilde became, like them, court jester to the English.

In Joyce’s opinion, all the Irish writers mentioned above were like jesters at the court of the English. If Ireland and Britain are likened to two candles, then Wilde, Sheridan, Goldsmith and Shaw all served the candle of the English.

At the same time, Joyce was not on the same side as W.B. Yeats, who served the candle of Ireland by attempting to revive Irish myth and folklore through his poetic

works. Joyce's ultimate goal in his writings was to create something new which was beyond both Ireland and Britain, so he sided neither with Yeats nor with Wilde.

There is another illuminating phrase in the same episode of *Ulysses*, i. e. Episode 2. In the following passage Stephen remembers studying at a library in Paris:

Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. Give hands, traverse, bow to partner: so: imps of fancy of the Moors. Gone too from the world, *Averroes* and *Moses Maimonides*, dark men 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*, Episode 2, p. 28) (italics mine)

Elizabeth Cullingford (Cullingford 2000) claims that Joyce mentioned these two Aristotelian scholars because he was trying to “assert the Irish claim to intellect and civility”:

... Stephen's meditation on the Moorish origins of mathematics reverses the Christian image of the Redeemer as a “light shining in darkness” to affirm to “dark men”: the Jewish philosopher Moses Maimonides and his Islamic contemporary Averroes, who both worked in Spain. ... Joyce revalued both the Spanish and the African associations of the word “Moor” in order to assert the Irish claim to intellect and civility against the pejorative “barbaric” stereotype promulgated by the English press.

Is Cullingford's claim correct? Was Joyce really attempting to “assert the Irish claim to intellect and civility”? The following note from the Oxford *Ulysses* offers a clue to this question:

Averroës (1126–98), Spanish-Arabian philosopher, commentator on Aristotle, attempted to *reconcile Aristotelian philosophy with Muslim orthodoxy*; similarly, *Moses Maimonides* (1135–1204), Jewish rabbi and philosopher, attempted to *reconcile Aristotelian thought with orthodox Judaism*. Both strongly influenced medieval Christian Scholasticism.²

(italics mine)

Averroës and Moses Maimonides both attempted to reconcile two disparate fields, and Joyce too sought reconciliation through his works, believing this would lead to the creation of something new.

5 Conclusion: The repeated theme of new birth

The last passage I wish to consider as reflecting Joyce's grand design is from the scene in the principal's room of the school where Stephen teaches, in which the principal, Mr Deasy, pays Stephen £3 for his work:

² “Notes to Page 28” from James Joyce, *Ulysses* (Oxford, 1998 [1922]), 777–778.

He brought out of his coat a pocketbook bound by a leather thong. It slapped open and he took from it two notes, one of joined halves, and laid them carefully on the table.

—Two, he said, strapping and stowing his pocketbook away.

And now his strongroom for the gold. ...

A sovereign fell, bright and new, on the soft pile of the tablecloth.

—Three, Mr Deasy said ...

(*Ulysses*, Episode 2, pp. 29–30)

This image of two banknotes and one sovereign is one more example of the grand design which pervades Joyce's works, i. e. the coming together of two things, leading to the birth of something new.

The grand design discussed up to now is also to be found in *Finnegans Wake*, which was published in 1939, 17 years after *Ulysses*. The word "wake" in the title means, according to *OED Online*: "The watching (*esp.* by night) of relatives and friends beside the body of a dead person from death to burial, or during a part of that time" as a noun. As a verb, it means "to become awake" or "to come out of the state of sleep or unconsciousness; to be roused from sleep, cease to sleep". The word "wake" can, therefore, refer to death and rebirth, i. e. a border crossing in reverse from death to life.

It is also highly significant that the last sentence fragment of *Finnegans Wake* flows into the very first sentence of the book, thus erasing the borders of the book's beginning and end.

The dates of Joyce's life may shed some light on his particular interest in the number "2", which signifies a new start. He was born on the second day of the second month, i. e. 2nd February, in the second year of the 1880s, i. e. 1882, in Dublin. After graduating from University College, Dublin in the second year of the 1900s, i. e. 1902, he left for Paris to study medicine. Back in Ireland later in the same year, on his twenty-second birthday, he made a decision to revise the early version of *A Portrait of the Artist* into a novel called *Stephen Hero*. It was also when he was 22 that he met Nora Barnacle, a hotel chambermaid who later became his wife. Two years after leaving Ireland for Paris, he left his homeland for the continent for the second time, together with Nora Barnacle. In 1920, at the invitation of Ezra Pound, he moved to Paris and stayed there for 20 years. In 1922, the "First two copies of *Ulysses*" were "delivered by express train from Dijon" (*Penguin Portrait*).

Joyce created Stephen Dedalus and Leopold Bloom as two walking candles placed at the head of a dying Dublin, expecting it to be born anew. The light of the two candles at the head of the first story of *Dubliners* thus lengthens over Joyce's works, expressing his determination to go beyond old borders.

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