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A Literary Music:

Joyce's Use and Development of Leitmotifs

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Doctor of Philosophy

University of Edinburgh

2023

Acknowledgements

First and foremost, I would like to thank my mother, Tammy, for her unconditional love and support, her constant encouragement, and for always reminding my sister and I to dare to dream. I cannot count the number of times she has patiently listened to me think out loud and complain about my project when I was utterly discouraged and nor can I thank her enough. Our conversations, when my stress-induced monologues would finally come to an end, always brought me peace of mind and a renewed vigour for the work ahead. I would also like to thank my sister, Lindy, for being one of my biggest supporters, for being an example of perseverance and hard work, and for all the effort she put into bridging the physical distance between us. I would also like to thank my best friend, Vincent Rasmussen, for always being there for me, for his generosity, and for quite simply changing my life. Without his friendship, I would not be the same person and my life would have taken a far less interesting and fulfilling trajectory.

I would also like to thank, of course, my principal supervisor, Dr Lee Spinks, for his guidance. Our monthly meetings have greatly contributed to the shape of my project and his comments have helped me formulate my own thoughts and ideas with focus and clarity. By the same token, I would also like to thank my two external supervisors, Dr Francis O’Gorman and Dr Simon Cooke, for asking interesting and challenging questions. They have forced me to think about my work in ways I would not have otherwise and, as a result, I believe my work is the better for it.

Lastly, I would like to extend my gratitude to the Joyce community as a whole and thank a few people in particular. More specifically, I would like to thank Fritz Senn and the Zürich James Joyce Foundation. My two stays at the foundation have been inspirational and instructive and I doubt that without them I would have been able to finish my thesis. I would also like to thank the people from Festival Bloomsday Montreal —Dave and Judith Schurman, Kevin Wright, and Louise Cauchon—who gave me wonderful opportunities at a very formative time for me. Entrusted with the responsibility of running the *Ulysses* reading group and organising the Bloomsday academic panel at Concordia University, my love for Joyce and interest in his work only grew and set me on the path which I have followed until now. I would like to thank John McCourt and Laura Pelaschiar of the Trieste Joyce School, as well, for similar reasons. Finally, I thank the organisers of the International James Joyce Symposium over the years —Dirk Van Hulle, James Ramey, and Sam Slote. They have been a staple in my academic calendar and one of the events that I always look for the most. Not only because of the quality of the work presented, but, perhaps above all, because of the people.

In my attempt to be brief I have undoubtedly omitted a number of people, however, I hope that I have shown and expressed my gratitude in other ways, too.

Abstract

This thesis examines James Joyce's use and development of leitmotifs across *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*. In doing so, not only does it rectify a gap in the literature—a gap recognised by both Clive Hart and Zack Bowen—but it also demonstrates that a device and technique which becomes prominent in *Ulysses* and pivotal in *Finnegans Wake* was anticipated in Joyce's earlier works as well, giving a much fuller account of this technical aspect of Joyce's oeuvre. This sustained reading of leitmotifs, as it were, aims to highlight the role and functions of leitmotifs and their effects in Joyce's different texts where others have simply underlined their presence. As such, this thesis also engages with previous scholarship on related subjects. Moreover, in analysing Joyce's use of leitmotifs, this thesis also engages with the idea that the leitmotif, in a literary context, is derived from its musical counterpart and therefore explores these implications. It questions the definitions and assumptions attached to the leitmotif in literary discourse to challenge accepted notions and demonstrate its full potential in a literary context. Therefore, this thesis proposes that under Joyce's pen the leitmotif evolves from a device which adorns the surface of the texts to a metaphor through which to think about repetition and, as a result, into a *modus operandi*, a guiding principal which influenced the composition and orchestration of his texts. Ultimately, it attempts to show Joyce's literary use of music.

Word Count: 85,861

Lay Summary

This thesis explores the way in which James Joyce adapts and integrates leitmotifs, a predominantly musical device, into *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*. As a result, it defines the leitmotif as a literary device in and of itself and differentiates it from terms such as ‘motif’ and ‘symbol’. With this working definition, this thesis explores various different examples of leitmotifs across Joyce’s works and analyses the way they operate and function in the texts. By analysing leitmotifs at work in the text, it suggests that their influence is stronger and that the forms under which they appear are much more varied than previously accepted. It also demonstrates that a narrowly ‘musical’ understanding of the device in the literary context limits our understanding of Joyce’s adaptation to the text. As a result, not only are we offered a new perspective on Joyce’s works and techniques, but also a new understanding of leitmotifs as a literary device. Ultimately, this thesis argues that Joyce’s use of leitmotifs evolved over time and that over the course of his literary output the leitmotif developed from a single word or stock phrase with very limited influence or few functions in *Dubliners* to a technique or philosophy of composition and organisation in *Finnegans Wake*. Thus, it argues that leitmotifs have evolved from residing on the surface of the text to being incorporated as part of their structures.

Declaration

I declare that this thesis was composed by myself, that the work contained herein is my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree or professional qualification except as specified.

Dominic Richard

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Introduction

Leitmotifs hold a paradoxical place in Joyce criticism. They are at once frequently cited as a salient feature of Joyce's later texts — especially by critics broaching the subject of music but also by others for the simple reason that they appear in great numbers — and yet regarded as little more than incidental cogs in a generally more musical quality of the language or 'musical condition' of the texts. In this case, I am thinking specifically of Walton A. Litz, who, for example, writes in *The Art of James Joyce* that "*Ulysses* contains hundreds of *leitmotifs*, ranging from important associations to distinctive phrases, and these are repeated, amplified, and transformed to create a feeling of 'musical' development" (Litz 65). As we shall see, leitmotifs create much more than a 'feeling of musical development'. It is as though the musical connotation of the leitmotif drowns out its literary merits and prevents it from being treated on its own terms within the text. As a result, the presence of leitmotifs is acknowledged but not studied. Zack Bowen relates

as much when he writes that “[n]o one has ever explained the function of the leitmotif in *Ulysses*, though the parallel is not difficult to see” (Bowen, *Musical Allusions* 52). Clive Hart has similarly underlined that “although a few remarks are usually included in studies of Joyce, no extended analysis of the highly characteristic *leitmotifs* of *Finnegans Wake* has ever been published” (Hart 19). Curiously, the leitmotif is thus well known but not well understood.

This seems to stem from two types of semantic confusions when approaching the issue of leitmotifs vis-à-vis Joyce’s work. The first of which relates to the term’s musical connotations. Indeed, the ‘literary’ leitmotif is a translation or adaptation of the leitmotif as it is used in music. As a result it appears as though the term is only deemed appropriate to explain some of Joyce’s techniques and effects when the work itself is ostensibly or reportedly musical. Indeed, the majority of the scholarly work that has been done on the subject of leitmotifs focuses on *Ulysses* and *Finnegans Wake*, texts which convey an ineluctable relation to music. *Ulysses*, for one, is riddled with allusions and references to songs and operas. Mabel P. Worthington and Matthew J. C. Hodgart, pioneers in the field of music in Joyce, for example, claim that “*Ulysses* contains allusions to over four hundred songs” (Hodgart and Worthington 6). Zack Bowen later raises the stakes and mentions in his introduction to *Bloom’s Old Sweet Song: Essays on Joyce and Music*, a collection of essays on the subject, that “there [are] hundreds more that Hodgart and Worthington missed” (Bowen, *Bloom’s Old* 2). That is not to

take anything away from their work, however. On the contrary, he adds, underlining Joyce's copious inclusion of music, that "[e]ven now, after a small army of scholars has spent another thirty-five years working in Joyce's musical vineyard, many allusions still remain undiscovered" (2). In addition, there is the "Sirens" episode whose kinship with music is demonstrable and striking. There have also been reports of Joyce's intentional inclusion of music in the episode. Georges Borach, for example, recounts that Joyce once told him:

I finished the Sirens chapter during the last few days. A big job. I wrote this chapter with the technical resources of music. It is a fugue with all musical notations: *piano*, *forte*, *rallentando*, and so on. A quintet occurs in it, too, as in the *Meistersinger*, my favourite Wagner opera. (Borach 326-327)

These two factors, it seems, have made it appropriate and acceptable to write and think about leitmotifs in *Ulysses*. *Finnegans Wake* offers a similar case. Hodgart and Worthington, again, maintain that "[t]here are even more songs in *Finnegans Wake* than in *Ulysses*" (Hodgart and Worthington 9). They write that they "have found almost a thousand songs in *Finnegans Wake*" and that "there may be many more" (12). The title of the book, of course, also points to its relation to music. Not only does it provide a character and a plot for Joyce, but the pun on the Irish-American folk song's title encapsulates many of the things the book tries to achieve. Finn again wakes, as it were. Perhaps more to the point, Litz summarises that "[i]n the *Wake* Joyce no longer tried to imitate musical forms, but created his own

form through a specialized [sic] medium” and that “*Finnegans Wake* is not ‘like’ music, it is a kind of music” (Litz 71). Therefore, there again appears to be grounds for a discussion of a literary term that is laden with musical connotations. I would like to make the point, however, that the leitmotif is a literary device and that its inclusion in a text does not depend on that text’s relation to music, nor its author’s musicianship, and, by the same token, suggest that techniques which bring Joyce’s later works to life were anticipated in his earlier works.

This leads us to the second type of semantic confusion which arises in discussions of leitmotifs. Namely that literary terms such as ‘motif’ and ‘symbol’ are oftentimes used interchangeably with ‘leitmotif’ and, as a result, the leitmotif’s characteristic functions become subsumed under these terms. We can observe this happening in scholarly and critical works on *Dubliners* and *Portrait*, the ‘less ostensibly musical’ of Joyce’s works, if you will, where critics and scholars alike appear reluctant to use a term so heavy with musical connotations to describe some of the texts’ effects. Thus, alternative terms are used to describe leitmotifs and ‘leitmotivic behaviour’, so-to-speak. I will address this issue in much more detail in the chapter on *Portrait of the Artist as a Young Man*, where such a discussion becomes necessary. But, to put it briefly, a motif is defined as:

A situation, incident, idea, image, or character-type that is found in many different literary works, folktales, or myths; or any element of a work that is elaborated into a more general theme. The fever that purges away a character’s false identity is a recurrent motif in Victorian fiction; and in European lyric poetry the *ubi sunt* motif and the *carpe diem* motif are commonly found. (Baldick, “Motif,” n.)

Thus, the motif is part of a literary tradition and derives its meaning from it as it engages with previous iterations of itself outside the text in which it belongs. The symbol similarly derives its meaning from outside the text in which it appears. Indeed, a symbol, in literary usage,

is a specially evocative kind of image; that is, a word or phrase referring to a concrete object, scene, or action which also has some further significance associated with it: roses, mountains, birds, and voyages have all been used as common literary symbols. ("Symbol," n.)

As such, neither the motif nor the symbol fashion their meaning within the text and nor do they do so through repetition, like the leitmotif does. In other words, the leitmotif is immanent to the text whereas the motif and the symbol are not. This tendency to use these terms interchangeably, therefore, restricts our understanding of the leitmotif and at the same time closes interpretive avenues.

Musical terminology, however, is more readily used in discussions of *Ulysses* and *Finnegans Wake* and there we find definitions of the leitmotif. In order to provide a working definition of the leitmotif in a literary context, I will turn to Clive Hart's *Structure and Motif in Finnegans Wake* and Timothy Peter Martin's *Joyce and Wagner: A Study of Influence*, because these two have given the leitmotif and its place in Joyce's oeuvre some consideration. Martin, for one, defines the leitmotif as

a brief, distinctive phrase which, through repetition and variation in appropriate contexts, establishes its meaning, acquires intrinsic importance (that is, importance residing not simply in what it signifies or represents), accumulates in thematic and emotional significance, and draws together the contexts in which it appears. (Martin 154)

Given that his focus is on Wagner's influence on Joyce, Martin's definition emphasises the 'emotional significance' of the leitmotif, since, for Wagner, "leitmotifs were closely linked to feeling" (150). Indeed, he even called them "thought's *Emotional-content brought to presence*" (150). Despite the Wagnerian emphasis on emotions, leitmotifs are objectively multi-functional. As Martin remarks, "leitmotifs can be seen as offering thematic continuity, linking one context with another and underlining relationships between characters and ideas" (151). On this point, Hart elucidates that "[t]he main requirement of a true *leitmotiv* is that it should, as its name implies, *lead* from point to point; it is, in fact, an essentially dynamic device" (Hart 164). Yet, "[r]eiteration alone is not enough to convert a phrase into a *leitmotiv* (164). Indeed, Hart adds:

Leitmotiv, to be effective, must in fact grow functionally from the evolving material, yet not recur regularly in a wholly predictably way; it must arouse expectations of its reappearance and yet give new insights when it does recur; it must be a shaping influence, not the fulfilment of predetermined formal requirements; it must have an active, rather than a passive, function. (165)

In effect, its repetition contributes to the text and the passages in which it appears all the while accruing meaning and establishing links and associations. Indeed, as Hart supports, "every successful *leitmotiv* takes on a life of its own and continually enriches both itself and its contexts as it bears a mass of association from one appearance to another" (165). Hart's definition of the leitmotif is not Wagnerian, if you will, and not restricted to the way in which the composer might have used them, and therefore elaborates on the functions of leitmotifs and writes that "[t]hey define character, give accents

to the line of narrative development, control the rhythm of the structure and impose order on what may without them seem disorderly” (171). This definition is derived from and in accordance with its definition in a musical setting. As Whittall explains:

The word ‘leitmotif’ is from the German *Leitmotiv* meaning ‘leading motif’: a term adopted by early commentators on Wagner’s music dramas to highlight what they believed to be the most important feature contributing to comprehensibility and expressive intensity in those works. A leitmotif is a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force, or any other ingredient in a dramatic work. The leitmotif may be musically unaltered on its return, or altered in rhythm, intervallic structure, harmony, orchestration, or accompaniment, and may also be combined with other leitmotifs in order to suggest a new dramatic situation. (Whittall 153)

These combined characteristic features of the leitmotif effect a change in the texture and organisation of the musical composition: indeed, they change the very structure and logic of the work. Hart’s list of literary functions echoes Carl Dahlhaus’s explanation:

Music in opera, broadly speaking, is affirmative and linked to the moment, the immediate present. It does not explain or connect but asserts and establishes; and it succeeds in giving the appearance of necessity to what is unmotivated, and credibility to what is absurd and inconsequential. The justification of abrupt contrasts and reversals of fortune through the wordless arguments of music, the exploitation of the musical phenomenon to compensate for the lack of dramatic coherence, are the very essence of opera. The ‘art of transition’ is alien to it. By contrast, in music drama, one of the essential ingredients of which is leitmotivic technique, threads are incessantly knotted together and connections established. Everything that happens recalls something earlier, to which it is linked by either causation or analogy. The whole work is held together by a dense network of motiv-

ation: musical motives are simultaneously dramatic ones and vice versa.
(Dahlhaus 26-27)

The repetitive nature of the leitmotif, which generates development and incremental transitions, gives a sense of unity and coherence to the whole. That is not to say that it simplifies the work or that it creates a linear, static, or narrow one; on the contrary, a relaxation, if you will, of the musical prose and of operatic conventions allows for a more tightly knit relationship between music and drama in a work. By extension, part of the critical and interpretive movement is to unmesh this reciprocal weaving; and the same interpretive movement will be extended to the literary text, where the coherence of the leitmotif, the sort of narrative it creates through repetition and development, will be measured against the rest of the work or passage in which it resides. To recapitulate, a leitmotif is typically a short, repeated phrase, of thematic, symbolic, or structural importance where repetition and development are essential features. It can contribute to characterisation, thematic development, structural organisation and orchestration, as well as coherence. Beyond the stock phrase, other ingredients of the dramatic work, so-to-speak, can also be harnessed as leitmotifs. Single words, for example, or symbols, as well as situations and set descriptions.

The expression of such a malleable device in the literary text, of course, depends on the ends to which an author might want to use it. As our working definition of the leitmotif makes clear, it can be applied to numerous ends and can be used to influence various aspects of the text. Martin, for

example, does not consider the ‘jingle’ present throughout *Ulysses* as a leitmotif because it has “no *musical* counterparts in Wagnerian opera¹” (Martin 154). For Clive Hart, on the other hand, various elements of the text can be made to behave “*leitmotivistically*” (Hart 20). Interestingly, despite their seemingly contradictory natures, both understandings are possible. Martin, for one, emphasises the emotional aspect of the leitmotif, and therefore the ‘Wagnerian’ aspect of the leitmotif, for the purposes of his own research. Clive Hart, on the other hand, is more interested in the way in which the leitmotif might function within a text and thus interrogates its full potential—not just its Wagnerian parallel. This is an attitude which Hermann Broch supports and which informs my own research. Broch writes in his essay on Joyce: “The technique of the *leitmotif*, for example, which Joyce employs with such manifold and infinite variations, should by no means be confused with that of Wagner, although as a musician, Joyce may have borne this in mind” (Broch 75). In any case, as I shall demonstrate shortly in the chapter on *Dubliners*, the leitmotif’s potential to impart and represent a character’s emotions or internal, unspoken thoughts, might be solicited over its other functions. This is very much the case in Édouard Dujardin’s *Les lauriers sont coupés*, a predecessor of Joyce, who uses leitmotifs as a way of bringing his character’s thoughts onto the page in the style of the interior monologue. On the other hand and more in line with the tradition of Émile Zola, leit-

¹I find this take confusing because, by that logic, other than references and allusions to Wagner’s operas, there are no musical counterparts to Wagner in any of Joyce’s work.

motifs might be used to support the development of certain themes. In *La curée*, for example, Zola repeatedly invokes statues in relation to his heroine, Renée, in order to establish a link between the two. In turn, the increasingly twisted statues mirror and support Renée's descent into madness. Zola's careful cultivation of this link between the statue leitmotif and Renée functions as a way of exploring the perils of headlong pursuits of selfish desires. Joyce, I would like to argue, makes use of them all and, as we shall see, over the course of his works, develops and experiments with leitmotifs so much so that they become a technique of composition rather than a device. Indeed, the leitmotif which in *Dubliners* simply adorns the surface of the text becomes, by *Finnegans Wake*, the *modus operandi*, the concept which guides the composition of the work. Both at the conceptual level and the technical level.



I have divided this work into four chapters, each dedicated to one of Joyce's four main works of fiction, *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*, to demonstrate Joyce's development of the leitmotif from a rudimentary and superficial device to an experimental and central one. Another reason behind this method is to give a sense of the leitmotif in its simplest form before moving on and following Joyce's expansion of the device. In this way, we can become comfortable with what a leitmotif is and, by the same token, adopt a 'leitmotivic' understanding,

which will help us when we turn to *Finnegans Wake*, where it is stretched beyond what has been conceived and attempted before.

The first chapter of this work deals with *Dubliners*, Joyce's collection of short stories, and explores the repetition of stock phrases and their variations. These consist of very basic leitmotifs and function as such. Indeed, their development is limited, both as a result of the 'space' which these short stories afford them, but also, I argue, as a way of supporting the 'stunted' growth of the characters dramatised in the stories. In effect, the cramped and stunted development of leitmotifs reflect the cramped and stunted development of the characters. In the second chapter, I turn to *Portrait of the Artist as a Young Man* and engage in a dialogue with some of the work that has been done on 'motifs' and 'symbols' by previous scholars. In doing so I incorporate their work into mine and build off of them, providing a leitmotivic reading of *Portrait* where I suggest that leitmotifs at once actualise and represent Stephen's development. Indeed, I maintain that the development of leitmotifs mirrors Stephen's own development and evolving conception of the world and of himself. In the third chapter I tackle *Ulysses* and engage, this time, with scholarly work that touches on the subject of leitmotifs. I do so in order to provide a more extensive analysis of some of the leitmotifs found in *Ulysses* and argue that their role is much more complex and extensive than it has previously been made out to be. I also introduce the distinction between leitmotifs used in descriptive passages and in passages of free indirect style and the idea that Joyce also harnesses musical allusions and references as

leitmotifs. Finally, I turn to *Finnegans Wake* and propose new readings and understanding of leitmotifs. Indeed, in the final chapter I demonstrate that the concept of the leitmotif becomes an instrument of composition which influences characterisation and structure. Thus, not only do I get us thinking about *Finnegans Wake*, but I also get us thinking about leitmotifs.

My aim with this work is not to excavate every single leitmotif found in Joyce's work and give an exhaustive interpretation of each — such a project would be nearly impossible to realise — but rather, as I have stated earlier, to give an overview of Joyce's development of leitmotifs across his own literary development and explore the different ways in which the device informed and guided some of his literary innovations. It is my contention that the leitmotif, over the course of his literary career, modulated from a simple device to a technique. Indeed, it didn't remain a device to be manipulated but rather an instrument and way of thinking about repetition, the organisation of texts, characterisation, and polysemy. As such, leitmotifs grow from being simply expressed in the form of repeated single words or stock phrases to repeated set descriptions and entire situations as a way of actualising a simultaneity and recurrence of historical and fictional events. Therefore, this work is also an exercise in thinking about the leitmotif and whether the leitmotif is the 'stock phrase' or whether it is the way that phrase is orchestrated in the text. It asks the question: what do we gain in interrogating those limits and interpreting elements of the text which have not been conventionally thought of as leitmotifs? Indeed, does it provide us with a framework or

even a vocabulary with which to approach some of the things occurring in *Finnegans Wake* when the rulebook has been thrown out of the window? Thus, in exploring the role and development of leitmotifs in Joyce's works, I simultaneously explore Joyce and the leitmotif itself.

Compared to *Ulysses* and *Finnegans Wake*, the subject of music seems to have eluded critical and scholarly discussions of *Dubliners*. More precisely for our purposes, very little—if anything at all—has been written on the subject of leitmotifs in Joyce’s collection of short stories. This is curious for at least two reasons.

In the first instance, it is curious because music *can* be found in *Dubliners*; and this is generally enough of an invitation for Joyceans to follow a particular line of inquiry. If we turn to the text, we will notice that music appears frequently and in a number of different scenarios. In “Eveline,” the eponymous young woman’s flame, the sailor named Frank, for example, “took her to see *The Bohemian Girl*” when they first started courting (Joyce, *Dubliners* 31). He was also “awfully found of music and sang a little” (32). The reference to *The Bohemian Girl* in this context is not insignificant. For Eveline, it is part of a number of influences which converge and inspire her to think about leaving; for the reader, it provides a metaphor that substantiates

Eveline's desire to leave and provides a counterpart to both her as a character and the narrative of her potential life with Frank. Indeed, for *The Bohemian Girl* "has meaning for them, since the words fit their situation" (Bowen, *Musical Allusions* 12). As Bowen explains, the heroine of the song is rescued "from a life of obscurity with the gypsies to dwell in the marble halls of the royalty to which she really belongs," therefore, "[w]hen Frank takes Eveline to see the operetta, he is in effect showing her the good life" (12). Similarly, Jimmy in "After the Race" "divided his time curiously between musical and motoring circles," and his Hungarian acquaintance, Villona, is said to be "a brilliant pianist" (Joyce, *Dubliners* 36). Though music in "After the Race" does not exert the same thematic influence as it does in "Eveline" —indeed there are no direct references to songs or operas that might provide a parallel to the story in "After the Race"—, it nonetheless appears and provides personal overtones or traits to the characters. It resonates moreover with the presence of music elsewhere (and everywhere) in *Dubliners*. Case in point, "the mournful music" of the harpist playing "Silent, O Moyle" (48) in "Two Gallants" serves almost as a back drop to Corley and Leneham's walk up and down the streets of Dublin. Similarly the population of Mrs Mooney's boarding house is, for the most part, made up of "tourists from Liverpool and the Isle of Man and, occasionally, *artistes* from the music halls" (56). More than a trivial detail, Polly, Mrs Mooney's daughter, also sings a slightly salacious and suggestive song in front of the lodgers. Other musical performances include Maria's verse of "I Dreamt I Dwelt in Marble Halls" in "Clay,"

as well as Mrs Kearney's concert in "A Mother," and, of course, the many performances in "The Dead." Music, to a certain extent, even brings the unlikely pair of Mr Duffy and Mrs Sinico together: indeed, "the music that still vibrated in their ears united them," reads the text (107). As we can see even a cursory glance at *Dubliners* reveals a demonstrable and significant presence of music in the stories.

Yet, in terms of criticism, this presence has been accounted for as nothing more than the result of socio-historical accuracy on Joyce's part. Matthew J.C. Hodgart and Mabel P. Worthington, for example, remark in *Song in the Works of James Joyce* that "Joyce, coming from a musical city in a musical period, and like Shem, 'all ears', filled his works with music" (Hodgart and Worthington 22). Thus, the thinking is that music is present in Joyce's writing because it was present in Joyce's life. Although there is certainly much to say about that, it does not paint the whole picture. I would be tempted to go so far as to say that it overlooks and trivialises Joyce's early use and development of leitmotifs as literary devices in *Dubliners*. In any case, to return to the subject of music in critical discussions of *Dubliners*, Robert Haas is another of the few figures which interrogates this relationship. Like Hodgart and Worthington before him, he suggests that music in *Dubliners* manifests itself "in three quite distinct ways" (Haas 19). First, "to define the real world in which his characters live"; secondly, because "it can also move the characters beyond their daily lives"; and lastly, "music is significant because Joyce's characters reveal themselves through it, in the way they make

music or listen and respond to it" (19). Again, the effects are still rather "naturalistic," to use Haas' term (19). It is only Bowen —quoted above underlining the thematic resonances of *The Bohemian Girl* to "Eveline"—which seems to recognise the role of music, in a broad sense, as a part of the text and its effect. Music in *Dubliners* is therefore seldom considered in critical discussions as something more than a realistic detail; it is not considered or even explored as something which may be operating in the text or influencing Joyce's technique.

Scholarly discussions of Joyce's later works, however, demonstrate that the critical or interpretive leap has been made. In the context of *Portrait*, we find, for example, Redford who supports in "The Role of Structure in Joyce's *Portrait*" that a characteristic of Joyce's process of finding the perfect order "is a more precise use and interweaving, as in music, of symbol and motif" (Redford 22). Already, we can sense that the register of the conversation has shifted and that Joyce's technique becomes likened to music, even if it is only invoked as part of an analogy. This trend continues with each subsequent work as music in *Ulysses* and *Finnegans Wake*, on the other hand, is celebrated. Indeed, Hodgart and Worthington, for example, maintain that "*Ulysses* contains allusions to over four hundred songs" (Hodgart and Worthington 6). The abundant presence of music, it seems, facilitates discussions of music in the text and of its influence on Joyce's technique as, later, Walton A. Litz in *The Art of James Joyce* writes that "*Ulysses* contains hundreds of *leitmotifs*, ranging from important associations to distinctive phrases" (Litz

65). Yet, as we shall see, leitmotifs are present in *Dubliners* too. In any case, the abundant presence of music is also highlighted in *Finnegans Wake*. Again, Hodgart and Worthington suggest that “[t]here are even more songs in *Finnegans Wake* than in *Ulysses*” (Hodgart and Worthington 9), which really puts things into perspective. Clive Hart goes one step further in *Structure and Motif in Finnegans Wake* and suggests that “[t]he practical application of Joyce’s theory of correspondences [present in the *Wake*] is achieved by the skilfully varied organisation of more than a thousand little *leitmotifs*” (Hart 161). The jump from hundreds to thousands, it should be noted, is no mere exaggeration. Leitmotifs do indeed become more copious and central with each successive work. Their integration, moreover, becomes more minutely calibrated and playful. The recognition of leitmotifs in Joyce’s texts in Joycean criticism, however, seems proportionally related to the presence of music in the text or to the ostentatiously experimental nature of the text at hand. Indeed, it seems as though *Dubliners* is too sober to include leitmotifs, a device which is associated above all with *Ulysses*, a book which, compared to its predecessor, is demonstrably more experimental and daring in style. I would like to emphasise, however, that the supposed simplicity of *Dubliners* hides an interesting and burgeoning use of leitmotifs which anticipates the way they will eventually be used in the later works. The reluctance to even think of leitmotifs as operating in *Dubliners* and, to a certain extent, *Portrait* because of their less pronounced ‘musicality’ constitutes a sizeable omission in criticism and understanding of Joyce’s works.

On the other hand, this omission of sorts is also curious because there was a wave of Joycean criticism which looked retrospectively at *Dubliners* in the light of *Ulysses* and *Finnegans Wake*. Warren Beck, though he disagrees with the methodology, terms this the “tendency to read Joyce backwards” (Beck 1). Thus, methods and techniques developed to read and make sense of *Ulysses* and *Finnegans Wake* were applied to the earlier works. It should come as no surprise, knowing what we now know about the presence of musical references in *Ulysses* and *Finnegans Wake*, that some of these methods support that Joyce integrated or tried to imitate musical forms in his writing. The debate surrounding the viability or congruity of the fugal form vis-à-vis the “Sirens” episode is an example of this type of scholarship. This debate, in large part prompted by Joyce’s admission in a letter to Harriet Shaw Weaver that the book’s most ostentatiously musical episode contained “all the eight regular parts of a *fuga per canonem*” (Ellmann 462), has persisted over the years. Besides Joyce’s letters and the Linati schema that is often found in various editions of the book, it is Stuart Gilbert that lent credibility to this idea in a scholarly context when, on several occasions in *James Joyce’s Ulysses*, he supports the reading of the “Sirens” episode as a fugue. “Each episode, taken independently,” he writes, “has its internal rhythm; in one of the most remarkable in this respect, the episode of the *Sirens*, there is a specific musical analogy, the *fugue* (Gilbert, *James Joyce’s Ulysses : A Study* 31). Later in the same work, he adds that “the book itself is constructed on a musical pattern and has much of the formal intricacy of a fugue” (241).

Gilbert's reading commands a certain authority since, in his own words: "the opening pages of my commentary on the episode of 'The Sirens' reproduce, word for word, information given to me by Joyce" (ix). Yet, as we can see, there is already some confusion between Joyce's assertion and Gilbert's; one refers to the *fuga per canonem* whilst the other refers to the fugue. The two musical forms, however, are not interchangeable. Perhaps this explains why "the search for a fugal structure in 'Sirens' has seduced but ultimately defeated critics for over eighty years" (Brown 173). Yet the most notable writings on the subject after Gilbert nonetheless defend Joyce's statement.

Indeed David W. Cole and Lawrence Levin both try to reconcile the structure of the "Sirens" episode with Joyce's statement in his letter to Harriet Shaw Weaver and in his conversation with George Borach. Levin is of the idea that

Joyce's thorough musical background, his near mania for correctness of detail and accuracy of technical and factual materials, and the fact that he himself states that he based the entire chapter on the *fuga per canonem*, which took him five months of concentrated effort to complete, indicate that the Sirens episode is structured along the lines of the canon, not the fugue, and it is in accord with the canonical rules that we must attempt to analyze and to evaluate this chapter. (L. L. Levin 13)

Levin, therefore, looks for the *fuga per canonem*; as a result, he attributes the canon's different voices to different characters according to the frequency at which they appear in the episode. Ultimately, however, for Levin, Joyce's attempt at employing a *fuga per canonem* structure, combined with musical devices and references, serves to create a "sensation of music" where there is

a complete atonement between subject and form (24). Cole, on the one hand, believes that the term *fuga per canonem* is “not too specific” when applied to the “Sirens” episode because “though a fugal design is not immediately obvious, it can be shown to be a formal principle underlying the whole chapter; and that this fugal design has important implications for the understanding of the whole of *Ulysses*” (Cole 222). This formal principal expresses itself in the “relationships between different voices developing the same theme” (221). Cole concludes that “Joyce’s choice of fugal form for his chapter as a whole is most important, for it permits a detailed and extensive examination of the possibilities inherent in a given idea,” which for him, reifies the fugal design (225). Cole’s reading, in essence, follows in the same vein as Levin, but doesn’t reduce the chapter to Joyce’s formula. As Heath Lees underlines in his own paper on the topic, the “loyalty to Joyce’s explanation” Gilbert and others have maintained has dissipated over time and given place to less stringent readings of the episode and of the book as a whole (Lees 40).

Other, less dogmatically ‘fugal’ interpretation have suggested different musical forms as parallels or counterparts to both the “Sirens” episode and *Ulysses* as a whole. Scott J. Ordway in “A Dominant Boylan,” for example, argues that “the de facto assumption that the eleventh episode of *Ulysses* follows the form of a fugue[...] is problematic for a number of reasons, both musical and extramusical” (Ordway 85). In terms of musical reasons —no doubt the most important factor in this analogy— Ordway notes that “there is little structural basis for employing such forms to explain the episode” (85).

Moreover, “the fugue is not a form that invites adaptation into literature” since “[i]ts defining features are specifically musical, and it lacks the conceptual and developmental aspects that music and literature naturally have in common” (86). Indeed, for polyphony and pitch cannot effectively be transposed to the written text and are more often than not loose metaphors for ‘musical’ writing (86). Ordway, therefore, suggests an entirely different musical form and argues that “the first sixty-three lines of ‘Sirens’” essentially what has often been coined as the episode’s ‘overture’, “could be much more effectively incorporated into the structure of the episode as the introduction to a symphonic movement in sonata-allegro form” (85). For the sonata form “is not defined by polyphonic processes at all but rather by a sense of musical narrative and development” and “[a]s such, it is arguably the most ‘literary’ of all musical structures” (87). He adds that:

With themes that work like separate but interactive characters, development akin to the tension and resolution in the novel, and a solid reliance on the dramatic effect naturally created by the opposition of distinct tonal centers [sic], [the sonata] is perfectly suited for literary adaptation, unlike the fugue, which relies heavily upon purely musical devices for its definition. (87)

He then proceeds to explain the classical form of the sonata and its three sections: the exposition, the developmental section, and the recapitulation, and assign different parts of the episode to these sonata sections. Ordway treats “the first sixty-three lines as an introduction and the period from line 64 to the time Bloom enters the Ormond Hotel as the exposition,” whilst “Boylan’s journey from the hotel to Eccles Street encompasses the develop-

ment, and the remainder of the episode serves as the recapitulation” (88). Thus, Ordway maps out the episode into sections that correspond to those of a sonata and makes the case that “the tension between Bloom and Boylan provides the real substance” of the episode (95). As such Ordway argues that “[t]he sonata, wherein form and meaning are inseparable, is a much more hermeneutic device” (95). Jack Weaver, on the other hand, applies this musical form, not to the “Sirens” episode, but to the book as a whole. “Since Joyce uses music in all of his works,” he writes, “and since each is more complex than its predecessors, one should not be surprised to see that *Ulysses* is as complex in its music as in its other techniques” (Weaver 48). Before explaining his own argument, Weaver alludes to Litz’s idea that since *Ulysses* is divided into three parts—the Telemachiad, the Odyssey, and the Nostos— “it can be called a three-part invention in the manner of Bach” (49). He invokes Litz in order to make the point that “[d]espite the three parts, since Bloom’s concern is primarily Molly, the novel is really the development of two major musical subjects” and that “[g]iven this dualism and because of Mann’s and Strindberg’s use of the sonata form, perhaps we should examine the volume in terms of this form” (49). Weaver then expounds a complicated reading of *Ulysses* as a sonata, which rests on interpreting ‘rhetoric as music’, and some of the sentences of the book as pointers to which ‘key’ we find ourselves in (50). His explanation is complicated and too involved and lengthy to recreate here, but the point stands that he likens the entirety of *Ulysses* to a sonata. Thus, the sonata form Ordway had identified operating

in the “Sirens” chapter, is then identified by Smith and Weaver as operating in the book as a whole and as operating in an even more intricate and confusing way. Indeed, Weaver concludes that with *Ulysses*’s sonata form, “Joyce has prepared us for the even greater disorder that is *Finnegans Wake*” (95). Despite these in-depth analyses of musical forms in Joyce’s writing and structuring of episodes and indeed entire books, this kind of thinking was never applied to *Dubliners*, even in a simpler form.

Instead, *Dubliners* was revived through symbolic re-readings of the text. Richard Levin and Charles Shattuck’s “First Flight to Ithaca” is an early and much-maligned example. They propose in their article that “*Dubliners* is based upon Homer’s *Odyssey*” (R. Levin and Shattuck 76). Their argument rests on the fact that they believe that the four different groups of stories – divided into childhood, adolescence, maturity, and public life – “analogize” Homer’s various books (76). They add that the reading they propose “need not be altogether surprising, for clues exist which might lead one to suspect that this was Joyce’s method” (77). Some of these clues include “a number of manifestations of Joyce’s life-long interest in the *Odyssey*,” including an essay he wrote as a schoolboy where the young Joyce praised Ulysses as his favourite hero, as well as a remark Joyce made to one of his language students (77). Joyce apparently stated that he was tempted to give the collection the title of ‘Ulysses at Dublin’ and the temptation, suggest Levin and Shattuck,

could hardly have been idle whim; the title would imply a pervasive Homeric reference in the book, and so scrupulous an artist as Joyce would never aim to impose such unity by the title alone; the Homeric unity must be there if the title was to be entertained. (77).

Their work, however, did not receive overwhelming acclaim and divided opinions instead. Anthony Ostroff, for example, writes that Levin and Shattuck

have contributed a remarkable tour de force on *Dubliners*[...] showing what they presume to be the book's close relation to *The Odyssey* by some of the most fascinatingly arbitrary constructions to be found in published criticism. (Ostroff 196)

Warren Beck is more measured and writes that looking “backward from *Ulysses* to treat the short stories entirely in terms of Odyssean analogy[...] was presumptuous and its emphasis a distortion” (Beck 2). Despite the initial harsh criticism of “First Flight to Ithaca,” the article was a major step in recognising that “the naturalism of *Dubliners* is complicated by systematic use of symbols, which establish relationships between superficially disparate elements in the stories” (Ghiselin 76). Whether that system corresponds to or parallels Homer's *Odyssey*, of course, is up for debate. What is sure, however, is that “though it lost repute, influence from its methodology has lingered” (Beck 2). Indeed, as Brewster Ghiselin remarks,

[s]o long as *Dubliners* was conceived of only as “a straight work of Naturalistic fiction,” the phrase of Edmund Wilson characterizing the book in *Axel's Castle*, its unity could appear to be no more than thematic[...] So narrow an understand of *Dubliners* is no longer acceptable. (Ghiselin 75-76)

This recognition lay the foundation for much of the criticism that followed. Interestingly, though Ghiselin recognises that a “steadily increasing appreciation of the fact that there is much symbolism in the book has dispelled the notion that it is radically different in technique from Joyce's later fiction” (76), many of those techniques were not in fact entertained. Joyce's use and

development of leitmotifs being one of them. However, as we shall see, Joyce does deploy leitmotifs in *Dubliners* and perhaps its omission from critical discussions is due to the fact that he harnesses symbols as leitmotifs. Thus, in order to begin our investigation of leitmotifs in *Dubliners*, we must revisit and engage with work that has been written on symbols in Joyce's collection of short stories so that we can observe this method at work.

The close relationship between symbols and leitmotifs is made evident in Tindall's reading of 'snow' in "The Dead." In *The Literary Symbol*, appropriately enough, Tindall makes the point that "'The Dead' illustrates not only the 'structural rhythm' Stephen talks about in the Circe episode of *Ulysses* but incremental variation" (Tindall, *The Literary Symbol* 224). What Tindall means, here, is that "[t]he image of snow in connection with this party and these guests gradually accumulates the principal meanings, and as it acquires them gives them back to context" (224). It is gradual and incremental because snow is a "recurrent image" in the story (225). This description of the behaviour of 'snow' in "The Dead" echoes the definition of the leitmotif provided earlier. Just to remind us, Martin defines the leitmotif as

a brief, distinctive phrase which, through repetition and variation in appropriate contexts, establishes its meaning, acquires intrinsic importance (that is, importance residing not simply in what it signifies or represents), accumulates in thematic and emotional significance, and draws together the contexts in which it appears. (Martin 154)

In this definition, we find the 'incremental variation' Tindall attributes to the development of snow in "The Dead." What's more, I have also emphasised earlier, through Clive Hart's definition, that a

[/]*leitmotiv*, to be effective, must in fact grow functionally from the evolving material, yet not recur regularly in a wholly predictably way; it must arouse expectations of its reappearance and yet give new insights when it does recur; it must be a shaping influence, not the fulfilment of predetermined formal requirements; it must have an active, rather than a passive, function. (Hart 165)

Again, this definition describes the manner in which snow in “The Dead,” according to Tindall, ‘gradually accumulates meaning’ and, as it acquires it, gives it back to the different contexts in which it later appears as a result of repetition. Snow, moreover, does not fulfil a predetermined pattern either. As Tindall remarks, “[t]his recurrent image, taking what it carries from context and tradition, sometimes supports the meaning of the party and sometimes all that seems its opposite” (Tindall, *The Literary Symbol* 225). Despite recognising this ‘leitmotivic’ behaviour, so-to-speak, Tindall instead emphasises the symbolic connotations of snow. Indeed, he writes: “Since snow is a form of water, a traditional image of life, it holds the possibility of thawing. Ambivalent, therefore, it may hold suggestions of life as well as the death to which its coldness and whiteness appear to confine it” (225-226). He suggests shortly thereafter, for example, that “Gabriel’s goloshes, fixing his hostility to water and snow, prove snow’s connection with life, which, as we have seen, attracts him now and again” (226). Another symbolic layer Tindall emphasises is that “[b]y its whiteness snow is connected with Lily, the caretaker’s daughter, whose name is the first word in the story” (226). “That this is not accidental,” continues Tindall, “is shown by the flower’s traditional connections. Not only for funerals, the lily is for Easter as well.

When Lily brings Gabriel three potatoes (roots, seeds, and images of Ireland), she offers life to his deadness” (226). By the same token, “snow takes on the color [sic] of life and reflects it upon the ambiguous narrative” (227). Tindall, as we can see, emphasises in his reading the connotations that snow imports into the text. Indeed, he is interested in the fact that “[i]ts whiteness alone would warrant its use as a symbol of purity” and that by its coldness it is also a symbol of chastity “since chastity depends on suppressing the heat of desire” (Ferber, “Snow,” n.). He is also interested in the fact that “[t]he pre-Christmas snow might imply a purifying process, but it also suggests death, the state from which Christ comes to redeem us” (“Snow,” n.). Therefore, he overlooks the way in which the meaning and importance snow acquires in the story is a result of the way in which Joyce manipulates it in the text. In other words, that its meaning or significance is fashioned within the story and not solely imported through the connotations of ‘snow’ as a symbol. Thus, ‘snow’, which has symbolic connotations, is harnessed and developed *as* a leitmotif. The two, as it were, are not mutually exclusive. As such, the symbolic meaning and connotations of snow compete and work in tandem with the meaning with which it is imbued in “The Dead.” This will become clearer as we analyse the development of snow in the story.

To begin, snow first appears in the story with the arrival of the Conroys where Gabriel is described standing “on the mat, scraping the snow from his goloshes” (Joyce, *Dubliners* 176). Following the greetings, snow appears again in a description of Gabriel:

He continued scraping his feet vigorously while the three women went upstairs, laughing, to the ladies' dressingroom. A light fringe of snow lay like a cape on the shoulders of his overcoat and like toecaps on the toes of his goloshes; and, as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze, a cold fragrant air from out-of-doors escaped from crevices and folds. (177)

What's interesting is that 'snow' is repeated in quick successions in this passage and is used to describe parts of Gabriel's apparel. The significance of this situation, however, only reveals itself later through repetition of the snow-leitmotif and the variation of a parallel or corresponding situation. As it were, when Gabriel retires to the embrasure of the window and longs to be outside, he thinks to himself:

How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the suppertable! (192)

The snow, described as lying in the form of a bright cap on top of the Wellington Monument, at once recalls and resembles Gabriel's arrival. Indeed, the 'cape' that the snow formed on Gabriel's shoulders resemble the 'cap' that it forms on the Monument and aligns Gabriel with it. The next appearance of the leitmotif again surfaces whilst Gabriel's mind wanders. This time, however, he is about to make his speech. It reads:

The patting at once grew louder in encouragement and then ceased altogether. Gabriel leaned his ten trembling fingers on the tablecloth and smiled nervously at the company. Meeting a row of upturned faces he raised his eyes to the chandelier. The piano was playing a

waltz tune and he could hear the skirts sweeping against the drawing-room door. People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westward over the white field of Fifteen Acres. (203)

The relation of the Monument to Gabriel is, of course, emphasised by the repetition of the snow-leitmotif, but, in this case, also by the anthropomorphisation of the Monument described as *wearing* a cap of snow. In a way, Gabriel is increasingly becoming like the Monument and the Monument like Gabriel. This was implicit in Gabriel's first appearance, where "the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze" (177). Already, Gabriel was described as 'stiff', hinting at his statue-like existence. The word 'frieze', of course, in this instance refers to the coarse, woollen fabric of his coat, but also plays on its homophonic relation to 'freeze' and therefore 'frozen'. This, however, can only be gleaned and understood in retrospect, as the leitmotif develops its full range of associations. The next relevant iteration of the leitmotif appears when Gabriel and Gretta are in the cab:

—They say you never cross O'Connell Bridge without seeing a white horse.

—I see a white man this time, said Gabriel.

Where? asked Mr Bartrell D'Arcy.

Gabriel pointed to the statue, on which lay patches of snow. The he nodded familiarly to it and waved his hand.

—Good-night, Dan, he said gaily. (216)

This iteration further reinforces the relationship between Gabriel and the statues. The leitmotivic repetition and movement of snow then functions to gesture to this association or relationship without articulating it. In effect, it functions in a subtle and nuanced way. On another level, it seems to suggest that “the immobility of snowy statues in the story is symbolically one with the spiritual condition of Gabriel Conroy” (Ghiselin 76). Yet this relation was established through the repetition of the word ‘snow’ in descriptions of Gabriel, the Wellington Monument, and the statue of Dan O’Connell. Their descriptions, in turn, share similarities to one another. The closing passage of “The Dead” also includes the snow-leitmotif. It is poignant, moreover, because the leitmotif, when it appears in this closing passage, brings all of the associations it has fashioned in the story through repetition to bear on this part of the story. In full it reads:

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. (Joyce, *Dubliners* 225)

As we can see, it also recalls, in a direct way, other passages where the

snow-leitmotif had appeared. Indeed, Gabriel's journey westward is laden with connotations but also a reference to the cap of snow that lay on top of the Wellington Monument and which flashed westward. The meaning Joyce has imbued the word 'snow' with by harnessing it as a leitmotif helps to construct a complicated portrait of Gabriel. Not only does associating him with statues imply something about him and his spiritual condition, but associating him directly with the Wellington Monument certainly also works in conjunction with his being accused of being a "West Briton"¹. In addition, it seems to point to the fact that despite what he may think of himself, snow lays on him, the monuments, and all of Ireland alike. In this sense it seems to render him unremarkable. Yet, the symbolic connotations of snow in and of itself seems to come and contradict or complicate this reading in the final passage. Is the winter snow Gabriel hears falling faintly through the universe upon all the living and the dead a sign of hope or one of despair? Does it signal renewal and purity as its symbolic connotations would imply, or does it signal spiritual arrest as its meaning as a leitmotif suggest? The story seems satisfied in its own ambivalence – perhaps in its own realism. The snow-leitmotif, as such, mirror the perhaps irreconcilable

¹As it were, even the editorial note to the Wellington Monument in Terrence Brown's edition of *Dubliners* suggests that Wellington "refused to consider himself as Irish, famously declaring that to be born in a stable does not make one a horse" (*Dubliners* 311) (188). Although Daniel O'Connell uttered this famous quote (Shaw 93), it continues to be attributed – or misattributed – to Wellington. Nevertheless, its inclusion is indicative of the widespread belief about Wellington's ambivalence towards his country of birth and the different interpretive directions in which this link can be taken. Indeed what does it say about Gabriel's practised indifference towards his country?

contradictions afflicting Gabriel and afflicting the story. Above all, however, I have demonstrated that snow in “The Dead” is not simply a symbol and that it has also been developed as a leitmotif. By the same token, I have demonstrated that symbols can be harnessed as leitmotifs and that it is this notion which has complicated discussions of the device in literary criticism.

Recognising that leitmotifs operate in *Dubliners* is productive in a number of ways. First and foremost because, as Warren Beck writes, “*Dubliners* points to what is discoverable in the later works, submerged and modified or even reversed, but still an index to a writer’s further thrust” (Beck 3). Leitmotifs in *Dubliners* are not reversed — they are simply less pronounced. Yet, I would like to argue that they still appear and operate in the stories and in a way that is closely tied to their operatic counterpart. In other words, they are not fully integrated or assimilated into the literary medium. Analysing the role and function of leitmotifs across Joyce’s fiction allows us to admire the full breadth of his technical panoply. At this stage, however, Joyce is still experimenting with the technique, its expression and articulation in the text, and the relationship between content and form. It is in the later works that we see more expansive, innovative, and integrated applications of the device which develops into a fully-fledged technique. Moreover, it is productive to explore leitmotifs because they participate in the structuring and coherence of the dramatic work. Thus, their role as building blocks concurrently makes them important pieces of any interpretive puzzle. They are not only indicative of technique but of meaning.

Leitmotifs and the Unspoken Emotions of Characters

Leitmotifs and the emotions of characters have long been tightly intertwined. In Wagner's musical dramas leitmotifs made it possible – in the composer's own words – for the orchestra to bring the buried emotions of characters to “presence” and recall these emotions to both the characters and the audience (Ellis 328). Consequently, it was this function, this creative potential, that initially captured the attention of writers. Indeed, if we turn to Édouard Dujardin – an early exponent and innovator of the device who influenced Joyce's own techniques and forms of interior monologue and leitmotifs – we can read in *Le monologue intérieur* that he was fascinated by the emotional content and significance of Wagner's leitmotifs². He was interested, above all, in expressing the innermost thoughts and feelings of his characters on their behalf, bypassing, as it were, writerly intervention and decorum in the same way Wagner's orchestras, rather than his dialogues, for example, fulfilled a large part of these functions. What resulted from Dujardin's efforts is the technique of interior monologue. Yet the stylistic features of this new method of expressing a character's innermost thoughts as it appeared in *Les lauriers sont coupés* were almost completely derived from Wagner's orchestration of leitmotifs. As Dujardin explains:

²Dujardin uses the terms ‘motifs’ and ‘leitmotifs’ almost interchangeably, stating that a leitmotif is essentially a motif that is repeated throughout a work (Dujardin 56).

À l'état pur, le motif wagnérien est une phrase isolée qui comporte toujours une signification émotionnelle, mais qui n'est pas reliée logiquement à celles qui précèdent et à celles qui suivent, et c'est en cela que le monologue intérieur en procède. De même que le plus souvent une page de Wagner est une succession de motifs non développés dont chacun exprime un mouvement d'âme, le monologue intérieur est une succession de phrases courtes dont chacune exprime également un mouvement d'âme, avec cette ressemblance qu'elles ne sont pas liées les unes aux autres suivant un ordre rationnel mais suivant un ordre purement émotionnel, en dehors de tout arrangement intellectualisé.(Dujardin 55)

In its purest state, the Wagnerian motif is an isolated phrase that always contains an emotional significance, but which is not logically related to those which precede it and those which follow it, and that is the method from which the interior monologue derives. Where more often than not a page from Wagner is a succession of non-developed motifs which each express a movement of the soul, the interior monologue is a succession of short phrases which also each express a movement of the soul, and which are not related to the others by a rational order but by a purely emotional order, beyond any intellectual arrangement. (my trans.)

Thus, in adapting Wagner's techniques to the text, Dujardin at once developed a technique of interior monologue and of leitmotifs. The influence the systematic use of interior monologue in his novel *Les lauriers sont coupés* exerted on Joyce's own method and technique of interior monologue, in that sense, also exerted a certain influence on his use and development of leitmotifs. However, as Ellmann points out, though Joyce's imagination was piqued by the way Dujardin's hero in *Les lauriers sont coupés* created a sense of self, he also felt the need to modify the technique through which it had been achieved (Ellmann 126). Joyce, as we shall see, repurposed leitmotifs and multiplied the ends to which they could be employed, modifying them to meet the specific and idiosyncratic needs of his separate works and

assimilated their forms, to some extent, to the logic of the musical device.

Though *Ulysses* is often cited as the novel *par excellence* of these types of leitmotifs, those which bring the character's emotions to presence, so-to-speak, we can also find rudimentary leitmotifs of this kind in *Dubliners*. In the stories they appear under the form of repeated phrases or words and their variations; yet they are not as extensively developed as leitmotifs *per se* or copiously distributed as those which we come to find in the later works. Indeed, Joyce's use of leitmotifs in *Dubliners* is not as systematic or sustained as it eventually becomes. Part of this is a result of the nature of the form: the short, contained stories do not provide the space required to develop leitmotifs with any sort of complexity; on the other hand, the lack of leitmotivic development of the character's interior also reflects their stunted growth. Despite these limitations, leitmotifs appear, behave, and function as leitmotifs nonetheless: a closer look at "The Dead," of course, as well as "Eveline" and "The Boarding House" will demonstrate just what I mean.

Leitmotifs in "Eveline"

In the first instance, let us consider, for example, the case of Eveline's departure in the story of the same name. The premise of the story becomes clear as we read along: Eveline, a young, unmarried girl, having met a sailor named Frank, seeks to leave her home where she feels entrapped and establish a new life abroad in Argentina with him. Frank, as she says, "would save her. He would give her life, perhaps love, too" (Joyce, *Dubliners* 33). Eve-

line's feeling of confinement is layered by many elements in the text. At the opening of the story, she is "at the window watching the evening invade the avenue" and a few passersby (29). The word 'window' is quickly repeated in the following sentence before we are told that "in her nostrils was the odour of dusty cretonne" (29). The window is at once separating her from the outside world and emphasising that she is inside – that she is trapped. This final sense is heightened over the course of the story as we learn about her father's abuse and condition – both financial and otherwise – and, in a *tour de force*, as Eveline is reminded of the promise she made to her mother before she passed away. The past, as much as the present, holds onto her with a suffocating grasp:

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. (31-32)

The moment she remembers the promise she made to her mother is ingeniously couched in a passage that repeats the fact that she is sitting at the window and inhaling the smell of dusty cretonne mentioned earlier, doubling down, in effect, on that feeling of entrapment, monotony, suffocation and immobility. Moreover, the dusty cretonne alludes to another tedious, almost Sisyphus-like task to which Eveline seems unceasingly tied: that of dusting the home. She laments earlier in the story: "Home! She looked round the room, reviewing all its familiar objects which she had dusted once

a week for so many years, wondering where on earth all the dust came from” (29-30). The dusty air, on some level, alerts us of Eveline’s need to breath. Indeed, it is no coincidence that she is set to leave for *Buenos Aires*, as it literally translates to ‘good air’. That her surroundings are stale is even further emphasised in the passage about the promise made to her mother quoted above: indeed, she knew the ‘air’ the street organ was playing down the avenue. Though it is not specifically about the air that she breathes, the homophonic parallel should not be lost upon us. The familiar and dusty ‘air’ is contrasted with “new home” that awaits her in Argentina (30). It is also contrasted with *Buenos Aires*, her destination, as it translates literally to good or new air (30). These elements all converge to make her feel “[s]he must escape!” (33). The leitmotif which becomes associated with her desire to leave, however, betrays her hesitancy and ultimately foreshadows her immobility, her inability to depart. This leitmotif is established on the first page after a short meditation on the nature and inevitability of change, which casts her desire to leave as equally inevitable and natural as the others before her have departed. The meditation closes with: “Now she was going to go away like the others, to leave her home” (29). It reappears, varied, as “[s]he had consented to go away, to leave her home” (30). As we can see, only the beginning of the sentence changes whilst the rest — ‘to leave her home’ — remains identical. The content of the sentence and the fact that it is repeated, especially in short succession, drives the point home: Eveline is set to leave. It recalls, too, the way in which the word ‘window’ was also

presented and rapidly repeated to emphasise the fact that she is inside and therefore trapped. Yet, Eveline's resolve is betrayed in the following iterations of the leitmotif. As it were, the next iteration reads: "It was hard work – a hard life – but now that she was about to leave it she did not find it a wholly undesirable life" (31). The final occurrence of the leitmotif appears as little more than evoking the possibility of departing. When it appears again, it has been completely transformed by the conditional: "If she went, to-morrow she would be on the sea with Frank, steaming towards Buenos Ayres [sic]" (33). Thus, at first, the leitmotif seems to relate Eveline's desire and resolve to leave her home, but, as other forces conspire against her, changing her mind, so does the leitmotif start to change and come to represent her new attitude. It serves, in a way, to suggest the internal machinations of Eveline's mind.

Mrs Mooney, Mr Doran, and Leitmotifs in "The Boarding House"

"The Boarding House" is a story which dramatises the lead up to a conversation between Mrs Mooney, the proprietor of the boarding house, and one of her lodgers, Mr Doran. Despite the story largely revolving around this conversation, we are not made privy to it. It takes place behind closed doors. Interestingly, this seems to be a feature of the story: a lot remains unspoken and unseen. As Fritz Senn observes in "'The Boarding House' Seen as a Tale

of Misdirection” the story’s “misdirection involves readers by leaving them largely out of the main events” (Senn 405). Thus, we are left to infer much of the meaning of the story from this tension between what is presented and what is known or assumed. We can infer from Mrs Mooney’s desire for Mr Doran to “make up for the loss of her daughter’s honour” (Joyce, *Dubliners* 60), for example, and other things implied in the narrative, that the main thrust of the story is that Polly and Mr Doran have had an affair. Yet, this affair or incident is for the most part never fully articulated and is instead only implied piece by piece through such narrative clues, if you will, and Mr Doran’s recollection of the events. In effect, he remembers that “[t]hey used to go upstairs together on tiptoe, each with a candle, and on the third landing exchange reluctant good-nights” and that “[t]hey used to kiss” on that landing (62). Beyond that, the “case” (59) behind the narrative remains unstated and fosters a sense of deception. So much so that Mr Doran on two separate occasions wonders whether he has been tricked. First, he believes that it was “not altogether his fault that it had happened” (62). For Polly, though she was “a slim girl of nineteen” with “light soft hair and a small full mouth” —features which apparently make her look innocent — she nonetheless “had a habit of glancing upwards when she spoke with anyone, which made her look like a little perverse madonna” (57). Moreover, on Sunday nights when everyone would gather in the front drawing-room to play games and sing, Polly would sing slightly salacious songs such as “*I’m a[...]* *naughty girl/ You needn’t sham:/ You know I am*” (57). Her actions therefore seem to

betray her innocent looks, which reminds us of the old adage: appearances can be deceiving. An adage that could very well be applied to “The Boarding House” as a whole. As far as the action of the story is concerned, however, these mixed signals complicate her role in the affair. They reflect, too, the narrative’s uninvolved treatment of the situation and how it leaves moral judgement to the reader. On the second occasion, Mr Doran, sitting on the edge of his bed before going down to talk to Mrs Mooney, “had a notion that he was being had” (61). Like Polly, Mrs Mooney’s role in the story is also difficult to discern. Passages which describe her are filled with implications and *sous-entendues* that give us mixed signals. All of this doubt is compounded by the fact that the “boarding house was beginning to get a certain fame” (61). In other words, the boarding house, despite the sober and business-like tone with which it is described in the beginning of the story, is a brothel³. Thus, the story, from the top down, plays on *sous-entendues* and misdirection in order to turn itself into a moral case.

Nonetheless, it is another story in which leitmotifs are used in relation to characters and the development of the drama. Mrs Mooney, the proprietor of the boarding house, is described as a woman who dealt with moral problems “as a cleaver deals with meat” (58). The image is consistent with what we are told about her: she is a butcher’s daughter who also opened a butcher shop and was married to a man that attacked her with a cleaver (56). Yet, this

³Gifford explains in his annotations to *Dubliners* that *The Madam* was “slang for the proprietress of a house of prostitution” (Gifford 63).

comparison is also emblematic of her manner. Indeed, Mrs Mooney – known as *The Madam* by her customers – is presented as a “determined woman” who “governed her house cunningly and firmly, [and who] knew when to give credit, when to be stern and when to let things pass” (56-57). In other words, she cuts directly to the matter of things. Her perspicacity and guile are refined throughout the story as she is further described as a “shrewd judge” and painted as an opportunist (58). This sense, however, is established even beyond descriptions of her temperament and qualities; it is also conveyed in her actions and thoughts. This comes to a crescendo in her dealings with Mr Doran in the light of his affair with her daughter Polly. Sat in a straw-armchair on a sunny Sunday morning, Mrs Mooney waited for Mary, the servant, to finish clearing the table and put things away before “she began to reconstruct the interview which she had had the night before with Polly” (59). In the context of the story and the way it has been crafted, it seems almost unsurprising that “[t]hings were as she had suspected” between Polly and Mr Doran (59). Indeed, things were as she had suspected, for one, because it is established that Mrs Mooney is a keen observer and judge of the things happening in her boarding house and therefore she would have noticed such ongoings; and, secondly, because there is the prevailing sense that she has manipulated the affair. Joyce orchestrates this sense by crafting passages so that they seem to imply this kind of reading or interpretation. Margot Norris terms this the “implicit interpretation produced by the narrative” (Norris, *Suspicious Readings* 96); she applies this term principally to substantiate

the claim that Polly is in cahoots with her mother and demonstrate that the story is fraught with “silent discourses... [that] dissolve into a series of ‘phrases in dispute’ that are extremely difficult to adjudicate” (96). To put it plainly, this refers to the tension produced by the ambiguity between the narrative of the story and that which it implies at almost every turn. Thus, what is unsaid competes with what is said. This is evident, for example, in the passage that describes Polly and her job history:

Polly was a slim girl of nineteen; she had soft hair and a small full mouth. Her eyes, which were grey with a shade of green through them, had a habit of glancing upwards when she spoke with anyone, which made her look like a little perverse madonna. Mrs Mooney had first sent her daughter to be a typist in a corn-factor’s office but, as a disreputable sheriff’s man used to come every other day to the office, asking to be allowed to say a word to his daughter, she had taken her daughter home again and set her to do housework. As Polly was very lively the intention was to give her the run of the young men. Besides, young men like to feel that there is a young woman not very far away. Polly, of course, flirted with the young men but Mrs Mooney, who was a shrewd judge, knew that the young men were only passing the time away: none of them meant business. Thing went on so for a long time and Mrs Mooney began to think of sending Polly back to typewriting when she noticed that something was going on between Polly and one of the young men. She watched the pair and kept her own counsel. (Joyce, *Dubliners* 57-58)

At first this passage might read as a mother’s efforts to get her daughter in the best possible situation. Yet, this passage – like Polly – is somewhat perverse. We get the sense, here, that Polly is a pawn in her mother’s game. Mrs Mooney almost moves her daughter like a pawn, too, sending her to the corn-factor’s office and bringing her back again to do housework. Housework in “The Boarding House,” however, is not housework in the ordinary sense.

Polly's role balances awkwardly between fulfilling the role of a young woman looking for a husband and that of a young woman being used by her mother as bait for financial gains. Sentences such as "the intention was to give her the run of the young men" and "none of them meant business" lends credence to this last point (57). Some scholars even suggest that Mrs Mooney is prostituting her own daughter⁴. Nevertheless, it becomes clear in the next sentence that the intention here belongs solely to Mrs Mooney. The passage continues: "Polly, of course, flirted with the young men but Mrs Mooney, who was a shrewd judge, knew that the young men were only passing the time away: none of them meant business" (58). Thus, none of the flirtations are allowed to develop into anything more than that because none of the young men are serious but also because none of the young men offer any enticing prospects. Most of the lodgers are "tourists from Liverpool and the Isle of Man and, occasionally, *artistes* from the music halls" (56). That is until Mrs Mooney "noticed something was going on between Polly and one of the young men," Mr Doran (58). The following paragraph is especially telling of Mrs Mooney's role in the situation:

Polly knew that she was being watched, but still her mother's persistent silence could not be misunderstood. There had been no open complicity between mother and daughter, no open understanding but, though people in the house began to talk of the affair, still Mrs Mooney did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment,

⁴See for example Louis Parascandola and Maria McGarrity's "'I'm a[...] Naughty Girl': Prostitution and Outsider Women in James Joyce's 'The Boarding House' and Eric Warland's 'The Palm Porch'."

Mrs Mooney intervened. (58)

Indeed, words such as “complicity,” the fact that Mrs Mooney’s “persistent silence could not be misunderstood,” and that she would intervene at “the right moment” (58) begins to point towards Mrs Mooney’s possible ulterior motives and role in the event. The passage which recounts Mrs Mooney’s interview with her daughter the night before further supports this sense:

she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived and Polly had been made awkward not merely because allusions of that kind always made her awkward but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother’s tolerance. (59)

Again, words such as “connived” and the construction “wise innocence” also point in that direction (59). It is the final sentence of the passage quoted above that seems especially revealing: “Polly had been made awkward[...] because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother’s tolerance” (59). This is another example where although it is never clearly stated it is implied that Mrs Mooney exerts an appreciable influence over her daughter and the circumstances of the story. Indeed, Polly can only move and behave within the limits of her mother’s tolerance. Similarly, her influence over the proceedings and the people living under her roof is so great that even Mr Doran at one point “had a notion he was being had” (61).

As we can glean from the two passages, what remains unsaid seems to be the crux of the story. It is insinuated in such passages that Mrs Mooney's plain-spoken façade is not as transparent as advertised. All doubts are removed, however, with the introduction and repetition of Mrs Mooney's leitmotif, since her leitmotif, like Eveline's, contains information relevant to the unfolding of the story. In effect, the leitmotif summarises Mrs Mooney's character and influences the story's tone. The phrase which becomes associated to her as her leitmotif is the statement "[s]he was sure she would win" (59) and its variation "[s]he felt sure she would win" (60). As we can see her leitmotif is revealing even at face value. The use of the word "sure," on the one hand, conveys the certainty of her feeling, which is suspicious in and of itself. Especially considering the situation her and her daughter find themselves in; for reparations in these circumstances, as Mrs Mooney reflects, are often resolved "for a sum of money" without any further responsibility or involvement on the part of the man (60). What's more, Mrs Mooney is the only character in the story displaying any sort of certainty or assuredness. On the other hand, the use of the word "win" marks a shift in the semantics and tone of the story. Where the tone of the story was at first mercantile and transactional, it becomes after the appearance of the leitmotif one of games and gambling. Indeed, at the beginning of the narrative, Mrs Mooney's husband is described as a drunkard with violent tendencies who "plundered the till" of the butcher shop (56). Consequently, she took "what remained of her money out of the butcher business and set up a boarding house" (56). Fur-

ther contributing to the mercantile or commercial tone of the story, we are even given a breakdown of the cost of lodging: “Mrs Mooney’s young men paid fifteen shillings a week for board and lodgings (beer or stout at dinner excluded)” (57). These descriptions all contribute to the overall tone of the story in ways which are expected considering that the premises of the story is a boarding house. Yet, this tone infiltrates other aspects of the story as well. Indeed, even Polly’s prospective husbands are judged accordingly and spoken of in the same commercial tone: “Polly, of course, flirted with the young men but Mrs Mooney, who was a shrewd judge, knew that the young men were only passing the time away: none of them meant business” (58). The word “business” sustains the transactional tone and taints the reasons behind any possible union (56). However, the adverb “of course” is equally telling (56). In this case it reduces Polly’s flirting to an expected and banal performance rather than something she does out of her own free will. Taken within its context it can be read as simply another task Polly fulfils under her mother’s orders and supervision. As Margot Norris puts it: “Mrs. Mooney has been moving Polly around like a pawn in a game of chess. Polly is clearly her ante, her stake or investment, in a venture with a possible jackpot” (Norris, *Suspicious Readings* 101). As it were, once her leitmotif is introduced, Mrs Mooney stops supervising Mary collecting “the crusts and pieces of broken bread to help to make Tuesday’s bread-pudding” (Joyce, *Dubliners* 59) and begins counting “all her cards again before sending Mary up to Mr Doran’s room to say that she wished to speak with him” (60). In other words, she

turns her attention from ways to save money to ways of making money. Once “[s]he was sure she would win” (59), Mrs Mooney begins listing the reasons why Mr Doran would have to make the required – or should I say desired – reparation. Below are her metaphorical cards stacked against Mr Doran’s losing hand:

To begin with she had all the weight of social opinion on her side: she was an outraged mother. She had allowed him to live beneath her roof, assuming that he was a man of honour, and he had simply abused her hospitality. He was thirty-four or thirty-five years of age, so that youth could not be pleaded as his excuse; nor could ignorance be his excuse since he was a man who had seen something of the world. He had simply taken advantage of Polly’s youth and inexperience: that was evident. The question was: What reparation would he make? (59)

Interestingly, the first sentence of the passage quoted above appears to me as rather misleading or disingenuous. Nothing seems to indicate that Mrs Mooney is outraged; nothing in the story, moreover, suggests that she would be outraged by such a situation. Nothing from the tone of the story or her demeanour. After all, she is said to deal with moral problems like a cleaver deals with meat. The sentence therefore stands instead as a sort of opportunistic posturing on the part of Mrs Mooney. It is an attempt to use one of Mr Doran’s character traits against him. Before that, as it were, the narrative hints that Mrs Mooney has perceived in Mr Doran an acquiescence or yielding to social customs and compliance. Traits which Doran confirms, so-to-speak, when he confesses that “[h]e could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of

it” and, later, that “[a]s a young man he had sown his wild oats, of course. . . . But that was all passed and done with. . . . and for nine-tenths of the year lived a regular life” (61). Thus, the story tells us that Mrs Mooney is a “shrewd judge” and dramatizes her assessing her lodgers, including Mr Doran (58). In turn, this perception of hers turns into one of the arguments she intends to use against Mr Doran. Throughout the story she perceives him as “a serious young man, not rakish or loud-voiced like the others” and recognises that “[i]f it had been Mr Sheridan or Mr Meade or Bantam Lyons her task would have been much harder” (60). These young men, we can deduce from Mrs Mooney, would not have been affected or made to feel guilty for not respecting moral standards surrounding such an affair. And there are such things. Fritz Senn concedes: “the case is a standard one, not unique” (Senn 406). Indeed, “[t]here must be reparation made in such cases” (Joyce, *Dubliners* 59). “Besides,” Mrs Mooney adds, “he had been employed for thirteen years in a great Catholic wine-merchant’s office and publicity would mean for him, perhaps, the loss of his sit[. . .] and she suspected he had a bit of stuff put by” (60). Thus, besides social customs, pressure, and reputation, Mrs Mooney recognises that his livelihood could also be at stake. Any discussion of the affair in public would mean jeopardising his social position, his job, and his savings – “[w]hereas if he agreed all might be well” (60). Mrs Mooney’s observations, once we turn to Mr Doran, prove to be right: “He had money enough to settle down on; it was not that. But the family would look down on her,” the text informs us (61). The leitmotif, in short, announces and

actualises the shift from the thrifty, economical language of the beginning of the story to one of games and scheming. Still more telling is the way in which the language with which it is fashioned suggests Mrs Mooney's true, ulterior motives and the hand she might have played in the entire affair.

We can even observe reverberations of this shift in the descriptions surrounding Jack Mooney, the Madam's son, who plays little more than a peripheral role in the story. To put it into perspective he is first introduced as a "clerk to a commission agent in Fleet Street" (57). In other words he is first introduced or known by his profession, like the tourists and artists visiting the boarding house. That is before the appearance of Mrs Mooney's leitmotif in the narrative. After that Jack appears in Mr Doran's memory shouting at one of the *artistes* who made a free allusion to Polly "that if any fellow tried that sort of a game on with *his* sister he'd bloody well put his teeth down his throat, so he would" (63). There is the explicit mention of 'game' after his mother is sure she would win. Although the game Jack refers to is not the game his mother is playing, the insertion of the word is concurrent with the general shift in tone of the story. It reinforces the implied narrative, too. The leitmotif is the prelude, so-to-speak, to the decisive moment, the moment where there is something at stake. Thus, not only does the language of the leitmotif play on the doubts and *sous-entendues* Joyce has written into the story, adding an implied dimension to Mrs Mooney, but it also precipitates a shift in the semantic texture of the story that influences our interpretation of its characters and themes.

Mr Doran, on the other hand, is also affixed leitmotifs. Unlike the determined, shrewd and optimistic tone of Mrs Mooney's leitmotif, Mr Doran's leitmotifs punctuate sections of the story which cast him as a divided figure. The portrait of Mr Doran we are given, however, is for the most part painted by Mrs Mooney. Indeed, a large part of the story is either about Mrs Mooney, her boarding house, and her daughter, or focalised through her. To add to this last point, Mrs Mooney is also interested in what she can gain from Mr Doran. Thus, when we are told "[h]e was a serious young man, not rakish or loud-voiced like the others" (60), part of it could be construed as the result of wishful thinking. However, passages which focus on or are focalised through Mr Doran reveal that Mrs Mooney is indeed a shrewd judge. As it were, awaiting to be called down to "have the matter out" (59) with Mrs Mooney, "[t]he recollection of his confession of the night before was a cause of acute pain to him" (60). So much so that "he was almost thankful at being afforded a loophole of reparation" (60). He is also worried since "[t]he affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business" (61). His train of thought continues along the same lines:

All his long years of service gone for nothing! All his industry and diligence thrown away! As a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with. . . . nearly. He still bought a copy of *Reynold's Newspaper* every week but he attended to his religious duties and for nine-tenths of the year lived a regular life. (61)

As the situation or result of the situation he finds himself in dawns on him, his worries and qualms turn away from the public sphere and turn to more personal matters instead. He worries his family would “look down on her” and he can “imagine his friends talking of the affair and laughing” (61). It has nothing to do with the money: “He had money enough to settle down on; it was not that” (61). Another point on which Mrs Mooney was right. It is something else entirely, something to do with social standing. Doran remarks that “[s]he *was* a little vulgar; sometimes she said *I seen* and *If I had’ve known*. But what would grammar matter if he really loved her? He could not make up his mind whether to like her or despise her for what she had done” (61). Mr Doran does not deal with moral problems like a cleaver deals with meat; he cannot make a clear-cut decision. Mr Doran’s thoughts, like the Old Josser’s mind in “An Encounter” “slowly circling round and round in the same orbit” as if “magnetised by some words of his own speech” (18), dawdle on the issue, weighing up both sides. He wavers back and forth, thinking of something which undermines another, and so on. Even on the last point quoted above, he adds: “Of course, he had done it too” (61). One of the phrases assigned to him as a leitmotif reinforces his undecidability yet does so in a way that directly contrasts him with Mrs Mooney, alluding to the possibility that he is being tricked in the process. That phrase is “[h]is instinct urged him to remain free, not to marry” (61) which is repeated and varied as “[t]he instinct of the celibate warned him to hold back” (62). As it were, the first iteration of the leitmotif appears at the end of the passage

where Mr Doran worries he might have thrown his life away, imagining what his family and his friends would think of Polly, and wonders whether he loves her. Thus, the phrase “[h]is instinct urged him to remain free, not to marry” encapsulates his conundrum (61). The repetition of the leitmotif simply lends further support to his situation. Indeed, “[t]he instinct of the celibate warned him to hold back. But the sin was there; even his sense of honour told him that reparation must be made for such a sin” (62). If we pay close attention to its formulation, however, we notice that the second iteration of the leitmotif reveals Doran has accepted or conceded that the incident would be resolved by marriage. As it were, at first it is *his* instinct that urges him to remain free, whereas in the second instance it is the instinct of the *celibate* that urges him to hold back. This shift leaves a lot to be unpacked – especially from a socio-historical perspective – however, that is beyond the scope of my interests here. From the purely technical and leitmotivic sense, so-to-speak, this variation in Mr Doran’s leitmotif mirrors the movement of Eveline’s thoughts as reflected in her own leitmotif. Where it becomes clear with each repetition of her leitmotif that Eveline will not in fact be leaving, it becomes clear as his leitmotif resurfaces again that Mr Doran will make the desired reparations. “The Boarding House” effectively uses a similar leitmotif strategy as the one found in “Eveline” in order to imply the movement of its characters thoughts and feelings.

Yet, Mr Doran is assigned an additional leitmotif. This one, however, does not impart its importance at face value, but rather in a more obliquely

thematic manner. On two separate occasions, Mr Doran's glasses are described as fogging up with mist due to his anxiety. The first instance reads: "Mr Doran was very anxious[...] and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with a pocket handkerchief" (60). Whereas the second iteration reads: "[g]oing down the stairs his glasses became so dimmed with moisture that he had to take them off and polish them" (60). In an immediate sense this repeated phrase emphasises his anxiety and, in that same sense, contributes to Mr Doran's portrait as a divided and conflicted figure. On another level, however, it gestures to the misdirection of the tale and contrasts him with Mrs Mooney. His inability to see is reflected metaphorically in his inability to know. Indeed, he has only a *notion* he was being had (61). Moreover, "[o]n nights when he came in very late it was she who warmed up his dinner" and "[h]e scarcely knew what he was eating, feeling her beside him alone" (62). This is contrasted directly with the clarity with which Mrs Mooney sees the others and most importantly sees herself. In effect, after the second iteration of her own leitmotif and before having the discussion with Polly and Mr Doran, Mrs Mooney "stood up and surveyed herself in the pier-glass. The decisive expression of her great florid face satisfied her and she thought of some mothers she knew who could not get their daughters off their hands" (60). Mrs Mooney can see her satisfied and triumphant expression in the glass, whereas Mr Doran cannot see through his glasses which accumulate with mist due to his worrying. Furthermore, "[h]e had made two attempts to

shave but his hand had been so unsteady that he had been obliged to desist” (62). Now, “[t]hree days’ reddish beard fringed his jaws” (62). The mention of Doran’s glasses, which appears to be a whimsical detail, once repeated, declares its importance. Indeed, it reveals itself as a link between Mr Doran and Mrs Mooney whereby their characters and roles can be contrasted. Ultimately, by virtue of this link, and of the implications of the phrase that is harnessed as a leitmotif, themes and implied narratives of the story are reinforced. It marks not a departure from the first adapted roles of the leitmotif but rather a more literary integration of leitmotifs into Joyce’s works. It marks, in other words, the beginning of what is to come.



Indeed leitmotifs in *Dubliners* do not only appear in the form of sentences that relate or carry the inner feelings of the characters to which they are assigned. The examples provided above include some of the leitmotifs that conform most closely to this operative function. There are other sentences or phrases that are harnessed as leitmotifs in *Dubliners* whose meaning or relation to a character’s interior life isn’t always as straightforward as examples taken from “Eveline” or “The Boarding House.” Take, for example, Lenehan’s “[t]hat takes the biscuit!” which he repeats twice under the variations “[t]hat takes the solitary, unique, and, if I may so call it, *recherché* biscuit!” (44) and “that emphatically takes the biscuit” (45). Own their own, divorced from their context, these phrases seem rather innocuous and inconsequential,

however, as leitmotifs they are in constant concert with their context and relate part to part. It is on the basis of those relationships that the seemingly fanciful phrase about the biscuit might become more meaningful than expected. In this case, the importance of this leitmotif does not lie so much in the information it carries, but in the way it is repeated and the contexts in which it appears. Leitmotifs as I have explained earlier – and as we shall continue to see – can fulfil many roles and functions and it is perhaps their flexibility which made them so interesting. Indeed, in the case of Leneham’s cliché, it creates an impression – if nothing else – that influences the text and our perception of its utterer. And this effect would be difficult to recreate otherwise.

Already in *Dubliners* we see Joyce experimenting with the device. In the first instance we have observed how Joyce harnesses symbolically charged words, such as ‘snow’ in “The Dead,” as leitmotifs, therefore complicating their role and function within the story. Indeed, in cultivating a leitmotivic meaning, the word becomes charged with symbolic connotations and an additional meaning that is separately fashioned from within the boundaries of the text in which it operates and appears. This distinction will become an import and pivotal distinction in Joyce’s later works as the meaning of leitmotifs at face value can be used to either support or complicate the meaning with which they become invested and the elements they become associated with. This notion perhaps also highlights the reason why discussions of leitmotifs in Joyce’s earlier works did not occur. The line between the two is a

fine one and can easily be overlooked. However, as we have seen, making that distinction can be productive and enlightening, for both our understanding of Joyce and our understanding of leitmotifs in and of themselves. In the second instance we have observed how certain stock phrases are repeated and varied in order to betray the emotions of characters and support certain themes. This method anticipates experiments carried in all of Joyce's subsequent works and, in some sense, aligns more closely with Dujardin's motivation for translating the leitmotif to the text. By the same token, it seems to align more closely with the Wagnerian leitmotivic tradition. Despite their close link to the Wagnerian technique, Timothy Peter Martin does not mention these phrases in his study of Joyce and Wagner. Thus, this reading also supplements other scholarly enterprises. More importantly, though, it provides a good primer of Joyce's early use of leitmotifs and will allow us to follow his development of the device and of his technique.

Portrait of the Artist as a Young Man

When we turn to Joyce's use of leitmotifs in *Portrait* and the scholarship on the subject, we are confronted with a problem peculiar to the study of literature in the English language: the problem of defining the term 'leitmotif' and exemplifying its appropriate usage. Peter te Boekhorst, in *Das literarische Leitmotiv und seine Funktionen in Romanen von Aldous Huxley, Virginia Woolf und James Joyce*, puts the case as such:

Allerdings wird an diesem Beispiel auch das mit diesem Begriff verbundene Dilemma offenkundig, das Melvin Friedman in seiner Studie *Stream of Consciousness: A Study in Literary Method* treffend beschreiben hat: "A genuine leitmotiv in literature is easy to locate but fairly difficult to define." Die implizierte Diskrepanz zwischen intuitivem Erfassen des Sachverhalts und dessen definitorischer Präzisierung erklärt sich vornehmlich aus der unzureichenden Abgrenzung des literarischen Leitmotivs gegenüber anderen Begriffen wie Thema, Symbol oder "image", dem literarischen Motiv und dem musikalischen Leitmotiv. (Boekhorst 6)

However, this example also reveals the dilemma related with this term, which Melvin Friedman aptly described in his study *Stream of Consciousness: A Study in Literary Method*: "A genuine leitmotiv in literature is easy to locate but fairly difficult to define." The implicit discrepancy between intuitive grasp of the facts and their precise definition is explained primar-

ily by the insufficient differentiation between the literary leitmotif against other terms such as theme, symbol or “image,” the literary motif and the musical leitmotif. (my trans.)

Indeed, not only is there often (and historically) a lack of differentiation between these terms, but the terms ‘motif’ and ‘leitmotif’ more precisely are also often used interchangeably: “Terminological precision is made difficult in English literary studies by the synonymous use of the words ‘motif’ and ‘leitmotif’” (“Die begriffliche Präzisierung wird in der englischen Literaturwissenschaft durch die synonyme Verwendung von ‘leitmotif’ und ‘motif’ erschwert”; my trans.; 6-7). This is a prevalent tendency in studies of *Portrait*. Boekhorst and other scholars, however, assure us that there is a difference. It lies namely in the fact that in the course of its repetition, the leitmotif conveys “insight” that serves as a guide for understanding the work (8). The definition Whittall provides in *The New Grove Guide to Wagner and His Operas* echoes this notion. He writes: “The word ‘leitmotif’[...] a term adopted by early commentators on Wagner’s musical dramas to highlight what they believed to be the most important feature contributing to comprehensibility and expressive intensity in those works” (Whittall 155). To refresh our memories, let us recall Whittall’s definition provided earlier. He writes that the leitmotif

is a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize [sic] a person, object, place, idea, state of mind, supernatural force, or any other ingredient in a dramatic work. The leitmotif may be musically unaltered on its return, or altered in rhythm, intervallic structure, harmony, orchestration, or accompaniment, and may also be combined with other leitmotifs in order to suggest a new dramatic situation. (153)

The equivalent of a musical ‘theme’ or ‘idea’ in *Portrait* ranges from the fixed phrase to the word and its semantic field. What I mean here is as we shall see later on in this chapter, that leitmotifs in *Portrait* range from fixed phrases such as ‘hither and thither’ to ‘birds’ in general. Thus, the eagle and the dove, for example, are variations of the same ‘bird’ leitmotif. Another important distinction to be made between the two terms is that the leitmotif is a recurrent phenomenon *within* the work which derives and fashions its meaning within those bounds (Boekhorst 8). The ‘insight’ the leitmotif provides, then, becomes clearer once we analyse the way in which it constructs its meaning within the text. Indeed, by following its repetition and evaluating the different iterations of the leitmotif (its variations and the contexts in which it appears) against one another, we can begin to understand the meaning with which it is being imbued and the significance it holds in the work. The motif, on the other hand, according to Adam J. Bisanz, is understood as “a repetition of identical processes from one poem to another, from one century to the next and across national borders, even entire continents” (Bisanz “um eine Wiederholung identischer Vorgänge von einer Dichtung zu anderen, von einem Jahrhundert zum anderen und über nationale Grenzen, ja ganze Kontinente hinweg”; my trans.; 320). The motif then falls into the category of the symbol, where the two derive their meaning from outside the work and import tradition and convention into it. This, of course, is a considerable difference that has considerable effects on the influence and function of these various terms in the text. If we turn to

the notable examinations of ‘motifs’ in *Portrait* in this light, it becomes clear that previous scholars were also writing about leitmotifs. I would like to note that this semantic shift is not an attempt to be pedantic simply for the sake of being pedantic, but rather an attempt to re-evaluate previous scholarship and incorporate their work into our understanding of leitmotifs in *Portrait* and build on what has already been written to offer new perspectives and propositions. Indeed, in my view, I am reintegrating discussions of Joyce’s literary experiments and innovations into a discussion of literary technique, a technique which he has developed in each subsequent work. I am interested in the way in which Joyce translated the leitmotif to the text and used it as a framework for repetition.

A Critical Confusion and Symbols as Leitmotifs

Lee Lemon’s “Motif as Motivation and Structure,” an early article on our topic, is a perfect example of the interchangeable use of the two terms. Yet it provides an enlightening take on the role of leitmotifs in *Portrait* and one which has come to shape many of the interpretations that would follow. Lemon suggest, for one, that “the real theme of *A Portrait* grows from Joyce’s peculiar way of handling extremely minute elements, of particles of composition that we will call *motifs*” (Lemon 439). He defines a ‘motif’ as a qualitatively neutral term which context invests with “a richly significant

coloration” or, alternatively, as a qualitatively meaningful term that is similarly invested with “unusual meaning” (440). Moreover, he makes sure to point out that he is “interested here only in repeated motifs” (439). In other words, he defines the motif as a term which the author invests with meaning through repetition and whose meaning is constructed from within the work as opposed to being imported from outside of it. Lemon’s ‘motif’ is therefore very much a leitmotif. In any case, he goes on to use the example of ‘rain’ in Hemingway’s *A Farewell to Arms* to make his point. The textbook definition of rain, he tells us, is typically that it symbolises fertility. Hemingway, however, uses it “to symbolize [sic] the sodden gloom, the barrenness, of the world” (440). With this in mind, Lemon returns to Joyce and focuses on the passage when Stephen decides not to become a Jesuit to demonstrate the subtle influence and central importance of leitmotifs in *Portrait*. Lemon remarks that:

The priest, in effect, has offered Stephen power, knowledge, and the possibility of a life in sinless chastity. Now, all of this is precisely what Stephen has been searching for. He has lived through the sexual shame of adolescence and fought intensely for his purity, he has been professionally engaged as a student in the business of acquiring knowledge, and as a developing artist he requires the power of magical transformation akin to the making of bread and wine into the body and blood of Christ. There is, in short, no apparent reason for refusing the invitation to become a Jesuit; it is the right choice in the eyes of society, family, peers, and Stephen’s own conscious self. (441-442)

Yet, Stephen turns this opportunity down; Lemon makes the case that in the passage in which this unfolds in *Portrait*, Joyce “shows Stephen deciding on the basis of exceedingly remote and apparently inconsequential stimuli” (442). Again, according to Lemon, “Joyce seems to be saying that Stephen

refuses because the priest called attention to his own hands, because Jesuits wash in cold water, because once a priest belittled Hugo” and other such seemingly trivial details (442). These seemingly inconsequential details, however, have so much weight and influence because they have been prepared and anticipated in the text. Lemon explains:

the stimuli are not really so inconsequential. Stephen’s reaction to the priest’s hands, for example, has been carefully prepared for. The preparation, in fact, starts on page 8, when we are told that “Nasty Roche had big hands”; Roche then taunts Stephen about his father. On the next page Stephen’s hands are blue with cold, and his parents’ hands wave goodbye to him. The prefect’s hands impress Stephen as cold and damp, and “that was the way a rat felt, slimy and damp and cold” (p. 22). Stephen is also impressed by Casey’s and Eileen’s hands, but even though he likes both of them, they are partly objects of fear—Casey because his anti-clericism has made him the object of Dante’s hatred and Eileen because she is a Protestant and Dante has told him that to love her is to suffer eternal punishment[...] The preparation reaches its climax when the prefect of studies cruelly beats Stephen across the hands. I could, of course, trace this motif further into *A Portrait*, but it should already be apparent that Joyce has invested the hands motif with an especially unpleasant quality. (442-443)

What Lemon has identified is the interplay of leitmotifs with the dramatic development of *Portrait*; the way Joyce imbues neutral terms with meaning and thematic weight through repetition and the careful cultivation of context. Many of these superficially inconsequential words, Lemon says, reveal their importance during the passage where Stephen decides against joining the order, the turning point of the book. These words, moreover, combine with other subtly significant words to create other leitmotifs and contribute to larger and more complex structures. As such they become “pervasive” and

make up the texture of the text (444). Indeed they are so pervasive and integral to the work that they become “both Stephen’s motivation for and Joyce’s explanation of Stephen’s rejection of the priesthood” (444). This is the role of leitmotifs in *Portrait* for Lemon. The seemingly inconsequential words Joyce repeats throughout the novel at once reflect the inner working of Stephen’s mind and his motivations all the while revealing them to the reader as they appear in the text.

However, Lemon is careful to underline that he has somewhat “oversimplified[...] Joyce’s handling of motifs as if they were relatively unambiguous—changing, but unambiguous” (448). At times he makes statements such as: “[t]he hand motif is closely associated with the motif of punishment, which is in turn even more closely associated with the sight-eye motif” (444), which stresses the accumulative and relational quality of the various leitmotifs. The reality is—and Lemon is well aware of this, too—that the meaning of these leitmotifs *is* ambiguous and can hardly be summarised in a simple manner, because “[l]eitmotifs are developmental in nature, evolving to reflect and create new musico-dramatic contexts” (Bribitzer-Stull 10). Thus they intertwine with other leitmotifs and other contexts, and, as a result, accumulate associations, which brings their respective meanings into tension with their relative or relational meaning. The most effective way to deal with them is to examine their various iterations and consider them in relation to one another. Furthermore, their ambiguity seems to be a consequence of the fact that the text so closely represents Stephen’s mind. Therefore, it reflects and dram-

atizes Stephen grappling with these clusters of associations. On this point, Lemon makes an astute observation and suggests that “[a]ctually, one of the lessons Stephen has to learn is that they are ambiguous, and that the job of the artist is to create a stable meaning out of the raw flux of reality” (Lemon 448). We can observe this at work in *Portrait*. As it were, “[t]hroughout the early pages, Stephen constantly tries to interpret reality, to make sense of the motifs with which Joyce surrounds him” and “Stephen begins to understand only when his mind begins imposing its own forms upon things” (448). This is something which begins to occur towards the close of the book. It is also when he becomes an artist. Lemon concludes that “Joyce’s handling of motifs, then, not only unifies *A Portrait* but also shows both the motivation for Stephen’s change from a sensitive boy besieged by a hostile world to a young man in control of his environment” (450). Thus, as we can see, Lemon’s ‘motifs’ function as leitmotifs and redefining them as such inserts them in Joyce’s developing technique. It at once puts *Portrait* in concert with its predecessor, *Dubliners*, as well as *Ulysses* and *Finnegans Wake*.

Lemon’s twofold thesis along with his readings of leitmotifs is in many ways an expansion of Kenner’s views as expounded in his article “The ‘Portrait’ in Perspective.” They were also subsequently refined and expanded by various scholars such as Bernard Benstock and Weldon Thornton. Hugh Kenner wrote before Lemon, for example:

verbal leitmotifs are a technique for indicating simultaneously the alignment of ideas in the protagonist’s mind, and the motivation of such alignment; the emotions which Joyce’s dramatic context attaches to the key-

words combine, interact, and crystallize [sic] as the language indicates. The dance of feelings has its objective correlative in the dance of words. The language, in the mode of mimesis, is performing dramatic actions in imitation of psychological actions. Joyce as an artist is working in language, but his material is psychology. His linguistic symbols represent psychological experiences detached from their context and put in motion in the new context of the printed page. (Kenner, 'The "Portrait" in Perspective' 367-368)

Yet, Kenner leaves it at that, without exploring or unpacking any of the leitmotifs. Moreover, he seems to be using the terms 'leitmotifs', 'motifs', and 'symbols', interchangeably as well. Not that it takes anything away from his interpretation; it can, however, lead to confusion. Bernard Benstock, similarly expands on this idea but uses the term 'symbol' instead. He argues that "Joyce evolved a complicated set of 'symbols and portent's as the structural device of his novel" and adds that "[o]n the simplest level Joyce's symbolism is strictly denotative, a shorthand for characterization [sic]" (Benstock, 'A Light' 185). Benstock, unlike Kenner, does develop his argument further and uses the numerous eyes and colours described in the book. Weldon Thornton posits a similar argument in *The Antimodernism of Joyce's Portrait of the Artist as a Young Man*. He writes: "[a]s any attentive reader knows, Joyce's *Portrait* is structured around many recurrent motifs" (Thornton, *The Antimodernism* 137). These include "the bird, the cow, the rose, hands, eyes and blindness, various colours such as white, grey, red and green" and "[b]ecause the structure and texture of this *Bildungsroman* so fully simulate the psyche of its main character, these motifs are simultaneously artifact and complex" (137). Thornton's language here refers

to Jung's concepts, but the gist remains the same: there is a working and influential connection between Stephen's interiority and the repetition of certain images or 'motifs'. Thornton goes so far as to argue that "the structures of the novel and the complexes of Stephen's mind are so fully identified that every motif is simultaneously aesthetic/structural and psychological" (137).

To a large extent, these scholars all put forward a similar view. Although their terminology and theoretical frameworks might differ, the gist of their argument and the aspects and features of the text they illuminate resemble each other closely. They all underline Joyce's use of leitmotifs to represent Stephen's psyche, develop themes, and structure *Portrait*. In order to demonstrate their shared thesis and underline the role of leitmotifs in performing and supporting this relationship, let us look at the opening of *Portrait*. The importance of the strange and startling first page of *Portrait* cannot be overstated. "[I]n many respects," writes John B. Smith, "it is an introduction or overture to the chapter and the novel as a whole" (Smith 41). In this way, it anticipates the opening of the "Sirens" chapter in *Ulysses*, where "[l]ike a musical overture, the first section of 'Sirens' offers an encapsulated version of the narrative" (Lawrence 92). Not only is the musical analogy apt for our project, but there we find many of the leitmotifs which Joyce will develop over the course of the book. Given in full, the opening passage reads:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. . .

His father told him that story: his father looked at him through a

glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

*O, the wild rose blossoms
On the little green place.*

He sang that song. That was his song.

O, the green wothe botheth.

When you wet the bed, first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell.

His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance. He danded:

*Tralala lala,
Tralala tralaladdy,
Tralala lala,
Tralala lala.*

Uncle Charles and Dante clapped. They were older than his father and mother but uncle Charles was older than Dante.

Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell. Dante gave him a cachou every time he brought her a piece of tissue paper.

The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said:

—O, Stephen will apologise.

Dante said:

—O, if not, the eagles will come and pull out his eyes.

*Pull out his eyes,
Apologise,
Apologise,
Pull out his eyes.
Apologise,
Pull out his eyes,
Pull out his eyes,
Apologise. (Joyce, Portrait 5-6)*

I have given the overture in full to capture the effect of the language and to provide the context in which the leitmotifs first appear. It is especially important to do so because this initial context establishes the associations and connotations which the leitmotif will develop as it is repeated throughout the work. As we can see the effect is impressionistic and the presentation rather economical and, though the effect will remain impressionistic for the majority of *Portrait*, these leitmotifs will develop into more complex clusters of associations. Not only will the leitmotifs develop into more complex clusters of associations, but they will also be expanded into fuller experiences than the ones condensed on the first page. To be sure, some of the leitmotifs this overture introduces are the concept of the name, the rose, as well as the colours red and green, the sensation of cold and warm, and, lastly birds and eyes.

Exploring the development of every single one of these leitmotifs along with the associations they accumulate over the course of the book would be outside of the scope of this work¹. Let us take, therefore, the initial image of the bird and how it develops as a leitmotif and the associations that cluster around it over the course of the book. To be clear, by bird-leitmotif I mean the repeated mention of the word ‘bird’ and of different types of birds in general throughout the book. In that sense, the eagle and the dove, for example, are both variations of the bird leitmotif. That said, at the opening of *Portrait*, birds —or eagles more specifically— represent a threat

¹John B. Smith attempted something of the sort with the assistance of a computer and it resulted in a full monograph titled *Imagery and The Mind of Stephen Dedalus*.

and a threat to Stephen's eyes. Indeed, Dante's little song strikes a note of fear and punishment in Stephen, so much so that he hides under the table. Interestingly, Dante's ditty refers to Isaac Watt's song from his *Divine Songs Attempted in Easy Language for the Use of Children* and, in its original form, refers to both ravens and eagles, expanding, as it were, the threat to birds more broadly (Gifford 134). *Portrait*, too, develops this threat. As it were, the vulnerability Stephen feels in the face of Dante's words is repeated on the playground when the bird-leitmotif appears again in the text. The passage reads:

The wide playgrounds were swarming with boys. All were shouting and the prefects urged them on with strong cries. The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light. He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then. He felt his body small and weak amid the throng of players and his eyes were weak and watery. (Joyce, *Portrait* 6)

The bird-leitmotif appears here in Stephen's comparison of the flight of the 'greasy leather orb'. The passage emphasises the contrast between Stephen and the other boys, and the implicit threat this difference creates sets up a passage that corresponds to the moment where he hid under the table at the sound of Dante's words. The boys are all shouting and the prefects 'urge them on with strong cries'. Stephen, on the other hand, feels his body 'small and weak' and his eyes 'weak and watery'. Interestingly, Stephen's weak and watery eyes appear in a passage where the ball is described as a 'heavy bird'. This apparently benign description in fact alludes to the closing of *Portrait*'s overture. This is no coincidence either: this arrangement of associations

consists of the cluster of associations which follows the bird leitmotif. In any case, to return to the passage at hand, Stephen again recoils from a threatening situation as he had done in the overture. Indeed, a few lines later: “He was caught in the whirl of a scrimmage and, fearful of the flashing eyes and muddy boots, bent down to look through the legs” (7). Stephen is not afraid of eyes *per se*, but their early association to eagles is carried here and appear in tandem with the feeling of fear. In effect, Stephen bends down as he had hid under the table. We could even say that the legs of the boys, as they are described here, are like the legs of the table under which Stephen hid when Dante was reciting that ditty. The relationship between eyes, birds, and the sense of threat Stephen feels cannot be summarised into a single or simple explanation. Indeed, they are elements of his experience that are themselves affected by his continued or future experiences. As Lemon remarks, they are ambiguous until Stephen can make sense of them and at present it is still too early in the book for this to be the case. However, they are part of a demonstrable and recognisable repeated cluster of associations that come to shape and reflect Stephen’s experience. Weldon Thornton summarises this cluster of association into three elements. He writes:

The main elements of this complex are 1) accusation and threat of punishment for something that Stephen does not fully understand or is not in fact guilty of; 2) the involvement of his eyes; and 3) the presence of the bird image. (Thornton, *The Antimodernism* 138-139)

Although Thornton relates this cluster of associations around the bird leitmotif to Jung’s concept of the ‘complex’, it nonetheless summarises and captures the elements of the cluster well. From this psychological perspect-

ive, Thornton also notes another important element of the cluster: namely the fact that it arises in situations where Stephen does not know the reason for his guilt or is accused of being guilty of doing something he hasn't. In Thornton's words: "What is crucial is that the bird is forcibly presented to him as an instrument of punishment for some vaguely understood offense, and that the threat involves his eyes" (139). During the playground scene, as Thornton notes, "Stephen feels guilty about not taking part in the games, and so he feigns to run and tries to avoid the glance of the authority figure who would doubtless upbraid (perhaps even punish) him for his reluctance" (139). Indeed, Stephen "kept on the fringe of his line, out of sight of his prefect" (Joyce, *Portrait* 6). I believe, however, that Stephen's sense of guilt does not only arise from his reluctance to take part in the games, but also from a warning given to him by his mother, a warning which echoes Dante's earlier warning. Indeed, on the next page, we are told that "[h]is mother had told him not to speak with the rough boys in the college" (7). Case in point, whilst they are swarming the playgrounds, the rough boys are described as having "rude feet" (6). Shortly thereafter, a fellow said to Cantwell that he would give him a belt—a type of punishment—to which Cantwell says: "Go and fight your match. Give Cecil Thunder a belt. I'd like to see you. He'd give you a toe in the rump for yourself" (7). Immediately, Stephen thinks: "That was not a nice expression" (7). Although this information is given to us after the fact, it nonetheless colours our understanding of the previous passage since it is part of young Stephen's psyche and therefore colours his

experience of that previous passage too. The guilt he feels, therefore, is also prompted by this warning. Furthermore, it imitates or echoes the context and conditions in which the leitmotif first appears.

This cluster of associations appears in another important scene in tandem with the bird-leitmotif. Later in the same chapter, we learn that Stephen broke his glasses on the cinderpath where a fellow was coming out of the bicycle house and Stephen fell (48). Despite being excused from writing by Father Arnall, the prefect of studies, Father Dolan, nevertheless decides to punish him. When he asks young Stephen to get up from behind his desk and come with his hands out for him, Stephen stumbles into the middle of the class “blinded by fear and haste” (41). Waiting with his hands out, Stephen

lifted his eyes in wonder and saw for a moment Father Dolan’s whitegrey not young face, his baldy whitegrey head with fluff at the sides of it, the steel rims of his spectacles and his nocoloured eyes looking through the glasses. Why did he say he knew that trick? (42)

Stephen, again, does not know why he is being punished and, here especially, being accused of something he did not in fact do. It is, in a sense, a development of Dante’s threat of punishment. Earlier Stephen did not understand why he would be punished for marrying Eileen whilst here he does not understand why he is being punished after being exempted from work. Although there is no explicit mention of birds, the description of Father Dolan’s face “invokes the image of an avenging eagle” (Thornton, *The Antimodernism* 140). The ornithic parallel is further reinforced when the prefect of studies says that “Father Dolan will be in to see [the students] every day” (Joyce,

Portrait 41). For his threat echoes the “daily punishment of Prometheus by the eagles of Zeus” (Thornton, *The Antimodernism* 204). More tellingly, however, is the fact that the pandybat is referred to as a turkey. Indeed, sitting around the table for Christmas dinner, seeing the turkey on the table, Stephen asks himself: “Why did Mr Barrett in Clongowes call his pandybat a turkey?” (Joyce, *Portrait* 24). Thus, the bird leitmotif is implicit and its subtlety here is a testament to the psychological make up of the young Stephen and the way it organises the narrative. In effect, even implicit allusion to the bird-leitmotif affects the young Stephen on an unconscious level. The associations between the various elements of bird, eye, and punishment replays itself here too.

The bird-leitmotif, however, does not always evoke these same associations —and it is partly in this way that Joyce illustrates Stephen’s progress. The development of the cluster of associations the leitmotifs evokes parallels Stephen’s progress. In a later chapter when Stephen is older, for example, the bird leitmotif develops so that it is embodied by Vincent Heron. No longer the boy who longed to read the “nice sentences in Doctor Cornwell’s Spelling Book” (8), Stephen, in this chapter, is now enrolled at Belvedere College, and spends his evenings reading “a ragged translation of *The Count of Monte Cristo* (52). Where he used to think simple, qualitative thoughts about language such as “[s]uck was a queer word” (8), Stephen now lends an avid ear to the elders who “spoke constantly of subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family” (52). In

addition, “[w]ords which he did not understand he said over and over to himself till he had learned them by heart: and through them he had glimpses of the real world about him” (52). The point being that as he progresses—and as the *Bildungsroman* progresses—Stephen starts to feel “the slight changes in his house; and these changes in what he had deemed unchangeable were so many slight shocks to his boyish conception of the world” (53). The bird leitmotif and its cluster of associations develop and vary accordingly and in step with Stephen’s changing conception of the world. In their first confrontation, so-to-speak, Heron begins: “I was just telling my friend Willis what lark it would be tonight if you took off the rector in the part of the schoolmaster” (63). The mention of the ‘lark’ is at once idiomatic and telling as it foreshadows the events that will transpire, again, echoing previous appearances of the bird leitmotif. During their exchange, Stephen “smiled in his rival’s flushed and mobile face, beaked like a bird’s. He often thought it strange that Vincent Heron had a bird’s face as well as a bird’s name” (64). Moments later, Heron mentions that he and his friend Wallis saw the girl Stephen is supposedly flirting with speaking with his father and accuses him: “So you may as well admit, Heron went on, that we’ve fairly found you out this time. You can’t play the saint on me any more, that’s one sure five” (65). Heron then repeatedly asks Stephen to ‘admit’ that he and Wallis have found him out:

—Admit! repeated Heron, striking him again with his cane across the calf of the leg.

The stroke was playful but not so lightly given as the first one had

been. Stephen felt the skin tingle and glow slightly and almost painless; and bowing submissively, as if to meet his companion's jesting mood. (65)

This passage as a whole replays the dynamic of the opening scene with Dante, as well as those at Clongowes, both on the playground and with Father Dolan. Moreover, Heron, the bird-named, bird-faced adversary who implores Stephen to 'admit' some vague wrongdoing, resembles Father Doran. Heron in a way is a more fully fleshed out ornithic Father Dolan figure. The threat he poses, however, is less pronounced, perhaps because Stephen is older now. The presence and role of eyes, furthermore, seems to have diluted at this juncture, too.

This event, however, reminds Stephen of another time when Heron and his friends had attacked him. A time when "[h]is sensitive nature was still smarting under the lashes of an undivined and squalid way of life" (65). This happened after Mr Tate had accused Stephen of having heresy in his essay (66). Indeed, "[a] few nights after this public chiding" Stephen heard a voice cry "Halt!" (67). The voice came from Heron who was flanked by his friends Bolan and Nash. "As soon as the boys had turned into Clonliffe Road together," the passage continues, "they began to speak about books and writers" (67). Eventually they come to the subject of 'who was the greatest writer' and when Stephen answers Lord Byron, Heron is displeased. Indeed he says to Stephen that Byron was a heretic and a bad man (68). An argument ensues and the boys take Stephen on:

It was the signal for their onset. Nash pinioned his arms behind while Bolan seized a long cabbage stump which was lying in the gutter. Struggling

and kicking under the cuts of the cane and the blows of the knotty stump Stephen was borne back against a barbed wire fence. (68)

When Stephen finally manages to wrench himself free, his tormentors set off in a different direction, whilst he “stumbled after them half blinded with tears, clenching his fists madly and sobbing” (69). Thus, though Heron’s second attack —recounted first in *Portrait* breaking the linearity of the progress— does not elicit a reaction from Stephen and nor does it mention eyes in any significant way, while the attack after Mr Tate accuses Stephen of heresy, which occurred at an earlier age, does. Stephen’s reaction on Clonliffe Road echoes his reaction in the classroom when Father Arnall pandied him and, on top of that, uses the same words. Then, too, he stumbled and was half blinded by tears. His reaction to Heron’s insistence to ‘admit’, however, is different, and has been prefaced by an acknowledgement that Stephen has changed, that he is no longer the boy that would have reacted intensely to Heron’s jibes. Thus the repetition of the leitmotif at various points in *Portrait*, in effect, demonstrates the progress of its protagonist because it links these various instances together in such a way that Stephen’s reactions are underlined and compared. Moreover, the evolution of the protagonist is sometimes mirrored in the evolution and development of the leitmotif and its cluster of associations.

Later in the book, after Stephen has rejected the offer to join the Jesuits, an even more major development of the bird leitmotif takes place and again parallels Stephen’s own development. At this juncture, Stephen decides (or

realises):

He would never swing the thurible before the tabernacle as priest. His destiny was to be elusive of social or religious orders. The wisdom of the priest's appeal did not touch him to the quick. He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world. (136)

After this realisation, after Stephen has admitted to himself that he would not follow the way that has been laid before him, he crosses a bridge over the Tolka —no doubt significant given what has just unfolded— and looks back on an encampment of poor cottages amongst which stood a faded blue shrine of the Blessed Virgin. He then follows a lane up to his house accompanied by the “faint sour stink of rotted cabages” and “smiled to think that it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life, which was to win the day in his soul” (137). This detail, too, recalls previous instances where Stephen found comfort in offensive smells after great bouts of excitement. After the play, for example, Stephen rushes past his family and “hardly knew where he was walking” as “[p]ride and hope and desire like crushed herbs in his heart sent up vapours of maddening incense before the eyes of his mind”(72). Arriving at some destination or other, he thinks to himself: “That is horse piss and rotted straw[...] It is a good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back (72). As we observe the various iterations of the leitmotif, it becomes increasingly apparent that its clusters of associations are carried from one iteration to the next and that situations are even repeated. As it were, the ‘eyes’ that accompany the bird-leitmotif re-emerge but this time has developed into a more positive aspect:

So he had passed beyond the challenge of the sentries who had stood as guardians of his boyhood and had sought to keep him among them that he might be subject to them and serve their ends. Pride after satisfaction uplifted him like long slow waves. The end he had been born to serve yet did not see had led him to escape by an unseen path: and now it beckoned to him once more and a new adventure was about to be opened to him. (139)

Stephen is no longer blinded by fear, but is able to ‘see’: he can ‘see’ the end he was born to serve and ‘see’ the path that was ‘unseen’ earlier in *Portrait*. Similarly, the birds are no longer threatening but rather a source of inspiration, a reminder of the name he shares with the mythical artificer and creator. I will give the passage in full because it is revealing and riddled with the bird-leitmotif or allusions and gestures to it. It reads:

Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him[...] Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being?

His heart trembled; his breath came faster and a wild spirit passed over his limbs as though he were soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs. (142)

This vision ends with Stephen’s throat aching with desire to “cry aloud,

the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds" (143). Unfolded as such, we can see for ourselves that the bird-leitmotif develops and modulates from threat, to enemy, to poetic inspiration and self-realisation. That is without even mentioning the appearance of the dove-girl on the beach, which we shall explore later in this chapter. Nevertheless, there is a notable progression in both Stephen and the bird-leitmotif. Moreover, the bird-leitmotif is nearly always accompanied by the mention of 'eyes'. Although their connection and relationship cannot easily be explained, it is undeniable that they gravitate towards one another. They both operate in the same sphere of influence. As Lemon, Benstock, Kenner, and Thornton have remarked, there is an intimate relation between Stephen's psyche, on both an emotional and imaginative level, and the leitmotivic texture of *Portrait*, however, as we can see, leitmotifs also exercise a structural influence in the construction of *Portrait* as a *Bildungsroman*. Not only does it impart Stephen's interior, but it functions to illustrate Stephen's development by bringing different instances and passages together in a way to underline their differences — differences affected both in Stephen and in the development of the leitmotifs.

Recalibrating the vocabulary with which we discuss Joyce's use of certain words in *Portrait* and their associations not only allows us to combine previous scholarly works into a coherent whole which helps us understand the book on a deeper level. It also helps us focus on Joyce's technique and the way it has developed from a rather rudimentary application in *Dubliners* to

a more comprehensive and central one in *Portrait*. Moreover, it breaks out of some of the restrictions that certain frameworks impose on our readings. Indeed, the influence of the repetition of birds, when understood as leitmotifs, for instance, does not need to be restricted to psychological structures or Jungian artefacts and complexes. Instead, the full range of its influence can be appreciated: as a technique rather than an imported theory, we can appreciate its influence in the sphere of characterisation and its structural impact on the book.



Another complication that arises with this sort of evaluation is that at times in *Portrait* Joyce harnesses symbols as leitmotifs. This means that the symbol, which derives its meaning from outside the text, is then effectively manipulated in such a way to acquire meaning and develop connotations that are unique to it in the text. Therefore, conventional meanings and connotations of the symbol compete with the meaning and connotations with which it is invested. Birds, of course, are also symbolic; however, *Portrait* does not seem to exploit this until later in the book when Stephen is inspired by his vision of the dove-girl on the beach. Before those final chapters, it seems that Stephen's understanding of birds is more closely related to his initial experience. It is as though Stephen only 'tunes-in', so-to-speak, into the symbolic connotations and reverberations of birds once he decides to pursue a life of art and poetry; whereas the symbolic weight of roses undergoes a different process. At first, the symbolism of roses is imposed on

him until he breaks free from the church and the other forces which seem to impose this symbolism on him. Thus the rose constitutes a far more interesting example of such a complication since its symbolic connotations are always at play in the book. Lee Lemon in “Motif as Motivation and Structure in *Portrait*,” for example, writes about the symbol of the rose that:

When Burns writes “My love is like a red, red rose” he is relying upon centuries of convention—the basis of the convention is not important here—dealing with *red* and with *rose*. Although the precise difference might be difficult to specify, we have inherited in our culture a sense that a rose does not suggest quite the same qualities as a petunia, and that a red rose suggests qualities different from those of a white rose. (Lemon 439-440)

What Lemon has outlined above is precisely what I mean by conventional meaning and associations: the inherited, cultural sense that informs our understanding of both the red rose and the white rose. A sense that is itself derived from a long literary tradition. In Ferber’s *A Dictionary of Literary Symbols*, it is stated that neither Homer nor the Greek tragedians mention the rose, but that “thereafter the rose comes into its own: it is the flower of flowers, their glory, their queen, their quintessence” (Ferber, *A Dictionary of Literary Symbols* 173). This is reflected in the things it becomes associated with. Indeed, “[a]lmost any flower can represent a girl, but the rose has always stood for the most beautiful, the most beloved[...] and often for one who is notably young, vulnerable, and virginal” (173). In other cases, it can express the brevity of life (174). There have been attempts to “Christianize” the rose, too, “but many devout Christians have scorned it, taking the rose

to be an emblem of the false and fleeting pleasures of this world, especially those of lust” (175). Despite these qualms, the rose has nonetheless gained religious meanings and associations. In other instances, and one which is important for our reading of *Portrait*, “it is the Virgin Mary who is the Mystic Rose, sometimes a white rose, a rose without thorns” (175). Ferber then adds that “[i]f red and white roses are distinguished, the red stands for charity or Christian love, the white for virginity” (175). Even more tellingly, “the rose garden, or ‘bed of roses’, is the traditional place of love” (175). Without enumerating every single symbolic association Ferber identifies, the examples above should suffice to give us a picture of the numerous ‘meanings’ the rose imports into the text when it is invoked.

In “The Artist and the Rose,” Barbara Seward further qualifies the symbolic connotations of the rose in the context of *Portrait*. She states that “[f]or centuries the rose has served as emblem of many of man’s fundamental concerns” and concerns which are “most significant to Stephen” (Seward 180). Seward outlines Stephen’s principal concerns as women, religion, and art (180). Yet, “[a]s the flower of beautiful women, [the rose] has long been allied with both sensual and spiritual love; and association with the beauty of women is but a short step from association of the rose with the beauty of art” (180). This seems, above all, the primary symbolic function and link of the rose in *Portrait*. Although the rose appears on the first page of the book, its symbolism and role vis-à-vis Stephen’s relation to art, women, and religion, is developed shortly thereafter. It is developed, moreover, as more of a cluster of related associations than individual strands. Art, women, and

religion exist together for Stephen. In any case, it begins to reify itself—albeit in a slightly indirect way—when Stephen thinks about the possibility of ‘green roses’:

Lavender and cream and pink roses were beautiful to think of. Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place. But you could not have a green rose. But perhaps somewhere in the world you could. (Joyce, *Portrait* 9)

This deliberation is essentially a simplified expression of Stephen’s later desire to “meet in the real world the unsubstantial image which his soul so constantly beheld” (54). For “you could not have a green rose” in the real world (9). This unsubstantial image, however, develops from the ‘green rose’ to a woman. Indeed, Stephen believes that:

He did not know where to seek it or how: but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment. (54)

Although the rose does not appear in this specific passage, it nonetheless plays an essential role in Stephen’s feeling or premonition since the ‘unsubstantial image’, first expressed as a ‘green rose’, effectively modulates into a woman and this woman is the image he beholds and wishes to encounter. This woman, Mercedes, is imagined as living in a house with a rosebush garden: “[o]utside Blackrock, on the road that led to the mountains, stood

a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived" (52). Of course, the figure of Mercedes is influenced by Dumas' *The Count of Monte Cristo* as Stephen spent his summer in Blackrock poring "over a ragged translation of *The Mount of Monte Cristo*" (52). It should be noted, however, that "Stephen's ideal is framed with roses which do not appear in Dumas" (Seward 182). Despite the fact that "Stephen's owes to Dumas almost every romantic detail," the rose is not one of them (182). As Seward stresses, "[s]ince no rose garden is to be found in Dumas[...] Joyce undoubtedly adds it with symbolic intent" (182). The rosebush is subtle yet important because, as I have mentioned earlier, it is the traditional place of love (Ferber, *A Dictionary of Literary Symbols* 175). Thus, the rose at this juncture imports its symbolic connotations. It is no coincidence in Joyce's text either as when he thinks about Mercedes, the rosebush reappears in a clear relation to her:

Only at times, in the pauses of his desire, when the luxury that was wasting him gave room to a softer languor, the image of Mercedes traversed the background of his memory. He saw again the small white house and the garden of rosebushes on the road that led to the mountains and he remembered the sadly proud gesture of refusal which he was to make there, standing with her in the moonlit garden after years of estrangement and adventure. (Joyce, *Portrait* 83)

By way of the rose, then, Mercedes, beyond taking on the form of Stephen's desired 'unsubstantial image', also represents female beauty. As Seward remarks, the ideal of Mercedes represents "a lady who embodies all goodness and virtue, a love that will weather untold hardships, and, when his dream shall have been betrayed, a triumph no less glorious than the passion that

provokes it” (Seward 182).

The relation between women and roses is then reiterated at a later stage and with reference to the Virgin Mary. It comes, however, with a valence. Kneeling in the dark corner of the nave, Stephen’s “prayers ascended to heaven from his purified heart like perfume streaming upwards from a heart of white rose” (Joyce, *Portrait* 122). The white rose, especially in this context, symbolises the Virgin Mary. Ferber, in his *Dictionary of Literary Symbols*, indeed, suggests that “the Virgin Mary who is the Mystic Rose, sometimes a white rose, a rose without thorns” (Ferber, *A Dictionary of Literary Symbols* 175). Seward also supports this reading and adds that “the purified ‘white rose’ of the Virgin evoke[s] the novel’s recurrent associations of white, the colour of Catholic purity, with cold, dank, unpleasant things” (Seward 184). Unlike the passion which Mercedes and the rosebush garden alighted in Stephen, the white rose, here, imports its symbolic connotations of purity and virginity (Ferber, *A Dictionary of Literary Symbols* 175). Where when “[h]e returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood” (Joyce, *Portrait* 54), the white rose inspires different feelings. As it were, after his confession, Stephen strode homeward “conscious of an invisible grace pervading and making light his limbs[. . .] His soul was made fair and holy once more, holy and happy” (122). The holy and graceful aftermath which follows Stephen’s confession and the text’s reference to the ‘white rose’ is interesting because Mercedes’ rosebush flairs Stephen’s passions. As Lemon alluded to earlier, there is a difference between a red rose

and a white rose; and *Portrait* makes sure to cultivate those differences. The roses, then, with the help of their symbolism, represent two different ideals for Stephen. As Seward puts it: “Red and white roses, then, symbolize [sic] Stephen’s conflict between the flesh and the spirit” (Seward 184).

Interestingly, the white rose is used in only one other instance in the book and it is this instance which points to Joyce’s simultaneous symbolic and leitmotivic development of the rose. Indeed, it recalls the one worn by Stephen at Clongowes: “The little silk badge with the white rose on it that was pinned on the breast of his jacket began to flutter. He was no good at sums but he tried his best so that York might not lose” (Joyce, *Portrait* 9). It is only in retrospect that we can appreciate the tension between the symbolism of the rose and its leitmotivic development. At first, beyond representing the York and Lancaster teams, the white and red roses are not endowed with any sustained significance². With the introduction of the figures Mercedes and of Mary, the contexts of these separate events allude to the respective roses’ symbolism and, as such, bring attention to this level of reading. In effect, we recognised Mercedes as the romantic ideal and, by the same token, Mary’s purity. However, it is only in retrospect that we can appreciate that the two roses, white and red, have been put into opposition against one another to represent the two poles of Stephen’s life —church and art— and foreshadows Stephen’s renunciation of the church. Father Arnall’s seemingly inconsequential “[t]he red rose wins” (9) in mathematics class is,

²This, of course, is a reference to The War of Roses (1445-85) where “Ireland enlisted under the losing banner of the white rose,” which foreshadows Stephen’s renunciation of Ireland as well, but, this layer of reference is not necessarily developed much further (138).

in retrospect, quite telling. It foreshadows the triumph of art over church for Stephen and, consequently, the trajectory of his life. Indeed, after the dove-girl incident, Stephen “closed his eyes in the languor of sleep” and felt “the vast cyclic movement of the earth and her watchers” (145). His vision continues:

His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a glimmer or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than other. (145)

The blossoming flower, the blossoming rose, then, acts as the blossoming of Stephen’s resolve to become an artist and the trajectory his life is to take from that point onward. There seems to be, however, a developing tension between the various roses’ symbolic connotations and Joyce’s orchestration of them as a leitmotifs which support Stephen’s progress.

Looking back at the work that has been done on ‘motifs’ in *Portrait* has allowed us to reintegrate the findings discovered by previous scholars into our discussion of Joyce’s development of leitmotifs across his works. Looking at the work that has been done on ‘symbols’ has underlined the creative potential of the leitmotif as a technique and something which will become prominent in the *Wake*: namely that elements of the text can be harnessed as leitmotifs. Leitmotifs in the text, perhaps more than anything else, are the result of Joyce’s manipulation of textual elements. Images, symbols, and

perhaps even situations can be made to behave leitmotivistically. Thus I have underlined the literariness of Joyce's translation of the musical device to the literary text and have located the experiments carried on in *Portrait* within a continuum of Joyce's developing artistry and deepened our understanding of the role, impact, importance, and growing complexity of repetition in his works. Indeed, it has demonstrated that Joyce's repetition is not necessarily rooted in theories taken from other fields, but rather rooted in the text itself, and that the leitmotif is at once an instrument and a metaphor for repetition. It has helped Joyce compose in the same way that it helps us read Joyce.

Leitmotifs Within The *Bildungsroman*

Although up to this point, many of the leitmotifs we have observed were motifs and symbols identified by previous scholars and the clusters of associations they participate in, *A Portrait of the Artist as a Young Man* also develops more familiar types of leitmotifs. That is, fixed sentences harnessed as leitmotifs as we have seen in *Dubliners* before it. The most ostentatious and significant of these leitmotifs is the 'hither and thither' that can be found across the book. To some extent, like the repeated phrases found in *Dubliners*, it too can be said to participate in sharing or imparting the character's interiority. The leitmotif appears, for example, describing Stephen's thoughts: "an unresting doubt flew hither and thither before his mind" (132); and: "A feverish quickening of his pulses followed and a din of

meaningless words drove his reasoned thoughts hither and thither confusedly” (135). The connection, here, is rather explicit. Its primary function, however, is more structural. It is to participate in linking apparently disparate or unconnected passages to one another to illustrate Stephen’s progress and evolution in the context of the *Bildungsroman*.

Though the leitmotif appears throughout *Portrait*, I shall primarily focus on its presence in three specific passages that are especially charged with meaning and importance vis-à-vis Stephen’s development. This function of linking passages or putting them into concert with one another is especially important once we take into account that the structure and division of chapters in *Portrait* resembles that of the opera —and particularly Wagner’s *Tannhäuser*— insofar as both consist of “abrupt contrasts and reversals of fortune” (Dahlhaus 26-27). Thus the leitmotif operates to restore a coherence that is otherwise lost (20). The harnessing of ‘hither and thither’ as a leitmotif performs such a restoration and links the three separate instances in which the leitmotif appears to support Stephen’s development as the protagonist of Joyce’s episodic and non-linear *Bildungsroman*.

The first iteration of the leitmotif I would like to observe is its appearance in a passage after Father Arnall’s sermon. The passage, in full, reads:

Creatures were in the field; one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, hornybrowed, lightly bearded and grey as indiarubber. The malice of evil glittered in their hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus of cruel malignity lit up greyly their old bony faces. One was clasping about his ribs a

torn flannel waistcoat, another complained monotonously as his beard stuck in the tufted weeds. Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips, their long swishing tails besmeared with stale shite, thrusting upwards their terrific faces. . . (Joyce, *Portrait* 116)

This is a description of the vision that comes to him as a result of the guilt and fear he feels after the sermon for having sinned in the previous chapter. This vision “was his hell. God had allowed him to see the hell reserved for his sins: stinking, bestial, malignant, a hell of lecherous goatish fiends. For him! For him!” (116). The leitmotif, as we can see, appears three times in short succession in the passage above and thus brings attention to itself. It is as though it announces itself as being important and as being located in an especially important junction —and, in the grand scheme of things, it does mark a shift or change in Stephen’s life path. Indeed, before the sermon, before the third chapter, Stephen had started to revel in sin. He had just visited the prostitutes and had his first sexual encounter. In the second paragraph after the opening of the chapter, and in the lead up to the appearance of the leitmotif, Stephen would pass the “whores[...] coming out of their houses making ready for the night” and wait “for a sudden movement of his own will or sudden call to his sinloving soul from their soft perfumed flesh” (86). After the sermon, however, and after the appearance of the leitmotif, Stephen hides in his room “[t]o be alone with his soul, to examine his conscience, to meet his sins face to face, to recall their times and manner and circumstances, to weep over them” (115). He strives, furthermore, “to

forget them in an act of prayer” (115). The vision in which the leitmotif surfaces precipitates a drastic change in Stephen’s ways. Indeed, in the next vignette, the opening of the next chapter, Stephen’s new routine is laid out:

Sunday was dedicated to the mystery of the Holy Trinity, Monday to the Holy Ghost, Tuesday to the Guardian Angels, Wednesday to saint Joseph, Thursday to the Most Blessed Sacrament of the Altar, Friday to the Suffering Jesus, Saturday to the Blessed Virgin Mary. (124)

As we can see for ourselves, now “[h]is daily life was laid out in devotional areas” (124). He even begins to pursue an ascetic lifestyle where “[e]ach of his senses was brought under a rigorous discipline” in order to be mortified (126-127). In a sense, we have been transported —like Stephen—, from ‘hither’ to ‘thither’, as both lifestyles are polar opposites.

Interestingly, when the leitmotif reappears, it does so in a similar fashion. This time, however, it describes his encounter with the dove-girl on the beach. Again, in full, the passage reads:

She was alone and still, gazing out to sea: and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither: and a faint flame trembled on her cheek. (144)

The leitmotif appears, in short, in another vision that comes to Stephen and again appears three times in short succession. This one, however, is a decidedly more cheerful one, one which carries poetic inspiration rather than

the fear of hell. In effect, a few lines later, Stephen's "soul was swooning into some new world" and he felt as though "[a] wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory" (145). This encounter eventually becomes the premise of Stephen's villanelle. For the time being, however, Stephen experiences the earth. As it were, "[h]e felt above him the vast indifferent dome and the calm processes of the heavenly bodies: and the earth beneath him, the earth that had borne him, had taken him to her breast" (145). With this iteration of the leitmotif, Stephen moves from visions of hell, to the experience of earth with a glimpse of heaven.

The last passage I would like to observe in which the leitmotif appears doesn't display the same kind of closely concentrated repetition, but it represents an important and revealing passage for Stephen nonetheless. Its less concentrated appearance, moreover, seems indicative of Stephen's progression. It occurs whilst Stephen is looking up at birds flying above him at the library steps:

Why was he gazing upwards from the steps of the porch, hearing their shrill twofold cry, watching their flight? For an augury of good or evil? A phrase of Cornelius Agrippa flew through his mind and then there flew hither and thither shapeless thoughts from Swedenborg on the correspondence of birds to things of the intellect and of how the creatures of the air have their knowledge and know their times and seasons because they, unlike man, are in the order of their life and have not perverted that order by reason. (189)

The presence of the leitmotif again precipitates and participates in a vision.

In effect, in the next paragraph, '[a] sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents, of the hawklike man whose name he bore soaring out of his captivity on osierwoven wings, of Thoth, the god of writers" (189). Despite the fear he feels in the face of symbols and his mythical counterpart and the life that it augurs, Stephen nevertheless wonders: "was it folly that he was about to leave for ever the house of prayer and prudence into which he had been born and the order of life out of which he had come?" (189). The passages the leitmotif has connected together through repetition has drawn a path upwards for Stephen, starting with visions of hell, followed by an ecstatic experience of the earth, and, here, in the final appearance of the leitmotif, Stephen ascends like his mythical counterpart. It foreshadows, too, the famous end of *Portrait*. This last appearance of the leitmotif, moreover, contributes to Stephen's final resolve. Indeed, after this vision or experience, he asks to speak with his friend Cranly and as they are walking says:

—Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use— silence, exile, and cunning. (208)

Stephen, in other words, expresses his artistic creed and the path his life is to follow. Interestingly, after this point, the leitmotif 'hither and thither' does not appear anymore. The ambiguity or indecision which it represents

—indeed, the movement from one point to another, like changing one’s mind about an issue— also disappears from Stephen. His last two journal entries, as it were, display a more pronounced confidence in his choices than before. On April 26th, it reads, partly: “Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (213). Words such as ‘reality’ and ‘forge’ are especially laden with meaning and connotations. At face value, however, there is, for one, a coming of age, and, secondly, the notion of creating something indelible, that cannot and will not be changed. This sentiment is echoed in the following entry where Stephen writes: “Old father, old artificer, stand me now and ever in good stead” (213). ‘Ever’, more than any other word, expresses the perceived longevity of Stephen’s life choice. Whether that is the case, of course, within the pages of *Portrait*, we will never know. That is not the point, however: the important thing is that the hither-and-thither-leitmotif has accompanied and participated in Stephen’s life changes and decision-making. What’s more, in linking these different passages together, we were able to contemplate these changes and the degree of the changes as Joyce depicts his protagonist’s progression.

Thus, leitmotifs, whether they are the impressionistic ‘word’ or ‘image’, such as the bird or the rose, or the repeated stock sentence, such as ‘hither and thither’, contribute to both characterisation and structure. Indeed, on the one hand, I have demonstrated the way Joyce harnesses single words and repeats them throughout *Portrait*, casting them in different scenarios and

varying their associations as a way of dramatising and imparting Stephen's changing and evolving relationship and understanding towards them. It is through repetition that Joyce manages to enact a change in Stephen's attitude towards birds. In the opening pages of *Portrait*, the young Stephen sees birds as a threat; whereas towards the close of the book, birds are a source of poetic inspiration and a sign of self-realisation. Therefore, Stephen's changing attitude towards birds underlines his progress and his freeing himself from the nets he sees being thrown over him. On the other hand, the repetition of 'hither and thither', although it does not vary in the same way the impressionistic, single word leitmotifs do, nonetheless highlight change and progress in Stephen. It achieves this, however, by linking various different episodes together to chart this change. The change, in other words, does not reside in the leitmotif itself, but in the passages it links together. Although not all instances of repetition —indeed not all leitmotifs— make as much sense, we can see them evolving and taking on a much larger role in the text than they did *Dubliners*. The leitmotif, we can say, becomes a framework for repetition and a solution to creative problems. This much, as we shall see, will become clear in *Ulysses* and even clearer in *Finnegans Wake*.

Ulysses

The presence of leitmotifs in *Ulysses* by far surpasses the presence of leitmotifs in both *Dubliners* and *Portrait of the Artist as a Young Man*. Not only does it surpass them in terms of sheer numbers, but also in their execution and their centrality to the literary edifice. In *Dubliners*, as it were, leitmotifs are few and far between and executed in a rudimentary fashion. Indeed, they serve to create a consistent mood or atmosphere —elements which are difficult to describe— and to betray the emotions of the characters to which they are assigned. *Portrait*, on the other hand, relies much more on repetition and, in that vein, on leitmotifs. They serve at once as points of references against which to compare Stephen's experiences and demonstrate his growth as well as the conduits of the forces which shape (and oppress) Stephen: namely the conventions and symbolism of language, religion, and nationality. Joyce's use and development of leitmotifs in *Portrait* is much more refined and purposeful. It begins to seep into the structure and the meaning-making mechanism of the work itself. This development of the technique, as we shall see, carries

on in *Ulysses*. Leitmotifs in *Ulysses* become more numerous and their handling more nuanced. I would also like to suggest that in *Ulysses* Joyce also experiments with the device and begins to harness songs and literary allusions as leitmotifs, playing, as it were, with the tension that can be created between the imported meaning of these allusions versus the meaning which they create in the text by means of repetition. This experiment is essentially a development of his manipulation of symbols as leitmotifs in *Portrait*.

Agonbite of Inwit

One of the main functions of the leitmotif I have underlined so far is its role vis-à-vis characters and characterisation. In *Dubliners*, to be brief, the variation of Eveline's leitmotif effectively communicates her failure to leave before she admits it to herself and before the narrative does so for the reader. In *Portrait*, the leitmotivic development of Stephen's experiences and of various symbols, again, perform Stephen's own development and his grappling with these various symbols. In *Ulysses*, leitmotifs are also used to furnish the mental tapestry of the characters dramatised in the book. If we examine the interior monologues of the characters, we notice that many individual words, terms, and phrases recur. We notice, simply put, that leitmotifs also make up parts of their internal monologues. These recurring elements, in turn, impart information about their feelings and concerns, and bring unspoken thoughts onto the page. As Timothy Peter Martin corroborates in *Joyce*

and Wagner, “[i]n *Ulysses* the leitmotif is closely connected with Joyce’s depiction of internal life, working in the tradition of Dujardin, D’Annunzio, Proust, and, later, Mann” (Martin 155). The tradition Martin is referring to here is Dujardin’s attempt in *Les lauriers sont coupés* “to develop a literary leitmotif that would help portray subconscious life” (153). Reflecting the character’s mental activity and personality in such a way gives the impression of a more intimate or undisguised access to the characters. Because, according to Dujardin, the first objective of interior monologue, as such, is to remove apparent authorial intention and allow the character to express itself and to do so directly (Dujardin 37). These phrases and images, however, nonetheless impart this information as a result of the author’s orchestration of them throughout the book. In this part of the chapter I will investigate how certain leitmotifs principally participate in fashioning this mental tapestry.

An often used example of this type of leitmotif in *Ulysses* is the phrase ‘agenbite of inwit’. In *Joyce and Wagner*, for example, Timothy Peter Martin writes that it “makes an excellent leitmotif” because “[i]ts lapidary quality gives it special weight as a signifier, almost the quality of a musical phrase; [and] its relative obscurity enables the text to establish its meaning free of associations outside *Ulysses*” (Martin 155). This meaning, he adds, “will only establish the full range of its associations over time and in several contexts” (155). Martin then proceeds to briefly touch upon the various iterations of the leitmotif and underline that the leitmotif “reinforces the connection

between Stephen's remorse and the Irish woman who makes clothes clean" (156). Ultimately, however, he concludes that

Stephen's guilty recollection of his conduct at the time of his mother's death lurks behind all the passages in which "agenbite of inwit" appears, and it becomes apparent that Stephen cannot separate the women he encounters in his daily life from his mother. Joyce has not told us this directly; he has used the leitmotif to link one context with another and to make implicit that which, in a more traditional book, might have been revealed more directly by a less protean narrator. (156)

Although I see the point Martin is making, I would like to supplement his reading of the leitmotif since, given the object of his study, it is rather lean and superficial, and nuance the conversation because, again, his reading leaves a lot of what makes Joyce's development of 'agenbite of inwit' as a leitmotif interesting and effective behind. Therefore, I propose to observe in much greater detail the development of the leitmotif, the associations it garners, and the manner in which it evokes guilt.

On the topic of guilt, I would like to add, quickly, that the denotative meaning of the phrase, of the leitmotif itself, is in accordance with the meaning it acquires in the text, which is not always the case. The phrase is Middle English for "remorse of conscience" and is used repeatedly to signal guilt (Gifford 22). The source and modality of this guilt, however, varies from one passage to the next, despite what has been written previously.

The phrase first appears in the opening episode of the book, "Telemachus," when Stephen, Buck, and Haines are having breakfast. The passage, focalised through Stephen, reads: "Speaking to me. They wash and tub and scrub.

Agenbite of inwit. Conscience. Yet here's a spot" (Joyce, *Ulysses* 18). The denotative significance of the phrase, as it were, is reinforced by that which surrounds it in its immediate context. "Agenbite of inwit," as I have just mentioned, can effectively be translated as 'remorse of conscience' and, therefore, the combined presence of the word "Conscience" and the reference to Shakespeare's *Macbeth* that immediately follows it echo the meaning of the phrase "Agenbite of inwit" (18). One is a synonym whilst the other implies the same sense. Indeed, for the precise reference to Lady Macbeth's "Yet here's a spot" alludes to the murderer's remorse of conscience (Gifford and Seidman 22) and imports its implications into Joyce's text via reference. The blood which Lady Macbeth imagines staining her hands is a reminder of her actions, an image of her conscience coming back to bite her. The phrase's denotation of guilt, in this cluster, is therefore reified and reinforced at almost every turn; and similarly, the phrases' implications and connotations are expanded throughout the episode.

In this instance, however, the phrase 'agenbite of inwit' does not yet relate to or reinforce Stephen's own remorse of conscience; this role is developed over time, as it becomes a leitmotif associated to him through repetition. My interpretation, here, seems to diverge from the mainstream of criticism, because it underlines the notion of development, the movement from one iteration to the next, to understand and illustrate the trajectory the leitmotif takes in order to achieve its function. Timothy Peter Martin in *Joyce and Wagner*, for example, argues that "the emotion that 'agenbite of inwit' in-

vokes, as the allusion to *Macbeth* makes clear, is guilt, probably inspired by the milkwoman who has just left the tower” (Martin 155-156). He adds that the “They” mentioned in the passage refers to “Irish women collectively, who ‘wash’ and ‘scrub’ for little reward” (156). Martin invokes the subsequent iteration of the leitmotif to make his case and suggests that the “second appearance of the motif later in ‘Telemachus’ reinforces the connection between Stephen’s remorse and the Irish woman who makes clothes clean” (156). The passage Martin provides to support his argument reads:

–Mulligan is stripped of his garments.
He emptied his pockets on to the table.
–There’s your snotrage, he said.

And putting on his stiff collar and rebellious tie, he spoke to them, chiding them, and to his dangling watchchain. His hands plunged and rummaged in his trunk while he called for a clean handkerchief. Agenbite of inwit. God, we’ll simply have to dress the character. I want puce gloves and green boots. Contradiction. Do I contradict myself? Very well then, I contradict myself. Mercurial Malachi. A limp black missile flew out of his talking hands.

–And there’s your Latin quarter hat, he said. (Joyce, *Ulysses* 19)

Although the leitmotif ‘agenbite of inwit’ is strongly associated with women—and Stephen’s mother more specifically—I would argue that it is not the case here. Martin’s reading seems to equate the leitmotif’s last iteration as a representative of its entire journey. Thus, it simplifies the process of developing the leitmotif and glosses over its relation to its context and the associations that surround it and which are sometimes reinforced through repetition. If we look closely at the passage quoted above, which Martin uses to make his point, we notice that Stephen is reacting to his immediate

environment. The mention of ‘agenbite of inwit’, here, refers directly to Buck’s conscience rather than the women who wash clothes. What’s more, the phrase appears to point to Mulligan’s behaviour, which in itself seems to be an effort to make up for offending Stephen earlier and to appease his general ill-humour. The ‘offence’ is better understood when given in full:

—Do you wish me to tell you? he asked.

—Yes, what is it? Buck Mulligan answered. I don’t remember anything.

He looked into Stephen’s face as he spoke. A light wind passed his brow, fanning softly his fair uncombed hair and stirring silver points of anxiety in his eyes.

Stephen, depressed by his own voice, said:

—Do you remember the first day I went to your house after my mother’s death?

Buck Mulligan frowned quickly and said:

—What? Where? I can’t remember anything. I remember only ideas and sensations. Why? What happened in the name of God?

—You were making tea, Stephen said, and I went across the landing to get more hot water. Your mother and some visitor came out of the drawingroom. She asked you who was in your room

—Yes? Buck Mulligan said. What did I say? I forget.

—You said, Stephen answered, *O, it’s only Dedalus whose mother is beastly dead.* (7-8)

The ‘silver points of anxiety’ that stir in Buck’s eyes, of course, should raise our suspicions. It indicates a certain awareness of his wrongdoing and, in a sense, also puts his supercilious and derisive attitude into relief as his dismissal of Stephen’s feelings comes from an attempt to absolve himself of any blame. Their conversation continues and eventually comes to the crux of the matter:

—Did I say that? he asked. Well? What harm is that?

He shook his constraint from him nervously.

—And what is death, he asked, your mother's or yours or my own? You saw only your mother die. I see them pop off every day in the Mater and Richmond and cut up into tripes in the dissecting room. It's a beastly thing and nothing else. It simply doesn't matter. You wouldn't kneel down to pray for your mother on her deathbed when she asked you. Why? Because you have the cursed jesuit strain in you, only' it's injected the wrong way. To me it's all a mockery and beastly. Her cerebral lobes are not functioning. She calls the doctor Sir Peter Teazle and picks buttercups off the quilt. Humour her till it's over. You crossed her last wish in death and yet you sulk with me because I don't whinge like some hired mute from Lalouette's. Absurd! I suppose I did say it. I didn't mean to offend the memory of your mother.

He had spoken himself into boldness. Stephen, shielding the gaping wounds which the words had left in his heart, said very coldly:

—I am not thinking of the offence to my mother.

—Of what, then? Buck Mulligan asked.

—Of the offence to me, Stephen answered.

Buck Mulligan swung round on his heel.

—O, an impossible person! he exclaimed. (8-9)

As we can see from the exchange, multiple words and phrases imply Mulligan's guilt: "he shook his constraint from him nervously," for example, lends itself to this reading (8). Moreover, the description that Mulligan "had spoken himself into boldness" similarly supports this sense (8). Despite the fact that Mulligan ends the conversation by leaving without apologising, some sort of underlying guilt for his actions and his words have been established. As we shall see later, Buck also needs Stephen to be in a good mood if he is to wrangle some money out of Haines. Thus, the second iteration of the leitmotif, the one which Martin uses to support his reading about the Irish milkmaid and washing ladies, does not, in fact, support Stephen's guilt, but

rather the guilt Stephen perceives in Mulligan's actions towards him at this very moment. His jesting and condescending act of charity, if you will, is a way of redeeming himself to Stephen.

The initial appearance of the leitmotif also supports this reading and does so on multiple levels. Just as a reminder, the first iteration of the leitmotif reads: "Speaking to me. They wash and tub and scrub. Agenbite of inwit. Conscience. Yet here's a spot" (18). The part "Speaking to me. They wash and tub and scrub" indicates at face value that Stephen attributes this remorse of conscience to both Buck and Haines; they are the ones speaking to him directly before he thinks these lines to himself. On this immediate or surface level, then, the connection seems clear.

On another level, however, one which is perhaps more thematic and implicit, the remorse of conscience seems also to belong to Mulligan and Haines. This is a level, furthermore, which Martin's reading does not take into consideration; Martin's reading does not take into account the environment in which the leitmotif is couched, and, as we have seen, it is important to consider the environment in which a leitmotif is couched, because it provides many of the elements which can be developed in relation to it. Therefore, that same environment can also help us interpret it. In this instance, the context is laden with political and military connotations which create a colonial dimension to the exchange, which supports an interpretation of Mulligan and Haines as a guilty party. Not that they feel this guilt, but Stephen and the episode itself seems to project this guilt onto them. If we look at the passage

in context, we will be able to draw out some of these thematic implications. Case in point, if we turn to the text, we notice that the leitmotif appears after Buck shortchanges the milkmaid, mocks Stephen's fear of water, and again asks him for money:

He turned to Stephen and said:

— Seriously, Dedalus. I'm stony. Hurry out to your school kip and bring us back some money. Today the bards must drink and junket. Ireland expects that every man this day will do his duty.

— That reminds me, Haines said, rising, that I have to visit your national library today.

— Our swim first, Buck Mulligan said.

He turned to Stephen and asked blandly:

— Is this the day for your monthly wash, Kinch?

Then he said to Haines:

— The unclean bard makes a point of washing once a month.

— All Ireland is washed by the gulfstream, Stephen said as he let honey trickle over a slice of the loaf.

Haines from the corner where he was knotting easily a scarf about the loose collar of his tennis shirt spoke:

— I intend to make a collection of your sayings if you will let me.

Speaking to me. They wash and tub and scrub. Agenbite of inwit. Conscience. Yet here's a spot.

— That one about the cracked lookingglass of a servant being the symbol of Irish art is deuced good.

Buck Mulligan kicked Stephen's foot under the table and said with warmth of tone:

— Wait till you hear him on Hamlet, Haines. (17-18)

Buck's contention that they must go out to drink for "Ireland expects that every man this day will do his duty" (18) is a reference to words attributed to Lord Nelson at the battle of Trafalgar where the British defeated the French and Spanish navies (Gifford and Seidman 21-22). Nelson's version, however, allegedly insisted that "England expects that every man this day will do his

duty” (21-22). Thus, Buck’s banter here is at once charged with colonial and military implications; an attitude and tone which informs the entire episode. Indeed Buck throughout this episode is a “native informant,” to use Vincent J. Cheng’s term, who manipulates Haines and prostitutes himself and “the image of his race that he thinks will sell” (Cheng 155). The image of his race he thinks will sell takes on two forms: Stephen and the milkwoman. One represents “colorful [sic] verbal wit” and the other “primitive, folksy backwardness” (156). In doing so Buck manages “to engage Haines’s ethnographic interest in both Stephen’s Irish wit and in the milkwoman as an essentialized [sic] specimen of Irish folksiness” (156). On the one hand, he encourages Stephen to participate in his exploitation of Haines’ interest for profit; indeed, he asks Stephen before breakfast: “I told him your symbol of Irish art. He says it’s very clever. Touch him for a quid, will you? A guinea, I mean” (Joyce, *Ulysses* 11). Later, he doubles down on his position, and rebukes Stephen for not playing along:

He strolled out to the doorway. Buck Mulligan bent across to Stephen and said with coarse vigour:

–You put your hoof in it now. What did you say that for?

–Well? Stephen said. The problem is to get money. From whom? From the milkwoman or from him. It’s a toss up, I think.

–I blow him out about you, Buck Mulligan said, and then you come along with your lousy leer and your gloomy jesuit jibes. (19)

In other words, Mulligan makes Haines feel proud to be Stephen’s acquaintance (Gifford and Seidman 22), but Stephen, by his brooding countenance, makes it difficult for Mulligan to achieve his ends. He even asks him: “Why

don't you play them as I do?," speaking of both Haines and the milkwoman (Joyce, *Ulysses* 19). On the other hand Buck parodies Irish folklore into "comfortable static images of an essentialized [sic] specimen stage Irishness" for colonial interests (Cheng 156). His story and reenactment of "old Mother Grogan" is a clear example of Buck's attempts at profitable parody:

–When I makes tea I makes tea, as old mother Grogan said. And when I makes water I makes water.

–By Jove, it is tea, Haines said.

Buck Mulligan went on hewing and wheedling:

–*So I do, Mrs Cahill, says she. Begod, ma'am, says Mrs Cahill, God send you don't make them in the one pot.*

He lunged towards his messmates in turn a thick slice of bread, impaled on his knife.

–That's folk, he said very earnestly, for your book, Haines. Five lines of text and ten pages of notes about the folk and the fishgods of Dundrum. Printed by the weird sisters in the year of the big wind.

He turned to Stephen and asked in fine puzzled voice, lifting his brows:

–Can you recall, brother, is mother Grogan's tea and water pot spoken of in the Mabinogion or is it in the Upanishads?

–I doubt it, said Stephen gravely.

–Do you now? Buck Mulligan said in the same tone. Your reasons, pray?

–I fancy, Stephen said as he ate, it did not exist in or out of the Mabinogion. Mother Grogan was, one images, a kinswoman of Mary Ann. (Joyce, *Ulysses* 13-14)

As we can see from this passage, not only is Mulligan mocking his own tradition with "[n]onsense folk" (Gifford and Seidman 20), but he also tries to convince Stephen of doing the same. This kind of 'steering', if you will, is even replicated in other, perhaps more subtle ways too. For one, Buck sometimes directs Stephen. Up on the Martello tower, for example, he "suddenly linked

his arm in Stephen's and walked with him round the tower" (Joyce, *Ulysses* 6) and later he "tugged swiftly at Stephen's ashplant" (22). Buck's act of linking his arm in Stephen's makes the latter think of Cranly whom we have met in *Portrait*. Stephen remarks almost immediately: "Cranly's arm. His arm" (6), establishing a connection, a similarity, between the two characters. This link is relevant because Stephen sees in Mulligan a similar sort of betrayal. As Colleen Lamos puts it, "[t]he blame that Stephen attributes to Mulligan parallels the infidelity that he charges Cranly with" (345). To put it briefly, both friends attempt to steer Stephen. In any case, coming back to *Ulysses*, Buck also calls to Stephen, directing his movements: "Dedalus, come down, like a good mosey" (11); and "I'm ready, Buck Mulligan answered, going towards the door. Come out, Kinch. You have eaten all we left, I suppose" (20). And he orders him around, asking for money and the key: "The school kip? Buck Mulligan said. How much? Four quid? Lend us one" (11); "Seriously, Dedalus. I'm stony. Hurry out to your school kip and bring us back some money" (17-18); and more revealingly:

–Give us that key, Kinch, Buck Mulligan said, to keep my chemise flat.

Stephen handed him the key. Buck Mulligan laid it across his heaped clothes.

–And twopence, he said, for a pint. Throw it there.

Stephen threw two pennies on the soft heap. Dressing, undressing. Buck Mulligan erect, with joined hands before him, said solemnly:

–He who stealeth from the poor lendeth to the Lord. Thus spake Zarathustra. (27)

To use Haines' words, Buck's "gaiety takes the harm out of it somehow" (23),

yet it does not change the fact that Mulligan acts as a usurper, that he takes advantage of Stephen, and tries to steer him for his own purposes.

Haines, by the same token, also plays a colonial role, however, his is of the English occupation in Ireland as opposed to that of the native informant. Indeed, even Buck, to a certain extent, realises and underlines this as he calls Haines “the Sassenach” (9), which is Irish for “the Saxon (or English) conqueror” (Gifford and Seidman 18). Though he does not directly ask Stephen for money, his intention to make a collection of Stephen’s saying and other Irish folk stories is reminiscent of “anthropologists or ethnographers from European empires doing field work on tribal peoples in native colonies” (Cheng 152). Moreover, his father, as Mulligan informs Stephen, “made his tin by selling jalap to Zulus or some bloody swindle or other” (Joyce, *Ulysses* 6). Thus, as Cheng summarises it: “Like father, like son: Haines has come to Ireland to profit from another form of colonialist exploitation” (Cheng 152). The episode’s setting, of course, also contributes to this overall sense. The Martello Tower “becomes a figure and parable for Ireland itself” and “is a synecdoche for the Irish condition without Home Rule” (151). Indeed, it is occupied by a British presence and a native informant, and neither have paid the rent. Stephen, in another passage of interior monologue, reveals:

He walked on, waiting to be spoken to, trailing his ashplant by his said. Its ferrule followed lightly on the path, squealing at his heels. My familiar, after me, calling Steeeeeeeeeephen. 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.

(Joyce, *Ulysses* 23-24)

Thus, he pays rent for the tower and yet is asked to hand over the key. Here, of course, Stephen thinks about giving Buck the key on his own accord; however, it is prompted by Buck's eagerness to have the key, and the fact that Stephen is being exiled by Haines' presence and the political connotations of the episode as a whole. The line "[n]ow I eat his salted bread," a reference to Dante's *Paradiso*, also supports this sense of exile—voluntary or not—which is developing here. To put the reference into context, Cacciaguida, in *Paradiso*, prophesises about Dante's future and says:

You shall leave everything beloved most dearly; and this is the
arrow which the bow of exile shoots first. You shall come to know
how salt is the taste of another's bread . . . (Alighieri *Par.* 17:55-59)

Stephen's status as an exile is reinforced in other ways, too. Indeed, the name Dedalus, of course, refers to the cunning artificer who fashioned wings out of feathers and wax that allowed him and his son to escape the labyrinth they were confined to, yet, Dedalus was also exiled from Athens for murdering his nephew Talus out of jealousy (Gifford and Seidman 14). Thus, by way of his name and certain references, Stephen is cast as an exile, even before it is fully developed and realised in *Ulysses*. Not only is Stephen cast as the figure of the poet in exile, but "[l]ike Dante, Stephen is preoccupied with the tragic violence of his country's history" (Reynolds 190). This violence is given in the military connotations of the episode, of which the Martello tower, is one; and which Joyce, of course, does not overlook. There is an emphasis at the

opening of the book on the “gunrest” of the tower ¹ (Joyce, *Ulysses* 1). The military-ness of the surroundings, it seems, infiltrate Mulligan’s language as he says “Back to barracks” (1), which is “[t]he military command sometimes used to dismiss troops after a parade” (Gifford and Seidman 14). This sense is also echoed in his use of the Greek “*Thalatta! Thalatta!*” (Joyce, *Ulysses* 3). Indeed, for, ‘*Thalatta! Thalatta!*’ is a direct reference to Xenophon’s *Anabasis*, “which records the exploits of the ten thousand Greek mercenaries in the employ of Cyrus the Younger against his brother Ataxerxes, king of Persia” and “‘Thalatta! Thalatta!’ was thus their shout of victory” (Gifford and Seidman 15). There is, of course, in this exploit an underlying betrayal which also applies to the relationship between Stephen and Buck in *Ulysses*. To return to Haines, it is perhaps no coincidence that he has a gun. Indeed, it ties in neatly with the colonial and military overtones Joyce has imbued in the opening of *Ulysses*. These, unsurprisingly, do not escape Stephen and he likens Haines to a “panthersahib with his pointer” (Joyce, *Ulysses* 55). In effect, Stephen is representing Haines as a “white British colonial hunter, a sahib with his trusty native guide or hunting dog (his ‘pointer’, Mulligan), tracking panthers or elephants in the jungle” (Cheng 159-160). In this light, it is implied that they, Buck Mulligan and Haines, wash and tub and scrub to remove all guilt and responsibility from their hands. A notion that is doubled by the fact that Buck is going to the forty-foot to wash himself. This kind of deflection or lack of accountability is exemplified in the conversation Stephen

¹Indeed the word ‘gunrest’ is repeated four times in the space of three pages.

and Haines have on their way to the Forty Foot:

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.

— After all, Haines began...

Stephen turned and saw that the cold gaze which had measured him was not all unkind.

— After all, I should think you are able to free yourself. You are your own master, it seems to me.

— I am the servant of two masters, Stephen said, an English and an Italian.

— Italian? Haines said.

A crazy queen, old and jealous. Kneel down before me.

— And a third, Stephen said, there is who wants me for odd jobs.

— Italian? Haines said again. What do you mean?

— The imperial British state, Stephen answered, his colour rising, and the holy Roman catholic and apostolic church.

Haines detached from his underlip some fibres of tobacco before he spoke.

— I can quite understand that, he said calmly. An Irishman must think like that, I daresay. We feel in England that we have treated you rather unfairly. It seems history is to blame. (Joyce, *Ulysses* 24)

Haines belief that Stephen can be his own master and that history is to blame demonstrates that he absolves himself and his people of their wrongdoing. Indeed, his

ability to blame “history” but not himself absolves his own repressed “agenbite” of conscience by occluding any consciousness of his own role in exploiting the islanders, of the parallel between his father’s (the “merchant of jalap”) exploitation of the Zulus for personal profit (for that is but “history”) and his own presence and activities in Ireland (Cheng 161)

Indeed, later in the “Scylla and Charybdis” episode, Mr Best announces that Haines has gone out to buy a book, Hyde’s *Lovesongs of Connacht*,

and Stephen thinks to himself: “We feel in England. Penitent thief. Gone” (Joyce, *Ulysses* 238). Mulligan similarly does not take responsibility for his words and actions, stating that he is “inconsequent” (9).

Brewing in the background of all of this is Stephen’s own guilt, a guilt which in *Ulysses* turns inward and becomes associated with his mother’s death. Indeed, all the while Stephen projects and assigns guilt onto Buck and Haines and the episode, through implicit means helps to portray them as such, images of his dead mother rush to Stephen’s mind. After Mulligan leaves, effectively ending the conversation without apologising for offending him, Stephen is left alone with his thoughts looking over the parapet. The passage reads:

A cloud began to cover the sun slowly, shadowing the bay in deeper green. It lay behind him, a bowl of bitter waters. Fergus’ song: I sang it alone in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love’s bitter mystery. (9-10)

He thinks upon this memory and his mother more generally, remembering trivial details such as the colour of her nails after squashing lice from her children’s shirts or the cored apples filled with brown sugar she would roast on the hob on autumn evenings, before his mind eventually circles back to her death and his guilt:

In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath bent over him with mute secret words, a faint odour of wetted ashes.

Her glazing eyes, staring out of death, to shake and bend my soul.
On me alone. The ghostcandle to light her agony. Ghostly light on
the tortured face. Her hoarse loud breath rattling in horror, while all
prayed on their knees. Her eyes on me to strike me down. *Liliata
rutilantium te confessorum turma circumdet: iubilantium te virginum
chorus excipiat.*

Ghoul! Chewer of corpses!

No mother. Let me be and let me live. (10-11)

Stephen's reverie is interrupted by Mulligan calling him to breakfast, it seems, right before it turns into a nightmare. It is also at the breakfast table that the phrase 'agenbite of inwit' first surfaces in the text. Up until this point, various elements of the text have been converging, fashioning an appropriate moment for the pithy leitmotif to be introduced.

The relation of the phrase to Stephen's guilt towards his mother is first established in a very direct way. The link can be located in the way the 'bite' of 'agenbite of inwit' is dissimulated in his first recollection of his mother's visit. This method anticipates to some level what is to become a generative *modus operandi* in *Finnegans Wake*. In any case, in *Ulysses* Stephen thinks of his mother as a "*Chewer of corpses!*" (my italics, 11). Described as such, she embodies the metaphor contained in 'agenbite of inwit'. The dead mother — the subject of his thoughts and guilt — comes back to bite him in a literal sense. Underlined as such, the link between the two is almost comical. Nevertheless, it is there.

Yet, the relationship between the phrase 'agenbite of inwit' and Stephen's mother is reinforced in other ways too. As I have mentioned, on one level, the phrase establishes its relation and pertinence to the guilt Stephen feels

towards his mother as it simultaneously encapsulates, at face value, Stephen's remorse of conscience and the image of his mother as a 'chewer of corpses'. The relation of the phrase to Stephen's guilt — and consequently to his mother — is reinforced with the appearance of the milkmaid. Indeed it is worth noting and emphasising that the appearance of the milkmaid is in many ways a variation on the passage in which Stephen describes his mother appearing to him. If we take a closer look, for example, at the moment when Stephen is left alone at the top of the Martello tower, we will notice that "[a] cloud began to cover the sun slowly, shadowing the bay in deeper green" before he begins to think about his mother (9). Similarly, when the old milkmaid appears in the episode a few paragraphs later, her entrance is described as such: "The doorway was darkened by an entering form" (15). The milkmaid is not identified *as* a human being yet. Thus, her incorporeal form resembles that of the cloud shadowing the bay, echoing the narrative passage which precedes Stephen's recollection, and that of his ghostly mother. Interestingly, the appearance of both women is prepared in a similar manner: sombre thoughts are prefaced by a sombre environment. Stylistically, moreover, both passages are linked by their shared alliterative constructions. In the first passage, we notice an emphasis on the letters 'c' and 's'; "[a] *cloud* began to *cover* the *sun slowly, shadowing* the bay in deeper green" (9, my italics). Whereas in the shorter second passage, the alliteration is concentrated on the letter 'd'; "The *doorway* was *darkened* by an entering form" (15). There is a coordination of sound and sense between the two passages. The milkmaid, in addition, is made to resemble the apparition

of Stephen's dead mother more and more. Each passing description of her is suffused with elements that echo descriptions of Stephen's mother. For instance, Stephen, fetching and giving the milkjug to the old woman, watches her "pour into the measure and thence into the jug rich white milk" and suggests that the milk is "not hers" since she has "[o]ld shrunken paps" (15). Keeping his eye on her as she pours the milk, he likens her to a "witch on her toadstool" and imagines "her wrinkled fingers quick at the squirting dugs," a "poor old woman," "[a] wandering crone, lowly form of an immortal" (15). Like the ghoul-like apparition of Stephen's mother, the milkmaid also has a "wasted body" and seemingly comes to him from another world (10). Indeed, he thinks of her as "a messenger from the secret morning" (15). Both women, therefore, come to Stephen as apparitions from another world laden with significance. Both women, moreover, are united in a religious aspect. Stephen remarks from the way the milkmaid listens to Mulligan, who speaks to her "somewhat loudly" given her old age: "[s]he bows her old head to a voice that speaks to her loudly, her bonesetter, her medicineman; me she slights. To the voice that will shrive and oil for the grave all there is of her but her woman's unclean loins" (16). This last passage refers to the sacrament of extreme unction where the sick are anointed with oil. As explained in the *New Catholic Encyclopedia*:

For its part, the practice of anointing with oil signifies: (1) healing, through comfort and restoration of the tired and the weak; (2) strengthening to fight against the physically and spiritually debilitating effects of illness; and (3) the presence, power, and grace of the Spirit (no. 107). In light of these significations, the rite specifies that a generous amount of oil should be used so it will be seen and felt as a clear sign of the Spirit's healing and strengthening presence (no. 107). (Donohue 487-488)

On the topic, Willis E. McNelly in his article “Liturgical Deviations in ‘Ulysses’,” adds, explaining the reference to ‘woman’s unclean loins’:

The techniques of the actual anointing [sic] with olive oil in the administration of extreme unction include anointing the eyes, the ears, the nostrils, the mouth, the hand, the feet, and the loins. Yet anointing of the feet may be omitted for any good reason, and the unction of the loins is always to be omitted if the subject is a woman. (McNelly 297)

In the old milkmaid’s obedience to Mulligan — the one who would presumably perform the extreme unction — there resides a respect for religious authority which Stephen’s mother shared. A respect and desire made evident by her wish for him to kneel down and pray with the others at her bedside as she lay dying. More precisely, the religious layer to both women’s thematic and symbolic nexuses is one where they seek comfort and relief. As I have just mentioned, the sacrament of extreme unction is a practice reserved for those in need of physical and spiritual healing. Similarly, the reference to the “Ordo Commendationis Animae” that makes its way into Stephen’s recollection in the form of “*Liliata rutilantium te confessorum turma circumdet: iubilantium te virginum chorus excipiat*” (Joyce, *Ulysses* 10-11), is a reference to a prayer, as Weldon Thornton supports in his *Allusions in Ulysses*, “said by the beside of the dying ‘during the death agony’” (Thornton, *Allusions in Ulysses* 17). Indeed, if we turn to the prayer itself, the lines that follow those that appear in *Ulysses* read thus:

[...] et beatæ quietis in sinu Patriarcharum te complexus astringat: sanctus Ioseph, morientium Patronus dulcissimus, in magnam spem te erigat: sancta Dei Genetrix Virgo Maria suos benigna oculos ad te convertat: mitis atque festivus Christi Iesu tibi aspectus appareat, qui te inter assistentes sibi iugiter interesse decernat. Ignores omne quod horret in tenebris,

quod stridet in flammis, quod cruciat in tormentis. Cedat tibi taeterrimus
satanas cum satellitibus suis: in adventu tuo, te comitantibus Angelis,
contremiscat, atque in aeternae noctis chaos immane diffugiat.

...

and unto the bosom of blessed rest may the embrace of the Patriarchs clasp
thee; gentle and joyful may the Face of Jesus Christ appear to thee, and
may He award thee a place among those who stand before Him for ever.
Mayest thou never know aught of the terror of darkness, the gnashing of
teeth in the flames, the agonies of torment. May Satan most foul, with his
wicked crew, give way before thee; may he tremble at thy coming with the
Angels that attend thee, and fly away into the vast chaos of eternal light.
(Clarence E. Woodman 516-517)

The prayer therefore appeases the dying, like the unction, and wishes them
to be ushered into heaven, into the world beyond, under comforting circum-
stances. Interestingly, the prayer, which meshes with Stephen's feeling of
guilt, refers to the 'gnashing of teeth', tying in with 'agenbite of inwit' and
the returning mother as a 'chewer of corpses' ². In any case, it remains that
both the prayer and the sacrament of extreme unction seek to provide relief
and, in that sense too, it links the milkmaid with Stephen's mother. Thus
Joyce layers the apparition of Stephen's mother with many elements that he
then takes up again in the scene where the milkmaid visits the three young
men at the Martello tower. In that scene, many of those elements are varied
and evoke Stephen's feeling of guilt which is expressed in the phrase 'agen-
bite of inwit', which is then developed as a leitmotif. Yet, the phrase, the

²It must be noted that this link is perhaps only a result of Woodman's translation of
the Latin passage into English. Woodman, as it were, translates *stridet* into 'gnashing' of
teeth, however, *stridet* (from *stridor*) refers more accurately to "any harsh, shrill, hissing,
grating, or creaking sound; a creaking, hissing, rattling, buzzing, whizzing, whistling"
(Lewis et al. 1766). Moreover, there is no mention of teeth or any of its synonyms in the
passage at all.

leitmotif, is part and parcel of a larger cluster of images, symbols, and references which is itself developed too. The correspondence between Stephen's mother and the milkmaid is one of those layers.

The next two iterations of the leitmotif maintain a connection to women in general, although it is not the kind which can be described as filial piety. Both iteration, what's more, appear in the "Scylla and Charybdis" episode whilst Stephen, A. E., John Eglinton, and Lyster discuss *Hamlet* at the National Library. It first surfaces when A.E. (George Russell) is making the point that "prying into the family of a great man" is interesting "only to the parish clerk" (Joyce, *Ulysses* 241, 242). Russell asks: "what is it to us how the poet lived?[...] the poet's drinking, the poet's debts. We have *King Lear*: and it is immortal" (242). Russell's point strikes a chord with Stephen since Stephen owes him money. Indeed, as Russell is making his point, Stephen thinks:

How now, sirrah, that pound he lent you when you were hungry?
Marry, I wanted it.
Take thou this noble.
Go to! You spent most of it in Georgina Johnson's bed, clergyman's daughter. Agenbite of inwit.
Do you intend to pay it back?
O, yes.
When? Now?
Well... No.
When, then?
I paid my way. I paid my way.
Steady on. He's from beyant Boyne water. The northeast corner.
You owe it.
Wait. Five months. Molecules all change. I am other I now. Other
I got pound.

Buzz. Buzz.
But I, entelechy, form of forms, am I by memory because under
everchanging forms.
I that sinned and prayed and fasted.
A child Conmee saved from pandies.
I, I and I. I.
A.E.I.O.U. (242-243)

Stephen's internal thoughts end with a pun which explains his situation: A.E. (George Russell), I owe you. As we can see, the leitmotif appears in conjunction with the fact that we learn that Stephen used A.E.'s money to visit the prostitutes instead of using it for food, which it was intended for. Moreover, Stephen does not intend to pay him back. Thus, the leitmotif is invoked in a passage which shows some guilt —whether that guilt is genuine and whether Stephen does show some remorse seems unlikely. Thus, the leitmotif, in this instance, seems to be used ironically. The next iteration, however, surfaces when their discussion turns to Anne Hathaway, Shakespeare's wife:

She read or had read to her his chapbooks preferring them to the *Merry Wives* and, loosing [sic] her nightly waters on the jordan, she thought over *Hooks and Eyes for Believer's Breeches* and *The most Spiritual Snuffbox to Make the Most Devout Souls Sneeze*. Venus had twister her lips in prayer. Agenbite of inwit: remorse of conscience. (265)

Venus here refers to Anne Hathaway who played the role in Shakespeare's *Venus and Adonis* (Gifford 239). Her remorse of conscience, however, has to do with her own infidelity, at least in Stephen's estimation and mind. Indeed, for as he says:

If others have their will Ann hath a way. By cock, she was to blame. She put the comether on him, sweet and twentysix. The greyeyed goddess who bends over the boy Adonis, stooping to conquer, as prologue to the

swelling act, is a boldfaced Stratford wench who tumbles in a cornfield a lover younger than herself. (Joyce, *Ulysses* 244)

A little later in the same episode, just to make sure to drive the point home, Stephen, again, alludes to her wanton ways: “Sweet Ann I take it, was hot in the blood. Once a wooer twice a wooer” (259). Thus, guilt here seems to be of a sexual nature—at least in this episode—and through the figures of Georgina Johnson and Anne Hathaway maintains a connection to women in general. Martin insists, however, that “all these women evoke the same response in Stephen’s consciousness” (Martin 156); yet I am not convinced that is the case. Again, Martin glosses over the contexts in which these appear and focuses simply on the appearance of the leitmotif in the vicinity of expressions or examples of guilt. Yet, as we have seen—indeed, as I have made sure to underline—when the leitmotif first appears in this specific episode, Stephen’s expression of guilt is a result of using A.E.’s money for the wrong reasons and of not intending to pay him back. In the second instance, Stephen assigns guilt or imagines Anne to feel guilty for her own actions. It does not appear to me, as Martin maintains, that “Stephen projects his own guilt on the figure of Shakespeare’s dying and repentant wife” (156). In effect, the leitmotif is part of a much slower arc of development whereby each iteration brings attention to itself and to the fact that *something* is troubling Stephen, that guilt, in other words, is on his mind. What that is, however, only reifies itself in its last appearance, which we shall turn to now.

The last iteration of the leitmotif appears in the “Wandering Rocks”

episode when Stephen encounters Dilly, his sister, buying a book to learn French. During their exchange, Stephen remarks her “high shoulders and shabby dress” and her overall destitute appearance (Joyce, *Ulysses* 312). He wonders, since she is said to look the most like him, whether others see him as such: “My eyes they say she has. Do others see me so? Quick, far and daring. Shadow of my mind” (312). Then, Stephen asks her whether the family has kept any of his books or whether they have all been pawned. Dilly answers that only some are left since they had to pawn the others for money (313). Apprehending her condition —indeed his entire family’s condition—the leitmotif resurfaces for a final time:

She is drowning. Agenbite. Save her. Agenbite. All against us.
She will drown me with her, eyes and hair. Lank coils of seaweed hair
around me, my heart, my soul. Salt green death. We. Agenbite of
inwit. Inwit’s agenbite. Misery! Misery! (313)

It seems that the guilt Stephen has been trying to avoid all day returns to him with echoes of the passage from the “Telemachus” episode where thoughts of his dead mother came rushing to his mind. Dilly’s shabby dress, for example, recalls his mother’s graveclothes, whilst the salt green death at once echoes “the green sluggish bile” which Stephen’s mother “had torn up from her rotting liver by fits of loud groaning vomiting” and “the snotgreen sea” he and Buck overlooked from the parapet of the Martello Tower earlier (4,3). The sea is even compared to the bowl of bile and described as a “dull green mass of liquid” (4). Later in “Telemachus,” Stephen’s mother’s eyes are also emphasised, just like Dilly’s are: “Her glazing eyes, staring out of death, to

shake and bend my soul[...] Her eyes on me to strike me down” (10-11). Thus, many of the elements which first condition or prepare the introduction of the leitmotif are found in condensed form when the leitmotif is heard for the last time, coming full circle, in a sense.

Interestingly, the last iteration of the leitmotif recalls and echoes passages that develop the vision or apparition of Stephen’s mother, passages which are separate or divorced from the apparition of the leitmotif. Thus, it is as though Stephen’s guilt finds its ‘home’ and its true source once he is no longer capable of distracting himself and must confront its reality. A reality that is represented by his sister Dilly. What I mean is that although the final occurrence of the leitmotif does indeed reinforce the connection of the leitmotif to his mother, on the contrary to what Martin and other scholars hold, that connection isn’t always maintained. Indeed, it seems that the final occurrence of the leitmotif is more closely connected to other passages in the book. For instance, it seems strongly linked to Stephen’s promenade on the beach in “Proteus.” As it were, when Stephen thinks of the drowning man, his attention shifts to his mother:

I want his life still to be his, mine to be mine. A drowning man. His human eyes scream to me out of horror of his death. I[...] With him together down[...] I could not save her. Waters: bitter death: lost. (57)

As we can see, many of the same elements are repeated here, too: eyes, water, the word ‘bitter’, and, of course, death. These same elements, in turn, will be reinforced in the “Circe” episode when Stephen’s mother again appears to him. Some reappear, for example, when his mother addresses him directly:

“(A green rill of bile trickling from a side of her mouth) You sang that song to me. *Love’s bitter mystery*” (681). The apparition also asks him: “Repent! O, the fire of hell!” (682). Yet Stephen will not. Indeed, he defends himself and says: “They said I killed you, mother. He offended your memory. Cancer did it, not I. Destiny” (681). This exchange, we must note, occurs after the last iteration of the leitmotif. It is as though, then, Stephen absolves himself by confronting, for a time, the apparition of his mother. Indeed, he repeats: “With me all or not at all. *Non serviam!*” (682). Whether he finds peace with his refusal, we will never know. However, it demonstrates that, like Bloom, despite his efforts to distract himself and avoid thinking about his problems or his guilt, his conscience, as the leitmotif itself advertises, comes back to bite and haunt him.

In observing the full development of the leitmotif and the various contexts and passages in which it appears, my point was not to demonstrate that Martin, for example, is wrong in his assessment. The point was to demonstrate that the leitmotif establishes and develops a much more complicated relationship to guilt and that it expresses guilt in a much more nuanced way. In so doing, I also wished to demonstrate that Stephen’s guilt is equally complicated and nuanced and that Joyce represents a far more realistic view of Stephen grappling with his own guilt. By developing the phrase ‘agenbite of inwit’ as a leitmotif, Joyce links various instances of guilt, which display Stephen projecting his guilt, denying it, turning it into a source of irony, and, ultimately, facing it. Moreover, I wished to demonstrate the ‘instability’, if

you will, of the meaning or message of the leitmotif. What I mean is that leitmotifs, since they accrue meaning through repetition and, by the same token, develop various different associations, can hardly be boiled down to a single, static meaning. This is important from the point of view of technique and the process of developing character as it serves to dramatise and reflect Stephen's internal machinations. In other words, it helps in demonstrating that the mind is itself active, dynamic, and digressive and it helps in actualising this feature on the page. Another aspect I wished to illustrate, is the fact that context plays a large role in analysing leitmotifs. Martin's reading, for example, quickly concluded that "Stephen's guilty recollection of his conduct at the time of his mother's death lurks behind all the passages in which 'agenbite of inwit' appears" (Martin 156), glossing over the context in which the different iterations of the leitmotif appear. In doing so, he was able to posit the idea that this connection between Stephen's conduct at the time of his mother's death and the appearance of the leitmotif is maintained throughout. The reality, as we have seen, is different. This connection is not maintained. Yet, when it is—that is in the first and last iteration of the leitmotif—many contextual elements are repeated from one instance to the other. Thus, it complicates the notion of guilt itself. Indeed, since elements such as the sea, the colour green, and the word 'bitter' are related to the initial expression of guilt and appearance of Stephen's dead mother, their own reappearance in the text implies that same guilt by virtue of that initial connection. This seemed to me a major omission in the literature on the

subject and a testament to the fact that the leitmotif was underappreciated and understudied in the field.

The Jingle That Joggled And Jingled

In our demonstration above, we have observed the development of a leitmotif that was already charged with meaning. Agenbite of inwit, as it were, means something on its own. As we know now, the phrase translates to ‘remorse of consciousness’ and thus relates to and evokes guilt. What’s more, it was developed in concordance with its meaning. What I mean is that it was repeated in such a way to support instances where guilt was present, so-to-speak. Thus, there was no contradiction between its denotative meaning and the meaning with which it is invested in *Ulysses*. This, however, is not always the case. To recall Lee Lemon in our discussion of *Portrait of the Artist*, leitmotivic development can “invest qualitatively neutral terms with a richly significant coloration, and qualitatively meaningful terms with unusual meanings” (Lemon 440). The permutations, to add to this point, are only limited by the authors’ imagination. To be sure, terms can even be invested with contradictory or ironic meanings. The next leitmotif I would like to observe is perhaps the most well-known example of leitmotifs in *Ulysses* and falls along those lines. Let us then examine how the onomatopoeia ‘jingle’ is developed as a leitmotif and the role it plays in *Ulysses*.

The ‘jingle’ sound first appears in the “Calypso” episode. We ‘hear’ it

when Bloom asks Molly if she wants anything for breakfast and she stirs in bed:

A sleepy soft grunt answered:

—Mn.

No. She did not want anything. He heard then a warm heavy sigh, softer, as she turned over and the loose brass quoits of the bedstead jingled. (Joyce, *Ulysses* 67)

The first ‘sounding’ of the ‘jingle’ associates the leitmotif with the Blooms’ bed and does so in a rather accurate manner for the word ‘jingle’ designates “[a] noise such as is made by small bells, a chain of loose links, or loose pieces of metal when struck; a sound intermediate between clinking and ringing” (“jingle,” n.). More generally, it is also associated with Molly. In this instance, therefore, the innocuous ‘jingle’ is used mainly for descriptive purposes; however, Joyce, over the course of the book, will orchestrate it into thematic significance and develop its associations. As it were these two initial associations — the Blooms’ bed and Molly — are reinforced almost immediately as Bloom thinks, hearing the bed quoits:

Must get those settled really. Pity. All the way from Gibraltar. Forgotten any little Spanish she knew. Wonder what her father gave for it. Old style. Ah yes, of course. Bought it at the governor’s auction. Got a short knock. Hard as nails at a bargain, old Tweedy. (Joyce, *Ulysses* 67)

This is, on some level, another example of Bloom’s practical-mindedness since he thinks of getting the quoits of the bedstead fixed and the seemingly admirable fact that Molly’s father bought it at an auction for a good price. Yet it also expands on Molly and, although the information divulged about her in this specific passage is not relevant *per se* to the morphology or

construction of the leitmotif, in the context of its development and its thematic pertinence, it reinforces the connection between Molly and the ‘jingle’ sound by providing more information about her in close proximity with the appearance of the leitmotif. In short, the leitmotif is couched in a passage whose main topic is Molly. This connection is further reinforced just a few pages later when Bloom returns from Dlugacz’s, the butcher, and carries the breakfast tray up to her:

Nudging the door open with his knee he carried the tray in and set it on the chair by the bedhead.

–What a time you were, she said.

She set the brasses jingling as she raised herself briskly, an elbow on the pillow. He looked calmly down on her bulk and between her large soft bubs, sloping within her nightdress like a shegoat’s udder. The warmth of her couched body rose on the air, mingling with the fragrance of the tea she poured. (76)

Molly, here, *sets* the brasses jingling; the relation is thus clearly established and clearly discernible. I have reproduced the passage in full because the elements which constitute the context in which the leitmotif first appears are taken up again elsewhere when the leitmotif is repeated and demonstrate how these links are developed. Before this occurs, however, the next, sequential iteration of the ‘jingle’ performs a rather naturalistic or descriptive function in the “Aeolus” episode. It describes the sound of keys, interrupting, if you will, the development of its connection to Molly and, in doing so, the development of its thematic overtones. Myles Crawford, as it were, preparing to join the rest of the *Freeman’s Journal* employees at the Oval for a drink, “walked jerkily into the office behind, parting the vent of his jacket, jingling

his keys in his back pocket” (165). The sentence which immediately follows reads: “They jingled then in the air and against the wood as he locked his desk drawer” (165). This application of the word, here, does not invalidate the interpretation of the jingle-leitmotif I am proposing despite what it might look like at face value. On the contrary, it supports it, since it is not necessary for the thematic associations of the leitmotif to be developed chronologically. Indeed, as Clive Hart explains,

Leitmotiv, to be effective, must in fact grow functionally from the evolving material, yet not recur regularly in a wholly predictable way; it must arouse expectations of its reappearance and yet give new insights when it does recur; it must be a shaping influence, not the fulfilment of predetermined formal requirements. (Hart 165)

In breaking the linear development of the leitmotif’s connection to Molly, not only does the ‘jingle’ become part of the soundscape of *Ulysses*, appearing to describe the sound of clinging metal, but it also prevents it from becoming a formal, predetermined, and expected pattern. It preserves its dynamic quality. Moreover, in doing so, it underscores the fact that the ‘jingle’ sound sometimes appears in narrative passages which are *not* coloured by Bloom’s mind. What I mean is that until now, the ‘jingle’ sound has appeared in close connection with Molly, yet those instances have been filtered through Bloom. If we recall properly, we notice that the leitmotif’s connection to Molly is inaugurated in the domestic sphere in “Calypso” and subsequently developed in Bloom’s free-indirect discourse. In the grand scheme of things, Molly or thoughts of Molly do not necessarily always need to arise in connection with the jingle-leitmotif. Moments must be chosen carefully for the jingle-

leitmotif to be developed meaningfully. In this passage, for instance, Molly does not appear because Bloom is not present in this vignette of “Aeolus.” His thoughts and feelings, in short, do not colour or influence the passage at hand. This distinction, which has not been sufficiently addressed by previous scholars, is one of the ways in which Joyce manages to manipulate the ‘jingle’ sound into an influential leitmotif. Indeed, for, as we shall see, the jingle-leitmotif is briefly developed along two, individual planes, before they come into contact in the “Sirens” episode. One plane being the association which develops for Bloom between the jingle and Molly; and the second one being a more independent one which is eventually assigned to Blazes Boylan. In a sense, certain narratives are developed in connection with the leitmotif.

In any case, Molly arises again in relation to the jingle-leitmotif in the “Lestrygonians” episode whilst Bloom is walking around the city looking for a place to eat lunch. One of the reasons being, as Budgen remarks, is that “[t]he greater part of the *Lestrygonians* is Bloom’s unspoken thoughts on his way to lunch” (Budgen 98). Stylistically, therefore, and especially in comparison to the “Aeolus” episode, Bloom’s free-indirect speech exerts a substantial degree of influence on the narrative. We can note this influence in the passage in question, which reads:

Grafton street gay with housed awnings lured his senses. Muslin prints, silk, dames and dowagers, jingle of harnesses, hoofthuds lowringing in the baking causeway. Thick feet that woman has in the white stockings. Hope the rain mucks them up on her. Country bred chawbacon. All the beef to the heels were in. Always gives a woman clumsy feet. Molly looks out of plumb. (Joyce, *Ulysses* 213)

As we can see, the staccatoed style of the passage quoted above attempts to imitate the various impressions being recorded in Bloom's mind in real time and his immediate thoughts regarding them. It is formulated, too, in Bloom's own idiom, so-to-speak. More importantly, we can also see that once Bloom hears the jingle of the harnesses, Molly eventually crops up in his mind. The association is therefore repeated in Bloom's mind and, as a result, reinforced. Something which is true for the reader as well. Doubling down on this link, after a short digression on Giacomo Meyerbeer's *Les Huguenots* and the prospect of procuring lotion for Molly, she again props up in his thoughts at the sound (or appearance) of the word 'jingle' in the text. The passage, given as a whole, including both iterations, reads thus:

High voices. Sunwarm silk. Jingling harnesses. All for a woman, home and houses, silk webs, silver, rich fruits, spicy from Jaffa. Agendath Netaim. Wealth of the world.

A warm human plumpness settled down on his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore.

Duke Street. Here we are. Must eat. The Burton. Feel better then.

He turned Combridge's corner, still pursued. Jingling hoofthuds. Perfumed bodies, warm, full. All kissed, yielded: in deep summer fields, tangled pressed grass, in trickling hallways of tenements, along sofas, creaking beds. (214)

Here some of the elements which surrounded Bloom hearing the "jingle of harnesses" (213) just a few paragraphs above are repeated and varied: namely the construction "hoofthuds lowringing" (213) which is rendered as "[j]ingling hoofthuds" (214); the Grafton Street 'silk' which appears as "[s]unwarm silk"

and “silk webs” (214); and a variation of “dames and dowagers” (213) based on rhythm and alliteration which results in “home and houses” (214) when the leitmotif is reiterated. Interestingly, in this new environment, the leitmotif also recalls elements from its appearance in the “Calypso” episode. Indeed, the “warm human plumpness” which settles on Bloom’s brain and the perfume which embraces and assails him (214) are, in effect, variations or developments of Molly briskly raising herself and letting “[t]he warmth of her couched body [rise] on the air, mingling with the fragrance of the tea she poured” earlier in the day (76). These variations are examples of the way in which “every successful *leitmotiv* takes on a life of its own and continually enriches both itself and its contexts as it bears a mass of association from one appearance to another” (Hart 165). Furthermore, they also reinforce the leitmotif’s connection to Molly as they carry familiar contextual elements from one iteration to the next. Thus, not only does Molly appear in close proximity to the jingle-leitmotif, but various surrounding elements do too.

I would like to take a step back here and demonstrate how certain associations, it seems, can sometimes only be recognised from a distance or in retrospect. Indeed, the mass of association is sometimes too great to take in at once and, in addition, might not necessarily begin its development at the beginning of the book or from the leitmotif’s first appearance. Take the sentence “[a]ll kissed, yielded: in deep summer fields, tangled pressed grass, in trickling hallways of tenements, along sofas, creaking beds” (Joyce, *Ulysses* 214) taken from the passage above in “Lestrygonians,” for example. It at

once anticipates Bloom remembering the ‘seedcake kiss’ later in the same episode — as well as Molly’s in “Penelope” — and begins to tinge memories of Molly with an amorous, tender shade. A detail which, again, will play an important role in the “Sirens” episode where the leitmotif comes to a crescendo because of the songs the leitmotif will develop alongside. Case in point, after leaving The Burton, revolted by the table manners of the establishment’s patrons, Bloom finds himself in Davy Byrne’s pub. There he orders a Gorgonzola sandwich and a glass of burgundy, and entertains Nosey Flynn for a while. Sipping on his glass of wine, the memory of the seedcake kissing scene comes rushing forth:

Glowing wine on his palate lingered swallowed. Crushing in the winepress grapes of Burgundy. Sun’s heat it is. Seems to a secret touch telling me memory. Touched his sense moistened remembered. Hidden under wild ferns on Howth below us bay sleeping: sky. No sound. The sky. The bay purple by the Lion’s head. Green by Drumleck. Yellowgreen towards Sutton. Fields of undersea, the lines faint brown in grass, buried cities. Pillowed on my coat she had her hair, earwigs in the heather scrub my hand under her nape, you’ll toss me all. O wonder! Coolsoft with ointments her hand touched me, caressed: her eyes upon me did not turn away. Ravished over her I lay, full lips full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweet and sour with spittle. Joy: I ate it: joy. Young life, her lips that gave me pouting. Soft, warm, sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. Pebbles fell. She lay still. A goat. No-one. High on Ben Howth rhododendrons a nannygoat walking surefooted, dropping currants. Screened under ferns she laughed warmfolded. Wildly I lay on her, kissed her: eyes, her lips, her stretched neck beating, woman’s breasts full in her blouse of nun’s veiling, fat nipples upright. Hot I tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me.

Me. And me now. (223-224)

Although the jingle-leitmotif does not appear in this passage, it is interesting to note that faint echoes of passages in which it has appeared before can be heard here. The passage in the “Calypso” episode which describes Molly’s “large soft bubs, sloping within her nightdress like a shegoat’s udder” (76), for example, is alluded to in the succession: “She lay still. A goat. No-one” and in the description “her stretched neck beating, woman’s breasts full in her blouse” (224). Those allusions, in part influenced by Bloom’s experiences during the day, link such passages to the leitmotif insofar as they are variations of elements found in the passages in which the leitmotif is couched. They are, in a sense, allusions to it. Though they do not belong to the contextual environment of the jingle-leitmotif in a strict sense—by that I mean the seedcake and the moment it represents, amongst other things—they nonetheless constitute one of its layers and add a thematic quality to it. Their relation to the leitmotif can be exemplified in the fact that they do not appear in the final episode, “Penelope.” Indeed, Molly’s recollection of the event goes as follows:

the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes. (931-932)

Thus, though there is a consistency of ‘place’ in their respective versions of

the event: Ben Howth, for example, as well as the rhododendrons, reappear in both versions, none of the elements associated to the jingle-leitmotif surface in Molly's monologue. That is to say that these leitmotivic associations belong almost exclusively to Bloom. This short digression, in other words, was aimed to lend further support to the idea that certain associations — especially those related to the 'jingle' — are only cultivated in Bloom's mind and not in the narrative at large.

This becomes clear when we turn to the subsequent iterations of the jingle-leitmotif. Indeed, after the "Lestrygonians" episode, the next iteration of the leitmotif appears in the "Sirens," the most ostentatiously musical of chapters in *Ulysses*. It appears in what Stanley Sultan terms the "overture" where many of the themes and characters of the episode are introduced in reduced and abstracted forms to be developed over the subsequent pages (Sultan 84). It is, in a sense, a more consciously musical equivalent and refinement of the first page of *Portrait*. In any case, although not reproduced in its entirety, even a few lines from the overture can serve to give a sense of its effect:

Decoy. Soft word. But look! The bright stars fade. O rose! Notes
chirruping answer. Castille. The morn is breaking.
Jingle jingle jaunted jingling.
Coin rang. Clock clacked.
Avowal. Sonnez. I could. Rebound of garter. Not leave thee.
Smack. La cloche! Thigh smack. Avowal. Warm. Sweetheart, good-
bye!
Jingle. Bloo.
Boomed crashing chords. When love absorbs. War! War! The
tympanum.

A sail! A veil awave upon the waves.
Lost. Thrastle fluted. All is lost now. (Joyce, *Ulysses* 329).

Despite their seemingly haphazard nature, each of these lines references an ulterior part of the episode. For example, the line “Decoy. Soft word. But look! The bright stars fade. O rose! Notes chirruping answer. Castille. The morn is breaking” (329) later appears as a more extended passage:

A duodene of birdnotes chirruped bright treble answer under sensitive hands. Brightly the keys, all twinkling, linked, all harpsichording, called to a voice to sing the strain of dewy morn, of youth, of love’s leavetaking, life’s, love’s morn.
— *The dewdrops pearl...*
Lenehan’s lips over the counter lisped a low whistle of decoy.
— But look this way, he said, rose of Castille. (340)

Similarly, the line “Avowal. Sonnez. I could. Rebound of garter. Not leave thee. Smack. La cloche! Thigh smack. Avowal. Warm. Sweetheart, goodbye!” becomes an even lengthier passage:

— Please, please.
He pleaded over returning phrases of avowal.
— *I could not leave thee ...*
— Afterwits, Miss Douce promised coyly.
— No, now, urged Lenehan. *Sonnez! la cloche!* O do! There’s no-one.
She looked. Quick. Miss Kenn out of earshot. Sudden bent. Two kindling faces watched her bend.
Quavering the chords strayed from the air, found it again, lost chord, and lost and found it, faltering.
— Go on! Do! *Sonnez!*
Bending, she nipped a peak of skirt above her knee. Delayed. Taunted them still, bending, suspending, with wilful eyes.
— *Sonnez!*

Smack. She let free sudden in rebound her nipped elastic garter smackwarm against her smackable a woman's warmhosed thigh.

— *La Cloche!* cried gleeful Lenehan. Trained by owner. No sawdust there.

She smilesmirked supercilious (wept! aren't men?), but, lightward gliding, mild she smiled on Boylan.

— You're the essence of vulgarity, she in gliding said.

Boylan, eyed, eyed. Tossed to fat lips his chalice, drankoff his tiny chalice, sucking the last fat violet syrupy drops. His spellbound eyes went after her gliding head as it went down the bar by mirrors, gilded arch for ginger ale, hock and claret glasses shimmering, a spiky shell, where it concerted, mirrored, bronze with sunnier bronze.

Yes, bronze from anearby.

— ... *Sweetheart, goodbye!*

— I'm off, said Boylan with impatience. (343)

Thus, these initial phrases are, in other words, leitmotifs in and of themselves that are to be developed into complete passages or parts of the episode. This is interesting to note because the 'jingle' appears in the overture of the episode in the lines "Jingle jingle jaunted jingling" and "Jingle. Bloo" (329). Therefore, the jingle sound operates as two different leitmotifs, developing, in effect, in two different environments and for two different functions. The 'jingle' from "Jingle. Bloo" (329), as we have seen, has previously been developed as a leitmotif that is associated to Molly in Bloom's mind. Its connection to Bloom is maintained by adjoining Bloom's name—or a shortened version of it—to it. Yet, the association is not developed much further and it is the phrase "Jingle jingle jaunted jingling" that harnesses the same sound which is developed much further instead. Indeed, the "Sirens" episode, which, plays host to the moment of tension, to the crescendo of the leitmotif's thematic implications, uses the jingle sound for a new purpose. As we shall

see, the association Bloom has cultivated between the jingle sound and Molly will come into contact with the associations that are to be cultivated in the “Sirens” episode.

This contact or coming together is initiated by developing a relationship between the phrase “Jingle jingle jaunted jingling” (329) and its variations with Boylan. At first, it works to announce his arrival in the scene, performing, as it were, a rather operative function. Generally speaking, this operative function ‘makes sense’, to put it plainly, since the “Sirens” episode plunders the technical resources of music³ and leitmotifs are one of the technical resources of music. Thus, in other words, it is *a propos* for the leitmotif, here, to return to a more rudimentary operative function given the context. In any case, the phrase, the leitmotif, reappears when Lenahan asks the barmaids, the sirens, bronze and gold, whether Boylan was in looking for him:

Lenahan came forward.

— Was Mr Boylan looking for me?

He asked. She answered:

— Miss Kennedy, was Mr Boylan in while I was upstairs?

She asked. Miss voice of Kennedy answered, a second teacup poised, her gaze upon a page:

— No. He was not.

Miss gaze of Kennedy, heard, not seen, read on. Lenahan round the sandwichbell wound his round body round.

³In a conversation with George Borach in Zurich on June 18, 1919, Joyce said: “I finished the Sirens chapter during the last few days. A big job. I wrote this chapter with the technical resources of music. It is a fugue with all musical notations: *piano*, *forte*, *rallentando*, and so on. A quintet occurs in it, too, as in the *Meistersinger*, my favourite Wagner opera [...] Since exploring the resources and artifices of music and employing them in this chapter, I haven’t cared for music any more. I, the great friend of music, can no longer listen to it. I see through all the tricks and can’t enjoy it any more.” (Borach 326-327)

— Peep! Who’s in the corner?

No glance of Kennedy rewarding him he yet made overtures. To mind her stops. To read only the black ones: round o and crooked ess.

Jingle jaunty jingle.

Girlgold she read and did not glance. Take no notice. She took no notice while he read by rote a solfa fable for her, plappering flatly:

- Ah fox met ah stork. Said thee fox too thee stork: Will you put your bill down inn my troath and pull upp ah bone? (337)

In the same manner Molly came to be associated with the ‘jingle’ sound and invoked in Bloom’s mind whenever he hears it, Boylan now begins to be mentioned and begins to appear in close proximity with the phrase and its variations. So much so that in the next iteration, Boylan is quite literally incorporated in the variation of the leitmotif: “With patience Lenehan waited for Boylan with impatience, for jingle jaunty blazes boy” (339). This development of the leitmotif effectively actualises the textual association of the jingle with Boylan; he *is* jingle jaunty. In the very next paragraph, Bloom, walking,

[...] eyed on the door a poster, a swaying mermaid smoking mid nice waves. Smoke mermaids, coolest whiff of all. Hair streaming: lovelorn. For some man. For Raoul. He eyed and saw afar on Essex bridge a gay hat riding on a jauntingcar. It is. Third time coincidence. Jingling on supple rubbers it jaunted from the bridge to Ormond quay. Follow. Risk it. Go quick. At four. Near now. Out. (339)

The connection between Bolyan and the jingle as we can see, begins to be made more explicit, almost as to dispel early associations, to alert us, in a sense, that a change has taken place or that a difference should be noted. In the next iteration, the leitmotif becomes interchangeable with Boylan and is

used to foreshadow, certainly, his arrival at the Ormond, but also to announce it:

Lenehan's lips over the counter lisped a low whistle of decoy.
- But look this way, he said, rose of Castille.
Jingle jaunted by the curb and stoppped.
She rose and closed her reading, rose of Castille. Fretted forlorn,
dreamily rose.
- Did she fall or was she pushed? he asked her.
She answered, slighting:
- Ask no questions and you'll hear no lies.
Like lady, ladylike.
Blazes Boylan's smart tan shoes creaked on the barfloor where he
strode. Yes, gold from anear by bronze from afar. (340)

As this connection is repeated, varied, and consequently reinforced, Bloom also becomes cognisant of it and triangulates the jingle's associations to Molly, their marital bed, and the one that is being developed in relation to Boylan. The jingling of the bed quoits is, of course, a euphemism for the outcome of Molly and Boylan's four o'clock meeting. This realisation begins to dawn on him when Boylan leaves the Ormond bar and he *hears* the jingle in relation to the gay hatted gallant. The passage reads:

Jingle a tinkle jaunted
Bloom heard a jing, a little sound. He's off. Light sob of breath
Bloom sighed on the silent bluehued flowers. Jingling. He's gone.
Jingle. Hear. (345)

It is relevant to pause here and compare this passage with one of the passages previously quoted. Indeed, here, Bloom *hears* the 'jing' and the 'jingling'; he also recognises that it signals Boylan leaving, or at least relates to Boylan,

for all three iterations of the jingle-leitmotif are respectively followed by “He’s off,” “He’s gone,” and “Hear” (345). Whereas on Essex Bridge, the passage read: “He eyed and saw afar on Essex bridge a gay hat riding on a jauntingcar. It is. Third time coincidence. Jingling on supple rubbers it jaunted from the bridge to Ormond quay. Follow. Risk it. Go quick. At four. Near now. Out. (339). The difference is that Bloom saw Boylan but did not relate the jingle or jingling to him; at that point, the relation was only established in the narrative, and not in Bloom’s mind. In any case, several variations of the leitmotif accompany Boylan’s departure, just as they accompanied his entrance in the episode. Indeed, as the company in the Ormond continue with their amateur concert, Boylan makes his way to 7 Eccles Street, and is described variously as “[j]ingle haunted down the quays. Boylan sprawled on bounding tyres” (346); “[b]y Bachelor’s walk jogjaunty jingle Blazes Boylan” (347); “[j]iggedy jingle jaunty jaunty” (349); and finally “[b]y Graham Lemon’s pineapple rock, by Elvery’s elephant jingle jogged” (350). Boylan’s progress towards his four o’clock appointment is related to the reader through the appearance of variations of his leitmotif in the narrative. Bloom’s realisation comes full circle as Boylan reaches his destination. Something which Bloom reenacts in his mind:

Bloom bent leopold ear, turning a fringe of doyley down under the vase. Order. Yes, I remember. Lovely air. In sleep she went to him. Innocence in the moon. Still hold her back. Brave, don’t know their danger. Call name. Touch water. Jingle jaunty. Too late. She longed to go. That’s why. Woman. As easy to stop the sea. Yes: all is lost. (351)

The two individual ‘narratives’, so-to-speak, the jingle leitmotifs have developed — the jingle’s relation to Molly in Bloom’s mind and the narrative’s leitmotif for Boylan — come into contact in the next iteration, now that Bloom has triangulated the affair. It reads:

Tenors get women by the score. Increase their flow. Throw flower at his feet when will we meet? My head it simply. Jingle all delighted. He can’t sing for tall hats. You head it simply swirls. Perfumed for him. What perfume does your wife? I want to know. Jing. Stop. Knock. Last look at mirror always before she answers the door. The hall. There? How do you? I do well. There? What? Or? Phila of cachous, kissing comfits, in her satchel. Yes? Hands felt for the opulent. (353)

Bloom, in what he imagines Molly and Boylan’s meeting to be like, merges the jingling of the bed with Boylan’s jingling and, ultimately, — also in typical Joycean humour — his wife’s adultery, into one. Molly, several episodes later, corroborates parts of Bloom’s imagination as she remarks: “this damned old bed too jingling like the dickens I suppose they could hear us away over the other side of the park till I suggested to put the quilt on the floor with the pillow under my bottom” (914). Nevertheless, in recognising that Boylan’s jingle is the same as the jingle of the bed quoits, Bloom realises and finally acknowledges what he has been trying to avoid all day. In a synchronous arrangement, Bloom understands the implied meaning of the jingle at the same time that the quoits of their marital bed jingle.

As we can see, Joyce harnesses the onomatopoeia as a leitmotif and orchestrates it into significance. In doing so Joyce manages a number of interesting things with the jingle leitmotif; two, however, stand out. First is the

fact that he invests a relatively neutral, indeed mostly descriptive, term with such thematic and dramatic significance. We must appreciate that the jingle becomes an emblem of the Bloom's problem and, by extension, of one of the dramatic cruxes of the book as a whole, despite the fact that the word itself is, for such intents and purposes, meaningless. Indeed, an onomatopoeia, a sound, under normal circumstances, carries no thematic or dramatic meaning in and of itself. In comparison to 'agenbite of inwit' it is a relatively empty term. As such, it is a testament to both Joyce's technique and to the potential of the leitmotif as a literary device. Secondly, is the fact that the same sound, the same leitmotif, can develop two separate yet parallel 'narratives'. I use the word 'narrative', here, to describe the two different meanings the leitmotif is invested with. Indeed, the way in which in the first instance Joyce develops the jingle leitmotif in association with Molly and in the second instance in association with Boylan. The two narratives, however —and this is one of the features of Joyce's orchestration of this leitmotif which is innovative— develop in different narrative spheres, if you will, before coming together. On the one hand, the leitmotif develops certain associations in Bloom's mind, whereas on the other hand, different associations are developed in the descriptive narrative. It is, in effect, a combination of techniques Joyce developed in his earlier works. For we have seen the latter, the development of leitmotifs in descriptive narration, in *Dubliners*; and that is despite the fact that their function was, for the most part, to reveal or betray the characters' emotions and thoughts. By the same token, we

have seen the former effect at work in *Portrait*, where leitmotifs and their associations were developed in the protagonist's mind. In *Ulysses*, these two different applications and techniques of development of leitmotifs are used in tandem in order to support themes and sustain the human drama. Their coming together, moreover, acts as an instant of realisation for Bloom. Thus, the jingle-leitmotif is another example of Joyce's development of the musical device as a literary one and an example of the larger role leitmotifs, or the concept of leitmotifs, comes to occupy in the orchestration and composition of his work.

Musical Allusions as Leitmotifs

The presence of music in *Ulysses* is undeniable. Mabel P. Worthington and Matthew J. C. Hodgart, authors of the pioneering *Song in the Works of James Joyce* —a work which, as its title might suggest, identifies and indexes the references and allusions to songs across Joyce's body of work— claim that “*Ulysses* contains allusions to over four hundred songs” (Hodgart and Worthington 6). Despite this staggering number, Zack Bowen insists that “there [are] hundreds more that Hodgart and Worthington missed” (Bowen, *Bloom's Old* 2). That is not to take anything away from their work, however. On the contrary, he adds, underlining Joyce's copious inclusion of music, that “[e]ven now, after a small army of scholars has spent another thirty-five years working in Joyce's musical vineyard, many allusions still remain undiscovered” (2). This musical vineyard, as the analogy inspires, does bear

fruits. Indeed, music in *Ulysses* – and music in Joyce for that matter – is more than an index of references to songs and operas. It is not merely an accessory; it plays an active role and participates in the literary edifice that is *Ulysses*. For Worthington and Hodgart, their import is symbolic and their role is ultimately thematic. They explain:

perhaps the most important of all are the rhythms of song, of “words for music.” In a song, the words are always incomplete in themselves: they need the music to give them their full aesthetic meaning, and at the same time the music tends to empty them of their normal prose meaning. All of us carry in our heads scraps of song, in which the words are for us devoid of their dictionary sense and even of the poetic overtones carried by a verse quotation. If we hum to ourselves *Là ci darem la mano* (to take a theme song of *Ulysses*), we do not normally think of the full prose meaning of the words, let alone their dramatic significance in the action of *Don Giovanni*. The words occupy a halfway position between the sense and nonsense, although their full literal and dramatic content can always be put back into them if we hear or imagine ourselves hearing them in the right context — that is, during a performance of Mozart’s opera. This potentiality that song has of emptying itself of and refilling itself with meaning is what interested Joyce. He took the songs that he heard about him, as he did the clichés of everyday talk, presented them in the flattest form, with every significance drained away, then invested them with the greatest symbolical weight relevant to his narrative. (Hodgart and Worthington 3)

Thus, Joyce imports and reconfigures the songs into his texts and does so in a manner that serves his own purposes. Though Hodgart and Worthington recognise the thematic importance of the songs, they do not explain, analyse, or spell out how they come to be so important; and as we shall see the task is no simple matter.

It is Zack Bowen perhaps more than any other scholar who carries forward in *Musical Allusions in the Works of James Joyce* the research initiated by

Worthington and Hodgart. He explains:

The present study is a natural outgrowth of Hodgart and Worthington's work. Where they merely identified musical titles, I will attempt to fit the musical works to the text, to make them understandable as working, integrated elements in the works considered... [and study] the uses of music in Joyce's style, characterization [sic], structure, and theme. (Bowen, *Musical Allusions* 3-4)

For Bowen, therefore, Joyce does not only reference or allude to songs in his works; he integrates them and uses them as a literary elements by way of allusion and reference. It is important to consider Bowen's work here because it marks a shift in the analysis of music in Joyce. Indeed, instead of simply identifying and indexing musical titles, Bowen introduces the notion that they operate within the text and influence it. This methodology, as we shall see, is then replicated in other scholarly works — including my own — and applied to different musical problems. Bowen opens his discussion of music in *Ulysses* with this paragraph:

Ulysses not only contains a far greater number of musical allusions than any of its predecessors, but it also illustrates the far more varied use Joyce made of music to develop the style, characterization [sic], mood, structure, and themes of his novel. I will deal with approximately seven hundred allusions to various musical works in *Ulysses*, yet I am certain that many more remain undiscovered. Many of these allusions appear to have little bearing on the major themes of the novel, but even these are part of the panorama of stylistic devices Joyce uses throughout his incredibly varied book. (46)

He continues and suggests that Joyce does not necessarily use musical references for their “intrinsically musical connotations” but for the fact that they would have been recognisable to his contemporaries and could be used

as literary or cultural references and allusions (46). Music is then integral to the book and important to its reader; and though musical allusions and references might not always be important or central to the overarching themes of *Ulysses* whenever they appear in the narrative, they nonetheless contribute to it. What's more, their contribution infiltrates all aspects ranging from the structural integrity of the book to Joyce's technique of characterisation, including interior monologue.

An example of this last point occurs in the "Lestrygonians" episode. It is a particularly interesting episode to look at with respects to the role of musical allusions in *Ulysses* because, as Budgen remarks in *James Joyce and the Making of Ulysses*, "[t]he greater part of the Lestrygonians is Bloom's unspoken thoughts on his way to lunch" and many of his thoughts, in turn, are influenced by his hunger (Budgen 98). Thus, the episode is not a particularly musical one *per se* and the inclusion of music, again, is more of a reflection of Joyce's technique than a phenomenon which the episode requires. To be sure, it is not the "Sirens" episode. Yet, as various scholars have made clear above, *Ulysses* is rife with musical allusions and they nevertheless find their way into Bloom's thoughts at this hour. Case in point, crossing Nassau Street, still looking for lunch, Bloom remembers an evening where he and Molly and Boylan were walking together during a full moon. The passage reads:

Wait. The full moon was the night we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fairview moon. She was humming: The young May moon she's beaming, love. He other side of her. Elbow, arm. He. Glowworm's la-amp is gleaming, love. Touch.

Fingers. Asking. Answer. Yes.(Joyce, *Ulysses* 212)

The passage refers to the song “The Young May Moon” at various points, re-enacting, in effect, Molly’s humming of the tune at that anterior moment. Snippets of the song thus punctuate Bloom’s interior monologue to give the sense that memory and performance are occurring at once — or at least remembered simultaneously. This is supported by the fact that Joyce separates the word ‘lamp’ into two syllables using a hyphen to reproduce the melody of the song. Thus text imitates music. However, the situation depicted in the song also bears thematically on the passage; it is not only a stylistic quirk. It is used to imply and, in a sense, summarise the situation. This becomes clear when we take the lyrics of “The Young May Moon” into account:

The young May moon is beaming, love,
The glowworm’s lamp is gleaming, love,
How sweet to rove thro’ Morna’s grove,
When the drowsy world is dreaming, love!
Then awake! the heav’ns look bright, my dear,
‘Tis never too late for delight, my dear,
And the best of all ways to lengthen our days,
Is to steal a few hours from the night, my dear. (Bowen, *Musical Allusions* 136)

The implications and overtones of the song, in this case, apply to the passage at hand. Indeed, for the ‘he’ on the other side of Molly is Boylan and the line “‘Tis never too late for delight, my dear” from the song Molly is humming suggests and foreshadows their upcoming meeting on June 16th. As Bowen puts it, “Molly, by humming the song, is making an affirmative response to Boylan’s questioning fingers”(136). The affirmative ‘Yes’ with which the

passage ends, of course, also lends itself to this interpretation —at least if we believe Bloom is in the know. Interestingly, the sentence that follows the passage quoted above from *Ulysses* suggests that Bloom recognises the fact that their situation is reflected in the lyrics. As it were, Bloom thinks to himself: “Stop. Stop. If it was it was. Must” (Joyce, *Ulysses* 212). The passage thus dramatises and foreshadows what the song implies; namely, that it is never too late for delight, that the desires stirred on that night will eventually be consumed. Moreover, this aspect of time, or of urgency, if you will, present in the song, is then ironically echoed whenever Boylan appears in the narrative. In Thornton’s shop, for example, Boylan buys peaches and asks the blond girl whether she will put his bottle of Port and small jar in before the peaches. Having asked the shopgirl, “[h]e turned suddenly from a chip of strawberries, drew a gold watch from his fob and held it at its chain’s length,” and seeing the time asks whether she can send the packet “at once” (291-292). Later in “Wandering Rocks” Tom Rochford jokes that he is “Boylan with impatience” (298), a formulation which gets repeated again to describe Boylan’s demeanour. In the “Sirens” episode, for example, Lenehan patiently waits for “Boylan with impatience” (339). This trait is reinforced shortly thereafter as Boylan announces he is “off” from the Ormond Bar with impatience (343). Similarly: “on bounding tyres: sprawled, warmseated, Boylan impatience, ardentbold” and “[s]lower the mare went up the hill by the Rotunda, Rutland square. Too slow for Boylan, blazes Boylan, impatience Boylan, juggled the mare” (347, 356).

Although these are just faint echoes of a line from a song Molly hums while she and Boylan are flirting, that echo is heard nonetheless and influences the event, the meeting, which it foreshadows. To return to our original point, the appearance of the song “The Young May Moon” in Bloom’s thoughts — from the point of view of Joyce’s technique —, demonstrates how “Joyce also employs music to underscore points in the narrative and to add weight to the statements of characters as they spontaneously evoke musical allusions in their thoughts or discussion” (Bowen, *Musical Allusions* 48). The effect of these allusions, in turn, is to either support or partake in the development of themes or situations in *Ulysses*. They also send ripples, as we can see, through the text, that subtly recall previous passages and sustain the pertinence of the allusion or reference throughout.

Yet, music does not only operate thematically; it also contributes to the mental tapestry of the characters in the book. In effect, music often “indicates or sets the tone of a character’s thinking” (48). About this function of songs in *Ulysses*, Bowen remarks that “Bloom’s irreverent and comic thoughts during the obsequies for Dignam are often accompanied by light or comic songs” (48). For example, sitting in the carriage, driving along Phibsborough road to Dignam’s funeral at Glasnevin cemetery, Bloom likens a scene he sees out the window to the comic song “Aboard of the Bugaboo” despite the sombre and lugubrious atmosphere of the episode. The passage reads:

Crossguns bridge: the royal canal.

Water rushed roaring through the sluices. A man stood on his dropping barge between clamps of turf. On the towpath by the lock a slacketethered horse. Aboard of the *Bugabu*.

Their eyes watched him. On the slow weedy waterway he had floated on his raft coastward over Ireland drawn by a haulage rope past beds of reeds, over slime, mud-choked bottles, carrion dogs. (Joyce, *Ulysses* 124)

The song “Aboard of the Bugaboo,” as it were, is about a captain who accidentally sets his ship on fire whilst smoking in his bed. The ship eventually burns down because the helmsman, to whom the captain calls for help, happens to be asleep at the wheel and is thus unable to help. The song, unlike “The Young May Moon” which we have seen above, does not foreshadow events that will occur later in the book. Instead, it is used “to emphasize [sic] Bloom’s irreverence at the proceedings” (Bowen, *Musical Allusions* 111). Indeed, this reference tells us more about Bloom than it does about the passage at hand or the overarching themes of the novel. It is one of Bloom’s many trivial, digressive thoughts during the episode. It is also one of the many references to comic operas and nursery rhymes which Joyce uses to sustain Bloom’s irreverence throughout the episode. Later in the same episode, for example, Bloom again likens what he sees before him to a comic song — this time, however, it is a nursery rhyme. After the mutes bear Dignam’s coffin into the chapel and lay it on its bier, a “whitesmocked priest” comes in, “tidying his stole with one hand, balancing with the other a little book against his toad’s belly” (Joyce, *Ulysses* 130). Bloom immediately thinks: “Who’ll read the book? I, said the rook” (130). What Bloom reck-

ons to be the priest's 'toad-like' appearance and the passage "who'll read the book? I, said the rook" are references to "Who Killed Cock Robin" (130), a nursery rhyme that describes the participation of various birds, insects, and animals (sparrow, owl, beetle, and fish for example) in the funeral rites of a robin. This time, the connection or parallel between song and narrative is stronger — it is the tone, however, which is inappropriate. In effect, Bloom's thoughts are "uncongenial to the solemn surroundings" (Bowen, *Musical Allusions* 111), and the episode is rife with similar examples. After thinking of the song "Who Killed Cock Robin," for instance, Bloom thinks that Father Coffey's name resembles the word "coffin," that he is a "[m]uscular christian," and that "Molly gets swelled after cabbage" (Joyce, *Ulysses* 130). Shortly thereafter his mind seems to circle back to music and songs as he even reminds himself he cannot sing or hum during the funeral: "The ree the ra the ree the ra the roo. Lord, I mustn't lilt here" (132). Songs, therefore, in these instances, give us a glimpse of Bloom's practical, imaginative, and digressive mind. Identifying and following these references reveals that they are often "the vehicle of conscious thought" (Bowen, *Musical Allusions* 49). Indeed, the songs mirror Bloom's mind and demonstrate that his thoughts (and references) are "more externally oriented" and "flexible" in the sense that he reacts to what he sees and hears (49). Without delving into it at any great length, Molly and Stephen, for that matter, receive a similar technical treatment; the results, however, are of course different all the while being equally revealing of their temperaments and personalities.

Elsewhere, Joyce's allusions and references to operas, more specifically, have been demonstrated to play the same role as the *Odyssey*, serving, in other words, as parallels for the characters and situations of *Ulysses*. Though the difference between songs and operas might not be radical, the opera does provide something different: an extended cast of characters and a sustained, dramatic narrative. Songs, therefore, mostly echo themes or emphasise character traits, whereas operas provide a more profound parallel. For instance, to recall examples we have observed above, the allusion to "Aboard the Bugaboo" does not provide Bloom with a musical counterpart; it is used to underline Bloom's irreverence and distance in the face of the funeral procession. Similarly, the allusion to "The Young May Moon" provides history and foreshadows Molly and Boylan's upcoming assignment. Vernon Hall, for instance, makes the point in "Joyce's Use of Da Ponte and Mozart's 'Don Giovanni'," that "Joyce was able, by alluding to the opera's plot and quoting the libretto, to achieve the same montage effects that he did by employing the *Odyssey*" adding that where "[t]he major characters in *Ulysses* have been equated with characters of the *Odyssey*" the same thing "can easily be done for *Don Giovanni* and *Ulysses*" (Hall 78-79). As a result of Joyce's allusion, "Don Giovanni is Hugh E. (Blazes) Boylan; Zerlina is Molly Bloom; Zerlina's bridegroom, Masetto, is Leopold Bloom" (79). Joyce further manipulates the parallel, however, and Vernon underlines that "in the love drama one man can play different parts at different times—even simultaneously. So in relation to the Zerlina of Martha Clifford, Bloom is Don Giovanni" (79). Thus, the par-

allel, much like Homer's *Odyssey*, is not static, but a generative and creative one that applies to characterisation, theme, and narrative development. In conjunction with establishing counterparts to the characters of *Ulysses*, the opera also comes to represent Molly's affair with Boylan. Indeed, the stage is set, so-to-speak, as the operatic allusion casts Molly as Zerlina, Boylan as Don Giovanni, and Bloom as Masetto. The situation dramatised in the act, moreover, also resembles the one it foreshadows in *Ulysses*, and thus establishes a parallel and correspondence between the two. As Pencak puts it, "Joyce uses this opera's plot to clarify the Bloom's relationship to each other and to Blazes Boylan, Molly's lover and current manager" (Pencak 15). This parallel, however, is reinforced through the repetition of references to the libretto. I would like to argue, therefore, that allusions to *Don Giovanni*, along with many of the musical allusions that populate *Ulysses*, are developed as leitmotifs. I would like to propose, furthermore, that this is one of the many ways in which Joyce innovatively expands the leitmotif.

Let us observe, then, the leitmotivic development of references to an aria often referred to as "Là ci darem la mano" sung by the Don and Zerlina in Mozart's *Don Giovanni*. The first reference to the duet, and subsequently to the primary line which is developed as a leitmotif—indeed, there is more than one—, appears in the "Calypso" episode when Molly informs Bloom of the songs she will be performing during her upcoming concert. Before this exchange occurs, however, Bloom retrieves the mail:

Two letters and a card lay on the hallfloor. He stopped and

gathered them. Mrs Marion Bloom. His quick heart slowed at once.
Bold hand. Mrs Marion. (Joyce, *Ulysses* 74)

As Gifford notes, addressing a letter to Molly as ‘Mrs Marion Bloom’ in 1904 would have been considered “an ill-mannered mode of address to a married woman who is living with her husband” (Gifford and Seidman 76). He adds that “[s]he should be addressed as ‘Mrs. Leopold Bloom’” (76). This constitutes Boylan’s first transgression before being cast as Don Giovanni, which occurs shortly thereafter. Having gathered the letters, Bloom brings them up to Molly who is lying in bed, and asks her:

–Who was the letter from? he asked.
Bold hand. Marion.
–O, Boylan, she said. He’s bringing the programme.
–What are you singing?
–*La ci darem* with J. C. Doyle, she said, and *Love’s Old Sweet Song*. (Joyce, *Ulysses* 76)

Interestingly, although J. C. Doyle will be singing the duet with Molly, the reference to *Don Giovanni* is significant for the Bloom’s immediate situation and the events that will unfold during the day, for the fact that Boylan has already committed a transgression and for the fact that he will be meeting with Molly at 7 Eccles Street at four o’clock. In this sense, he is already the Don; however, his role will be reinforced as the story unfolds. A few moments after learning that she will be singing “*Là ci darem*,” Bloom thinks to himself: “*Voglio e non vorrei*. Wonder if she pronounces that right: *voglio*” (77). Bloom here thinks of Molly performing Zerlina and singing her lines. However, he makes a mistake when recalling Zerlina’s lines as she actually

sings “vorrei e non vorrei.” This mistake is not without consequences or implications. In changing Molly-Zerlina’s line from “vorrei e non vorrei” to “voglio e non vorrei,” Bloom casts Molly as a much more active Zerlina. As a result of this change, she is not the Don’s victim, but more of a willing participant. Insofar as the opera parallels the situation developing in *Ulysses*, Molly-Zerlina therefore willingly goes to Boylan-Don Giovanni. For ‘vorrei’ is the conditional of the present indicative ‘voglio’. Moreover, it also implies or carries the notion that it is happening in the present as opposed to the future. Vernon Hall in “Joyce’s Use of Da Ponte and Mozart’s ‘Don Giovanni’” translates Zerlina’s original line to “I should like to, yet I shouldn’t” (Hall 80). However, I believe that “I would like to, but I wouldn’t,” albeit more clumsy when rendered into English, is more accurate, since ‘vorrei’ in the infinitive is ‘volere’, which means ‘to want’, as opposed to ‘should’ which Hall is suggesting. Hall’s suggestion would most commonly be translated as ‘dovrei’ from ‘dovere’. Interestingly, it is ‘voglio’ and the line it belongs to which becomes a leitmotif of its own⁴. The aria becomes the source of references to *Don Giovanni* and, by the same token, the source from which lines or words to be developed as leitmotifs are drawn. My intention in underlining Bloom’s mistake here is to illustrate how this change also actualises a change in the correspondences of characters between *Ulysses* and the opera, and the dynamics of the love triangle Joyce cultivates in his own work.

⁴Indeed the word ‘voglio’ and variations of Zerlina’s line appear at least nine times in the text.

As we shall see, references to *Don Giovanni* will continue to participate in destabilising these relations and dynamics in order to develop its own themes and storylines. Thus, *Ulysses* is not bound to that reference but rather uses it for its own purposes.

The next iteration of the leitmotif appears in the “Lestrygonians” episode whilst Bloom is walking past the cabman’s shelter and already begins to confuse the role Bloom is supposed or implied to occupy via reference to the opera. Bloom, at this junction, has retrieved another letter, a letter which demonstrates that he is also entertaining an affair of sorts. Walking about the city, he stops at the post office and thinks: “No answer probably. Went too far last time” (Joyce, *Ulysses* 87), referring to his correspondence with Martha Clifford. The correspondence, we learn later, is not altogether harmless. Indeed, part of it reads:

Are you not happy in your home you poor little naughty boy? I do wish I could do something for you. Please tell me what you think of poor me. I often think of the beautiful name you have. Dear Henry, when will we meet? I think of you so often you have no idea. I have never felt myself so much drawn to a man as you. I feel so bad about. Please write me a long letter and tell me more. Remember if you do not I will punish you. So now you know what I will do to you, you naughty boy, if you do not write. O how I long to meet you. Henry dear, do not deny my request before my patience are exhausted. Then I will tell you all. Goodbye now, naughty darling. (95)

To return to the passage where the leitmotif reappears, as Bloom walks,

He drew the letter from his pocket and folded it into the newspaper he carried. Might just walk into her here. The lane is safer.

He passed the cabman’s shelter. Curious the life of drifting cabbies. All weathers, all places, time or setdown, no will of their own.

Voglio e non. Like to give them an odd cigarette. Sociable. Shout a few flying syllables as they pass. He hummed:

Là ci darem la mano
La la lala la la. (94)

Again, the phrase flashes in his mind. In the context of the narrative, however, it appears in a passage that refers at once to adultery and to servitude. For one, Bloom's correspondence with Martha, as we have seen for ourselves above, is far from innocuous. Bloom even thinks after reading her response: "Go further next time. Naughty boy: punish: afraid of words, of course. Brutal, why not? Try it anyhow. A bit at a time" (96). Secondly, the cabmen, as Bloom remarks, have "no will of their own" (94). It is this thought, moreover, which prefaces him thinking about 'voglio e non' again. This echoes the context in which the leitmotif first appears and, in retrospect, underlines a layer of the previous situation we might have missed upon first reading. Case in point, Bloom in the "Calypso" episode is very much depicted as Molly's servant. On two occasions she shouts "Poldy!" from her bed (74, 75). Once to ask him "[w]ho are the letters for" and a second time to tell him to "scald the pot" (74, 75). She also tells him to "[h]urry up with that tea" (74). Otherwise, Bloom also lets "the blind up by gentle tugs halfway" for her (74); brings her breakfast in bed (76); asks whether she would like the window opened (76); and fetches a book for her (77). Although these are simple, even benign household tasks, they nonetheless cast Bloom in this role. Especially when we consider this vis-à-vis the reference to *Don Giovanni*. Indeed, not only does Bloom's '*voglio*' make Molly a more

active participant in her affair with Boylan-Don Giovanni, but it recalls an earlier aria from the opera; namely that of Leporello, the servant. At the opening of *Don Giovanni*, as it were, the servant sings: “*E non voglio più servir*” (Richardson 98). As such, Bloom’s mistake exploits a certain ambiguity. An ambiguity which will be sustained through the repetition of the leitmotif and the different passages in which it will appear.

In the “Hades” episode, the leitmotif appears in a passage that seems to draw on all the associations or contexts in which it has appeared so far. For one, Bloom thinks about his letter to Martha, as the men are riding to Paddy Dignam’s funeral: “I tore up the envelope? Yes. Where did I put her letter after I read it in the bath? He patted his waistcoat pocket. There all right. Dear Henry fled. Before my patience are exhausted” (Joyce, *Ulysses* 114). This brings up Bloom’s own infidelity, something which was brought up with the second iteration of the leitmotif. Then, a few pages later, the men in the carriage spot Blazes Boylan:

–He doesn’t see us, Mr Power said. Yes, he does. How do you do?
–Who? Mr Dedalus asked.
–Blazes Boylan, Mr Power said. There he is airing his quiff. (114-115)

Immediately after this exchange, Bloom thinks to himself: “Just that moment I was thinking” (115). Although he does not reveal what he was just thinking about, it seems to suggest that his own infidelity —albeit an epistolary one— led him to think about his wife’s upcoming meeting with Boylan. The conversation amongst the men, too, turns to Molly. After filling them

in on her upcoming tour, Bloom thinks about Molly's day, as if reinforcing all the associations explored so far:

And Madame. Twenty past eleven. Up. Mrs Fleming is in to clean. Doing her hair, humming: *voglio e non vorrei*. No: *vorrei e non*. Looking at the tips of her hairs to see if they are split. *Mi trema un poco il*. Beautiful on that *tre* her voice is: weeping tone. A thrust. A throstle. There is a word throstle that expressed that. (116)

Thoughts of Martha's letter, Boylan, and a conversation about Molly, as it were, invoke the leitmotif. This time, however, Bloom corrects his mistake, and, as he sings Zerlina's lines to himself, seems to become Zerlina, even if momentarily. Earlier I introduced the idea that Bloom's erroneous use of 'voglio' simultaneously cast him as Leporello, the servant, and Molly as a more active, willing participant in her relationship with Boylan-Don Giovanni. This correction, alongside "[m]*i trema un poco il*," however, further destabilises these one-to-one correspondences, and casts Bloom as Zerlina, for this is another line she sings in the aria. However, Bloom again stops short. Earlier, he did not finish his thought, and here he doesn't finish the line, which would go '*mi trema un poco il cor*'. Bloom's version is missing the word 'heart'. In a sense, by not finishing the sentence, Bloom is distracting himself from the reality of the situation and not allowing himself to feel the amplitude of it. This much is evident even in the passage where both his correction and the additional line from Zerlina's performance are located. Instead of thinking about the words and their implications for his current situation, Bloom focuses on Molly's pronunciation and imagines her looking

at the tip of her hairs. This attitude towards the leitmotif is replicated in the “Aeolus” episode where Bloom thinks to ask Nannetti about the pronunciation of “that *voglio*” but thinks better of it for fear that it would only make their interaction awkward if he did not know how to pronounce it properly (153). More to the point, however, is that in the role of Zerlina, Bloom is conditionally willing to go with the Don, to continue his epistolary affair with Martha. Indeed, he correctly sings Zerlina’s lines, yet Molly, in his thoughts, doesn’t. These variations seem to reflect their respective attitudes towards their own affairs at the time.

It is not until its next iteration that the leitmotif further develops. In many ways, its appearance in the “Circe” episode is its culmination, since not only does the “Circe” episode bring to light many of the characters’ unconscious fantasies, but it also acts out the duet. On the former, Gilbert writes about the “Circe” episode that;

The art of this episode is ‘magic’ and its technic [sic] ‘hallucination’. Inanimate objects, unuttered thoughts, take life, speak and move as independent, zoomorphic beings. Spectres rise from the dead, the squalid brothel parlour is transformed in a bewildering sequence of scenic changes[...] All these hallucinations, however, are amplifications of some real circumstance, they have a logic of their own and are not mere empty visions descending from a cuckoocloudland of befuddlement and exhaustion. (Gilbert, *James Joyce’s Ulysses : A Study* 274)

The scene which interests us is indeed no exception. Molly’s appearance in “Circe” is an amplification of the domestic scene of “Calypso” and in its amplification brings to light things that were so far only implicit and things

which seem implicit in both the reference to *Don Giovanni* and the way Joyce develops this leitmotif. In this episode, moreover,

The mind and thoughts of Mr Bloom (and, in a less degree, of Stephen) undergo a feral metamorphosis. His inchoate desires take form and realize [sic] themselves before him. All that he secretly willed to do, to see, to suffer, the obscure perversions, obscene imaginations of the dweller below the threshold, more beast than man, all these caper, gibbering, about the brother parlour. (275)

Molly, here, appears to Bloom dressed in a “Turkish costume” (Joyce, *Ulysses* 570). Her arrival in the episode is punctuated by her saying “Poldy!” with the accompanying stage direction “(*sharply*)” (570). It echoes her calling out to Bloom in the same way during the “Calypso” episode. Another aspect of this earlier episode which is mirrored here is Bloom’s servitude. Indeed, at the sound of his nickname, Bloom answers: “Who? (*He ducks and wards off a blow clumsily*) At your service” (570). The apparition of Molly then accuses him of being an “old poor stick in the mud” to which again Bloom responds complaisantly: “I was just going back for that lotion whitewax, orangeflower water. Shop closes early on Thursday. But the first thing in the morning” (571). Molly’s response is interesting as she now quotes and sings from the duet which has been preoccupying Bloom all day. Indeed, she asks him: “*Ti trema un poco il cuore?*” and then saunters away in disdain “*humming the duet from Don Giovanni*” (571). Molly, here, finishes the line which Bloom was not able or simply unwilling to finish earlier. Moreover, by asking him this question, Molly plays the Don and casts Bloom as Zerlina. Bloom’s response, for now, is as evasive of the issue as it has been all day.

Instead answering Molly, he asks her a question of his own: “Are you sure about that *Voglio*? I mean the pronunciati...” (571). Although it seems rather innocent, the iteration of the ‘voglio e non vorrei’ leitmotif, here, seems to reveal a lot about Bloom’s preoccupation. I have underlined earlier the notion that Bloom’s mistake reveals Molly to be a more willing participant in the affair with Boylan. Interestingly, Bloom corrected himself earlier and realised that the correct line from the opera is actually *vorrei*; here, however, he reverts back to *voglio*. It is as though the variation of the line depends on the role he is playing and on who between him and Molly is ‘singing’ it. When Bloom is cast as Zerlina, he correctly sings the line and signals his reluctance to be wooed by Martha, who, in this scenario would play the Don; and when Molly sings the line it is corrupted or varied in order to portray her as a more willing participant.

Bloom, however, is not always Masetto, Leporello, or Zerlina. In a later scene, the duet is re-enacted between Bloom and Mrs Breen, and Bloom attempts to play the role of the Don. In effect, Bloom is the Don in this scene as he sings his part and offers Mrs Breen a ring:

BLOOM: (*Wearing a purple Napoleon hat with an amber halfmoon, his fingers and thumbs passing slowly down to her soft moist meaty palm which she surrenders gently* The witching hour of night. I took the splinter out of this hand, carefully, slowly. (*Tenderly, as he slips on her finger a ruby ring*) *Là ci darem la mano.*

MRS BREEN: (*In a onepiece evening frock executed in moonlight blue, a tinselt sylph’s diadem on her brow with her dancecard fallen beside her moonblue satin slipper, curves her palm softly, breathing quickly* *Voglio e non.* You’re hot! You’re scalding! The left hand nearest the heart. (575)

In response, Mrs Breen plays the part of Zerlina and sings her line—yet Bloom’s version of Zerlina’s lines. This is perhaps some wish-fulfilment on the part of Bloom’s imagination, since Mrs Breen rejected him. Indeed, as Bloom remarks: “When you made your present choice they said it was beauty and the beast. I can never forgive you that” (575). Thus, as Vernon Hall puts it: “It is not merely forgetfulness, since he has already corrected this mistake before. It is because he wants his Zerlina-Mrs Breen to say, ‘I want to’, and not ‘I’d like to’” (Hall 83).

Zerlina’s line from the aria, therefore, becomes a leitmotif whose variations reflect Bloom’s desires and the operatic character which, depending on the passage, he corresponds to. It also functions to characterise the relationship between him and Molly, as well as her relationship to Boylan and Bloom’s relationship to both Mrs Breen and Martha. These permutations and changes of character-correspondences via the leitmotivic development of references to *Don Giovanni*, however, is carried even in Molly’s soliloquy. The reference, albeit a different one, appears as she thinks: “I know what Ill do Ill go about rather gay not too much singing a bit now and then mi fa pietà Masetto then Ill start dressing myself to go out presto non son più forte” (Joyce, *Ulysses* 929). About this passage, Pencak suggest that these references to Zerlina’s part in the aria reveals Bloom and Molly’s reconciliation. Indeed, he writes:

Joyce uses “Là ci darem” not only to indicate Bloom’s desire to return to Molly; the same words indicate her acceptance of him[. . .] Molly has recognized [sic] the triumph of Masetto over Giovanni. By stating “I am no longer strong,” she predicts the restoration of Bloom as the masculine,

dominant member of the family. Thus, the various elements in the Masetto/Zerlina relationship—separation, jealousy, despair, and reconciliation—reflect and parallel the behavior [sic] of Leopold and Molly. (Pencak 18)

Although I agree with Pencak that Joyce's use of the aria serves to parallel the behaviour and relationship of Leopold and Molly, I believe that his reading does not take into consideration the context which follows Molly's reference to "Là ci darem." Indeed, the lines which immediately follow the reference reveals that "its all his own fault if [she is] an adulteress" (Joyce, *Ulysses* 929). What follows is not reconciliation, but rather a shift of the blame onto Bloom for her actions and the notion that she would do it again if Bloom does not fulfil his marital duty or obligations. In this sense, I am inclined to side with Hall's conclusion that

[f]irst Zerlina feels sorry for her bridegroom Masetto, and then suddenly she feels herself no longer strong enough to resist the Don. In the opera Zerlina is "saved" by the arrival of Donna Elvira. But there was no one at 7 Eccles Street to interfere. Bloom will understand. (Hall 84)

Moreover, this is supported by Joyce's manipulation of the *voglio* line, of the leitmotif itself. Indeed, the variations at once reflect Bloom's desires and knowledge of Molly's own desires.

Joyce's references to *Don Giovanni* in *Ulysses* presents an interesting elaboration of repetition which, as we have seen, proves useful and productive to integrate into our discussion and understanding of leitmotifs. Indeed, the opera's libretto serves as a source or nexus from which Joyce draws lines to become leitmotifs. The main leitmotif is, of course, Zerlina's line 'vorrei e non vorrei' which is repeated and varied throughout the text to reveal

the dynamics of the Blooms' relationship as well as some of their desires. Yet, other lines from the aria are also referenced in order to support the leitmotif's role and influence in the text. At all times the leitmotif is at once a reference to the opera and all that it implies, whilst also fashioning its own meaning inside *Ulysses*. Thus, Joyce imports the situation the aria stages into the narrative of *Ulysses* through reference to the opera in order to parallel the situation between the Bloom's, but in harnessing it as a leitmotif manipulates it to complicate that parallel and their relationship. *Don Giovanni*, in *Ulysses*, therefore comes to represent a much more complicated picture of adultery and infidelity. Just like 'agenbite of inwit' or 'jingle' were invested with meaning through repetition, the repetitive references to the duet are also invested with meaning. Moreover, the leitmotif participates in a merry-go-round of characters, so-to-speak, where the characters of *Ulysses* correspond, at different times, to different characters of the opera *Don Giovanni*. In this way, it seems to anticipate the proliferation of characters and avatars in *Finnegans Wake*, albeit to a different degree. Thus not only is this kind of leitmotif part of a progressing and evolving technique, but it also helps us think different about leitmotifs themselves. Indeed, it helps us understand something which becomes prevalent in *Finnegans Wake*: namely that virtually every element in the text can be made to behave or develop *leitmotivistically*.

Finnegans Wake

As Walton A. Litz suggests, “[i]t is a critical commonplace to say that Joyce’s later works reflects a growing concern with the possibility of accommodating musical and literary forms” (Litz 62). In the critical discussions on the subject of *Ulysses*, as we have seen, scholars have often resorted to “an analogy with music to clarify the structural intricacies of the novel” (64). Although these analogies are rarely the same, ranging from the ‘sonata’, ‘fugue’, ‘symphony’, to the ‘Wagnerian opera’, “they all testify to an important dimension of the work” (64). Indeed, it is a testament to the centrality of music as a literary component, whether as a device, technique, or structural principal in *Ulysses*. In critical discussions of the *Wake*, however, the idea of imitation is abandoned altogether. Indeed, Litz suggests that “[i]n the *Wake* Joyce no longer tried to imitate musical forms, but created his own form through a specialized [sic] medium” (71). He contends that “*Finnegans Wake* is not ‘like’ music, it is a kind of music” (71). It recalls Samuel Beckett who defends that Joyce’s writing, at this point, “is not *about* something; *it is that something itself*” (Beckett et al. 14). Here, as it were, “form *is* content, content

is form” (14). The way in which *Finnegans Wake* attempts to be music, at least in Litz’ conception, is through language and more specifically in fashioning words like musical chords, stacking different meanings and different sounds together. Thus, a single word in the *Wake* is at once polyphonic and polysemous. Litz refers to David Daiches who explains this idea of the ‘literary musical chord’, so-to-speak, as such:

In *Finnegans Wake* Joyce employs different levels not only within the narrative as a whole but within each word. Joyce endeavors [sic] to use words like musical chords saying several things at once in one instant, with no one meaning subordinated to any other. Completely discarding chronology, sequence in time, as a means of expression, he seeks to replace it by a more instantaneous method, substituting for a running melody a series of staccato chords —yet not entirely giving up the running melody, for the staccato chords themselves occur in time, and themselves constitute units in a sequence. If Joyce could coin one kaleidoscopic word with an infinite series of meanings, a word saying everything in one instant yet leaving its infinity of meanings reverberating and mingling in the mind, he would have reached his ideal. *Finnegans Wake*, for all its six hundred pages, is meant to be thought of as an instantaneous whole; the fact that words follow each other and do not all exist in the same place at once is due, we feel, to the exigencies of the dimensions, to the inexorable laws of existence, which even Joyce cannot defeat. (Daiches 129)

In other words, the ‘music’ the *Wake* tries to become is essentially a condition of simultaneity where events, characters, meaning, symbolism, and so on, can all be expressed at once. In the same way a root note can be played simultaneously with a minor third and a fifth to create a minor chord, or different instruments of an orchestra can be played together to create texture or counterpoint, the *Wake* fashions portmanteaus to approximate this effect. It is in this way that Joyce’s last work does not try to imitate musical forms

and is instead a ‘kind’ of music.

Music is of course also in the title; yet its influence reaches further than the cover page. Writing on the subject of musical elements in the *Wake*, and more specifically about “The Ballad of Persse O’Reilly,” Zack Bowen and Alan Roughley explain that the Irish-American song “Finnegan’s Wake” “provides the book with its modified title ¹ and the ur-text for its expanded meaning” (Roughley 295). They summarise the premise of the song, relaying its connection to the story of Joyce’s *Finnegans Wake*:

“Finnegan’s Wake” starts with Tim and his weakness for liquor, which accounts for both his demise—causing him to fall off a ladder—and his resurrection, as the whiskey scatters over the corpse like a miraculous holy water, restoring life. The immediate clinical cause of Finnegan’s death is a broken skull, linking him to Humpty Dumpty, the first of his many surrogates in Hosty’s ballad. (295)

They continue and underline more parallels between Joyce’s text and the song, stating that the song’s collection of grieving mourners “who initiate the posthumous proceedings are analogous to the crowd in Book I, Chapter 2, who insistently call on Hosty to articulate their hydra-headed identifications of Persse O’Reilly in Hosty’s ballad” (295). Thus, not only does the song provide the ur-text for the book itself, but also for the ballad that is composed and performed within the book. It acts, in effect, as “a sort of overture to the ballad-as-overture-to-the-book in its multifarious identifications of HCE from origins to conquering villain/hero to scapegoat” (296). Yet also in its “comic denigration/celebrations of the ur-father/patriarch, he

¹The original title of the book was *Work in Progress*.

resurrects Ireland past, present, and future, identifying it with everybody and everything else it can stand for, warts and all” (296).

Characters in *Finnegans Wake*

To write about characters in the *Wake* is to write about a cast of characters. Not only because the story centres around a family of five, but also because the identity of individual characters is multiplied and made to correspond to a plethora of fictional and historical others — avatars that lend a hand in revealing something about the character, yet through the other, if you will. Joyce achieves this in a number of ways, each seemingly relying on a different level of the text. For example, the personalities or life stories of the characters can be expanded through the connection of one of the family members to a historical or fictional other based on similarity. The word ‘similarity’, here, applies to character traits, circumstances, occupation, and so on. Thus, HCE, the fallen man, resonates at once with Adam, Ibsen’s Solness, Tim Finnegan from the ballad, and, comically, Humpty Dumpty. Each fall, in turn, informs HCE’s own social and physical fall, prompted by the incident in the park. The effect of this technique produces an almost cubist portrait: it looks at the same subject from a variety of different sides and angles. Besides offering a number of parallel circumstances, the figures alluded to also contribute to the overall process of characterisation. Take a look at this passage, for example:

Bygmester Finnegan, of the Stuttering Hand, freemen’s murer, lived in the broadest way immarginable in his rushlit toofarback for messuages before

joshuan judges had given us numbers or Helviticus committed deuteronomy (one yeastyday he sternely struxk his tete in a tub for to watsch the future of his fates but ere he swiftly stook it out again, by the might of moses, the very water was eviparated all the guenneses had met their exodus so that ought to show you what a pentschanjeuchy chap he was!) and during mighty odd years this man of hod, cement and edifices in Toper's Thopr piled building supra building pon the banks of for the livers by Soangso. He addle liddle phifie Annie ugged the litte craythur. (Joyce, *Finnegans Wake* 4)

What I mean is though this passage deals with Tim Finnegan at face value, it also applies obliquely to HCE, because through reference and allusion it conflates the two and superimposes their narratives. Indeed the passage resonates with the presence of HCE. The 'stuttering' hand, for example, is a reference to HCE's own stutter. Moreover, he 'addled liddle phifie Annie' is a reference to HCE's wife Anna Livia Plurabelle, often known as ALP. We can see, as well, that part of Joyce's technique is the dissimulation of the character's initials in the text in the form of portmanteaus. Their initials, therefore, come to represent them; and as we shall see, Joyce even develops this idea as a leitmotif. In any case, by the same token, HCE is also in the passage. Indeed, he is this man of 'hod, cement and edifices'. This idea comes to influence the portrait of each character. At other times, however, as Roland McHugh writes, "Joyce's technique of personality condensation is ultimately inseparable from his linguistic condensation" (McHugh, *The Sigla of 'Finnegans Wake'* 10), insofar as it relies on the coincidences of orthographies. Thus, Issy is also Isolde (and the many variations of her name in the *Wake*) and Shem is Sham and so on and so forth. "[T]he greater the

similarity of two persons' names," argues McHugh "the more usefully their personalities conjugate" (10). This and, of course, many other ways inform Joyce's technique of characterisation in *Finnegans Wake*; what matters more than identifying and listing them all is to understand and acknowledge the mode of reading it requires from the reader when approaching this text. We must accept, in a sense, like McHugh puts it, that the characters of the *Wake* "are fluid composites, involving an unconfined blur of historical, mythical and fictitious characters, as well as nonhuman elements" (10). It is with this in mind that we shall approach this section of the chapter: Joyce's use of leitmotifs to develop the characters of *Finnegans Wake*.

Leitmotifs & Characters in the *Wake*

Leitmotifs litter the *Wake* and, insofar as they pertain to characterisation, inform a method that actualises the avatars of the characters cast in the book and their simultaneous existence across multiple planes of history, events, and interpolations ² it dramatises. Indeed, the methods used to bring the characters of the *Wake* to life as their mythical and polymorphous selves seem to be influenced in large part by the leitmotif's various functions. Thus, not

²Michael Begnal in *Narrator and Character in Finnegans Wake* uses the term "interpolation" to describe the tales and fables which appear in *Finnegans Wake*, such as the episodes of the Prankquaen, the Ondt and the Gracehopper, and the Norwegian Captain (Begnal and Eckley 20). He adds that "it should become clear that the tales are not interpolations at all, in the sense that they interrupt or divert one's attention from the central narrative, for they prove crucial to an understanding of the primary level of action in Chapelizod" (20).

only are characters assigned leitmotifs, as we have seen in Joyce's previous works, but they are also developed leitmotivistically. Therefore, characters are at once related to a constellation of repeated associations (leitmotifs) and extended through avatars generated and organised as though the characters and their identities were harnessed as leitmotifs in and of themselves, creating, in effect, a constellation of characters related to a central or common identity as well. In other words, the systematic use of leitmotifs vis-à-vis characters operates in at least two different ways: one level where leitmotifs are affixed to individual characters and one where the characters are treated as leitmotifs in and of themselves.

We have seen examples of this first level in all of Joyce's works so far where leitmotifs have been affixed or assigned to different characters for various different functions and effects. Alternatively, we have also seen instances where leitmotifs are developed alongside or in relation to their characters. In *Dubliners*, for example, we have seen how certain phrases are repeated in relation to Eveline, Mrs Mooney, and Mr Doran as rudimentary leitmotifs that divulge their sentiments or pertain to their situations. These phrases harnessed as leitmotifs, in effect, pierce the detached, objective, narrative voice with instances of free-indirect discourse, relating, albeit in a limited scope, the interior of the characters, often betraying the surface of the stories. Thus, leitmotifs, in this sense, participate in relating the psychology or emotions of the characters in *Dubliners* to the reader all the while contributing to the story they appear in and its themes. Their rudimentary nature and limited

emotional range, in turn, also contributes to the bleak and emotionally stunted portrait Joyce is trying to paint of these people for the reader. This technique is developed further in *Portrait of the Artist as a Young Man*; so much so that it becomes the instrument that develops and fashions the emotions and interior of the protagonist, Stephen, and charts his development. The leitmotif becomes the point of reference to measure the change in Stephen. Indeed, since the context in which a leitmotif is couched is often filtered or influenced by Stephen, and especially by his language, change in Stephen is measured by the change in the context in which leitmotifs reappear. As such, the leitmotif-as-point-of-reference, if you will, allows the reader to see the change happening around it, to see the development the *Bildungsroman* is attempting to capture. In *Ulysses* leitmotifs are more fully integrated in the composition of the book and the line between a leitmotif that pertains to characters or characterisation and one which pertains to themes or structure are blurred. We have examined the ‘jingle’ leitmotif, for example, and its participation in the Molly-Bloom-Boylan triangle. In order to participate in this triangle, the ‘jingle’ is first associated to Molly and the marital bed in Bloom’s mind and then used to introduce Boylan in a descriptive part of the narrative independent from Bloom’s influence, abiding to a stricter operative function in the second instance. The tension between the leitmotif’s associations in Bloom’s mind then comes into contact with the leitmotif in the narrative which introduces and, to a certain extent, represents Boylan, actualising some thematic ramifications. It remains, however, that these leit-

motifs are assigned to characters; the characters are not yet harnesses and treated as leitmotifs in and of themselves, which, as we shall see, is the case in *Finnegans Wake*.

Before turning to Joyce's innovative, leitmotivic development of characters, let us first observe the different ways Joyce assigns leitmotifs to characters in the *Wake* and to what ends he employs them. Of course the topic of this part of the chapter is to examine the role of leitmotifs vis-à-vis characters in the *Wake* and therefore we would be correct in assuming that they play a role in Joyce's technique of characterisation; however, as we know, things in *Finnegans Wake* are never so simple, straightforward, or neat. Events and characters overlap, multiply, and repeat themselves. Indeed, though this technique has been anticipated in all of Joyce's earlier work, its application and expression, here, is different. It is different, to be sure, mostly due to the book's different form, to its attempt to perform that which it wants to express. Joyce's last work, after all, is unlike anything else; and those differences have allowed for an inventiveness in Joyce's use of leitmotifs that is unparalleled and perhaps un-categorisable, properly speaking. Thus, any discussion of characters in the *Wake* will infringe upon other aspects of the book.

Let us examine, then, to begin, a phrase associated to ALP that is developed as a leitmotif. The ur-form of this leitmotif, I would like to argue, appears in the ALP chapter and as we shall see, despite its expansive range of variations, follows a nearly strict definition of a leitmotif. Though the

leitmotif does not first appear in the ALP chapter, chronologically speaking, I am nonetheless identifying this iteration as the ‘ur-form’ for a number of reasons. First because it appears in the chapter dedicated to the character to which it is associated and thus appears in a more direct and intimate context than previous iterations. As such it is a passage that is particularly dense in meaning and associations related to the leitmotif. Indeed, it is the iteration that provides the most information about the leitmotif and its influence. Moreover, because it appears in the form to which all other variations of the leitmotif relate. All in all, analysing the leitmotif in this specific instance will contribute to our understanding of the leitmotif itself and its thematic implications in a way which a chronological reading would not provide and help guide us when analysing other variations. This will become clearer if we read the passage in question and begin to untangle it. In any case, it reads:

Can’t hear with the waters of. The chittering waters of. Flittering bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can’t hear with bawk of bats, all thim liff eying waters of. Ho, talk save us! My foos won’t moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia’s daughtersons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night! (Joyce, *Finnegans Wake* 215-216)

Already, we can observe some repetition and variation. ‘The chittering waters of. Flittering bats, fieldmice bawk talk. Ho!’, as it were, is rendered as ‘Can’t hear with bawk of bats, all thim liff eying waters of. Ho, talk save us!’ and then again as ‘Beside the rivering waters of, hitherandthithering waters of. Night!’. Accordingly, it should be clear that the first two instances

are variations of the last one, variations of ‘Beside the rivering waters of, hitherandthithering waters of. Night!’, the ur-form of the leitmotif. The concentrated repetitions and variations close the chapter that fulfils the desire of one of the washerwomen who urges the other: “O tell me all about Anna Livia! I want to hear all about Anna Livia!” (196). In other words, it punctuates ALP’s portrait with a leitmotif. In the chapter, we learn, amongst many things, that Anna Livia *is* the river. As Sheldon Brivic describes her, ALP is “the mother-river of the *Wake*” (Brivic 5). This much is made clear in this chapter. In effect, the passage which describes Anna Livia readying herself to seduce her husband reads:

First she let her hair fal and down it flussed to her feet its teviots winding coils. Then, mothernaked, she sampood herself with galawater and fragrant pistania mud, wupper and lauar, from crown to sole. Next she greesed the groove of her keel, warthes and wears and mole and itcher, with antifouling butterscatch and turfentide and serpentyme and with leafmould she ushered round prunella isles and eslats dun, quincecunct, allover her little mary. Peeld gold of waxwork her jellybelly and her grains of incense anguille bronze. And after that she wove a garland for her hair. She pleated it. She plaited it. Of meadowgrass and riverflags, the bulrush and waterweed, and of fallen griefs of weeping willow. Then she made her bracelets and her anklets and her armlets and a jetty amulet for necklace of clicking cobbles and pattering pebbles and rumbledown rubble, richmond and rehr, of Irish rhunerhinerstones and shellmarble bangles. Th at done, a dawke of smut to her airy ey, Annushka Lutetiavitch Puffl ovah, and the lellippos cream to her lippeleens and the pick of the paintbox for her pommettes, from strawbirry reds to extra violates, and she sendred her boudeloire maids to His Affl uence, Ciliegia Grande and Kirschie Real, the two chirsines, with respecks from his missus, seepy and sewery, and a request might she passe of him for a minnikin. (Joyce, *Finnegans Wake* 206-207)

From this description, filled with mentions of river mud, “unguents derived from river plants,” river rubble, rhinestones and shells (Epstein 96), Anna

Livia Plurabelle embodies the essence of the river in ways which until this point in the book have only been implied. On top of that, the chapter contains references to “over eight hundred river names” (Brivic 36). If nothing else, this idiosyncrasy of the chapter serves to emphasise the relationship between ALP and rivers. In short, Joyce “rivermorphized the woman as he anthropomorphized the river” in this chapter (Henke and Unkeless 197). I am underlining this point because ALP’s ‘rivering’-leitmotif and its variations reflect that: ‘Besides the rivering waters of’, as it were, includes the word ‘river’ in its construction; and this ‘riveness’, so-to-speak, becomes an important feature of the leitmotif and of ALP. Indeed, as Shari Benstock puts it, “Anna Livia both *looks* and *acts* like the river Liffey” (198). This last part is made evident, for example, elsewhere, when she is described as a saviour to HCE who:

shuttered him after his fall and waked him widow’t sparing and gave him keen and made him able and held adazillahs to each arche of his noes, she who will not rast her from her running to seek him till, with the help of the okeamic, some such time that she shall have been after hiding the crumbends of his enormousness in the areyou looking for Pearlfar sea, (ur, uri, uria!) stood forth[...] with pawns, biskbask, to crush the slander’s head. (Joyce, *Finnegans Wake* 102)

Her actions, as we can see, are inflected by her ‘riveness’. Indeed, she makes HCE “keen” and “able” again “with the help of the okeamic” (102). “Okeamic” comes from the Greek “ôkeaneios” which means “of the ocean” (O Hehir, *A Classical Lexicon for ‘Finnegans Wake’* 71). The suggestion of ‘ocean’ is reinforced in the same passage with the mention of “Pearlfar sea” and “ur,” which is Basque for “water” (McHugh, *Annotations to Finnegans*

Wake 102). Thus the construction or formulation of the leitmotif is intimately tied to the development and portrait of the character, for as a river “she is always changing yet ever the same, the Heraclitean flux which bears all life on its current [...] bearing in her flood the debris of dead civilizations [sic] and the seeds of crops and cultures yet to come” (Robinson and Campbell 9). It is reflected, on one level, in the verbification of the word ‘river’ into ‘rivering’ and the movement that is found in ‘hitherandthithering waters of’. On another level, this Heraclitean flux is also found in the fact that that same phrase, that leitmotif, is varied and developed. The leitmotif carries connotations to rivers and water more generally and, in a sense, acts like it too. Therefore, its relation to rivers and waters is also a relation to ALP and vice versa.

Interestingly, variations of this phrase appear earlier in the text, before we “hear all about Anna Livia!” (Joyce, *Finnegans Wake* 196). It first appears, in actuality, in one of the individual judgements during HCE’s trial in Book I, section iii, after Hosty’s ballad. One of the witnesses recounts that HCE was caught with a bottle in hand at night by a guard near a gateway:

...the heavybuilt Abelbody in a butcherblue blouse from One Life One Suit (a men’s wear store), with a most decisive bottle of single in his possession, seized after dark by the town guard at Haveyou-caught-emerod’s temperance gateway was there in a gate’s way. (64)

Having been caught, he muttered a statement in Irish, confessing he had had too much to drink, and was simply trying to open “a bottlop stob by mortially hammering his *magnum bonum* (the curter the club the sorer the

savage) against the bludgey gate” (64). The raucous of the incident compels two characters onto the scene. First, Maurice Behan, who was woken up “by hearing hammering on the pandywhank scale emanating from the blind pig” (64); and secondly, the “the young reine” (64). As the passage which follows her arrival makes clear, the ‘young reine’ is ALP under one of her many guises. Following her arrival

the old liffopotamus started ploring all over the plains, as mud as she cud be, ruinating all the bouchers’ schurts and the backers’ wischandtugs so that the chandeleure of the Rejaneyjailey they were all night wasching the walters of, the weltering walters off. Whyte. (64)

The passage makes it clear that the ‘young reine’ is ALP because of its implicit allusions to bodies of waters and the presence of the ‘rivering’-leitmotif. As McHugh remarks in his annotations, ‘liffopotamos’ is a play, and combination, of ‘Liffey’ and ‘potamos’, Greek for ‘river’ (McHugh, *Annotations to Finnegans Wake* 64). Thus, the apparition of the portmanteau, here, suggests that the ‘young reine’ is ALP through its description of the Liffey pouring over the plains. ‘Rejaneyjailey’, moreover, fuses ‘Regina’, Latin for ‘queen’, with the word ‘jail’, which alludes to a prison in Rome named ‘Regina Coeli’ — or, in English, Queen of Heavens. This morphology echoes ‘queen’ and thus reinforces the idea that ALP is the ‘young reine’: indeed, for even the notion of ‘queen’ is inserted in the passage which attempts to evoke the ‘river-essence’ of ALP. In other words, the whole passage is self-referential and, as such, reinforces what it implies. Then, it is punctuated with a variation of the leitmotif, given as “they were all night wasching the walters of,

the weltering walters off. Whyte” (Joyce, *Finnegans Wake* 64). Evidently, ‘wasching’ replaces ‘beside’ while ‘weltering’ replaces ‘hitherandthithering’ forming a variation of the leitmotif. From a technical perspective, the leitmotif echoes the context in which the ur-form of the leitmotif appears in the ALP chapter and serves to imply ALP in the passage despite the witness being known as ‘the young reine’. It serves, in a way, to support the multiplicity of the characters of the *Wake*.

Again, before the ALP chapter, the ‘rivering’-leitmotif appears in the text. This time it appears in the paragraph that follows the narrator’s theories about what HCE might have been thinking “during that three and a hellof hours’ agony of silence” whilst his “wordwounder” lambasted him and describes his coffin (75). The coffin is described as being made out of “teak” and being “Pughglasspanelfitted” and “while his body still persisted”:

vainyvain of her osiery and a chatty sally with any Wilt or Walt who would ongle her as Izaak did to the tickle of his rod and watch her waters of her sillying waters of and there now brown peater arriipple (may their quilt gild lightly over his somnolululent form!) Whoforyou lies his last, by the wrath of Bog, like the erst curst Hun in the bed of his treubleu Donawhu. (76)

The second, chronological iteration of the leitmotif retains the doubling or repetition of ‘water’: for example, ‘wasching the waters of, the weltering walters off’, in the first instance, becomes ‘watch her waters of her sillying waters of’ in the second. It also retains ‘mud’ in the portmanteau ‘somnolululent’ as it incorporates the Latin ‘lutensis’, meaning “living in mud” (McHugh, *Annotations to Finnegans Wake* 76), relating the two passages, again, through shared connotations. There is a reference to the Danube river, too, in ‘Don-

awhu’, which, again, implies ALP, the river-mother of the *Wake*. If we take apart this last portmanteau even further, we can say that it also contains the Italian ‘donna’, rendered as ‘dona’, making the presence of the river-mother even more explicit. What is interesting about these two, early iterations of ALP’s ‘rivering’-leitmotif is the fact that they recreate the recognisable environment in which the leitmotif appears even before it is solidified in the ALP chapter, establishing a precedent which can be confirmed, in a sense, when we reach the ALP chapter.

This method and technique does not change after the ALP chapter, instead, it continues to play variations within the structure the leitmotif has established over repetition. The leitmotif, for example, resurfaces again during “The Children’s Hour,” in Book II. The passage reads:

Soon tempt-in-twos will stroll at venture and hunt-by-threes strut musketeering. Brace of girdles, brass of beauys. With the width of the way for jogjoy. Hulker’s cieclest elbownunsense. Hold hard! And his dithering dathering waltzers of. Stright! (Joyce, *Finnegans Wake* 245)

In this case, the presence of ALP is diluted and references to bodies of water are not in the direct vicinity. They are introduced earlier whilst the setting of the scene is described: “It darkles, (tinct, tint) all this our funnaminal world. Yon marshpond by ruodmark verge is visited by the tide. Alvem-marea!” (244). In other words, as night falls, the marsh, pond, and the bog — indicated by ‘ruodmark’, which McHugh translates as “bog” (McHugh, *Annotations to Finnegans Wake* 244) — are visited by the tide. We should note that the *three* bodies of water, in a sense, represent the *three* children which will be visited by their mother, ALP. This is reinforced by the presence

of ‘Alvemmarea’, which combines the Latin ‘alveus’, which means ‘riverbed’, with the Italian ‘marea’, which means ‘tide’. On another level, it also recalls the Latin ‘alvum maris’ or ‘basin of the sea’ (O Hehir, *A Classical Lexicon for ‘Finnegans Wake’* 206). This has not been noted by other scholars, but the French for ‘sea’ is *mer* and is a homonym of *mere* meaning ‘mother’. All of these levels of interpretation play and indeed suggests the presence of ALP as river and mother. It is then enacted, textually, by the insertion of a variation of her leitmotif in the form of ‘his dithering dathering waltzers of. Stright!’. Another variation of the leitmotif surfaces in this chapter, however. Having been recalled from outside at nightfall, the children are now in their room, studying and learning about the “Localisation of Legend Leading to The Legalisation of Latifundism” (Joyce, *Finnegans Wake* 264). The passage in question reads:

Here are the cottage and the bungalow for the cobbeler and the brand-newburgher: but Izolde, her chaplet gardens, an litlee plads af liefest pose, arride the winnderful wonders off, the winnerful wonnerful wanders off, with hedges of ivy and hollywood and bower of mistletoe are, tho if it it theem tho and yeth if you pleathes, for the blithehaired daughter of Angoisie. (265)

Again, references or allusions to rivers and the like are sparse and ALP is present instead in the form of her initials in the construction ‘an litlee plads’. Above all, her presence seems indicated by the variation of her leitmotif; indeed ‘arride the winnderful wonders off, the winnerful wonnerful wanders off’ is a recognisable variation of, for example, “all night washing the walters of, the weltering walters off” (64) or “[b]eside the rivering waters of,

hitherandthithering waters of” (216), which he have observed earlier.

Thus, as we can see, the phrase harnessed as a leitmotif serves to introduce the character to which it has been assigned or associated in passages where they are not the main topic or indeed the main character. One thing most of the examples I have provided seem to share is that they are *not* specifically or directly about ALP. They deal either with HCE or the children and in cases where they deal with neither, they are about ALP under a different guise. Yet, they all imply and reinforce her presence in other ways, too; and ways which reflect the appearance of the leitmotif in its ur-form and original environment. Indeed, they either refer and allude to rivers or include ALP in the form of her initials. Thus, it seems that the leitmotif, despite appearing in contexts or passages which are not directly about ALP, reinforce her presence in consistent ways. This leaves us wondering what this technique achieves; indeed, what is the point of implying ALP in these passages? At face value, it seems to support the conflation or plural identity of characters the *Wake* dramatises. Indeed, it allows Joyce to fashion interpolations all the while implying and embedding the central characters in them, maintaining a sort of tether or relation. In more theoretical or philosophical terms, it supports the version of history and human history Joyce is dramatising in his final oeuvre. A stance which seems to be summarised in some of the many avatars the parents take on. Indeed, HCE is at once Humphrey Chimpden Earwicker and ‘everybody’ in the form of “Here Comes Everybody” (32), whereas ALP is “Annah the Allmaziful, the Everliving, the Bringer of Plurabilities” (104).

This last moniker, the Bring of Plurabilities, seems to be enacted in the ‘rivering’-leitmotif. Indeed it achieves this on several levels: for one, in the way it implies ALP *as* ALP despite being under a different guise; and insofar as the leitmotif itself is repeated and varied in different contexts, stitching multiple possibilities and realities together.

It supports, moreover, a kind of interchangeability or complementary nature to the characters. If we return to some of the examples above, we will notice this trend. In its ur-form, the leitmotif appears in a passage that reads thus:

Can’t hear with the waters of. The chittering waters of. Flittering bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can’t hear with bawk of bats, all thim liff eying waters of. Ho, talk save us! My foos won’t moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia’s daughtersons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night! (215-216)

Shaun and Shem, despite being two distinct people, are thought of as either ‘or’. Furthermore, they are described as ‘daughtersons’ and, later in the same passage, as ‘sons or daughters’. Not only is there a hint of sex-change, but the inversion of ‘daughtersons’ into ‘sons or daughters’ as well as the inversion of Shaun and Shem to Shem and Shaun further supports that. They are, in other words, two facets of the same being. As it is explained in the text, they are “neatly equals of opposites, evolved by a onesame power of nature or of spirit, *iste*, as the sole condition and means of its himundher mani-

festation and polarised for reunion by the symphysis of their antipathies” (92). Similarly, Issy, as Glasheen puts it, although she has her own, distinct personality, “is identified with Anna Livia because she is her mother’s past and future” (Glasheen, ““Finnegans Wake” and the Girls from Boston, Mass’ 89). The leitmotif, in short, participates in performing this interchangeability and, as we shall see, this technique is then developed in such a way to harness different aspects of the text and of characters to achieve a similar function.

Another way in which Joyce assigns leitmotifs to characters in the *Wake* is by textualising or performing some of their distinctive traits. I am thinking specifically of HCE’s stutter in this case and the way, for one, Joyce translates it into the text, and, in addition, the way in which he manipulates it *as* a leitmotif. Of course we are told that the tavernkeeper is “[o]ftwhile balbulous³” (Joyce, *Finnegans Wake* 4) and that he “stutters fore he falls and goes mad entirely” (139), however the text also performs his stutter. It does so perhaps most significantly in his encounter with the Cad with the Pipe. After the Cad asks him what time it is, “Hesitency was clearly to be evitated” (35). Having answered that it was “twelve of em sidereal and tankard time” he adds “that whereas the hakusay accusation againstm had been made, what was known in high quarters as was stood stated in Morganpost, by a creature in youman form who was quite beneath parr,” trying to defend himself —unsolicited— and fails (35-36). At the end of his defence, HCE

³From Latin meaning “somewhat stuttering” (O Hehir, *A Classical Lexicon for ‘Finnegans Wake’* 3)

“pointed at an angle of thirty-two degrees towards his *duc de Fer’s* overgrown milestone as fellow to his gage and after a rendypresent pause averred with solemn emotion’s fire: Shsh shake, co-comeraid!” (36). The stuttering continues in the next line: “the honours of our mewmew mutual daughters, credit me, I am woo-woo willing to take my stand, sir, upon the monument, that sign of our ruru redemption” (36). HCE’s stutter is recreated in the text by the doubling of words or, more accurately, parts of words. In effect, ‘hak-usay’ is the unfinished, phonetic rendition of ‘accusation’, the word repeated immediately after it. Similarly, ‘Shsh’ eventually becomes ‘shake’ and ‘co-’ becomes ‘comeraid’. It seems, as well, that HCE’s stutter is sometimes more prominent than others: as ‘mewmew mutual daughters’; ‘woo-woo willing’; and ‘ruru redemption’ attest to. This occurs elsewhere in the text. Indeed, in his only other direct speech⁴, HCE, facing the four judges, says: “Here we are again! I am bubub brought up under a camel act of dynasties long out of print” (532). He continues: “I am known throughout the world[...] by saints ans sinners eyeeye alike” and adds:

On my verywife I never was nor can afford to be guilty of crim crig con of malfeasance trespass against parson with the person of a youthful gigirl frifrif friend[...] And, as a mere matter of ficfect, I tell of myself how I popo possess the ripest littlums wifukie around the globelettes globes[...] I do drench my jolly soul on the pu pure beauty of hers past” (532-533)

Again, we see a similar technique of doubling at work here in order to recreate HCE’s stuttering. It could be argued that this is nothing more than a character trait which comes up whenever HCE is speaking. However, the

⁴As Hayman remarks, “[t]hough we hear many voices in the course of this enormous polylogue, HCE is permitted direct expression only twice: in his address to the pub clients of II. 3 and in the concluding monologue of III. 3” (Hayman, *The “Wake” in Transit* 191)

stutter appears throughout the *Wake* despite the fact that HCE is only given the chance to speak directly on two occasions⁵. Case in point, the stutter even follows HCE in the form of his avatars and in different scenarios. What I mean is that HCE's stutter is also reproduced when he is not directly speaking and when he is alluded to or implied as well. This is part of the variation or development of the leitmotif. For example, when Finnegan is told "Repose you now! Finn no more!" because there's already a "substitute of a hooky salmon, there's already a big rody ram lad at random on the premises" (27-28), his replacement is described to him as

flourishing like a lordmajor or a buaboabaybohm[...] humphing his share of the showthers is senken on him he's such a grandfallar, with a pocked wife in pickle that's a flyfire and three lice nittle clinkers, two twilling bugs and one midgit pucelle. (29)

Finnegan's replacement is, as we know, HCE, and this passage makes it clear. Not only is he described as a 'lordmajor', a position we know he comes to occupy, but the near orthography or indeed the verbification of 'humph' into 'humphing' recalls 'Humphrey', one of HCE's names. His family is also accurately described: a wife, two twin boys, and a girl. On top of that, the stutter, even before HCE comes to play a direct part in the book, is recreated in reference to him; in effect, the portmanteau 'buaboabaybohm' is an instance of stuttering both in its effect and in its meaning. What I mean is that the quadruple repetition of the letter 'b' recreates the stuttering, whereas the portmanteau itself — a combination of 'baobab', an African tree,

⁵Again, as Hayman remarks, "[t]hough we hear many voices in the course of this enormous polylogue, HCE is permitted direct expression only twice: in his address to the pub clients of II. 3 and in the concluding monologue of III. 3" (191).

and a phonetic play on ‘Baum’, German for tree (McHugh, *Annotations to Finnegans Wake* 29) — repeats and therefore ‘stutters’ the same sense or word. To some extent it is a multilingual and multi-referential way of saying ‘tree-tree-tree-tree’. Another example occurs during the radio quiz whilst Shem asks Shaun his first question. It opens⁶: “What secondtonone myther rector and maximost bridgesmaker was the first to rise taller through his beanstale than the bluegum buaboabbaun or to the gigantesous Wellington Sequoia” (Joyce, *Finnegans Wake* 126). The ‘bluegum buaboabbaun’ recalls HCE’s introduction to Finnegan where he was described as flourishing like a “buaboabaybohm,” another instance of stuttering (29). HCE’s presence, however, is reinforced later in Shem’s question as one of the parts of it reads: “halucination, cauchman, ectoplasm; passed for baabaa blacksheep till he grew white woo woo woolly” (133). Despite only being present in the text in the form of his initials, his presence influences the narrative so much so that Shem momentarily adopts or immitates his father’s stutter. At other times, the stutter is also transmitted when characters refer to him. He is variously called: a “retired cecelticocommediant” (33); the “fafafather of all schemes” (45); “Old grand tutut toucher up of young poetographies” (242); and is addressed as “my repure riputed husbandship” by ALP (492). Again, though HCE is not speaking directly, the stutter is nonetheless reproduced in relation to him. Thus, the stutter effectively becomes a trait or characteristic of HCE by which he can be identified and which comes to represent him in

⁶Shem’s question to Shaun is 7 pages long and therefore will not be reproduced in full.

the text in the same way his initials fulfil the same functions. This technique seems to build from the use of the ‘jingle’ in the later stages of *Ulysses* where the onomatopoeia serves to introduce or represent Boylan. Indeed for whenever the ‘jingle’ is heard Boylan follows, and, similarly, whenever the stutter is reproduced in the text HCE is there, directly or indirectly.

On another level, this stuttering-leitmotif also betrays HCE’s emotions and thus builds upon a technique that was anticipated in *Dubliners*. Just like Mr Doran’s eyeglasses filled with mist due to his anxiety, HCE’s stutter is a sign of guilt. The difference between the two is execution and expression. Doran’s trait is reported whereas HCE’s is textualised. Indeed, this trait “is a conventional portrayal of a man who stutters due to fear and guilt” (Eagle 86). This is perfectly exemplified in HCE’s encounter with the Cad where, unprompted, he begins to defend himself. Furthermore, it is also HCE’s first, direct speech, which lends credence to the importance of the stuttering. Indeed, as Eagles writes:

HCE is an ordinary family man, a Protestant publican of Scandinavian descent whose “speech thicklish” (38.17) erupts during moments of guilty nervousness into a pronounced “doubling stutter” (197.5). Those two scenes in which “the knots made in his tongue” (288.7) are most pronounced (his encounter with the Cad and his self-defense at the Inquest) form part of the central plotline of the *Wake*, begun in Book I Chapter 1 with the revelation that HCE has committed some mysterious transgression in the Park for which he spends the rest of the narrative trying to exonerate himself. His speech disorder is therefore directly associated with sin, and since the transgression in question occurs in a place called Edenborough, it is even more precisely linked to the Biblical Fall of original sin. Thus, HCE is often understood as an Adamic figure as well, as someone who “stutters fore he falls” (139.9), or as a refashioning of Humpty Dumpty, who “stottered from the latter” (6.9-10) and spends the rest of the book

piecing his fragmented self back together again. (85)

As we can see, again the leitmotif forms a cluster of associations that relate at once to Joyce's technique of characterisation as well as the overarching themes of the book. If we recall our reading of such leitmotifs in "The Boarding House," which I have alluded to above with the mention of Mr Doran, the similarity in technique between the two works is striking. As it were, in "The Boarding House," Mrs Mooney's leitmotif not only belies and betrays her intentions, but the overall facade of the story. Its influence, in other words, reaches beyond character and touches upon themes as well. Here, too, just as in "The Boarding House," the leitmotif betrays the character's emotion and at the same time plays a thematic role.

This interpretation of HCE's stutter as a leitmotif expands the notion and perhaps accepted definition of the literary leitmotif. It is not an image, word, or stock phrase. However, as we can see, the stutter *is* harnessed as a leitmotif. Indeed, it is a recognisable form that is repeated, varied, and developed, around which associations cluster in a meaningful way. Thus, it is not only a character trait, but a device that guides Joyce's technique of characterisation —and a productive one at that. It functions and influences the text in the same way the more rudimentary leitmotifs we have observed earlier do. This trait becomes the basis for HCE's guilt which, as Eagles supports above, casts him as an Adamic figure; moreover, the fact that it is transmitted to all other characters and the narrative voice complements the cyclical and related view of history and mankind the *Wake* is dramatising.

More importantly, from the perspective of technique, it underlines Joyce's innovative approach to repetition and leitmotifs. Indeed, the *Wake* demonstrates that leitmotifs should be understood, in the text, as a technique, a way of developing virtually any aspect of the work. Thus, various elements or aspects can be made to behave leitmotivistically and therefore be turned into leitmotifs.

The last kind of leitmotif I would like to observe which is, so-to-speak, *assigned* to the characters before moving on to Joyce's *leitmotivic* development of characters, is also an innovative way of using the technique of the leitmotif. Here, I am interested in the way in which HCE's presence in a passage and relation to a different avatar might be signalled by the description of seven items of clothing. This type of technique seems to develop a structural or patterned approach to characterisation. Indeed, the character becomes recognisable because he is attached to a set description or formula and these, in turn, are harnessed as a leitmotif. This becomes more clear with examples from the text. The first of these instances occurs whilst the janitrix is giving a tour of the museyroom and points to Wellington:

This is the Willingdone on his same white harse, the Cokenhape. This is the big Sraughter Willingdone, grand and magentic in his goldtin spurs and his ironed dux and his quarterbrass woodyshoes and his magnate's garters and his bangkok's best and goliar's goloshes and his pulluponeasyan wartrews. This is his big wide harse. Tip. This is the three lipoleum boyne grouching down in the living detch. (Joyce, *Finnegans Wake* 8)

The Willingdone is described wearing seven items of clothing: (1) goldtin spurs; (2) ironed dux; (3) quarterbrass woodyshoes; (4) magnate's garters; (5) bangkok's best; (6) goliar's goloshes; and (7) pulluponeasyan wartrews.

Interestingly, in this passage, in effect, in the entire page, HCE's initials or any variation of his initials are absent. This is interesting because HCE can often be detected in the text by the presence of his initials. As Tindall puts it:

This "Great Somebody within the Omniboss" (415.17)—he keeps a pub now—is commonly known by his initials, H.C.E., which stand for H. C. Earwicker or, when he is less individual, for "Here Comes Everybody" or, when altogether up-to-date, for "Heinz cans everywhere" or, at other times and high places, for "Haroun Childeric Eggeberth." Indeed, the "bynames" of this "humile, commune and ensectuous" man, at one "timecoloured place" or another, are various: Adam, Christ, Caesar, Genghis Khan, Cromwell, Wellington, Guinness, Finnegan, and "Ogelthrope or some other ginkus." It is difficult, therefore, to "idendifine the individuone" (51.6); for H.C.E., is "homogenius" entirely. (Tindall, *A Reader's Guide to Finnegans Wake* 3)

In other words, HCE can be disseminated through the text, hidden within sentences, without being addressed directly, or strictly named, and is present(ed) through other characters. I will touch upon this facet of HCE and characters in the *Wake* later in this chapter, anyhow. Thus, it is curious that in this passage, where Willingdone-Wellington, one of HCE's 'bynames' and avatars, is found, his initials are not. For elsewhere, when the Willingdone is invoked, HCE's initials are never far. For example, when the janitrix escorts the visitors out of the museyroom, she concludes with this passage:

This is the Willingdone, bornstable ghentleman, tindere his maxbotch to the cursigan Shimar Shin. Basucker youstead! This is the dooforhim seeboy blow the whole of the half of the hat of lipoleums off of the top of the tail on the back of his big wide harse. Tip (Bullseye! Game!) *How Copenhagen ended*. This way the museyroom. Mind your boots goan out. (Joyce, *Finnegans Wake* 10, italics mine)

As we can see, HCE is present under ‘How Copenhagen ended’ and within close proximity of Willingdone, signalling his presence and relation to this avatar or ‘byname’. Yet, at the beginning of the visit of the museyroom, his presence is not signalled as such; it is signalled by the seven items of clothing instead. Something similar is at work in ‘The Tale of Jarl van Hoother and the Prankquean’. This time, however, HCE is announced before the tale begins: “Comy see! Hetwish if ee newt. Lissom! lissom! I am doing it. *Hark, the corne entreats!* And the larprnotes prittle” (21, italics mine)⁷. The passage I have just quoted is the last one before the tale is recounted. In any case, on the third occasion of the Prankquean’s visit to the Jarl, the latter is described thus:

But that was how the skirtmishes enduppied. For like the campbells acoming with a fork lance of lighthning, Jarl von Hoother Boanerges himself, the old terror of the dames, came hip hop handihap out through the pikeopened arkway of his three shuttoned castles, in his broadginger hat and his civic chollar and his allabuff hemmed and his bullbraggin soxangloves and his ladbroke breeks and his cattegut bandolair and his fur-framed panuncular cumbottes like a rudd yellan gruebleen orangeman in his violet indigonation, to the whole length of the strength of his bowman’s bill (22)

Again, the passage describes one of HCE’s avatar wearing seven items of clothing: (1) broadginger hat; (2) civic chollar; (3) allabuff hemmed; (4) bullbraggin soxangloves⁸; (5) ladbroke breeks; (6) cattegut badolair; (7) fur-framed panuncular cumbottes. In the next chapter, where HCE’s early biography and the source of his agnomen are related to the reader, and many accusations are lodged against him, he is again announced and described as

⁷Note that ALP is also present in ‘And the larprnotes prittle’.

⁸The ‘socks’ and ‘gloves’, here, are considered as one item since the word itself is a fusion of the two terms to make a single portmanteau.

wearing seven items of clothing. The passage in question reads:

They tell the story (an amalgam as absorbing as calzium chloerides and hydrophobe sponges could it make it) how one happygogusty Ides-of-April morning (the anniversary, as it fell out, of his first assumption of his mirth-day suit and rights in appurtenance to the confusioning of human races) ages and ages after the alleged misdemeanour when the tried friend of all creation, tigerwood roadstaff to his stay, was billowing accorss the wide expanse of our greatest parkin in his caoutchouc kepi and great belt and hideinsacks and his blaufunx fustian and ironsides jackboots and Bhagafat gaiters and his rubberised inverness, he met a cad with a pipe. (35).

The passage here is more decidedly and obviously about HCE; indeed, it is part of the injunction against him. Yet, it remains that he is described wearing seven items of clothing, as if reifying the connection between the set description and the character of HCE, which, previously, was perhaps uncertain: (1) caoutchouc kepi; (2) great belt; (3) hideinsacks; (4) blaufunx fustian; (5) ironsides jackboots; (6) Bhagafat gaiters; (7) rubberised inverness. It should become apparent, too, at this point, that the same items of clothing are described. Indeed, his gaiters, his shoes, his hat, and so on. Thus, the formula varies only in style and substance — not in terms of structure. Like a leitmotif, it varies and develops, yet remains recognisable. The last iteration of this specific leitmotif which I would like to examine occurs in a passage where, as Campbell and Robinson explain

[t]he reader is being asked to see double. A personage very like old HCE himself has been challenged by three truants (who surely remind us of the Three Soldiers) to retell the old story of the Haberdasher (HCE). But the challenge has something of the quality of the encounter in the Park, and it will become increasingly difficult, during the course of the next few pages, to keep the more modern alehouse personage distinct from the ancient hero of this tale. (65-66)

It is important to put these different iterations into context because the leitmotif serves to signal the presence of HCE and often performs this in instances where he appears under the guise of another character, one of his avatars, or ‘bynames’. In any case, the passage reads:

The first Humphrey’s latitudinous baver with puggaree behind, (calaboose belong bigboss belong Kang the Toll) his fourinhand bow, his elbaroom surtout, the refaced unmansionables of gingerine hue, the state slate umbrella, his guff woolselywellesly with the finndrinn knopfs and the gauntlet upon the hand which in an hour not for him solely evil had struck down the might he mightavebeen d’Esterre if whom his nation seemed almost already to be about to have need. (52)

Again, to give a rollcall of the items: (1) fourinhand bow; (2) his elbaroom surtout; (3) reface unmansionables of gingerine hue; (4) the state slate umbrella; (5) guff woolselywellesly; (6) finndrinn knopfs; (7) and the gauntlet upon the hand.

Although HCE’s seven-items-of-clothing-leitmotif might not garner and generate as many associations or develop as many themes as some of the leitmotifs which we have previously seen, it does play a role in establishing HCE as the hero of the *Wake*. Indeed, besides simply introducing him or alerting the reader of his presence in the passage by virtue of the set description, it recalls, as Benstock suggests, the “epic describing of a hero’s armor [sic]” (Benstock, *Joyce-Again’s Wake : An Analysis of Finnegans Wake* 185). Benstock’s use of the word ‘hero’, moreover, is not arbitrary; in *Finnegans Wake*, Joyce depicts and alludes to heroes from different traditions and engages with epic traditions. For one, the opening line of the novel — the continuation of a sentence which begins on the last page of the book — plants the reader

firmly in *medias res*. A term which the *Wake* itself playfully invokes a number of times: “The siss of the whisp of the sigh of the softzing at the stir of the ver grose O arundo of a long one in midias reeds” (Joyce, *Finnegans Wake* 158); “And after that now in the future, please God, after nonpenal start, all repeating ourselves, in medios loquos” (398); and finally, “Be me punting his reflection he’d begin his beogrefright in muddyas ribalds” (423). Indeed, items of HCE’s “sartorial attire are enumerated in such a fashion as to indicate the convention of the putting on of armor in the Homeric and Virgilian epics” (Benstock, *Joyce-Again’s Wake : An Analysis of Finnegans Wake* 184). Furthermore, much of the first chapter of the *Wake* “revolves around the heroic figure of ancient Ireland, the fallen titan who is destined to wake when Ireland once again requires his services” (122). Benstock adds that

The portions of *Finnegans Wake* that deal with Earwicker’s heroic ancestor are written in mock-heroic language only duplicated during those portions of the novel in which either Earwicker or *his* deposer, Shaun, fancies himself the titanic hero: Earwicker’s defense of the Russian General (355-58), Earwicker’s self-defense rising up from the body of Yawn (534-54), and Shaun delivering his oration before the people (407-15). (123)

Thus, in using this device, and harnessing it as a leitmotif, Joyce at once recalls a tradition and reinforces HCE’s role as hero of the *Wake* all the while expanding the notion and application of the literary leitmotif.

Of course many more leitmotifs are assigned to characters in the *Wake*, however, I believe that these three different kinds of leitmotifs give a general overview of the way Joyce uses and develops the device as a technique of

characterisation. I have limited any reading of the thematic overtones or implications of these leitmotifs in order to focus predominantly on the way in which they participate in identifying and complementing character because it is this feature of Joyce's use of leitmotifs that is particularly interesting and innovative. Moreover, one gets the sense when analysing themes —indeed when analysing the *Wake* in general— that more could be said and more could be included.

Characters as Leitmotifs

In *Structure and Motif in Finnegans Wake*, Clive Hart makes the case that “virtually every image and symbol in *Finnegans Wake* functions ‘*leitmotivistically*’” (Hart 20). By coining the term ‘leitmotivistically’ and underlining that different elements of the text can *function* leitmotivistically, Hart changes the paradigm of our understanding of literary or textual leitmotifs. Indeed, in this light, the leitmotif is no more confined to the image or the single word; instead, it can be virtually any element of the text that is made to behave leitmotivistically. As such, sentences, rhythms, clusters of images, situations, structures and so on, can be seen and interpreted as leitmotifs if they behave accordingly. Building off of this principle, I would like to suggest that Joyce develops characters *leitmotivistically* in the *Wake*. Where earlier we have observed how certain phrases, character traits, and even items of clothing were harnessed as leitmotifs to identify and imply characters in different situations, here I would like to demonstrate how characters in and of

themselves are treated as leitmotifs. As surprising as it may sound, I would also like to claim that *Finnegans Wake* provides perhaps the most direct textual equivalent of the leitmotif as it is expressed in its musical environment – at least in Joyce’s body of work. That is not to suggest that *Finnegans Wake* is more musical than Joyce’s other works; it is to suggest, however, that it uses letters like musical notes to create leitmotifs. Where, for example, *Dubliners*, *Portrait of the Artist as a Young Man*, and *Ulysses* might harness stock phrases or images as leitmotifs, *Finnegans Wake* works on an anatomical level; and it is in this way, in the organisation of letters, that it demonstrates the most direct and uncompromising application of the musical device to literature. In the same breath, it is also one of the ways by which Joyce innovatively develops his characters leitmotivistically.

To put it briefly, Joyce uses the initials of the names of the parents in the *Wake* as leitmotifs. That is to say, like the notes of a melody, the initials of the parents compose the basic, recognisable form that will come to represent them on some level throughout the text. Furthermore, their initials, dispersed through the text, function to introduce, imply, and anticipate the presence of the characters they represent. In other words, they function as leitmotifs; they function much in the same way ALP’s ‘rivering’-leitmotif or HCE’s stutter introduces them in different scenarios. Moreover, they act as the parameters, so to speak, guiding the repetition, development, and variations of the multiple forms or avatars the characters of *Finnegans Wake* take on. We shall call these initials *siglas* in the spirit of Joyce’s use of “simple

abbreviations for the names of characters” (McHugh, *The Sigla of ‘Finnegans Wake’* 7) and use the term *sigla-leitmotif(s)* to denote instances where the initials of the parents are harnessed as leitmotifs. In the text, this means that formulations such as “Hush! Caution! Echoland!” (Joyce, *Finnegans Wake* 13), “hive, comb and earwax” (25), “High Church of England” (36), “He Can Explain” (105), “Helpless Corpse Enactment” (423), and “Holiday, Christmas, Easter” (556), for example, are variations and developments of the HCE sigla-leitmotif. Similarly, formulations such as: “appy, leppy and playable” (41), “some pixes of *any luvial peatsmoor* o’er his face” (my italics, 86), “annoys the life out of predikants” (138), “approach to lead our passage” (262), “alley loafers passinggeering!” (372), and “all ladies please” (582), are also variations and developments of ALP’s sigla-leitmotif. In other instances, the sigla-leitmotifs generate entirely new characters rather than simply implying them in the narrative and thus HCE sometimes appears as: “Haroun Childeric Eggeberth” (4), “Handiman the Chomp, Esquoro” (102), “Hewitt Castello, Equerry” (135), “H. C. Endersen” (138), “Huges Caput Earlyfouler” (197), and “Hayes, Conyngham and Erobinson” (434). Whilst Anna Livia Plurabelle, on the other hand, is also: “liddle phifie Annie” (4), “Annushka Lutetiavitch Pufflovah” (207), “appia lippia pluvaville” (297), “Anna Lynchya Pourable” (325), “my annie, my lauralad, my pisoved” (548), and “Arbor to La Puiree” (579). As we can see, the initials of a character’s name regulate the different formulations they might appear under and, by the same token, inscribe their presence in those other formulations. This

has for effect of introducing and implying these characters in different passages, regardless of whether they are so to speak present ‘in the flesh’ or not. Thus, these sigla-leitmotifs, disguised within the language of the *Wake*, bring characters into contact, and juxtaposes them against contexts and situations that might not be immediately or obviously related to them, creating links and tensions worth exploring.

We can observe this at work early in the *Wake*; in fact, we can observe it at work in the very first sentence of the book, which opens on a cluster of associations and avatars. The opening sentence reads: “riverrun, past Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to *Howth Castle and Environs*” (my italics, 1). As we can see, the first sentence ends with a variation of the HCE sigla-leitmotif, however, that variation introduces him as a place rather than as a person. As I have attempted to stress earlier, this is no coincidence or flight of fancy. Introducing HCE as such, using his sigla-leitmotif and varying it so that he is effectively a place, is very much in line with what the book is trying to achieve at this point. Indeed, the first pages of the *Wake* are interested in place and setting — as Epstein argues, “it is the mode of SPACE that dominates almost all of Book 1” (Epstein 8). “Time does not flow forward,” he adds, and instead “Book I contains an overflight of a landscape in which nothing is yet happening” (8). The first sentence, quoted above, describes the act of physically going back to Howth Castle and Environs for both the reader and the narrative strand. As it were, the last sentence of the book, by way of ellipsis, continues onto the first page, effectively recirculating back to

Howth Castle and Environs, both in terms of subject matter and geography. The first sentence also presents the Franciscan church on the banks of the Liffey as “Eve and Adam’s” rather than Adam and Eve’s as it is known by Dubliners. This indicates that the river is moving westward and therefore upstream (11). This is an important detail since “the ebb and flow of Anna Livia is crucial” as the “backward flow of the Liffey as it is forced upstream by the oncoming ocean tide is correlated with the retrospective and prospective countertemporal SPACE mode in Book I” (13). It demonstrates, in other words, that time in Book I is not flowing forward, emphasising the importance of space. More geographical and topological markers such as ‘shore’ and ‘bend of the bay’ are found in the sentence. Markers of place and setting, or placenames, if you will, continue to abound:

Sir Tristram, violer d’amores, fr’over the short sea, had passencore rear-rived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer’s rocks by the stream Oconee exaggerated themselfe to Laurens County’s gorgios while they went doublin their mumper all the time. (Joyce, *Finnegans Wake* 3)

In this passage there is mention of North America, which will help us locate other places inserted in the passage, but also Armorica, the Northern part of Gaul that is now called Brittany. Oconee is a river in the state of Georgia in the United States. This is interesting to note as there is a city named Dublin in Laurens County, Georgia that was founded by a Dubliner. Furthermore, its motto is “Doubling all the time” (McHugh 3). Thus the ‘doublin their mumping all the time’, in this context, refers simultaneously to Dublin in North America and in Ireland and thus the doubling of Dublin, but also to the settlement’s motto, and to ‘doubling’, the phenomenon that will affect

virtually all elements in the book. Although this last implication applies to doubling in *Finnegans Wake* more generally, the word ‘mumper’ refers to a beggar or someone impersonating a beggar (amongst other things), and thus points to the doubling of characters, too. Nonetheless, the details of this passage overwhelmingly deal with location as it attempts to situate the reader and give a description of the landscape. Part of the reason why Joyce begins *Finnegans Wake* with such focused intent on setting and location is given to us in the text: “The oaks of ald now they lie in peat yet elms leap where askes lay. Phall if you but will, rise you must: and none so soon either shall the pharce for the nunce come to a setdown secular phoenish” (4). In other words, the present rises from the ashes of the past. Therefore, one must understand the past if they are to understand the present. In the *Wake*, however, it seems that the future is not enlightened by the past, but rather a repetition of it that remains equally confused and confusing, if not more. In any case, the past, in these opening pages, involves going further than human history and noting the history of the land as well. Another part of the reason why the *Wake* begins, technically, structurally, and thematically as such, is because it reinforces the mythical proportions of HCE and other characters. Indeed, setting the scene for HCE’s introduction – or reintroduction – as such, focusing intently on location, recalls a technique employed by Dinnsenchas poets. As it were, the practice of referring to placenames in Middle Age Irish legends “was to explain the origins of noteworthy Irish placenames or dinn (literally, “raised ground”), ultimately associating the geographical point with the exploits of a god or, after the fifth-century con-

version to Christianity, with the deed of a saint” (Quintelli-Neary 93). HCE’s first leitmotif – Howth Castle and Environs – is an occurrence of the free, intermingling of character names with that of placenames as in the manner of the *dinnsenchas* technique which Joyce imitates throughout the book. As it were, HCE’s role as an anthropomorphic part of the landscape is reinforced shortly thereafter. He is described in the next paragraph:

erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlinsfirst loved livvy. (Joyce, *Finnegans Wake* 3)

This description merges many of HCE’s avatars —namely Humpty Dumpty who fell from the wall, as well as the mythical hero and giant Finn MacCool. More specifically, on the subject of Finn MacCool, it is a reference to folk belief, as Henry Beechhold remarks in his article “Finn MacCool and *Finnegans Wake*,” that establishes that “the outline of the fallen Finn may be traced from the Hill of Howth (Ben Edair), his head, to his toes out in Phoenix Park” (Beechhold 4). Not only are HCE and Finn MacCool merged or conflated as giant forms constituting the landscape of Dublin, but HCE is also addressed later in the book as “Fionn⁹ Earwicker” (Joyce, *Finnegans Wake* 108), and as a “fincarnate” (594). In any case, the significance of the cluster of characters and associations forming around the name Finn will be expanded upon later; for now, we shall focus on the anthropomorphic realisation of HCE as Dublin’s landscape as a result of his leitmotifs. Case in

⁹Finn MacCool is known under many names e.g. Finn or Fionn and as either MacCool, MacCumhaill, MacCumall, and so on (Beechhold 3)

point, in the next few pages he is again described as a giant lying on the ground. This time, however, his presence is not effectuated by virtue of his relation to Finn — or via the name Finn, should I say— but rather by the presence of another variation of his sigla-leitmotif. This description reads:

Well, Him a being so on the flounder of his bulk like an overgrown babeling, let wee peep, see, at Hom, well, see peegee ought he ought, platterplate. Hum! From Shopalist to Bailywick or from ashtun to baronoath or from Buythebanks to Roundthehead or from the foot of the bill to ireglint's eye he calmly extensolies. (6)

Again, his bulk is said to stretch from Shopalist to Bailywick, or Ashtown near Phoenix Park to Bailey Light on Howth or even Ireland's eye, a small island off Howth (McHugh, *Annotations to Finnegans Wake* 6). His presence in the passage is confirmed, if you will, by the presence of his sigla-leitmotif in the form of 'he calmly extensolies' and, in its construction, reinforces the image of HCE as giant lying of the ground, stretched out in all his length. Thus, as we can see, it is by virtue of the sigla-leitmotif that Joyce is able to establish one fact of HCE as mythical giant and part of Dublin.

Another function of the sigla-leitmotif is to complement the character —either their personality or life story, as it were—through its avatar counterpart. For example, although it becomes clear that HCE and Tim Finnegan share certain resemblances, much of this is achieved by virtue of HCE's sigla-leitmotif and its placement in the text. One iteration of HCE's sigla-leitmotif, for example, is concealed in the passage which introduces Tim Finnegan. "Bygmester Finnegan, of the Stuttering Hand," as he is called, is described as a "man of *hod, cement and edifices*" that "piled building supra building

pon the banks for the livers by the Soangso” (Joyce, *Finnegans Wake* my italics, 4). Though the passage is directly about ‘Bygmester Finnegan’ and his occupation, the presence of the letters ‘h’, ‘c’, and ‘e’ under the form of ‘hod, cement and edifices’ allude to the character HCE. In inserting Earwicker’s sigla-leitmotif in this passage, which is loosely based on the lyrics of the song, an initial connection is made between the publican and the hero of the Irish-American ballad Tim Finnegan. Although this connection is largely established by the presence of the leitmotif, it does not depend solely on it. Indeed, it is reinforced through more general echoes of HCE in the immediate textual environment surrounding the occurrence of the sigla-leitmotif, as we have seen above. The passage, taken in its entirety, alternatively and at times simultaneously alludes to HCE and Tim Finnegan. More to the point, it refers, under the guise of Finnegan, to HCE’s stutter, his wife ALP, and introduces another HCE sigla-leitmotif variation. In effect, Bygmester Finnegan is “of the Stuttering Hand” and “[h]e *addle liddle phifie* Annie” (my italics, 4). ‘Addle liddle phifie’, as it were, is a variant of Anna Livia Plurabelle, HCE’s wife. Later in the same passage, Tim Finnegan is likened to “Haroun Childeric Eggeberth” (4), another variant of the HCE sigla-leitmotif, which reinforces the implied presence of Earwicker, consequently reinforcing the associations and links between him and Finnegan. Thus, by virtue of this leitmotif HCE can be implied in different passages and, as a result of this intertwinement, the characters’ different characteristics and conditions come to bear on one another, indeed, since through this association HCE’s fall and

his resurrection find several counterparts.

To some extent, their initials serve as their essence, substance, or identity – the identifying marker of the person the avatars incarnate, represent, and manifest. This process of character development is leitmotivic insofar as it harnesses sigla-leitmotifs and repeatedly creates new variations that, as a result of retaining the same, recognisable form, sends us back to the original. This is an example of the bipartite participation of leitmotifs I was alluding to earlier: on the one hand, characters are assigned or affixed leitmotifs, whilst, on the other, the characters are harnessed *as* leitmotifs themselves and their variations and development result in avatars. This process of leitmotivic development of characters, if you will, that I am suggesting, is akin to a process that is perhaps best described in *Finnegans Wake* itself. In a passage that presents Shem writing on his body using a mixture of his own urine and excrement, it describes this process as ‘transaccidentation’. The passage in question reads: “thereby, he said, reflecting from his own individual person life unlivable, *transaccidentated* through the slow fires of consciousness into a dividual chaos, perilous, potent, common to allflesh, human only, mortal” (my italics, 186). Transaccidentation is the process whereby the ‘accidents’ as opposed to the ‘substance’ (as in transubstantiation) of a thing or class of things are changed. Substance is to be understood as the “inner essence or identity of a thing or class of things” whilst accidents are the “superficial qualities immediate to sensory perception” (Fordham 47). Working from Fordham’s definition, the terms substance, essence, and identity, in this case,

can be used interchangeably. Nevertheless, the initials of these characters represent the substance or essence of the characters, their identity, whilst the remaining letters that make up their many other forms are their accidents, the movable types that constitute and create their avatars. Therefore, the different avatars, the variations of their sigla-leitmotifs, are other facets of their identities rather than entirely different people: indeed, they are the “centuple celves” that “by the coincidence of their contraries reamalgamerge in that indentity of undiscernibles” (Joyce, *Finnegans Wake* 49-50).

In this light it becomes significant that the text recognises that “it was equally certainly a pleasant turn of the populace which gave him as sense of those normative letters the nickname Here Comes Everybody” (32). The significance lies in the fact that the letters ‘h’, ‘c’, and ‘e’ are described as the *normative* letters: thus, they serve as the norm or the standard from which Earwicker’s other ‘nicknames’ can be derived. On a related note, it is also significant that the text recognises that “all holographs so far exhumed initialled by Haromphrey bear the sigla H.C.E.” (32). Although these avatars and sigla-leitmotifs are not texts or holographs *per se* they are letters. In the *Wake*, it is important to try to work on all levels as much as possible so as not to let any sense be lost upon us. Therefore, on one level the letters are the material from which Haromphrey initials the holographs, as well as the things that supposedly cover the face of these holographs, and, in an equivocal, singular sense, the word itself is a holograph of the letter as document. There is a sense, if we can decipher it, that the text is aware of

the way in which it extends its characters beyond the first, initial dimension and that it imparts it. Indeed, it is aware of its own leitmotivic development of characters. If we take it one step further, ‘normative’ is derived from the Latin *norma* which designates a rule or a square. These are tools used by carpenters, which, again, is suggestive on at least two levels: one being that it echoes HCE’s relation to Tim Finnegan; and secondly, that it suggests on a meta-level the way in which characters in the *Wake* are constructed or constructions. More interestingly, however, is the fact that *norma* is believed to be derived from the Greek *γνώμων* (gnōmōn) which also designates a carpenter’s square or more simply something that guides (Diggle et al. 310). This last sense of the word captures the function of the sigla-leitmotifs: they guide the characters’ avatars and polyforms and they guide the reader. They guide the avatars in the sense that the initials provide the letters from which new names and new avatars can be formed and guide the reader in the sense that the presence of those initials in new, never seen before names indicate the relation of the new character to either HCE or ALP.

Yet, in typically playful *Wake* fashion, the different guises under which they appear do not always follow the order of their initials. Thus, we can find avatars such as “Hag Chivychas Eve” (Joyce, *Finnegans Wake* 30) or variations of sigla-leitmotifs such as “*Excellent Halfcentre*” (106). Nevertheless, these three letters, concealed within the flow of *Wake* language, *in summa*, are like the notes of a leitmotif heard during a scene. They might subtly insert the character into a different context or alert the reader of the

presence of the character under a different guise. We can read the *Wake* without recognising or paying much attention to them, of course, just like we can listen to Wagner's *Der Ring des Nibelungen* without hanging on to every articulation of a leitmotif; but doing so means we are tuning in to the organisational logic of the work and, as a result, engaging with the characters and the work as a whole in a more complex, nuanced, and meaningful manner.

Characters, beyond narrowly defined sigla-leitmotifs, are also extended into various avatars by way of puns and plays on their names. This method, as it were, abandons sigla-leitmotifs and the presence of initials in the avatar's name, developing, instead, from the central identity's name in more abstract ways. In other words, this other leitmotivic technique harnesses the quality or idea of a certain character's name and develops it through repetition and variation. In the case of Humphrey Chimpden Earwicker, for example, Joyce plays on the 'ear' in Earwicker's name by trying to recreate it phonetically or by testing the limits to which it can be defaced all the while remaining recognisable. Thus, Earwicker is also the aptly suggestive "Irewaker" (59), the Scandinavians "Erievikkingr" (326) and "Ervigsen" (616), as well as the comical "Mr Hairwigger" (461). As it were, these avatars all relate, in one way or another, to 'Earwicker'. They relate to it insofar as the leitmotif — the thing which is recognisable and to be developed — is the way 'Earwicker' sounds. Again, following along the lines of the leitmotif in its musical environment, Joyce uses a recognisable formula and manipulates it as he repeats

it. Thus, the name (or sound) ‘Earwicker’, in effect, is akin to a short, recognisable melody, a leitmotif, and the ever so slightly different names derived from it are variations and developments of that leitmotif.

Expanding on this technique, avatars are also generated from foreign languages, making use of the polyglottal system of language at work in the *Wake*. One important example of this includes the avatar ‘Persse O’Reilly’, which dramatizes HCE as the protagonist of “The Ballad of Persse O’Reilly,” the song that surfaces at the end of Chapter II of Book 1. The ballad is, in Epstein’s words:

a violent satire on HCE, who, it declares, carries on his shoulders the guilt of many other figures, among them Oliver Cromwell, an evil creature to the Irish. . . purveyors of contraceptives, a scandal for a Catholic audience; prohibitionists, a scandal for booze-loving Dubliners; religious reformers, a scandal for Protestants-hating Dubliners (HCE is later identified as an Anglican); dishonest shopkeepers, and all commerce in the modern world, especially American (HCE purveys chewing gum); Scandinavians; philosophers, a reference to the ultimate fate of Socrates; low-class rapists (“rotorious” in 47.8 is derived from French *roturier*, low country hick); the drunken Noah; and finally Adam and Cain. (Epstein 39)

Besides combining many of the accusations and rumours lodged against HCE into a song, the ballad, and more specifically the title and protagonist of the ballad, plays on the fact that the name Persse O’Reilly sounds and looks like the French word for ‘earwig’, which is *perce-oreille*. Again, echoing Earwicker’s name as such links him with this avatar; the subsequent reiterations reinforce that link. Interestingly, the avatar Persse O’Reilly itself is then further developed and varied through different languages, adding layers of convolution to the character and his avatars. One such reiteration of Persse

O'Reilly is the deceptively Italian looking and sounding "Percorello," which is rather empty of meaning by itself, but which appears in a passage that supports the idea that HCE possesses names in different languages:

his Indian name is Hapapoosiesobjibway and his number in arithmosophy is the stars of the plough; took weapon in the province of the pike and let fling his line on Eelwick; moves in vicious cycles yet renews the same; the drain rats bless his offals while the park birds curse his floodlights; Portobello, Equadocta, Therecocta, Percorello; he pours into the softclad shellborn the hard cash earned in Watling Street; his birth proved accidental shows his death its grave mistake. (Joyce, *Finnegans Wake* 134)

In this passage we find 'Eelwick' recalling Earwicker; 'Percorello' recalling Persse O'Reilly; and a reminder that though he moves in 'vicious cycles' (simultaneously vicious and Viconian cycles), he remains the same, which encapsulates pithily the changes HCE — or at least HCE's name — undergoes. Elsewhere in the book, Persse O'Reilly is rendered as "Piaras UaRhuamhaighaudhlug" (310), the Irish form for Piers O'Reilly. This rendition, furthermore, also includes 'lug', the colloquial word for 'ear'. Again, 'Earwicker' as a name and Earwicker the character, are stretched and developed within the polyglottal system of the *Wake*. More importantly, at least in terms of leitmotifs and related arrangements, 'Piaras UaRhuamhaighaudhlug' appears in a passage that is clustered with references to ears, thus reinforcing the connection with Earwicker through semantic echoes. This orchestration closely resembles the way, as I have pointed out above, HCE is made to be related to Tim Finnegan. On another level, it demonstrates that leitmotifs do not work alone as they accrue meaning through repetition, create links, and harmonise with their contexts. This becomes much more explicit once

we read the relevant passage:

They finally caused, or most leastways brung it about somehows (that) the pip of the lin (to) pinnatrate inthro an auricular forfickle (known as the Vakingfar sleeper, monofracted by Piaras UaRhuamhaighaudhlug, tympan founder, Eustache Straight, Bauliaughacleeagh) a meatous conch culpable of cunduncing Naul and Santry and the forty routs of Corthy with the concertiums of the Brythyc Symmonds Guild, the Ropemakers Reunion, the Variagated Peddlars Barringoy Bnibrthirhd, the Askold Olegsonder Crowds of the O'Keef-Rosses ant Rhosso-Keevers of Zastwoking, the Ligue of Yahooth O.S.V. so as to lall the bygone dozed they arborised around, up his corpular fruent and down his reuctionary buckling, hummer, enville and cstorrap (the man of Iren, thore's Curlymane for you!), lill the lubberendth of his otological life. (310)

The 'pinna' of 'pinnatrate' and 'conch' refer to the external part of the ear, whilst 'auricular', 'tympan', 'meatus', and 'otological' pertain to the ear or science of the ear. Again, relevant references and allusions pertaining to the central idea that is extended into a foreign language avatar – in this case the 'ear' of Earwicker's name – cluster around HCE's new avatars, reinforcing associations and creating new links.

Shem, Shaun, & Issy

The children, besides the parents, are also developed leitmotivistically. On the onomastic level, however, leitmotivistic development of the Earwicker's children is demonstrably more limited as they are known only by their first names which, in and of itself, offers fewer combinations and possibilities. Individual letters, in other words, can not be rearranged into various different combinations to create avatars. Thus, the leitmotivic techniques used to

develop the individual personalities and characters of the children throughout the text consist, for the most part, of puns and plays on their names rooted in an awareness of their etymological derivations or near orthographies. Additionally, the way in which they are varied follows according to their characteristics, including the roles – symbolic or otherwise – they are made to play in the *Wake*. The technique is, in other words, coloured by the content it manipulates. They function, however, much in the same way: indeed, they introduce and imply the children in different passages, layering the selves from which we can understand them, and develop their characters through the multiple avatars, narrative planes and dimensions of the *Wake*.

On one, perhaps primary level, their names are rendered in phonetic representations of their etymological sources and related variants and cognates. To exemplify the leitmotivic dissemination and development of the various forms and variants of the children's name, let us begin, then, with Shaun. As O'Hehir notes, in *A Gaelic Lexicon for Finnegans Wake*, “‘Shaun’ is a direct phonetic representation of *Seán*, the commonest Irish version of the name John. Likewise, ‘Haun’, ‘Hauneen’, and ‘Yawn’ are legitimate versions of *Seán*: ‘Haun’ and ‘Yawn’ of *Sheán* and *Sheáin* (*Aspiration), ‘Hauneen’ of *Sheáinín*, Johnny” (O Hehir, *A Gaelic Lexicon for ‘Finnegan’s Wake’* 406). The legitimate variations O'Hehir mentions are, in a way, similar to the variations of HCE and ALP's sigla-leitmotifs into different avatars, insofar as they too derive from a recognisable common source. Moreover, we can also find these variations in the *Wake*. Indeed as Benstock remarks, Shaun “is transmuted from Shaun to Jaun via Haun to Yawn” (Joyce, *Finnegans Wake*

18). Case in point, in Book III, chapter 2, Shaun appears in the form of Jaun and delivers a moralising sermon to his sister:

Now? Dear Sister, in perfect leave again I say take a brokerly advice and keep it to yourself that we, Jaun, first of our name here now make all receptacles of, free of price. Easy, my dear, if they tingle you either say nothing or nod. No cheekacheek with chipperchapper, you and your last mashboy and the padre in the pulpbox enumerating you his nostrums. Be vacillant over those vigilant who would leave you to belave black on white. (439)

Then, at the opening of the next chapter, we find the Jaun figure transformed in Yawn, lying on a hill:

Lowly, longly, a wail went forth. Pure Yawn lay low. On the mead of the hillock lay, heartsoul dormant mid shadowed landshape, brief wallet to his side, and arm loose, by his staff of citron briar, tradition stick-pass-on. His dream monologue was over, of cause, but his drama parapolylogic had yet to be, affect. Most distressfully (but, my dear, how successfully!) to wail he did, his locks of lucan tinge, quickrich, ripely rippling, unfilleted, those lashbetasselled lids on the verge of closing time, whiles ouze of his sidewiseopen mouth the breath of him, evenso languishing as the princeliest treble treacle or lichee chewchow purse could buy. (474)

These figures are related to Shaun because not only are their names derivations of the name ‘Shaun’, but because they also share similar traits and circumstances, and therefore offer a parallel or continuation. Beyond that, the passages also echo each other. For example, the direct mention of his ‘lucan tinge’ echoes Jaun’s moralising sermon in the chapter before and, of course, in a more direct way, pertains to the evangelist St. Luke (“Lucan,” adj.). On another level, it also implies the Latin for ‘shining’, *lucens* (O Hehir, *A Classical Lexicon for ‘Finnegans Wake’* 404), which characterises Yawn as being

fair-haired or blonde, a trait which is also associated with Shaun, thereby reinforcing that link. Moreover, 'lucan' is mentioned in Jaun's sermon to his sister. In effect, during the sermon, Jaun mentions that it would be a sorry state of affairs to "be flummoxed to the second degree by becoming a destituted companykeeper on the dammymonde of Lucalamplight" (Joyce, *Finnegans Wake* 438). In effect, it establishes a correspondence between the characters and the passages that is expressed beyond the near orthographies of their names or related etymologies. It also foreshadows Yawn's shining hair in a playful way by alluding to 'lucen' and fusing it with 'lamplight'. Thus, we can begin to consider the name 'Shaun', as well as the children's individual names in general, as leitmotifs, since they are harnessed as such and build upon the technique as it was exercised elsewhere. Indeed, here, Joyce again reinforces the connection established between two passages through the use of a leitmotif by supplementing it with correspondences between the passages in full. In any case, O'Hehir adds that before the name *Seán* was introduced in Ireland it had existed in the context of the Bible and hagiographical literature under the form of *Eóin*, which often took on the form of *Eoghan* when it was used as a personal name. Owen, a name which appears frequently in the *Wake*, is the anglicised form of *Eóin* and *Eoghan*. However, according to O'Hehir, Owen is also sometimes rendered as 'Eugene' (O Hehir, *A Gaelic Lexicon for 'Finnegan's Wake'* 407). Furthermore, through etymological correspondence, the Greek 'eugenios' matches with the Irish *Caoimhghin*, which is anglicised as Kevin. The reason being that Kevin

is a compound of *caomh* and *gein*; the former meaning gentle, mild, fair, noble, precious, and/or beautiful whilst the latter means conception and birth. These, in turn, correspond with their respective Greek counterparts *eu* and *genos* (407-408). Interestingly, in Book II, whilst the children are presenting a play to their parents, Shaun assumes the role of Chuff whose name is “Mr Sean O’Mailey” and is described as “the fine frank fairheaded fellow of the fairytales” (Joyce, *Finnegans Wake* 220). Not only is ‘Sean O’Mailey’ playing on the fact that Shaun is known as ‘Shaun the Postman’, but his description also echoes the etymology of his name(s). With the help of O’Hehir’s genealogy of the name Shaun, we are beginning to dress a catalogue of possible forms and variants the character might appear under, just like our examination of the appearance of Earwicker’s and Anna Livia’s initials helped us identify some of their avatars, which are corresponded in the text.

In the text, this means that avatars of Shaun can appear under any of the variants listed and illumined by O’Hehir as well as puns and plays on these forms. Thus, legitimate avatars of Shaun range from Kevin, described as having a “cherub cheek” (27), to “Eugenius” of the family composed of “Honophrius, Felicia, Eugenius and Jeremias[...and] Anita the wife of Honophrius” (572), and Owen as in “Owenmore’s five quarters” (427). The latter being a reference to both *Eoghan Mór*, the third-century king of Munster, known as Owen the Great, and to his division of Munster amongst his five sons (O Hehir, *A Gaelic Lexicon for ‘Finnegan’s Wake’* 407). Yet, Shaun can

also be inserted in passages and appear in more subtle ways. The fable of the Mookse and the Gripes provides an appropriate example; in the passage where the Mookse answers the Gripes “rapidly by turning clement, urban, *eugenious* and celestial in the formose of good grogory humours” (Joyce, *Finnegans Wake* my italics, 154). Shaun, in the passage quoted above, appears as a variant of ‘Eugene’ rendered as ‘eugenious’, thus invoking and implying him in the passage, adding the Mookse to the palette used for his portrait. Again, the way in which this relation is established resembles the manner in which HCE was linked to Tim Finnegan. Using the sigla-leitmotif, Joyce turns HCE’s initials into a description of the hod-carrier and thereby implies him in the passage and establishes an association between the two. Although it is out of the scope of the reading at present, it is nonetheless interesting to note that HCE is also part of this passage under ‘eugenious and celestial... humours’. On the one hand, it comments on the relationship between Shaun and HCE as characters within the novel and literary constructions; whilst, on the other hand, it brings our attention to the notion that the Gripes and the Mookse re-enact many similar encounters, including the one where HCE meets the Cad with the pipe. Nevertheless, this variation of ‘Eugene’ — or, in some ways, its return to a closer form of the original Greek — inserts Shaun in the passage and demonstrates that the onomastic development of characters in the *Wake* behaves and functions as a leitmotif or leitmotivistically.

Beyond the directly traceable etymological lineage of Shaun’s name, Joyce

also puns and plays on the boy's name to generate avatars, including variations of Shaun the Postman. Thus, Shaun, for example, is also: "Hans the Curier" (125), "Shaun Mac Irewick, briefdragger" (126); "Lamppost Shawe" (193); "O'Shaun the Post" (211); "Johnny Post" (278); "Shonny Bhoy be, the fleshlumpfleeter from Poshtapengha" (377); "Sh the Po" (453); and "Shuhorn the posth" (556). These variations (or variants) harness a recognisable 'essence' or identity' of the name and, through a process of transaccidation where that identity of the character is not compromised, create new names and thus new avatars. As the variation 'Hans the Curier' or 'Shaun Mac Irewick, briefdragger' attests to, the children's names or nicknames are also extended through the multi-lingual system in the *Wake*. Indeed, where Earwicker's name was transformed into "UaRhuamhaighaudhlug" through isolating and translating 'Ear', here Joyce isolates the word 'Postman' and then approximates the Dutch 'Koerier' to fashion the variation 'Hans the Curier' (McHugh, *Annotations to Finnegans Wake* 125). Then, similarly, Joyce approximates *Briefträger*, the German for 'postman', to form 'Shaun Mac Irewick, briefdragger'.

Moving on to the next son, the genealogy of Shem's name cannot be followed as straightforwardly as his brother's because, for one, "'Shem', unlike 'Shaun', is not per se an Irish name" (O Hehir, *A Gaelic Lexicon for 'Finnegan's Wake'* 409). And, as Shem's portrait begins in chapter vii, "Shem is as short for Shemus as Jem is joky for Jacob" (Joyce, *Finnegans Wake* 169). Thus, the onomastic approach is a little more varied. Nonetheless,

Shem, in English, is the name of the son of Noah who became the ancestor of the Chosen People (O Hehir, *A Gaelic Lexicon for 'Finnegan's Wake'* 409). Moreover, it is also the Hebrew word for 'name' — which is not a step too far from *shemoth*, or, in English, the word for the 'name substitutes' by which God is referred to in Hebrew studies rather than his own name (Culleton 3). The implications of these allusions, of course, play an important role in the composition and resulting understanding of the figure of Shem. After all, he is Shem the Penman, the artistic figure and creator in *Finnegans Wake* (3). Name and role, again, are closely related. In a more narrowly etymological sense, however, Shem can be related to its Irish form *Séim* and its homophone *Séam*. The last form is typically reserved, suggests O'Hehir, for the name of Sant Iago –St. James of Compostella, but also, in some cases, for James (O Hehir, *A Gaelic Lexicon for 'Finnegan's Wake'* 409). Phonetically, both *Séim* and *Séam* coincide with the English 'shame', which is often used to replace Shem or used in concord with it. Indeed, in that brief portrait of Shem, we are told that "Shem was a sham and a low sham and his lowness crept out first via foodstuffs" (Joyce, *Finnegans Wake* 170). O'Hehir also suggests that in Irish it is a short step from *Séam* to *Séamus* and/or *Seumas* and we find this variation, too, in the *Wake*: "I will let me take it upon myself to suggest to twist the penman's tale posterwise. This gist is the gist of Shaum but the hand is the hand of Sameas" (McHugh, *Annotations to Finnegans Wake* 483), a passage which references the sons' role(s) in writing the letter. A further variant is *seamar* (shamer), and with the diminutive suffix *-óg*

these two words become respectively the more specific plant names *simearóg* (shimeróg) and *seamróg* (shamróg), both of which in English are rendered as ‘shamrock’ (O Hehir, *A Gaelic Lexicon for ‘Finnegan’s Wake’* 409). Along the same lines, “Shimar,” an exact phonetic transcription of the Irish word *siomar* (shimer), which designates several low-growing wild ground plants, including trefoil and clover, appears in the text. We find it early in the *Wake* while the janitrix shows the audience around the Museyroom and points out: “[t]his is the hinndoo Shimar Shin” (Joyce, *Finnegans Wake* 10). Later Shem is called “Terry Shimmyrag” (366), which can be translated to ‘Land of the Shamrock’ (McHugh, *Annotations to Finnegans Wake* 366). Elsewhere, the “rural Haun,” as we have seen, a variation of Shaun’s name, is said to croon sweet music “heart in hand of Shamrogueshire” (Joyce, *Finnegans Wake* 472), a place which evokes ‘Terry Shimmyrag’. Thus, we can see once more how Joyce uses the etymology of a character’s name as the matter, if you will, from which to derive different avatars; as the basic form of the leitmotif from which its variations develop.

Again, we have observed that Joyce, through simple etymological derivation, manages to extend the onomastic and semantic field of the children, and that this type of development is underpinned by a leitmotivic technique. Indeed, Shem, like his brother Shaun, also appears under names and avatars which vary in degrees of relatedness to the name ‘Shem’ and his role as ‘Shem the Penman’. In one instance, all three children are presented as such: “a fair girl, a jolly postboy thinking off three flagons and one, a plumodrole” (43).

The fair girl, of course, refers to Issy, whereas the ‘postboy’ refers to Shaun and Shem is referred to as ‘plumodrole’, which consists of the Provencal word for ‘pen’, *plumo* (McHugh, *Annotations to Finnegans Wake* 43). Other variations include: “Shun the Punman” (Joyce, *Finnegans Wake* 93); “Maistre Sheames de la Plume” (177); “Pain the Shamman” (192); “Shem, her pen-might” (212); “Mr Seumas McQuillad” (219); “Schelm the Pelman” (369); “inkerman militant of the reed behind the ear” (433); as well as “shin the punman” (517). As we have seen with every other character, Shem’s nickname is also rendered into another language, exploiting the multi-lingual register of the *Wake* in the same way that made it possible for Shaun the Postman to become ‘Hans the Curier’, for example. Shem the Penman in one instance is rendered in an approximation of the French for ‘Master of the Writing Quill’ as ‘Maistre Sheames de la Plume’. To emphasise Shem’s identity as the ‘writer’-figure of the *Wake*, his home is described as:

The house of O’Shea or O’Shame, *Quivapieno*, known as the Haunted Inkbottle, no number Brimstone Walk, Asia in Ireland, as it was infested with the raps, his penname SHUT sepiascraped on the doorplate and a blind black sailcloth over its wan phwinshogue... (182)

The description of Shem’s house reinforces some of the associations already established and allows us to identify another variation of ‘Shem the Penman’. Indeed, a less obvious examples might include: “Talis von Talis, the penscrusher, no funk you! who runs his duly mile? Or this is a perhaps cleaner example” (150). The combination of ‘penscrusher’ with the idea that Talis von Talis is a ‘dirty’ example gives the sense that he is another of Shem’s avatars as he combines many of the traits and idiosyncrasies of the charac-

ter. Nonetheless, these are simply more examples of the way in which Joyce expands the characters of *Finnegans Wake* using their names as leitmotifs.

Briefly before turning to Issy, I would like to illustrate that the brother's relationship as brothers and as twins is also harnessed by Joyce as a leitmotif. Earlier I demonstrated how Joyce sometimes uses a set-description of seven items of clothing to introduce HCE into various situations and argued that this formula was harnessed as a leitmotif since it provided, again, a recognisable form from which to derive variations. Here, Joyce uses the idea of the pair as a leitmotif. This gives formulations such as: "Jhem or Shen" (3); "shamed and shone" (75); "shine off Shem" (94); "jimmies and jonnie's" (95); "Shemus O'Shaun" (211); and "Yem or Yan" (246). The same idea applies –albeit to a different degree– to the personages of the interpolations such as Mutt & Jute, the Mookse and the Gripes, Burrus and Caseous, as well as their counterparts Dolph and Kev. What is replicated is the pair and the conflict; the context is that which evolves and varies with each repetition, mirroring, essentially, the same way the names of the twins, when they are presented side-by-side, also evolve and vary.

The last of the Earwicker's children undergoes a less rigorously onomastic development; where Shaun and Shem's avatars explore various etymological variations, Issy's avatars rely on her role as a "temptation made flesh" (Glasheen, *Third Census of Finnegans Wake* 14). That is not to say that Joyce does not develop the name Issy as a leitmotif; however, the extent to which it is done in the text is considerably less than her brothers. She plays

the roles of “two Isoldes, two Esther’s (Swift’s Stella and Vanessa), and parts various as Alice Liddell, Ophelia, Lorelei Lee and Leda” instead, emphasising her role rather than her name (15). Nonetheless, Issy, as she is known, is a shortened form of Isobel (or Isabel). Consequently, she is referred to as both “infantina Isobel” (Joyce, *Finnegans Wake* 556) and “[t]he infant Isabella” (566) in the text. Other pet forms include Izzy and Lizzy, which also appear throughout the text. For example, she appears in the passage: “So on Izzy, her shamemaid, love shone befond her tears as from Shem, her penmight, life past befoul his prime” (212), where both her brothers are mentioned, making it clear that it is a reference to the Earwicker’s children. Another example reads: “So angelland all weeping bin that Izzy most unhappy is. Fain Essie fie onhapje?” (257) where Izzy is varied as ‘Essie’. Elsewhere she is “Tizzy” (457). Yet, the most potent and frequent parallel developed through near orthography as a leitmotif is Issy’s parallel to Iseult (or Isolde). Indeed she is variously called: “his olde” (27); “Ysold” (113); “Isot” (223); “Izolde” (265); “Isolade” (289). Interestingly, Joyce also plays on lines taken from Wagner’s opera *Tristan Und Isolde* in order to create new avatars for Issy. Inspired by the words “Mild und Leise” from the ‘Liebestod’, Joyce also names Issy “Mildew Lisa” (40) and “mild aunt Liza” (388). These ‘Isolde’-avatars are significant not only because they form part of Issy’s alter-ego, but also, as Hayman attests, because “a Tristan subplot” parallels the book’s major plot and, in turn, functions as “a variable complex of recognisable motifs contributing along with a number of other themes to the book’s formal unity”

(Hayman, 'Tristan and Isolde in "Finnegans Wake": A Study of the Sources and Evolution of a Theme' 93). On the one hand, therefore, it provides formal and thematic unity, whilst on the other hand, it provides a plot to the relationship between HCE and Issy. For "Earwicker himself is troubled by a passion, compounded of illicit and aspirational desires, for his own daughter, Isabel, whom he identifies with Tristram's Iseult" (Robinson and Campbell 7). This is enacted, on one level, through the leitmotivic development of Issy through 'Isolde'-avatars. Despite the more limited number of onomastic derivations, the name Issy is also harnessed as a leitmotif and developed accordingly.

Structure, Leitmotifs & Structural Leitmotifs in the *Wake*

Before turning to structure and what I call 'structural leitmotifs', something should be said about the terms 'form' and 'structure' to avoid any confusion and to help us understand and distinguish the various forces which shape *Finnegans Wake*. As Abrams and Harpham remark in *A Glossary of Literary Terms*, the word 'form' is one of "the most frequent terms in literary criticism but also one of the most diverse in its meanings" (Abrams and Harpham 140). In effect, it is sometimes used to refer to a genre or literary type or even for certain patterns of meter, lines, and rhymes. Thus, in this sense, 'form' can refer to the detective novel as much as it can refer to verse form. In addition,

it also at times refers to the “central critical concept,” which means that “form” can be summarised as “the principle that determines how a work is ordered and organized [sic]” (141). To add to the confusion, certain critics even use the terms ‘form’ and ‘structure’ interchangeably. In this chapter—indeed in this work as a whole—I intend to differentiate the two. I see ‘form’ in the tradition of R. S. Crane, and—using the words of Abrams and Harpham—this tradition can be explained thusly:

The forms of a literary work is (in the Greek term) the “dynamis,” the particular “working” or “emotional power” that the composition is designed to effect, which functions as its “shaping principle.” This formal principle controls and synthesizes [sic] the “structure” of a work—that is, the order, emphasis, and rendering of all its component subject matter and parts—into “a beautiful and effective whole of a determinate kind.” (141)

In short, the ‘form’ of a work can be boiled down to something akin to its content or subject matter whereas its ‘structure’ is the way in which it is ordered. There is therefore a close affinity, indeed an interaction, between form and structure, whereby certain forms necessitate or befit a certain structure. Often these arrangements or agreements, so-to-speak, are conventional—yet there is always the possibility of breaking them in order to experiment with the complexion of this relation and probe its limits. Thus, to use *Portrait* as an example, the form is very much Stephen’s coming of age, the *Bildung* of the *Bildungsroman*; however, its structure is its division into five chapters. Although form might seem to take precedence over structure, we must note that “the five chapters of *A Portrait of the Artist as a Young Man* constitute a rewriting of the five acts of *Brand*” (Kenner, ‘Joyce and Ibsen’s Natural-

ism' 89). The structure is, in other words, a nod to Ibsen and a nod to the tradition of the theatre. Thus 'form' and 'structure' are neither mutually exclusive nor are they one and the same; they relate to each other in some sort of collaborative equilibrium, yet their roles in the literary work and its effect are distinguishable but related.

The structure of *Finnegans Wake*, then, is directly related to its form, to its dynamis. On this point, Joyce often revealed his intentions and pointed friends and readers alike in certain directions. *Our Exagmination Round His Factification for Incamination of Work in Progress* is, of course, a prime example, but his letters and conversations prove to be equally if not more enlightening. In his own words, Joyce wanted to "reconstruct nocturnal life" (Mercanton and Parks 704). Yet, how does one go about reconstructing nocturnal life, the dark night, and the dreams that haunt it in the literary medium? The methods would have to change to fit the task at hand. Padraic Colum, for instance, recalls: "From time to time I was asked to suggest a word that would be more obscure than the word already there" (M. Colum and P. Colum 158). Similarly, Jacques Mercanton remembers finding James Joyce reclining in a chair with Stuart Gilbert sat beside him, "going over a passage that was still not obscure enough" and "inserting Samoyed words into it" (Mercanton and Parks 710). Although this seemed like a perverse pastime, Joyce was adamant about his methods and lucid about his project. As John Bishop remarks, Joyce typically "defended his methods by displacing attention from his style to his subject" (Bishop 4). Indeed, he confessed to William Bird:

About my new works—do you know, Bird, I confess I can't understand some of my critics, like Pound and Miss Weaver, for instance. They say it's *obscure*. They compare it, of course, with *Ulysses*. But the action of *Ulysses* was chiefly in the daytime, and the action of my new work takes place at night. It's natural things should not be so clear at night, isn't it now? (Ellmann 590)

His attempt to reconstruct the night required the right form and the right structure and Joyce would not compromise on any aspect. Language too would have to befit the project; “[t]he night world,” after all, “can’t be represented in the language of the day” (590). Yet, all the while “[t]he materials for a new book had been forming slowly in his mind” and the language which would honour it, “[t]he structure of it was still obscure to him” (543). That structure eventually came to him and scholars have since debated about the parameters and shape of the structure which supports Joyce’s attempts to convey “what goes on in a dream, during a dream” and which is so unlike any other (Mercanton and Parks 701).

Early essays on the subject of structure in the *Wake* have often been befuddled and displeased with the dream-form of the book. Edmund Wilson, for instance, writes in his 1939 article “The Dream of H.C. Earwicker”: “If the artist is to render directly all the feelings and fancies of a sleeper, primitive, inarticulate, infinitely imprecise as they are, he must create a literary medium of unexampled richness and freedom” (Wilson 270). According to Wilson, however, this richness and freedom removes the reader from the story. He writes:

But there is another and more serious difficulty to be got over. We are continually being distracted from identifying and following Earwicker, the

humble proprietor of a public house, who is to encompass the whole dream microcosm, by the intrusion of all sorts of elements—foreign languages, literary allusions, historical information—which could not possibly have been in Earwicker’s mind. (270)

Scholars writing decades after Wilson—and I am thinking specifically of someone like Michael Begnal¹⁰, for example— come to see these intrusions, digressions, and interpolations as *essential* to the story and the characters of the *Wake* rather than as distractions. In any case, Wilson’s assessment of Joyce’s project, despite his sympathy and judiciousness, is on the whole negative:

Yet, even granting this and recognizing [sic] the difficulty of the task and accepting without reservation the method Joyce has chosen for his purpose, the result still seems unsatisfactory, the thing has not come out quite right. Instead of the myths growing out of Earwicker, Earwicker seems swamped in the myths. His personality is certainly created: we get to know him and feel sympathetically about him. But he is not so convincing as Bloom: there has been too much literature poured into him. He has exfoliated into too many arabesques, become hypertropied by too many elements. And not merely has he a load of myths to carry; he has also been all wound round by what seems Joyce’s growing self-indulgence in an impulse to pure verbal play. (271)

In his sense, “a convention *has* been violated” (270). Despite all of the failures he identifies in the *Wake*, Wilson nonetheless raises it “to the rank of a great work of literature,” mostly for its daring and virtuosity (274). It seems to him that there is too much “dream-work” and not enough structure.

A shift, however, occurred in Joyce criticism and the dream-work which

¹⁰In *Narrator and Character in Finnegans Wake*, Begnal writes: “The several interpolated tales or fables comprise such a group, and I will attempt so show how[...] Joyce uses them both to particularize [sic] his characters and to place them in a more general historical setting (Begnal and Eckley 21).

was once seen as a distraction and structure-less ploy became recognised or at least thought of as a structured form—one which had simply bewildered previous critics who had not applied Freudian or Jungian concepts to the literary medium. With this shift, there proved to be method to the madness after all. Harry Levin, as early as 1941, a few years after Wilson's article, supports that "[t]he dream convention is Joyce's license for a free association of ideas and a systematic distortion of language" (H. Levin, *James Joyce : A Critical Introduction* 185). It is not, as it was previously stated, a distraction. Levin, in turn, links Joyce's systematic distortion of language and neologisms to Freud's three types of verbal wit: condensation, displacement, and allusion (186). Although Levin does not yet formulate or elaborate on the structure of the dream-work, it marks a shift in Joycean criticism.

Shortly thereafter, Frederick J. Hoffman in a chapter titled "Infroyce," in his *Freudianism and the Literary Mind*, makes a strong case about Joyce's knowledge of psychoanalysis and the presence of Freud and Jung and their respective works in *Finnegans Wake*. Although the influence of both Freud and Jung doesn't seem to be as readily accepted in Joycean circles, the case for it resembles the case for Joyce's literary Wagnerism to a tee, and this aspect is rarely, if ever, contested. Much like Timothy Peter Martin, Hoffman bases his argument on a mixture of biographical and textual details. For one, he underlines the "coincidence of Jung's and Joyce's residence in Zurich" and adds that Eugene Jolas, a close friend and associate of Joyce, revealed to him that "Joyce had known Jung quite well in Zurich and later in Paris, that

Joyce knew psychoanalytic literature and that he used the suggestions of Freud's *Interpretation of Dreams* in *Finnegans Wake*" (Hoffman 120, 121). Margot Norris, years later, goes so far as to argue that "[v]irtually every one of the 'typical dreams' described by Freud constitutes a major theme in *Finnegans Wake*" (Norris, *Decentered Universe* 6). Textual evidence of their presence in the text, moreover, abounds: Hoffman, as it were, lists over 34 references to either Freud, Jung, or psychoanalysis and related concepts in the *Wake*. According to Hoffman, Joyce's "references to psychoanalysis in *Finnegans Wake* presuppose a familiarity with terms and concepts unusual for the layman" (Hoffman 125). Despite the burden of evidence, Hoffman warns us that "[i]t would be incorrect to say that Joyce was spellbound by psychoanalysis" (119). The point he is trying to make is that "the mention of psychoanalysis is not merely *incidental* to the structure of *Finnegans Wake*" and that "[a]mong several theories that helped to determine the form¹¹ of that work were psychoanalysis and Vico's cyclical theory of history" (125).

More specifically on the subject of language and the 'stream of consciousness' style Joyce develops in some of his works, Hoffman remarks that Joyce was by no means the first author to write in such a way. He also remarks that

[t]hough the stream-of-consciousness novel existed long before Freud's work on the dream or his subsequent statements about the unconscious, it is his 'depth psychology' which has been responsible for the variations upon an original and somewhat limited form. (130)

¹¹Hoffman seems to be using the words 'form' and 'structure' interchangeably.

In turn, Hoffman describes *Finnegans Wake* as “a complete panorama of unconscious life” where “are employed all of the devices which Freud explained in chapter seven of *The Interpretation of Dreams*” (139). The *Wake*, however, is “no mere transcript of a dream” and is in fact, according to Hoffman, “a whole series of dreams, varying in their psychic intensity, changing their object repeatedly and encompassing the entire life of man” (139).

It is Clive Hart and Margot Norris, however, which truly take on the question of the ‘dream structure’ of *Finnegans Wake*. Expanding on Hoffman’s assertion that *Finnegans Wake* is a series of dreams rather than a single, all encompassing one, Clive Hart, for example, suggests that there are “three principal dream layers in the book” and that “[w]e drop from one to another, penetrating ever deeper into the unconscious in a progress recalling the descent through the levels of the *Inferno*” (Hart 84-85). The first of which “is simply the Dreamer’s dream about everything that occurs in the book from ‘riverrun’ to ‘the’” (85). This dream-level, according to Hart, includes the consecutive tale of a day’s activities in Chapelizod and the mythic patterns against which they are counterpointed (85). The second dream-level concerns “the Dreamer’s dream about Earwicker’s dream” (85), whereas the third level concerns “the Dreamer’s dream about Earwicker’s dream about Shaun’s dream” (87). Rather than comprising the entire structure of *Finnegans Wake*, these dream-levels act as the structure of certain books and chapters of the *Wake*. In effect, Hart suggest that the first level is acted out in the first two Books. This dream-level is codified and stylised differently

than the deeper dream levels. Indeed, the two Books of the first-dream level are “written from an objective view-point and treat the Earwicker family essentially from without” (85). Hart reassures us that “however far we are allowed to roam in imagination” of the first two Books of the *Wake*, we are reminded time and time again that we are still in Earwicker’s dream, the first dream-level (85), by phrases such as: “Everything’s going on the same or so it appeals to all of us, in the old holmsted here” (Joyce, *Finnegans Wake* 26) and “At Tam Fanagan’s weak yat his still’s going strang” (276). The narrative point of view along with its subject matter and these subtle phrases consist of the structure of this dream-level. The second dream-level stretches from the beginning of Book III until III.3 and its structure, on the other hand, is influenced by the fact that, here, Joyce “has projected us into the old man’s mind, causing us to leave a comparatively objective world for a wholly subjective one” (Hart 86). The switch from the objective point of view to the subjective one signals the shift into the second level. Lastly, the third dream-level begins during III.4 and is “characterised by its considerable sexual frankness and realistic clarity” (90). Thus, the dream-levels fashion their own structures based on style and subject matter. Whereas in *The Decentered Universe of Finnegans Wake*, Norris explains that “[t]he dream universe is structured differently from the mental universe of conscious life because meanings are located in different places” (Norris, *Decentered Universe* 6-7). Therefore, she posits that “[o]ne explanation for the encyclopedic nature of *Finnegans Wake* is that the dreaming psyche attaches items of

knowledge or information from the waking consciousness and invests them with totally different meanings” and that the “key to the new meanings is hidden in the connection between the two thoughts” (7). The structure, in other words, is not linear, but associative. She adds: “Because meanings are dislocated—hidden in unexpected places, multiplied and split, given over to ambiguity, plurality, and uncertainty—the dream represents a decentered universe” (7). As a result, “[s]ince this dream universe is so unlike waking life, the critical techniques designed to explore the traditional novel are unsuitable to the study of a dream-work” (7). By the same token, techniques used to write the traditional novel were equally unsuitable to write the *Wake*. Indeed, “[n]ovels are rooted in eighteenth-century empiricist notions of a unitary consciousness, while dreams are disguised messages from a censored unconscious” (24). The result is there for all to see. The problem with understanding and defining the dream-structure then appears to be one of reading. Norris continues: “familiar notions of structure do not apply to this work, yet our entire epistemology has taught us to think of structure in terms of ‘anchors’ or points of reference” (23). Yet, “Joyce’s own literary evolution traces a gradual abandonment of diachronic structures in his novels” (25). Critical approaches to Joyce’s work, in Norris’ view, have not. For the *Wake*, Norris seems to abandon even Hart’s suggestion of the three dream-levels and prefers instead a conception of Joyce’s structure based on repetition itself, a view which resembles my own. For Norris, “repetition in *Finnegans Wake* appears to be compulsive, that is, produced by irrational

rather than logical necessity, and therefore actively induced—the result of human impulse rather than time” (25-26). As such, the structure of the *Wake* is governed at once by the associative freedom of the dream and the repetitive nature of the unconscious. Rather than progressing horizontally, the *Wake* is structured vertically; and each passage or part is related to another one insofar as it emanates from the unconscious, but each expression of that emanation is characterised by associative and digressive trends.

Yet, the dream-world of the *Wake*, as Hoffman hinted above, would also be a universal history of humankind. As a result, explanations for the operative philosophy of the repetitive and cyclical construction of Joyce’s *Finnegans Wake* have often pointed in the direction of Giambattista Vico’s *La scienza nuova*. In more than one way, we owe this line of inquiry or approach to Joyce himself. In his correspondence “[w]hile he was engaged on the still evolving manuscript which he called simply *Work in Progress*, Joyce was already directing attention to Vico as the main key to an understanding of what he was doing” (Harris 68). It was perhaps Joyce, too, who nudged Beckett to study Vico’s poetics (68), which eventually gave us his enlightening, yet somewhat vague essay on the topic, “Dante... Bruno. Vico.. Joyce,” published in *Our Exagmination Round His Factification for Incamination of Work in Progress*. There he warns us “[t]he danger is in the neatness of identifications” and that treating “every concept like ‘a bass dropt neck fust in till a bungcrate’, and make a really tidy job of it[...] would imply a distortion in one of two directions” (Beckett et al. 3). Nonetheless, Beckett outlines Vico’s division of human society into ages and its consequent “ex-

position of the ineluctable circular progression of Society” and relates them to Joyce’s work (5). “These two aspects of Vico,” adds Becket, “have their reverberations, their reapplications – without however, receiving the faintest explicit illustration – in *Work in Progress*” (5). Northrop Frye, years later, spells out one of these reverberations in the structural context of *Finnegans Wake*:

Vico thinks of history as the repetition of a cycle that passes through four main phases: a mythical or poetic period, an age of the gods; then an aristocratic period dominated by heroes and heraldic crests; then a demotic period; and, finally, a *ricorso*, or return to chaos, followed by the beginning of another cycle... The first section of *Finnegans Wake*, covering the first eight chapters, deals with the mythical or poetic period of legend and myths of the gods; the second section, in four chapters, with the aristocratic phase; the third, also in four chapters, with the demotic phase; and the final or seventeenth chapter, with the *ricorso*. The book ends in the middle of a sentence which is completed by the opening words of the first page, thus dramatizing the cycle vividly, as words can well do. (Frye 4-5)

Northrop Frye, in other words, outlines the influence of Vico’s ideas on the very structure of the *Wake* and not only its formation of words or content, as it were. Indeed, the concepts are not only vague concepts, but lines along which the *Wake* develops. To some extent, Joyce revealed as much in his personal writing. Richard Ellmann notes, for example:

To give form to his ‘storiella as she is syung’ (and not merely recorded), he restudied Giambattista Vico. He was particularly drawn to the ‘round-headed Neapolitan’s’ use of etymology and mythology to uncover the significance of events, as if events were the most superficial manifestations of underlying energies. He admired also Vico’s positive division of human history into recurring cycles... Joyce did not share Vico’s interest in these as literal chronological divisions of ‘eternal ideal history’, but as psychological ones, ingredients which kept combining and recombining in ways

which seemed always to be *déjà vu*. ‘I use his cycles as a trellis’, he told Padraic Colum later; he wrote Miss Weaver, ‘I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves on me through circumstances of my own life. (Ellmann 554).

The image of the trellis is particularly rich and telling. Indeed, it points towards the guiding and structuring influence of these ideas. For our purposes, as we shall see, it is equally telling that Joyce warns us not to pay ‘overmuch attention to these theories, beyond using them for all they are worth’, since it reflects his attitude towards them and gives us a hint as to the way in which he uses them. He appears more interested in the literary potential of these theories and the way they might inform a cyclical and repetitive literary structure than their detailed application. Nevertheless, as the scholarship demonstrate, regardless of Joyce’s own admissions, Vico’s concepts have a certain, creative impact on the structure of Joyce’s last work.

Interestingly, despite Wilson’s early accusations, other scholars have noted that the structure of *Finnegans Wake* is more ornate than previously observed and cannot simply be boiled down to Vico’s cyclical notion of human history nor to the theory of the dream-work. Clive Hart, for example, underlines in *Structure and Motif in Finnegans Wake* that “Joyce infused significance into his diverse raw materials by his use of closely controlled formal structures” (Hart 14). In turn, Hart identifies the “the circle, the cross, and the square” as the ‘closely controlled formal structures’ that are infused in the text and comprise the “broad architectonic principles of *Finnegans Wake*” (14). He adds that “[f]ormal patterns of this simple, geometric

type, and others, subtler and more complex, are to be found counter-pointed against one another in every chapter of *Finnegans Wake*, where they set up highly illuminating structural tensions” (14). The tensions are born in the interplay between these geometrical structures, but also against the overall, cyclical structure derived from Vico. Yet, he also recognises that “Joyce’s simultaneous use of such a profusion of structural planes poses an important aesthetic problem” since though many of these ingenious patterns “render up their secrets readily enough when scrutinised with critical detachment, [they] have little effective impact during the reading process” (14-15). At least, not as much or as visibly as the Viconian structure. Despite these difficulties, Hart supports that the “quasi-geometrical configurations” in *Finnegans Wake* cannot be dismissed as “aesthetic scaffolding” because “these patterns carry much of the book’s burden of significance” (15). Taking the cross for example, we can see how these geometrical shapes come to carry so much of the burden of significance in the book. Hart argues:

As with the circles, so with the crosses: Joyce is not content simply to suggest the abstract idea of nodal points at which contraries meet, but makes every effort to lay out the evolving spatial image as closely as possible in terms of the physical disposition of the pages of the book. (129)

What this means in the text is that the two brothers, Shaun and Shem, for example, represent two polarities that move closer and further away from one another over the course of the novel, following an axis that can be represented by the figure of a cross. In Hart’s words:

It is clear that *Finnegans Wake* is woven out of two such strands of World-Soul, represented by the Shem-Shaun polarity. There are two extremes to

the function of this polarity, between which the line of development swings to and fro: when their orbits are in close proximity they war with each other and—at a moment of exact equilibrium—even manage to amalgamate, while at the other extreme there is total incomprehension and a failure to communicate, symbolised by the point of farther separation of the orbits.
(130)

Thus, the geometrical shapes influence the narrative development of the book as well as the characters. Indeed, for as we have seen, the brothers, along with the rest of the cast of the *Wake*, are composed of multiple selves. The *rapprochement* of the polarities, in a very real way, influences the possible avatars the brothers take on as this coming together leads to war. Therefore, the avatars reflect or must reflect this movement. This shape, of course, also affects the disposition of the book. Hart explains:

The two structural meeting-points are at the coincident beginning and end, I.i and IV, and at the centre, II.3—that is, diametrically opposed on the sphere of development. The strands spread out from the initial point of contact—the conversation of Mutt and Jeff, who have just met—widen throughout Book I and converge until they meet once more during the Butt and Taff episode, at the end of which they momentarily fuse, only to cross over and separate again during Book III before the final meeting (identical with the first) when Muta and Juva converse. ‘Mutt and Jeff’ and ‘Muta and Juva’ are the same event looked at from opposite sides; the book begins and ends at one of the two nodal points, while, when Joyce has cut the circles and stretched them out flat, the other nodal point falls exactly in the centre of the fabric. Represented in this way, the basic structure of *Finnegans Wake* thus looks rather like a figure 8 on its side, which forms the ‘zeroic couplet’ (284.11) ∞ , or the symbol for ‘infinity’.
(130)

Much like Viconian cycles or the dream-form, these archetypal, geometric shapes, therefore exercise a discernible degree of influence on the structure of the text which, as a result, has a discernible degree of influence on the

narrative and the cast of characters.

What are we to make of these different and at times contradictory takes on the structure of the *Wake*? As surprising as it may sound, the most probable answer is that one framework does not have to take precedence over the others and that they all exist and operate at the same time. The reality seems to be that in such a multitudinous book, various structures operate at the same time whilst supporting different aspects of the work. As Grace Eckley puts it: “The problem in the *Wake* is not chaos but the many kinds of order imposed upon it” (Eckley xii). To put it crudely, the dream, as we have seen, can be said to offer a structure that supports Joyce’s free association and language, whereas Vico’s cycles and the various geometrical shapes worked into the text affect at once characterisation and the development of the narrative. Therefore, it is not a case of choosing or arguing in favour of a single system, but rather of accepting that this new work of art requires a new approach—a new approach which, I think, Margot Norris’ suggestion of the *Wake* as a “decentered universe” manages to capture the spirit of. Norris’ approach points to the fact that we perhaps approach *Finnegans Wake* with the wrong disposition. Harry Levin, in an early essay, express the problem clearly. He writes that many approach the *Wake* as a novel and thus put emphasis on the ‘story’, “brusquely attempting to extract a quintessential content from the morass of form in which it lies embedded” and adds that “[o]ur reading habits are so purely the product of a naturalistic tradition that our main concern is still with the literal subject-matter of a work, and not

with its techniques of presentation and patterns of symbolism” (H. Levin, ‘On First Looking Into ‘Finnegans Wake’ 696,). Here, I would like to follow the advice proposed by Levin and Norris and turn to the *Wake*’s ‘techniques of presentation and patterns of symbolism’ and argue that within these structures Joyce develops ‘structural leitmotifs’ that come to be repeated in the form of the tales and fables interpolated across the book. In other words, I would like to argue that on a smaller scale patterns emerge in the text that are not necessarily explained by the overarching structural frameworks proposed above, but which are instead derived from a leitmotivic technique. These patterns become ‘structural leitmotifs’ that structure and organise the tales and fables and demonstrate that there is, amongst everything else, a leitmotivic organisation and structure to some passages of the *Wake*. That Joyce, again, innovates and expands the application of the leitmotif in the literary medium.

I coin this term ‘structural leitmotifs’ to refer to the patterns Joyce replicates to structure, order, or shape specific narrative episodes. We have already seen something similar, yet in a different context, in the previous part of this chapter. Joyce’s use of a list of seven-items of clothing to introduce or imply HCE in various passages resembles that which I am trying to explain here. They are analogous in the sense that they both are a recognisable pattern that is harnessed and made to function as a leitmotif. Here, instead of relating to a character, the ‘structural leitmotif’ functions to shape the interpolations that appear in the *Wake*.

These structural leitmotifs, I would like to argue, shape the various tales and fables interpolated throughout *Finnegans Wake* in a way that they share resemblances with one another. These resemblances, more precisely, are namely found in the way in which every interpolation is devised and developed around a recognisable, tripartite pattern. The Tale of Jarl van Hoother and the Prankquean, The Mookse and the Gripes, Burrus and Caseous, The Tale of Kersse Tailor and the Norwegian Captain, and, finally, The Fable of the Ondt and the Gracehoper, for example, all follow this pattern which Joyce develops and, in a way, harnesses as a leitmotif in and of itself. In order to demonstrate this at work in the text, we shall have a closer look at the Tale of Jarl van Hoother and the Prankquean, the Tale of Kersse Tailor and The Norwegian Captain, as well as that of The Gracehopper and The Ondt.

The Tale of Jarl van Hoother and The Prankquean

Let us examine The Tale of Jarl van Hoother and the Prankquean to outline the parameters of this leitmotivic pattern and observe it at work. The tale, first and foremost, recounts the prankquean's three visits to the Jarl and how she kidnaped his children one by one, and, whilst on the run from him, converted them. "It was of a night, late, lang time agone[...] and Jarl van Hoother had his burnt head high up in his lamphouse, laying cold hands on himself" while his "two little jiminies, cousins of ourn, Tristopher and Hilary, were kickaheeling their dummy on the oil cloth" when "the prankquean pulled

a rosy one and made her wit foreinist the dour” (Joyce, *Finnegans Wake* 21). She walked to the keep of his inn and asked the following: “Mark the Wans, why do I am alook alike a poss of porterpease?” (21). That, we are told, “was how the skirtmisshes began” (21). Since, in response, “the dour handworded her grace in dootch nossow: Shut! So her grace o’malice kidsnapped up the jiminy Tristopher and into the shandy westerness she rain, rain, rain” (21). The prankquean

went for her forty years’ walk in Tourlemonde and she washed the blessings of the lovespots off the jiminy with soap sulliver saddles and she had her four owlers masters for to tauch him his tickles and she convorted him to the onesure allgood and he became a luderman. (21)

Then, “she started to rain and to rain and, be redtom, she was back again at Jarl van Hoother’s” (21). Again, she walked to the keep of his inn and asked: “Mark the Twy, why do I am alook alike two poss of porterpease?” (22). The result, despite the prankquean’s forty years’ walk, is the same: “Shut! Says the wicked, handwording her madesty” (22). Having the door slammed shut in her face and insulted again, the prankquean “set down a jiminy and took up a jiminy and all the lilipath ways to Woeman’s Land she rain, rain, rain” (22). On her return, the prankquean kidnaps the second child and repeats the events of the first go-around almost word for word. As it were:

the prankquean went for her forty years’ walk in Turnlemeem and she punched the curses of cromcruwell with the nail of a top into the jiminy and she had her four larksical monitrix to touch him his tears and she provorted him to the onecertain allsecure and he became a tristrian. (22)

Having converted the second child as well, “she started raining, raining,

and in a pair of changers, be dom ter, she was back again at Jarl van Hooter's" (22). Even the text, at this point, asks: "And why would she halt at all if not by the ward of his mansionhome of another nice lace for the third charm?" (22). On the third time – or the third charm – the prankquean "made her wittest in front of the arkway of trihump, asking: Mark the Tris, why do I am alook alike three poss of porter pease?" (22). This time, however, "that was how the skirtmishes endupped" (22). Yet, nothing appears to have changed except for the fact that the thunder which announces the beginning of the last age cracks. In response to her, Jarl van Hooter "ordurd and his thick spch spck for her to shut up shop, dappy. And the duppy shot the shutter clup (Perkodhuskurunbarggruauyagokgorlayorgrom-gremmitghundhurthrumathunaradidillifaititillibumullunukkunun!)" (23). Following the thunder, "they all drank free" and "that was the first peace of illiterative porthery in all the flamend floody flatuous world" (23). The tale which began with a fairy-tale opening ends with an idyllic promise of happy-ever-after.

Reading the tale, we discern the tripartite structure insofar as the prankquean visits the Jarl on three separate occasions. This, however, is reinforced in other ways. For one, the prankquean's language and the way she formulates her recurring question reflects the number of her visits and the stages of the tale. When she first "made her wit foreninst the dour," she asks: "Mark the Wans, why do I am alook alike *a* poss of poterpease?" (my italics, 21). Her subsequent visits — and questions for that matter — are respectively: "Mark

the Twy, why do I am alook alike *two* poss of porterpease?” and “Mark the Tris, why do I am alook alike *three* poss of porter pease?” (my italics, 21). We can see that in the first part of the tale the prankquean asks why she looks like a single ‘poss of poterpease’ whilst in the second she asks why she looks like ‘two poss of poterpease’ and lastly, in the third part, why she looks like ‘three poss of porter pease’. This subtle change reflects at once the number of times the prankquean has visited the Jarl and the part of the tale to which the action belongs. A similar enumeration, so-to-speak, occurs in the manner in which she addresses the Jarl. ‘Wans’ of ‘Mark the Wans’, for example, approximates the number ‘one’ in sound like a homophone and ‘Twy’ and ‘Tris’ follow suit approximating ‘two’ and ‘three’ respectively. There is therefore a playful reflection of part-to-content whereby the content that constitutes a specific part of the tale announces or reveals that part in its narrative. The first part, in other words, conceals mentions of the number ‘one’, whilst the second and third parts perform the same idiosyncrasy.

Another aspect of the structure or pattern of these tales is the fact that they are also highly self-referential and virtually entirely composed of variations of a few select sentences and events. In other words, they are composed of leitmotifs. Thus elements which compose the first part of the story are harnessed and repeated in the following parts, reifying, in effect, the form of the pattern, of the structural leitmotif. This phenomenon is perhaps most clearly exemplified in the prankquean’s question to the Jarl. As I have highlighted above, it first appears in the form of “Mark the Wans, why do I am alook alike

a poss of porterpease?” (22). The phrase subsequently appears as “Mark the Twy, why do I am alook alike two poss of porterpease?” (22), and, finally, as “Mark the Tris, why do I am alook alike three poss of porter pease?” (22). The Jarl’s riposte, in turn, also develops as a leitmotif. In the first instance it appears as “But the dour handworded her grace in dootch nossow: Shut! So her grace o’malice kidsnapped up the jiminy Tristopher” (21) whereas it appears as “Shut! Says the wicked, handwording her madesty. So her madesty aforethought set down a jiminy and took up a jiminy” (22) on the next before their “skirtmisshes” (21) are resolved. Similarly, as she is running away, in the first instance the “Jarl van Hooter warlessed after her with soft dovesgall: Stop deaf stop come back to my earin stop” (21). In the second part of the tale, however, it is varied and appears as: “Jarl von Hooter bleethered atter her with a loud finegale: Stop domb stop come back with my earring stop” (22). The prankquean’s answer to the Jarl’s pleading is also a repeated and varied phrase. On her first escape “she swaradid to him: Unlikelihud” (21), whereas the second time around “the prankquean swaradid: Am liking it” (22). Surprisingly, Dounia Bunis Christiani in *Scandinavian Elements of Finnegans Wake* notes that “swaradid” (21) approximates the Danish ‘svarede’ which means ‘answered’ in the preterite form (Christiani 95) yet overlooks the resemblances between “Unlikelihud” (Joyce, *Finnegans Wake* 21) and the Danish ‘ulidelighed’. This last term, ‘ulidelighed’, can be translated to the condition or concept of being ‘insufferable’ or ‘unbearable’ (“ulidelighed, n”). The translation I have given is perhaps a little bit

awkward since, in Danish, it is a noun, whereas its English equivalent is an adjective. It is nonetheless interesting to note in the context of the leitmotivic development of The Tale of Jarl van Hoothe and The Prankquean in and of itself because the next iteration of that leitmotif develops into “Am liking it” (22). In effect, the denotative sense of the variation develops a dissonance of sorts. It is therefore in line with the developmental aspect of leitmotifs I have been outlining through this piece. It effectively demonstrates how leitmotifs “grow functionally from the evolving material, yet [do] not recur regularly in a wholly predictable way” (Hart 165).

The leitmotifs which are generated within this structure, however, do not solely spring from the interaction between the prankquean and the Jarl. They can be located in the rest of the tale as well. For example, the prankquean, after kidnapping one of the jiminies,

went for her forty year’s walk in Tourlemonde and she washed the blessings of the lovespots off the jiminy with soap sulliver saddles and she had her four owlers masters for to tauch him his tickles and she convorted him to the onesure allgood and he became a luderman. (Joyce, *Finnegans Wake* 21)

On her second visit,

the prankquean went for her forty year’s walk in Turnlemeem and she punched the curses of cromcruwell with the nail of a top into the jiminy and she had her four larksical monitrix to touch him his tears and she provorted him to the onecertain allsecure and he became a tristian. (22)

As we can see, many of the same elements and constructions reappear as variations in the second iteration of the phrase. Similarly, “there was a bran-

newail that same sabboath night of falling angles somewhere in Erio" (21) becomes "there was a wild old grannewwail that laurency night of starshootings somewhere in Erio" (22). The short "be redtom" modulates into "be domter" (22). The scene of the jiminies playing on the oilcloth is first described as such: "And two little jiminies, cousins of ourn, Tristopher and Hilary, were kickaheeling their dummy on the oil cloth flure his homerigh, castle and earthenhouse" (21). In the second part of the tale "the jiminy Hilary and the dummy in their first infancy were below on the tearsheet, wring and coughing, like brodar and histher" (21-22). Finally, "the jiminy Toughertrees and the dummy were belove on the watercloth, kissing and spitting, and roguing and pohuing, like knavelpaltry and naivebride and in their second infancy" (22) on the third occasion. The intensive, concentrated repetitiveness and self-reflexivity provides consistency and form to the interpolation. In other words, these elements, working within the cyclical structure, constitute and shape the pattern that will be harnessed as a leitmotif in and of itself and repeated through the *Wake*, differentiating it from the more expansive and at times digressive rhythm of the rest of the narrative. Thus, it seems to suggest that the pattern which will be repeated as a leitmotif throughout the *Wake* is in itself woven of various self-reflexive leitmotifs. The pattern which will be harnessed as a leitmotif therefore consists of a pattern that develops and structures narratives around three ages and which, within that structure, is highly self-referential.

The Mookse and The Gripes

The fable of The Mookse and The Gripes appears in Professor Jones' answer to Question 11 of Shem's quiz. "As my explanations here are probably above your understandings, lattlebrattons," observes the Professor, "I shall revert to a more expletive method which I frequently use when I have to sermo with muddlecrass pupils" (152). In an equally condescending tone he continues: "As none of you knows javanese I will give all my easyfree translation of the old fabulist's parable" (152). "Gentes and laitymen, fullstoppers and semi-colonials, hybreds and lubberds!" he announces, and the fable begins (152). It recounts the story of the Mookse, who, one day when "[t]he oneseomeness wast alltolonely[...] would a walking go" (152). A short while after setting off, he arrives by a river and sees "on the yonder bank of the stream that would be a river, parched on a limb of the olum[...] the Gripes" (153). The Mookse greets the Gripes and the two converse and eventually debate their doctrines of time and space. They become so engrossed in their debate and exchange of insults that they do not even notice the appearance of Nuvoletta:

she tried all she tried to make the Mookse look up at her (but he was fore too adiaptotously farseeing) and to make the Gripes hear how coy she could be (though he was much too schystimatically auricular about *his ens* to heed her) but it was all mild's vapour moist. Not even her feign reflection, Nuvoluccia, could they toke their gnosers off for their minds with intrepifide fate and bungless curiasity, were conclaved with Heliogobbleus and Commodus and Enobarbarus and whatever the coordinal dickens they did as their damprauch of papyrs and buchstubs said. (157)

"They are menner" she concludes (158). Then the scene changes, dusk falls, and the fable concludes. As it were, "shades began to glidder along the

banks, greepsing, greepsing, duusk unto duusk, and it was as glooming as gloaming could be in the waste of all peacable worlds” (158). In turn, the Mookse cannot hear anymore and the Gripes cannot see. “[T]ears of night began to fall” and as they did, “there came down to the thither bank a woman of no appearance” which “gathered up his hoariness the Mookse” and “plucked down the Gripes,” leaving behind “only an elmtree and but a stone” (158, 159). Nuvoletta, in her own time, leaves, too: “She climbed over the bannistars; she gave a chilyd cloudy cry: *Nuée! Nuée!* A lightdress fluttered. She was gone” (159). At the close of the fable, the Professor implores: “No applause, please! Bast! The romescot nattleshaker will go round your circulation in *diu dursus*” (159).

As we can see, the tripartite structure of the fable is less overt, perhaps more subtle, than that of *The Tale of Jarl van Hoothe* and *The Prankquean*. Nonetheless, many of the same techniques and developments find parallels in *The Mookse and The Gripes*. The three parts of the fable, to put it simply, consist of the Mookse getting ready to go on his walk, followed by the second part which stages his meeting with the Gripes, whilst the third part of the fable is the arrival of Nuvoletta. The final part, where the woman of no appearance comes down to take both the Mookse and the Gripes, transforming them in the process into an elmtree and a stone, is the resolution of the fable. This outline is reinforced within the text, much in the same way the different parts were reinforced in *The Tale of Jarl van Hoothe* and *The Prankquean*. In effect, *The Mookse and The Gripes* begins: “Eins

within a space and a wearywide space it wast ere wohned a Mookse” (152). The first word of the fable is ‘Eins’, German for ‘one’. “The onesomeness,” moreover, is what forces the Mookse to go out for a walk “one grandsumer evening” (152). As we have seen in The Tale of Jarl van Hoother and The Prankquean, the first part of the tale emphasises the number one. Where the prankquean asks: “Mark the Wans, why do I am alook alike a poss of porterpease?” (21), Joyce emphasises ‘one’ in The Mookse and the Gripes by turning ‘lonesomeness’ into ‘onesomeness’. The second part of the fable is announced when it is written that “[h]e had not walked over a pentiadpair of parsecs from his azylium when at the turning of the Shinshone Lanteran near Saint Bowery’s-without-his-Walls he came (secunding to the one one oneth of the propeties” (152-153). ‘Pentiadpair’, of course, at once implies the Greek for five, *pente*, and the number two with ‘pair’. However, the ‘two-ness’ of the passage, so-to-speak, is reinforced by both ‘Shinshone’ and ‘secunding’. The first is a combination of the names Shem and Shaun, the twins, whereas ‘secunding’ on one level refers to the Latin “secundum,” meaning ‘according to’ (McHugh, *Annotations to Finnegans Wake* 153). The Italian equivalent is even closer to ‘two’ (or ‘second’) as it is *secondo*. Another aspect which parallels the construction of the second part in The Tale of Jarl van Hoother and The Prankquean is the fact that the Mookse, like the Jarl, changes names. He becomes “Adrian (that was the Mookse’ now’s assumptinome)” (Joyce, *Finnegans Wake* 153). The arrival of Nuvoletta announces the beginning of the third part. Since the two will not look at her, the text reflects: “As if

she would be third perty to search on search proceedings!” and shortly after reveals that she were “born to bride with Tristis Tristior Tristissimus” (157, 158). Although the fable is not as conscious about outlining its tripartite structure and not as self-referential as *The Tale of Jarl van Hooter* and *The Prankquean*, there are some subtle parallels and similarities in their construction. Nevertheless, there is a discernible three-part structure followed by a conclusion. Calling it a resolution would be disingenuous as the *Mookse* and the *Gripes* do not resolve their conflict — the fable simply concludes.

Burrus and Caseous

The tale of Burrus and Caseous follows immediately after that of *The Mookse* and *The Gripes*. In some ways, it is very much a continuation or repetition of the conflict described before, even if it is offered as an explanation for the Professor’s answer to Shem’s quiz question. Indeed, he declares: “to understand this as well as you can[. . .] I have completed the following arrangement for the coarse use of stools and if I don’t make away with you I’m beyond Caesar outnullused” (161). Mind you, the first conflict was also offered as an answer. In any case, as Epstein explains, “[t]his tale is another attempt by Shaun the Butter (Burrus) to prove the disgraceful and debased nature of his brother, Shem the Cheese (Caseous)” (Epstein 79). It is understood, as well, that the Professor is a Shaun-like figure. Thus, the majority of the tale describes the qualities of Shaun-Burrus and the faults of Shem-Caseous from

the point of view of the Shaun-like Professor and their attempts to seduce the female-figure, their sister.

“Burrus, let us like to imagine,” begins the Professor, “is a genuine prime, the real choice, full of natural greace, the mildest of milkstoffs yet unbeaten as a risicide and, of course, obsoletely unadulterous whereat Caseous is obversely the revise of him and in fact not an ideal choose by any meals” (Joyce, *Finnegans Wake* 161). On the one hand, “Caseous may bethink himself a thought of a caviller but Burrus has the reachly roundered head that goes best with thofthinking defensive fideims” (162). Burrus, as a youth, was “[a] king off duty and a jaw for ever” with a “cheery ripe outlook” (162). With regards to his diet: “*Butyrum et mel comedet ut sciat reprobare malum et eligere bonum*” (163). In other words —and referring to Isaiah 7.15— Burrus eats nothing but butter and honey (McHugh, *Annotations to Finnegans Wake* 163). This is why the children would sing: “*Der Haensli ist ein Butterbrot, mein Butterbrot! Und Koebi iss dein Schtinkenkot! Ja! Ja! Ja!*” (Joyce, *Finnegans Wake* 163). Fed by butter and honey, Burrus is ‘the mildest of milkstoffs’ whereas, on the other hand, Caseous is —to put it crudely— a ‘stinky’ or ‘stinking’ shit¹². The Professor, as it were, interrupts himself just as he seemed to be getting started in order to defend his position on another matter. He says: “I am not hereby giving my final endorsement to the learned ignorants of the Cusanus philosophism” and adds “I shall be misunderstord if understood to give unconditional sinequam to the heroicised furibouts of

¹²The portmanteau ‘Schtinkenkot’ is a play on the German ‘Schinkenbrot’, which is a Ham sandwich. ‘Schtinken’ approximates the English ‘stinking’ whereas ‘Kot’ means ‘shit’ in German.

the Nolanus theory” (163). After this short self-interruption, he resumes the tale of Burrus and Caseous, summarising its premise as he does:

Positing, as above, too males pooles, the one the pictor of the other and the omber the *Skotia* of the one, and looking wantingly around our undistributed middle between males we feel we must waistfully woent a female to focus and on this stage stere pleasantly appears the cowrymaid M. whom we shall often meet below who introduces herself upon us at some precise hour which we shall again agree to call absolute zero of the babbling pumpt of platinism. (164)

Having explicitly stated that Burrus and Caseous are in effect the polar opposites, the halves, of one, single whole, the Professor makes it clear that the two are in fact the warring twins, Shaun and Shem. The ‘cowrymaid M.’ is of course Issy, their sister, and is said to be appearing later in the tale. In any case, the Professor truly returns to the tale and tells us that at this stage in the story “[w]e now romp through a period of pure lyricism of shamebred music” (164). The music is part of the brother’s attempts at seducing their sister —the woman of the story— “evidenced by such words in distress as *I cream for thee, Sweet Margereen*, and the more hopeful *O Margareena! O Margareen! Still in the bowl is left a lump of gold!*” (164). “The pawnbreaking pathos of the first of these shoddy pieces reveals it as a Caseous effort” for “Burrus’s bit is often used for a toast” (164). Despite Shaun-Burrus’ attempts to highlight the baseness of Shem-Caseous, the Professor reveals: “Margareena she’s very fond of Burrus but, alick and alack! she velly fond of chee” (166). In other words, she’s fond of both. Yet, she is “[a] cleopatrician in her own right” and “at once complicates the position

while Burrus and Caseous are contending for her misstery by implicating herself with an elusive Antonius” (166-167). This creates the “Antonius-Burrus-Caseous grouptriad” (167). The elusive Antonius, however, triumphs over the two as he “would appear to hug a personal interest in refined chees of all chades at the same time as he wags an antomine art of being rude like the boor” (167). In other words, he is a complete man — he is both cheese and butter (‘boor’).

The tripartite structure of the tale, here, is elaborated in an interesting manner. The different parts of the tale are inaugurated by the Professor interrupting himself. The first part of the tale, of course, consists of the opening where we learn about the characters and a basic outline of their lives is drawn. We learn, for example, that Burrus is “the real choice, full of natural greace” whilst Caseous is “obversely the revise of him,” and so on and so forth (161). In the same, biographical vein, we learn that they “were taught to play in the childhood: *Der Haensli ist ein Butterbrot, mein Butterbrot! Und Koebi iss dein Schtinkenkot! Ja! Ja! Ja!*” (163). Shortly thereafter, the Professor interrupts himself and begins to defend or qualify his position vis-à-vis an intellectual debate of sorts. This interruption, like the others, is marked by the interjection ‘Now’. Case in point, to separate the first part from its predecessor, the Professor says:

Now, while I am not out now to be taken up as unintentionally recommending the Silkebjorg tyrondynamon machine for the more economical helixtrolysis of these amboadipates until I can find space to look into it myself a little more closely first I shall go on with my decisions after having shown to you in good time how both products of our social stomach (the excellent Dr Burroman, I noticed by the way from his emended food

theory, has been carefully digesting the very wholesome criticism I helped him to in my princeps edition which is all so much to the cud) are mutually polarised the incompatibility of any delusional acting as ambivalent to the fixation of his pivotism. (163-164)

Following this interruption, the Professor announces that at “this stage there pleasantly appears the cowrymaid M.” in the story and subsequently introduces Margareen (164). This clearly marks the beginning of the second section of the tale. Indeed, he continues in the next paragraph and declares “[w]e now romp through a period of pure lyricism of shamebred music,” indicating that we have entered a new phase of the tale and a new phase of the rivalry between Burrus and Caseous (164). Similarly, the beginning of the third part of the tale is again marked by the same interjection: “Now there can be no question about it either that I having done as much, have quite got the size of that demilitary young female” (166). At this point, however, the young female is someone who’s “‘little man’ is a secondary schoolteacher under the boards of education” (166). After a short digression, the Professor returns to the tale of Burrus and Caseous and we learn about Antonius and this consists of the third part of the tale. The conclusion of the tale is the return to Shem’s original quiz question about the beggar.

The Tale of Kersse Tailor and The Norwegian Captain

Where the fable of The Mookse and The Gripes and Burrus and Caseous have varied and developed the structural leitmotif, we find a near exact reproduction of its original form inaugurated in The Tale of Jarl van Hoothe and the Prankquean in Book II, chapter 3, under the form of the Tale of Kersse Tailor and the Norwegian Captain. This may appear unlikely on the face of it since the Tale of Jarl van Hoothe and The Prankquean spans a mere two pages and is characterised by a highly self-referential and economical style whereas The Tale of Kersse Tailor and The Norwegian Captain is nearly twenty pages more than the former and highly convoluted. However, we must take into account that, here, HCE recounts the tale to the patrons at his pub; therefore the atmosphere of the pub and the conversation of the patrons encroach on and confuse the narrative of the tale.

In any case, in its simplest form, the tale recounts the Norwegian Captain's attempts at finding a suit that fits him, his escapes, as well as his eventual marriage to the tailor's daughter. In the first part of the tale, the Captain asks the Ship's Husband "[h]were can a ketch or hook alive a suit and sowterkins?" (311). "Soot! Sayd the ship's husband. And knowing the language," answered "here is tayleren" (311). Then the Ship's Husband turned around to his friend and "beddest his friend, the tayler, for finixed coulpure, chink pulley muchy chink topside numpa one sellafella, fake an

capstan make a shoot!” (311). Obliging, his friend the tailor takes the Captain’s measurements and makes him a suit. Once the job finished, the tailor asks for his payment; however, the Captain was “[a] barter, [and] a parter” (311). Thus, not only did he haggle for a better price, but he ultimately leaves without paying:

And the ship’s husband brokecurst after him to hail the lugger. Stolp, tief, stolp, come bag to Moy Eireann! And the Norweegee’s capstan swaradeed, some blowfish out of schooling: All lykkehud! [. . .] And aweigh he yankered on the Norgian run so that seven sailend sonnenrounders[. . .] Farety days and fearty nights. (311-312)

With the Captain on the run, the Ship’s Husband broke after him, cursing and pleading for him to come back, but the Norwegian Captain ran and sailed away for forty days. The Captain eventually returns from his long voyage and pulls a similar trick. One of the patrons asks HCE: “Nohow did he kersse or hoot alike the suit and solder skins,” nudging him to carry on with the tale, but other patrons order food and beer, thereby disrupting his efforts (317). A few pages later, HCE is able to continue the tale:

So for the second tryon all the meeting of the acarras had it. How he hised his bungle oar his shourter and cut the pinter off his pourer and lay off for Fellagulphia in the farning. From his dhruimadhreamdhrue back to Brighten-pon-the-Baltic, from our lund’s rund turs bag til threathy hoeres a wuke. Ugh! (324)

Again, the Captain is unsatisfied with the tailor and curses him. This leads to an argument between the two which HCE recounts as such:

And hopy dope! sagd he, anded the enderer, now dyply hypnotised or hope-seys doper himself. And kersse him, sagd he, after inunder tarrapoulling, and the shines he cuts, shinar, the screeder, the stitchimesnider, adepted

to nosestorsioms in his budinholder, cummanisht, sagd he, (fouyoufoukou!) which goes in the ways smooking publics, sagd he, bomboosting to be in thelittest civile row faction for a dubblebrasterd navvygaiterd, (flick off that hvide aske, big head!) sagd he, the big bag of my hamd till hem, tollerloon, sagd he, with his pudny bun brofkost when he walts meet the bangd. I will put his fleas of wood in the flour, and he sagd, behunt on the oatshus, the not wellmade one, sagd he, the kersse of my armsore appal this most unmentionablest of men (mundering eeriesk, if he didn't scalded him all the shimps names in his gitter!) a coathemmed gusset sewer, sagd he, his first cudgin is an innvalet in the unitred stables which is not feed tonights a kirtle offal fisk and he is that woe worstered wastended shootmaker whatever poked a noodle in a clouth! (320)

In short, the Captain tells Kersse the Tailor that he thinks he is the worst tailor to have ever poked a needle in a cloth and sets off again. “Stuff, Taaffe, stuff! interjoked it his wife’s hopesend[. . .] Come back to May Aileen” (320). In response to the Ship’s Husband (now known as ‘his wife’s hopsend’), the “nowraging scamptail” retorts: “Ild luck to it!” (320). There is a brief pause in HCE’s retelling “as the baffling yarn sailed in circles” (320). Three more guests enter the pub and start asking questions which further muddles the plot. Then a radio begins to emit static and noise before playing a program of sorts. In any case, after a long, confusing passage, the story resumes and the Captain is caught. The people that have caught the Captain ask his future father in law to “[c]omither, ahorace, thou mighty man of valour[. . .] I’ve fined you a faulter-in-law, to become your son-to-be” (359). The “husband’s capture” is a “scat story” but this is how the story ends nonetheless (325). Following the Captain’s capture, he and the tailor’s daughter eventually get married, and Dublin bursts into celebration and song, paving the way for the newlyweds’ honeymoon. A thunderclap, which seems to coincide with the consummation of their marriage, resounds in the final part of the tale:

Of a lil trip trap and a big treeskooner for he put off the ketyl and they made three (for fie!) and if hec don't love alpy then lad you annoy me. For hanigen with hunigen still haunt ahunt to find their hinnigen where Pappappapparrassannuaragheallachnatullaghmonganmacmacmacwhackfalltherdebblenonthedubblandaddydoodled and anruly person creaked a jest. Gestapose to parry off cheekars or frankfurters on the odor. Fine again, Cuoholson! Peace, O wiley! (332)

Following his wedding, the Captain sails again, but this time, he leaves with his new wife. Indeed they “pull the boath toground togutter” (332). Thus, like Jarl van Hooter, the Prankquean, and the twins, who drank happily ever after, the Norwegian Captain and the Ship's Husband's daughter find happiness together.

Despite the highly convoluted and confused retelling of The Tale of Kersse Tailor and The Norwegian Captain, the tale's different parts, like the Tale of Jarl van Hooter and The Prankquean, are marked by a variation of the protagonist's initial question. We saw above how the Captain's question: “Hwere can a ketch or hook alive a suit and sowterkins?” to the Ship's Husband sets the story in motion (311). Indeed, it begins the Captain's three attempts to have a suit tailored as well as his escapes and eventual marriage. Similarly, when HCE's retelling of the story is threatened to be abandoned because some patrons are asking for “[a] bit bite of keesens” and “a disk of osturs” (316, 317), some of the other patrons “plied him behaste on the fare” and ask: “Nohow did he kersse or hoot alike the suit and solder skins” (317). This variation of the Norwegian Captain's question begins the second part of the tale. Lastly, the third part is similarly announced by another vari-

ation: “And ere he could catch or hook or line to suit their saussyskins, the lumpenpack” (324). ‘Lumpenpack’ is a reference to the Norwegian Captain’s hunchbacked and general disfigurement, which the tailor holds against him as a reason as to why he cannot properly fit him with a suit.

The Ondt and The Gracehoper

The fable of The Ondt and The Gracehoper appears in the text after Shaun’s speech to the people. It is used, like previous fables, as an argument and an explanation. Here, Shaun uses the fable “[t]o illustrate clearly the distinction between himself and his rival” and “[w]hen the people ask to know the contents of the letter he carries, he replies with a tirade against the author, Shem, and the language that he used” (Robinson and Campbell 258). Shaun, in his opinion, could write a much better letter: “the authordux Book of Lief, would, if given to daylight, (I hold a most incredible faith about it) far exceed what that bogus bulshy of a shame, my soamheis brother, Gaoy Fecks, is conversant with in audible black and prink” he declares (Joyce, *Finnegans Wake* 425).

The fable, however, recounts the story of the Ondt and the Gracehoper, two polar opposite personalities. “The Gracehoper,” begins Shaun, “was always jiggig ajog, hoppy on akkant of his joycity” and “he was always making ungraceful overtures to Floh and Luse and Bienie and Vespatilla to play pupa-pupa and pulicy-pulicy and langtennas and pushpygyddyum and

to commence insects with him” (414). The Gracehoper, in other words, was always happy and making advances to the other insects; or, “always striking up funny funereels with Besterfarther Zeuts, the Aged One” (414). With the others, accompanied by “tambarins and cantoridettes,” they would “rock-coach their dance McCapter”; attend the “doffer duffmatt baxingmotch”; and “pszinging *Satyr’s Caudledayed Nice* and *Hombly, Dombly Sod We Awhile* but *Ho, Time Timeagen Wake!*” (415). “Grouscious me and scarab my sahul!” vented the Ondt, “What a bagateller it is! Libelulous! Inzanzarity!” (415). For the Ondt was “not being a sommerfool” (415). Indeed, he made the decision not to go “party at that lopp’s” because the Gracehoper is not on his “social list,” nor to go to “Ba’s berial nether” and prayed instead (415). Indeed, “when he had safely looked up his ovipository, he loftet hails and prayed: [...] As broad as Beppy’s realm shall flourish my reign shall flourish! As high as Heppy’s hevn shall flurrish my haine shall hurrish!” (415-416). The Ondt, in other words, prays for his reign to flourish and for his hate of the Gracehoper to flourish, too.

The Ondt, on the other hand, “was a weltall fellow, raumybult and abel-boobied” (416). Moreover, he was “sair sair sullemn and chairmanlooking when he was not making spaces in his psyche” (416). Indeed, he was the opposite of the Gracehoper. Hence why “[w]him the sillybilly of a Gracehoper had jingled through a jumble of life in doubts afterworse, wetting with the bimblebeaks, drikking with nautonecks, bilking with durrzydunglecks and horing after ladybirdies” and “fell joust as sieck as a sexton and tantoo

pooveroo” and became “heartily hungry,” he felt no pity for the Gracehoper (416). The Gracehoper’s lucky star continued to fall so much so that he ate everything he had and began to roam until he thought he was going mad. Then, he happened upon his counterpart and “[b]ehailed His Gross the Ondt, postrandvorous upon his dhrone” (417). He sat there surrounded by the insects which used to play with the Gracehoper and was “aeising himself hugely” (417). Yet, the “veripatetic imago of the impossible Gracehoper[...] actually and presumptuously sanctifying chronic’s despair” was too much for the Ondt’s company (417). “Let him be Artalone the Weeps with his parasites peeling off him,” exclaims the Ondt, disregarding altogether the Gracehoper’s misfortune, “I’ll be Highfree the Crackasider” (418). As the fable reflects: “The thing pleased him andt, and andt” (418). Despite the Ondt’s behaviour towards him, the Gracehoper forgives him (418) and, in the form of a poem, reflects on their respective lifestyles. Campbell and Robinson summarise the Gracehoper’s address to the Ondt in the form of a poem as such:

Take care of the girls; I commit them to your care. I played the piper, so now I must pay. And I accept your reproof, for, like Castor and Pollux, we are complementary twins. The prize [sic] of your save is the price of my spend. Ere those flirts now gadding about you quit your Mookse-like mocking from my Gripes-like groping, a stretch of time must elapse. But take stock of my tactics, and all’s well; for as I view by your far-look, so should you hale yourself to my heal. Regard my thin wines, while I see your whole bread chest. In *my* laughable universe you’d hardly find such a prodigious beforeness with so much behind. Your feats are enormous, your volumes immense; your genius is world wide, your space is sublime! But, Holy St. Martin, why can’t you bear time? (Robinson and Campbell 264)

The Gracehope, in short, can see the Ondt’s point-of-view and understand

the reason behind his ways and, by the same token, understands the consequences of his own actions. However, he wonders why the Ondt cannot see his. Regardless, he would not relinquish his own life for that of the Ondt. Thus concludes the fable and Shaun, having recounted it to the people, crosses himself.

The three different parts of the tale, here, are announced by a change in the dramatic focus of the narrative —there are no outstanding markers of sorts announcing the parts. Thus, the first part or section of the tale consists of the description of the Gracehoper and his lifestyle. The second part begins with the shift to the description of the Ondt and his contempt for the Gracehoper. Similarly, the third part begins when the Gracehoper's fortunes change and their roles, in a way, are reversed. In this part, interestingly, the narrative and what it describes temporarily adopts a certain 'three-ness', so-to-speak. In this passage, for example, the Gracehoper "took a round stroll and he took a stroll round and he took a round strollagain" (Joyce, *Finnegans Wake* 416). A few lines later, the portmanteau "Nichtsnichtsund-nichts!" appears as well, supporting that we are now in the third part. This reflection of part-to-description, however, doesn't operate elsewhere in the fable in any conclusive sense. In any case, the closing poem, naturally, is the conclusion of the fable and therefore the concluding part of the structural leitmotif. Thus, the structural leitmotif, here, resembles the way in which its different parts were reflected in the dramatic development of the fable, much like *The Mookse* and *The Gripes* and *Burrus* and *Caseous*, rather than

ostentatious markers of The Tale of Jarl van Hoothe and The Prankquean and, to some extent, The Tale of Kersse Tailor and The Norwegian Captain.

The Tales of The Parents and The Fables of The Children

These differences of degree, it seems, are not accidental. Though the five interpolations of the *Wake* all follow the same pattern in their own way, some share stronger similarities with certain tales and fables than they do with others. The Tale of Kersse Tailor and The Norwegian Captain, for instance, imitates The Tale of Jarl van Hoothe and The Prankquean more closely than it does that of The Mookse and The Gripes, Burrus and Caseous, or The Ondt and The Gracehoper. Similarly, these three fables resemble each other much more than they imitate The Tale of Jarl van Hoothe and The Prankquean or that of The Tale of Kersse Tailor and The Norwegian Captain. That is not to say that they should not be looked at together or that one group follows a different pattern or structure from the other; on the contrary, they do belong together: they are different variations of that same structural leitmotif. There seems to me another explanation and one which draws parallels with the way in which Joyce developed the characters leitmotivistically. The avatars of the parents, if we remember, were born out of variations of their initials (or siglas). This underpinned and guided their leitmotivic development. On the other hand, the name of the children, along

with etymological derivations and pet names of sorts, were used to develop their avatars. The leitmotivic technique remained the same, but the material was different, and thus yielded different result. I see something similar at work here.

If we turn to the parents' tales, The Tale of Jarl van Hoothe and The Prankquean and that of Kersse Tailor and The Norwegian Captain, we will see a similar internal construction and exposition. The Tale of Jarl van Hoothe and The Prankquean, for instance, begins:

It was of a night, late, lang time ago, in an auldstane eld, when Adam was delvin and his madameen spinning watersilts, when mulk mountynotty man was everybully and the first leal ribberrobber that ever had her ainway everybuddy to his lovesaking eyes and everybilly lived alove with everybiddy else. (21)

Whereas The Tale of Kersse Tailor and The Norwegian Captain opens with:

It was long after once there was a lealand in the luffing ore it was less after lives thor a toylor in the tawn at all ohr it was note before he drew out the moddle of Kersse by jerkin his dressing but and or it was not before athwartships he buttonhaled the Norweeger's capstan. (311)

Both interpolations open with a typical fairy-tale opening, establish that they occurred a long time ago when the world was in a different state, and refer to mythical parents, so-to-speak, in the guise of Thor and Adam respectively. Both openings play on the word 'leal' as well, which McHugh gives as archaic for loyal and/or lawful (McHugh, *Annotations to Finnegans Wake* 21;311). "[A]uldstane eld" (Joyce, *Finnegans Wake* 21), moreover, translates to 'Old Stone Age', a notion which also appears in the opening of The Tale of Kersse Tailor and The Norwegian Captain as the word "ore" (311).

The way the word ‘ore’ is used in the opening quoted above, it is positioned to mean ‘age’ and imply the mineral at the same time, fusing the sense of ‘Old Stone Age’ into one word, for in Dano-Norwegian ‘age’ or ‘year’ is ‘år’, a near homophone of the English ‘ore’. The similarities between the tales continue to emerge as we read along. Both tales are constructed around the repetition of their first action. For example, “the skirtmisshes began” after the Prankquean’s initial question: “Mark the Wans, why do I am alook alike a poss of porterpease?” (21). After asking this question, the prankquean “kidsnapped up the jiminy Tristopher” and “went for her forty years’ walk in Tourlemonde” (21). The second part—which is a repetition of the first action—is initiated by a variation of the initial question given as: “Mark the Twy, why do I am alook alike two poss of porterpease?” (22). Similarly, the third part, the last section before the “skirtmishes enduppied,” is initiated by a final variation of the initial question which is reproduced thusly: “Mark the Tris, why do I am alook alike three poss of porter pease?” (22). The Tale of Kersse Tailor and The Norwegian Captain, on the other hand, is also constructed around the repetition of its protagonist’s initial question. The first part, for example, is announced by the Captain asking: “Hwere can a ketch or hook alive a suit and sowterkins?” (311). By the same token, the second part of the tale begins with the question “Nohow did he kersse or hoot alike the suit and solder skins” (317) and the third with a variation of that question which reads: “And ere he could catch or hook or line to suit their saussyskins” (324). Beyond these parallels, the Tale of Kersse Tailor and The Norwegian Captain also seems to be referring to The Tale of Jarl

van Hoothe and The Prankquean all the while repeating and imitating its self-referential construction. What I mean is that while the Ship's Husband's response to the Captain is on each occasion a reference to his first response, it is also a reference to the Jarl's response. For example, when the Captain first asks where he can find a tailor, the Ship's Husband answers: "Soot! Sayd the ship's husband, knowing the language, here is tayleren" (311). In the Tale of Jarl van Hoothe and The Prankquean, the Jarl responds: "Shut! Says the wicked, handwording her madesty" (22). Already, we can see the similarities. The Ship's Husband answers plays on or varies the Jarl's response. The tell-tale sign is obviously the play on "Soot!" (311) and "Shut!" (21) as well as the fact that they occupy the same place in the dialogue and are both emphasised by an exclamation mark. The consequent actions of both pranksters further establish the similarities between the tales. Interestingly, each tale varies and develops certain elements with which it constructs the rest of its tale and simultaneously parallels its other 'parent' tale. On the one hand, the Norwegian Captain left the tailor without paying, leaving the Ship's Husband to "brokeurst after him to hail the lugger. Stolp, tief, stolp, come bag to Moy Eireann!" (311). "[The] Norweeger's capstan swaradeed, some blowfish out of schooling: All lykkehud!" and "aweigh he yankered on the Borgean run so that seven sailend sonnenrounders... Farety days and fearty nights" (312). Whereas, on the other hand, the Prankquean "kidnsapped" one of the jiminies, leaving Jarl van Hoothe to "warlessed after her with soft dovesgall: Stop deaf stop come back to my earin stop. But she swaradid to him: Unlike-lihud... And the prankquean went for her forty year's walk in Tourlemonde"

(21). We can observe, here, that many of the elements found in *The Tale of Jarl van Hoother* and *The Prankquean* were harnessed, repeated, and varied in *The Tale of Kersse Tailor* and *The Norwegian Captain*. For one, both the *Ship's Husband* and *Jarl van Hoother* run after the pranksters shouting variations of 'stop, thief, stop, come back'. In addition, both the *Norwegian Captain* and the *Prankquean* are described answering their chaser's cries using a Dano-Norwegian rendition of the preterite form of the verb 'answer' given as "swaradeed" (312) in the *Captain's* case and as "swaradid" (21) in the *Prankquean's* case. The similarities do not stop there as both pranksters flee for a duration of time defined by forty: the *Prankquean*, on the one hand, "went for her forty year's walk in Tourlemonde" (21), whereas the *Norwegian Captain* sailed for "[f]arety days and fearty nights" (312). Their respective trips were also equally far-reaching. The *Captain's* "seven sailend sonnenrounders" (312) implies the idiomatic phrase of the 'seven seas' and thus implies a trip around the world. "[S]onnenrounders" (312), a compound of the German word for 'sun' (Sonne) and 'round(er)s', furthers this sense as it evokes the idea of travelling or sailing around the sun. As such the *Norwegian Captain's* trip echoes the *Prankquean's* walk "in Tourlemonde" (21), since the portmanteau "Tourlemonde" is a playful, literal word-for-word translation of 'tour the world' into French. Finally, the *Captain's* response of "All lykkehud" (312), again, echoes the *Prankquean's* "Unlikelihud" (21), albeit with a slight dissonance, since the *Captain's* response seems to indicate 'all the luck to you' whereas the *Prankquean's* "Unlikelihud" seems to indicate 'unlikely'. This kind of self-referential, leitmotivic development con-

tinues in their respective, subsequent parts, and continues, too, to parallel or refer to the other tale. What's more, the tales also refer to each other directly, besides imitating their own structure. Indeed, at the close of The Tale of Jarl van Hoother and The Prankquean, the text reads: "And that was the first peace of illiterative porthery in all the flamend floody flatuous world. How kirssy the tiler made a sweet uncolse to the Narwhealian captol. Saw fore shal thou sea" (McHugh, *Annotations to Finnegans Wake* 23). The text, it seems, is aware of the structural leitmotif and foreshadows or refers to its proceeding iteration. Interestingly, the Tale of Kersse Tailor and The Norwegian Captain also refers to its predecessor:

It was whol niet godthaab of errol Loritz off his Cape of Good Howthe and his trippertrice loretta lady, a maomette to his monetone, with twy twy twinky her stone hairpins, only not, if not, a queen of Prancess. (Joyce, *Finnegans Wake* 312)

The 'trippertrice' 'queen of Prancess' is in effect a reference to the prankquean and her three visits to the Jarl. Thus, within the structural leitmotif that Joyce uses to fashion his interpolations, the tales develop in their own self-referential way all the while referencing each other directly. Within this structure, therefore, they point to further correspondences and inter-relations.

The fables of the children, on the other hand, develop more freely and do not signpost their different dramatic sections as ostentatiously as the parent's tales. We have seen in the tales above an emphasis on an internal repetition that is based on the fact that the drama that unfolds is the repetition of a single action. Stylistically, many phrases and incidents were themselves developed as leitmotifs. Thus, they were repeated and, when repeated, their

formulations were varied. This gave the structural leitmotif an ‘identity’, so-to-speak, which marked it off from the rest of the narrative. Indeed, the highly self-referential and repetitive style marked the tale off from the more expansive narrative, reifying, as it were, the integrity and parameters of the structural leitmotif which shapes the various interpolations. It was reinforced too by the fact that both *The Tale of Jarl van Hoother* and *The Prankquean* and *The Tale of Kersse Tailor* and *The Norwegian Captain* display a corresponding self-referential construction. In other words, the way things were organised and developed within the structure was also repeated in another tale. Here, with the children’s fables, things are slightly different. Rather than developing a densely self-referential network of ‘inner’ leitmotifs, so-to-speak, and signposting the various parts of the tale, the construction of the children’s fables is looser and relies simply on dramatic progression. They are, to put it simply, variations of the structural leitmotif. Before delving into the way in which the fables develop their tripartite dramatic structure, let us examine how they are introduced. We have seen above that the tales of the parents open with something akin to ‘once upon a time’, a common device of the fairy tale. The children’s fables, on the other hand, are used as arguments and presented as such. No doubt we owe this difference to their nomenclature: indeed, a ‘tale’ is different from a ‘fable’. Simply put, the tale is a ‘story of incidents’ where “the focus of interest is primarily on the course and outcome of the events” (Abrams and Harpham 364). This focus of interest is reflected in Joyce’s construction of the two tales we have observed above: the tales repeat and therefore focus on the actions of the pranksters

above all. The fable on the other hand, is defined as “a short narrative, in prose or verse, that exemplifies an abstract moral thesis or principle of human behaviour” (10). Abrams adds that “at its conclusion, either the narrator or one of the characters states the moral in the form of an *epigram*” (10). The fable of The Ondt and The Gracehoper ends with a poem that effectively spells out the Gracehoper’s life philosophy in the face of the Ondt’s criticism. As Campbell and Robinson put it:

Underneath the sly insect play of this fable, the Gracehoper restates Shem’s philosophy: there are advantages to Shaun’s possessions and the thrift that begot them—all of which the Gracehoper appreciates—but he would not relinquish his own life style to enjoy them. He can see the Ondt’s point of view, but why cannot the Ondt see his? (Robinson and Campbell 266)

Besides this, Joyce works other elements of the fable into the structural leitmotif he fashions for the various interpolations in the *Wake*. Indeed, the Mookse and the Gripes, the first fable to be interpolated in the text, is introduced as an explanation for Professor Jones’ arguments. He begins: “As my explanations here are probably above your understandings[...] I will give my easyfree translation of the old fabulist’s parable¹³” (Joyce, *Finnegans Wake* 152). The fable of Burrus and Caseous appears in the same chapter and serves a similar purpose. Indeed, at this point of the chapter, Joyce uses “the story of Burrus, Caseous, and the cowrymaid Margareen, to clarify the more abstruse of the professor’s implications and to carry the argument forward to

¹³The parable is akin to the fable as it is defined as “a very short narrative about human beings presented so as to stress the tacit analogy, or parallel, with a general thesis or lesson that the narrator is trying to bring home to his audience” (Abrams and Harpham 11). Moreover, Joyce’s combination of ‘fabulist’s parable’ moves The Mookse and The Gripes towards the fable.

its final point” (Robinson and Campbell 111). Perhaps unsurprisingly, the fable of The Ondt and The Gracehoper is used in a similar spirit:

—So vi et! we responded. Song! Shaun, song! Have mood! Hold forth!

—I apologise, Shaun began, but I would rather spinooze you one from the grimm gests of Jacko and Esaup, fable one, feeble too. Let us here consider the casus, my dear little cousis (husstenhasstencaffincoffin-tussemtossemmandamnacosaghcusaghobixhatouxpeswchbechoscashlcarcaract) of the Ondt and the Gracehoper. (Joyce, *Finnegans Wake* 414)

This fable, again, is used to illustrate the differences between the brothers. Thus, instead of answering the populace’s questions, Shaun turns to a fable. Although it is not used in an academic context, the fable here is again used for explanatory purposes. These kinds of openings mark the fables of the children as a different variation of the tripartite structural leitmotif Joyce uses to develop the interpolations of the *Wake*. Professor Jones’ and Shaun’s purpose in relying on the fable is consistent across all three iterations. Indeed, they reveal Shaun’s attempt “to prove the disgraceful and debased nature of his brother” (Epstein 79). Yet, interestingly, Shaun fails at each attempt and the fables end “inconclusively” (78). In a sense, it achieves the contrary and “shows Shaun to be a pompous, self-deceiving philistine” (173). The moral that underlies all three fables and which Shem simultaneously embodies and tries to teach his brother is “the physical reality that inescapably underlies the spiritual universe” (173). Thus, though it dramatises the foundation of the family to some extent, it does not aim to demonstrate the coming together of HCE and ALP. In terms of structure, each develops in the same

manner: a first character is introduced and described; then his opposite is described and encountered; until finally a female character is introduced. Indeed, in *The Mookse and The Gripes*, the fable begins by introducing the Mookse and his “onesomeness” (Joyce, *Finnegans Wake* 152), before meeting the Gripes who “had not been having the juice of his times” (153). Nuvoletta comes in the third part and tries in vain to separate and distract them. As she remarks: “As if she would be third perty to search on search proceedings!” (157). In *Burrus and Caseous*, Burrus is first presented as “a genuine prime,” followed by Caseous, who is “obversely the revise of him,” (161). Again, in the third part of the tale we are introduced to a female character: Margareen. Finally, in *The Ondt and The Gracehoper*, the tale begins with a description of the Gracehoper’s lifestyle, followed by the Ondt remonstrating that lifestyle, and, in the third part, a reversal of fortunes where the Ondt is now surrounded by “his queens” (421). One similarity they do share, however, with the tales of the parents —beyond their tripartite structure— is the fact that the fables reference each other. *The Mookse and The Gripes* references the Ondt: “But still Moo thought on the deeps of the undths he would profoundth come the morrokse and still Gri feeled of the sripes he would escipe if by grice he had luck enoupes” (158); and *The Ondt and The Gracehoper* references the Mookse: “*Ere those gidflirts now gadding your quit your mocks for my gropes*(418). There is it seems a relaxation of the highly self-referential composition exemplary of the parents’ tales in the children’s fables. Nevertheless, comparing these different interpolations demonstrates

the structure that underlies them and by which they were designed.

These structural leitmotifs can be related to Vico's cycles of history, a structure which governs the *Wake* itself, but cannot be said to reproduce them identically. Michael Begnal in *Narrator and Characters in Finnegans Wake* writes that "Giambattista Vico's theory of the cyclic progression of history is as important to an understanding of the interpolations as it is to the construction of Joyce's book itself" because "[s]uch, in essence, is the structure of *Finnegans Wake*" and "[t]he interpolations, too, are based upon this plan" (84). Although there is a correspondence between the macro-structure of the *Wake* and the micro-structure of the interpolations, I think a Viconian reading of the interpolations probably imposes too much on them. The ages that correspond to the cycles, for example, can hardly be observed in the tales and fables. Moreover, the *ricorso* can only really be observed in the parents's tales, for the children's fables are often inconclusive. Upon closer scrutiny, we notice, too, that the thunder—an essential component of the Viconian cycles—is sometimes missing or misplaced. More to the point, beyond a brief, passing explanation, Begnal provides no textual evidence for his argument. Thus, it seems more accurate to hold that there is a correspondence between the overall structure of *Finnegans Wake* and the interpolations that appear within the text, but that this correspondence lies in their repetitive, leitmotivic logic. It seems that Joyce fashioned his own pattern or structure for these interpolations—one which he repeated and developed in the manner of a leitmotif. Yet the Viconian reading of the interpolations does serve an exegetic purpose even though it might offer a

contrite reading of its structure: indeed, it seems to suggest that a universal history requires a universal structure. In the sense that it is their shared structure that relates the wildly divergent and different interpolations. By bringing disparate tales and fables together, the structural leitmotif at once supports themes which Joyce explores in *Finnegans Wake* and actualises his vision. It performs the simultaneity of events and characters that is necessary for Joyce's vision. As Marcel Brion puts it, albeit on the subject of *Finnegans Wake* as a whole:

When we are made to pass, without any transition other than an extremely subtle association of ideas, from Original Sin to the Wellington Monument and when we are transported from the Garden of Eden to the Waterloo battlefield we have the impression of crossing a quantity of intermediary planes at full speed. Sometimes it even seems that the planes exist simultaneously in the same place and are multiplied like so many "over-impressions". (Brion 32).

The structural leitmotif supports the text's performance of these 'over-impressions'.

Brion adds:

This gift of ubiquity permits Joyce to unite persons and moments which appear to be the most widely separated. It gives a strange transparency to his scenes, since we perceive their principle element across four or five various evocations, all corresponding to the same idea but presenting varied faces in different lightings and movements. (32)

Conclusion

Although it is derived and inspired by music, I regard the leitmotif in Joyce's body of work as a principally literary device. On the surface of it, this perhaps isn't saying much; however, as we have seen, there is a tendency to try and attribute texts which are rife with leitmotifs with musical qualities which overlook the effect and influence of leitmotifs in the text. What I mean is that many interpretations of music in texts try to illustrate just how closely the text imitates music and evaluate whether they are successful in doing so or not. The critical and interpretive direction, in a sense, is the opposite of the one I wish to take. Indeed, I have been more interested in how the musical device has been translated into the text and, once it has been, how it operates and behaves inside the text and what the extent and quality of its influence is. Thus, I am not interested in whether the leitmotif helps the text approximate music or whether it approaches a musical condition or not, but rather in the way in which it enriches the text and invigorates techniques of

literary composition and organisation. Above all, I think the leitmotif as a concept, if you will, guided and informed Joyce's technique of repetition and the way he arranged the polysemous levels of his texts. By that same token, I believe that a 'leitmotivistic' thinking, so-to-speak, can inform and guide our reading. In a very direct way, I believe the apparatus of composition can become an apparatus for reading. Indeed we notice when writing and thinking about leitmotifs that the form they take on when expressed in the text are defined by a set of rules that govern the behaviour and function of elements in the text. In other words, there is not a single, exemplary leitmotif which we can identify as existing as some ideal leitmotif in the Platonic sense that we can import into the text. The fact of the matter is that the way in which certain elements of the text are manipulated —whether that is a single word, a stock phrase, or even the initials of a character—determine whether that element is or can be considered a leitmotif. Hence why, here, I refer to the leitmotif as a 'guiding principal'. In effect, these sets of rules or parameters, if you will, which perform specific functions, can be used to inform and guide the manipulation of elements found in the text and transform them into leitmotifs. From this point of view, when we realise that the leitmotif is translated into a literary idiom, we can free it from its servile bound to music and start exploring, like Joyce did, its literary potential and indeed the way those functions and characteristics of the leitmotif can be expressed in the text.

I suggested that leitmotifs guide and inform Joyce's technique of repeti-

tion, yet this is a phenomenon we have already observed in this thesis. In the first chapter I have demonstrated how simple, stock phrases are repeated as a way of imparting the character's unspoken thoughts and emotions and thus owes its importance and function within the text to the fact that it is harnessed as a leitmotif. In "Eveline," for example, the repetition and development of "[n]ow she was going to go away like the others, to leave her home" (Joyce, *Dubliners* 29), communicates Eveline's hesitancy to the reader, it seems, before she realises it and ultimately foreshadow the ending where she does not, in fact, leave for Argentina with Frank. My second chapter similarly demonstrates how Joyce introduces various elements which will be repeated throughout the book on the first page of *Portrait* as a way of dramatising and reflecting Stephen's experiences and development. Indeed, I follow, for example, the image of the bird, present on the first page of the book, and demonstrate that it is developed and varied through repetition and comes to represent poetic and mythical inspiration instead of the threat of punishment. Again, every word or 'image' that is repeated is guided by the leading function of the leitmotif and its dynamic nature. Stephen's progress, indeed the *Bildungsroman* as a whole, to be sure, would not be successful if these elements were static and simply fulfilled a predetermined formula. In the third chapter of this thesis, not only do I underline Joyce's more nuanced development of leitmotifs, underlining how the same leitmotif operates, on the one hand, in Bloom's free indirect speech and, on the other hand, in the descriptive narrative, but also how Joyce expands the notion of the leitmotif

and uses it to harness musical allusions and references *as* leitmotifs. As a result, not only does Joyce infuse words and sentences with alternative meanings through repetition, but he also performs the same manoeuvre with the implications which such allusions and references import into the text. This last point is indicative of Joyce's development of leitmotifs and refinement of his own technique. In the last chapter, I almost completely abandon conventional expressions and examples of leitmotifs—that is repeated words or stock sentences—to focus on how Joyce further expands his technique of leitmotifs in *Finnegans Wake*. I demonstrate how Joyce uses the leitmotif as a technique rather than as a device and thus, instead of focusing on leitmotifs dispersed throughout the text, I illustrate the way he develops characters and situations as leitmotifs in and of themselves. Therefore, I take the time to analyse how HCE's initials, for example, are used to imply him in various passages in the text and project him as different avatars. I also look at how the structure of certain situations—namely the interpolations of the text—are also repeated in the manner of leitmotifs. In doing so, I support that leitmotifs and, more generally, the notion or concept of the leitmotif, is used as a way of performing the simultaneity of different historical and fictional planes as well as multiple identities of the members of the Earwicker family. In analysing leitmotifs across Joyce's body of work, therefore, I also illustrate that the device became the answer to some creative problems and that the device acted as a framework through which to think about repetition.

Another aspect of Joyce's use of leitmotifs which I have suggested here is

that they contribute to the polysemy of Joyce's text. It should come as no surprise—at least by now—that Joyce's works operate on various different levels. That is, different levels of meaning. For instance, discussions of theme and structure in *Dubliners* often address paralysis, wielded metaphorically during the composition of the stories, and the effect this condition has on the characters that populate them, their spiritual conditions, as well as the condition of Dublin as a whole, and the symbols that accentuate the severe style of Joyce's prose. This angle, of course, holds water. Joyce clearly spelled out this thematic import in his letters to Constantine Curran and Grant Richards respectively. To Curran, he wrote: "I am writing a series of epicleti – ten – for a paper. I have written one. I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city" (Gilbert, *Letters of James Joyce* 55). Later, in letters to Grant Richards, he explained that these ten stories, which expanded to fourteen and ultimately fifteen, would compose "the chapter of the moral history" of Ireland (62). He assured Grant Richards, moreover, that they were written "with considerable care" (61); so much so that Joyce nearly refused to change or omit words altogether, only conceding reluctantly and after much back and forth with his publisher, stating that "[t]he points on which [he had] not yielded are the points which rivet the book together" (62). The style and choice of words, in short, faithfully reflect what Joyce had observed and diagnosed. He added, to defend his position:

It is not my fault that the odour of ashpits and old weeds and offal hangs round my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good

look at themselves in my nicely polished looking-glass. (63-64)

Hanging round his stories, is also this thematic import, which acts as another level or dimension to the collection. The case with *Ulysses*, of course, is similar. Yet, instead of being based on a thematic import, Joyce's *Ulysses* is in large part based on Homer's *Odyssey* and as such establishes Homeric parallels in terms of episodes, themes, and characters. Therefore, there is a Homeric level to *Ulysses* which can inform our reading and understanding of Joyce's book. For T. S. Eliot, this method is "a way of controlling, of ordering, of giving a shape and significance to the immense panorama of futility and anarchy which is contemporary history" (Eliot 177). Thus, it plays an even greater role that goes beyond the pages of the book itself.

This polysemic method, this intent of being the architect of a textual edifice with multiple levels, was greatly influenced by Dante and the method he used to compose the *Commedia* in general. The Italian poet explains in the *Convivio* and later in a letter to Can Grande Della Scala that the meaning of his work is polysemous, that it is of the many senses (Boldrini 32-33). To put it briefly, in Dante's method there are four levels to the text. The first is the literal sense of the narrative which, in the *Commedia*, consists of Dante's vision, which is distinguished from the three other levels. The second being the allegorical which consists of Dante's imitation of the great quest; the third is the tropological, also coined the 'moral' level, where there is a purification of the moral state of the people he encounters; and lastly there is the the anagogical level, which deals with the afterlife. These exact levels are

not found in Joyce's work *per se*, but, as Lucia Boldrini remarks, "[f]or both writers the polysemic method becomes one of construction as well as one of interpretation" (63). Thus, Joyce does not follow Dante's levels to the letter, but nonetheless constructs his texts on multiple levels. Again, he is inspired by the method, not by imitation. Although the leitmotifs we have observed in this thesis do not pertain to the levels I have outlined here in the conclusion —namely the thematic import of *Dubliners* or the Homeric-parallels of *Ulysses*—, it nonetheless remains that they contribute to the texts' polysemy, insofar as they also offer another, distinct level of interpretation. This is evident in *Finnegans Wake*, for example, where the leitmotifs help Joyce dramatise and perform a circular and simultaneous vision of history, both in terms of structure and in terms of characters. Yet, this also occurs in Joyce's earlier texts, too. In sense, leitmotifs, as a result of the meaning they accrue and the connections they establish through repetition, fashion a narrative of their own against which the main, descriptive narrative of the text can be measured, compared, and contrasted. Think, for example, of Joyce's manipulation of references to *Don Giovanni* and the way it complicates the dynamic of the Bloom-Molly-Boylan triangle. Indeed, despite the clear reference to the opera, the correspondence between *Ulysses* and *Don Giovanni* is not identical, and, developed as a leitmotif in and of itself, acquires a new meaning which layers the text and the Blooms' relationship. Joyce's manipulation of the reference to *Don Giovanni* as a leitmotif, therefore, establishes a kind of narrative of its own and one which at once informs and challenges

our reading of *Ulysses*. This is what I mean when I maintain that leitmotifs help orchestrate the polysemy of Joyce's texts.

Above all, however, with this work I have begun to fill a gap in Joyce criticism, a gap which was recognised early on by both Clive Hart and Zack Bowen. Hart, as I have referenced elsewhere, makes the point that "[n]o extended study of the *leitmotiv* appears to exist" (Hart 161). Bowen, on the other hand, writes that "[n]o one has ever explained the function of the leitmotif in *Ulysses*, though the parallel is not difficult to see" (Bowen, *Musical Allusions* 52). Indeed, most studies which broach the subject simply allude to the presence of leitmotifs in Joyce's work and either assign it some vague function or address it in passing. Litz, in *The Art of James Joyce*, for example, suggest that leitmotifs are used "to create a feeling of 'musical' development" (Litz 65). Whereas even Timothy Peter Martin's *Joyce and Wagner: A Study of Leitmotif*, a work which emphasises the influence of Wagner, an exponent of the leitmotif, on Joyce, does not provide extensive readings or analyses of the leitmotif. My work, therefore, came as a response to this reality and its focus was principally to explore and try to explain the role and function of leitmotifs in Joyce's works of fiction. Although my work does not pretend to be exhaustive, it has painted a portrait of Joyce's extensive and diverse use of leitmotifs. In doing so, it has also deepened our understanding of already recognised leitmotifs and, at the same time, offered new interpretations of leitmotifs in general and leitmotifs in Joyce's works.

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