

Joyce's Wizardry of Twinning – A 21st Century Appraisal on His Virtuosity Quality

M. Senguttuvan, Laxmi Dhar Dwivedi

Abstract: *Joyce is notably one of the preeminent proponents of high modernism. His ground breaking avant garde writing style is an admirable quality that has redefined the exercise of prose writing. Of all his excellent traits, his mastery of twinning deserves a very big place in his prolific scholarship. Joyce, to a large extent, has applied this practice of linking in diverse areas like modernity with mythology, past with present, history with modernity, subjectivity with objectivity, etc. Nevertheless, there are certain domains that undoubtedly require an observation from new perspectives. In this connection, it can also be noted that in this 21st century the character of novels is studied and lauded for their inclusiveness of all types of characteristics regardless of their acceptability in conventional forms. This essay possibly identifies and evaluates the novelist on the grounds that his magical quality of mixing was another perceptible affair that served for his profundity.*

Keywords: *linking, twinning, mixing, quality, mastery, James Joyce*

I. INTRODUCTION

Joyce has masterfully made the work *Ulysses* as a voyager as that of the famous returns of the Greek Odysseus. Here it is vital to say that it is not alone the book or the characters of the work that venture into a spiritual and psychological expedition but the readers as well. Joyce as a creator of universal themes and unique artistic expressions certainly enjoyed his romance with writing like in the case of *Robinson Crusoe*:

“My island was now peopled, and I thought myself very rich in subjects; and it was a merry reflection, which I frequently made, how like a king I looked. First of all, the whole country was my own mere property, Baso that I had an undoubted right of dominion. Secondly, my people were perfectly subjected. I was absolute lord and lawgiver, they all owed their lives to me, and were ready to lay down their lives, if there had been occasion of it, for me” (Defoe, 2001). His journey of *Ulysses* can be compared with Homer’s *The Odyssey*, Swift’s *Gulliver’s Travels* and Dante’s *The Divine Comedy*. Joyce’s art of two-level story knitting could be a

result of his following of Dante because he was an ardent admirer of Dante as a student. He consumed Dante for its epic quality and his poetic visions. Ellmann, his biographer acknowledges the statement that:

“Dante was perhaps Joyce’s favorite author, and Joyce was as local and as scrupulous in vision: but he put aside Dante’s heaven and hell, sin and punishment, preferring like Balzac to keep his comedy human, and he relished secular, disorderly lives which Dante would have punished or ignored” (1982).

Joyce often summoned Dante for his religious affairs. Joyce can even be called as Dante’s literary successor for his borrowing of his epic style. “Dante does not influence Joyce; [rather,] he teaches Joyce how to harness and yet circumvent authority” (2002), observes Jennifer Margaret Fraser.

II. RESULTS

Ulysses is a 20th Century version of *The Odyssey*. Joyce conscientiously paralleled the Greek epic borrowing the Homeric titles too. Though Joyce got rid of the titles from the chapter headings before the publication, they are commonly used by the reading community for clear references. He set his each episode around one single idea, concept, sign and method of story-telling. The following are the Homeric episode headings in *Ulysses*:

- I.
 1. Telemachus
 2. Nestor
 3. Proteus
- II.
 4. Calypso
 5. Lotus Eaters
 6. Hades
 7. Aeolus
 8. Lestrygonians
 9. Scylla and Charybdis
 10. Wandering Rocks
 11. Sirens
 12. Cyclops
 13. Nausicaa
 14. Oxen of the Sun
 15. Circe
- III.
 16. Eumaeus
 17. Ithaca
 18. Penelope

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These episodes are categorised under three sections; the first three chapters going under 'The Telemachiad,' dealing with progress of Stephen Dedalus, the young protagonist, who is referred to Odysseus' son Telemachus. The ensuing twelve chapters are under the roof of 'The Odyssey' as they talk of the wanderings of Leopold Bloom, the grown-up protagonist representing Odysseus of Homer. Like the epic hero, Bloom is thrown in time and space of the Dublin urbanity battling to come over the miseries of his humdrum lifestyle. The final three chapters are brought under the name 'The Nostos.' These episodes attest to the dreams and confessions of the anti-Penelopean mock-up Molly Bloom, the heroine of the work.

"Jocoserious" is a portmanteau that is associated with Joyce for his fusion of jocoseness and seriousness. Joyce himself made fun of his own serious works:

In *Finnegans Wake*, Joyce is impersonated as Sham and mentioned as he was reading his own book *Ulysses*:

"It would have diverted, if ever seen, the shuddersome spectacle of his semidemented zany amid the inspissated grime of his glaucous den making making believe to read his usslessly unreadable Blue Book of Eccles, édition de ténèbres" (2000).

Joyce regarded *Ulysses* as a book focused on the day time events of a day and *Finnegans Wake* on the night time occurrences. Though, at one point, he jokingly considers *Ulysses* to be unreadable, at latter time he gives his optimistic impressions of the book:

"turning over three sheets at a wind, telling himself delightedly, no espellor mor so, that every splurge on the vellum he blundered over was an aisling vision more gorgeous than the one before t.i.t.s., a roseschelle cottage by the sea for nothing for ever, a ladies tryon hosiery raffle at liberty, a sewer-ful of guineagold wine with brancomongepadenopie and sick-cylinder oysters worth a billion a bite, an entire operahouse (there was to be stamping room only in the prompter's box and everthemore his queue kept swelling) of enthusiastic noble-women flinging every coronetcrimsoned stitch they had off at his probscenium, one after the others, inamagoated into ajustil-loosing themselves, in their gaiety pantheomime..."(2000)

He means that the work deserves many honors.

Joyce also in *Ulysses* makes pun on the title of his work *Chamber Music*, i.e. the music as the sound of a whore's urine tinkling in a chamber pot:

"O, look we are so! Chamber music. Could make a kind of pun on that. It is a kind of music I often thought when she. Acoustics that is. Tinkling. Empty vessels make most noise. Because the acoustics, the resonance changes according as the weight of the water is equal to the law of falling water" (1990).

Joyce's obsession with the motif of urination continues in his *Finnegans Wake*. Bernard Benstock in his work *Joyce-again's wake : an analysis of Finnegans wake* acknowledges how symbolically Joyce links the urine motif with female principle:

"Anna Livia represents the river Liffey and all rivers, she is the flow of life from the rain of birth to the emptying into the sea which is death. Biologically, urine is a result of metamorphosis and urinating a form of elimination, as fluid changes from potable liquids in channelized flow through the

body into the waste product of which the body rids itself... (1965).

But Benstock informs that:

"a second principle is introduced: if the river-flow through the land and the urine-flow through the body are synonymous with the life-flow, the drinking process (like the rain falling in the Wicklow hills in the *Wake*) is representative of birth and resurrection. This principle is attached to the male protagonist, the imbibor Earwicker, who partakes of the whiskey that is the water of life (if only in its Gaelic etymology). While the female exists as eternal flow, the male is subject to death and must be revived... (1965)

He further adds his inspection on Joyce's urination-masturbation configuration:

"in real life they remain separate acts that cannot biologically be performed simultaneously, in Joyce's scheme they become almost interchangeable for Earwicker. The deepen significance is certainly the onanistic one, representing as it does Earwicker's sexual guilt and his loneliness, the act foreshadowing the unsuccessful sexual union enacted in the early morning hours in chapter I 6—coming as it does in consequence of being awakened by Jerry's bed-wetting trauma—so that urinating becomes a nationalization for the masturbating Earwicker" (1965).

Chaper IV of *The Portrait of the Artist as a Young Man* features a bird girl. On seeing her on the beach, Stephen masturbates. The sexually aroused Stephen is profoundly inspired of her image: "A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird... 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... Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! 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. On and on and on and on!" (Joyce, 2003)

Similar incident is coined in his later work *Ulysses*, where Leopold Bloom masturbates to the lame footed Gerty MacDowell on the beach:

"She balked with a certain quiet dignity characteristic of her but with care and very slowly because Gerty MacDowell was...

Tight boots? No. She's lame! O!

Mr Bloom watched her as she limped away. Poor girl! That's why she's left on the shelf and the others did a sprint. Thought something was wrong by the cut of her jib. Jilted beauty. A defect is ten times worse in a woman. But makes them polite. Glad I didn't know it when she was on show. Hot little devil all The same.. Ah! Mr Bloom with careful

hand recomposed his wet shirt. O Lord, that little limping devil. Begins to feel cold and clammy Aftereffect not pleasant. Still you have to get rid of it someday. They don't care.

Complimented perhaps.” (Joyce, 1990)

Joyce has also craftily paralleled the character of Gerty MacDowell with Homer's Nausicca. In a comparative study carried out on this context, Lauren Miskin fascinatingly shares:

“In Nausicaa's encounter with Odysseus and Gerty's with Bloom, both girls imagine that they have found their “dreamhusband,” a model of the man they long to marry. After meeting Odysseus, Nausicaa tells her maidens that “he looks like one of heaven's people. I wish my husband could be as fine as he and glad to stay forever on Skheria!” (6.258-260). Likewise, Gerty imagines, “here was that of which she had so often dreamed. It was he who mattered and there was joy on her face because she wanted him because she felt instinctively that he was like no-one else. The very heart of the girlwoman went out to him, her dreamhusband” (U 358)” (2007). Further, Joyce fuses his subjective theories on nationality, politics, and aesthetics with the events in the novel – in his conversation with Davin in Portrait, he refers to his Ireland as the old sow that eats her farrow: “When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly those nets. ...Too deep for me, Stevie, he said. But a man's country comes first, Stevie. You can be a poet or a mystic after.

- Do you know what Ireland is? asked Stephen with cold violence. Ireland is the old sow that eats her farrow” (2003).

He even elucidates his state of the importance of taking an artistic vacation: “when we come to the phenomena of artistic conception, artistic gestation, and artistic reproduction, I require a new terminology and a new personal experience” (2003). Joyce also visualized Ireland to be a part of the world and beyond - He writes in Portrait:

“Stephen Dedalus Class of Elements Clongowes Wood College allins County Kildare Ireland Europe The World The Universe” (2003).

Joyce's fascination with romantic principles is also soaked in his works. Anne MacCarthy in her essay on the romantic aspect of Joyce sums up: “It is always interesting to notice the influence of the Romantic movement on such a writer as Joyce. Here we see two main features in A Portrait which are directly traceable to it: Joyce's idea of “soul” and the concept present in his work of the patriotic hero fighting for his country. What is interesting about the latter is how Joyce changes this concept of the romantic hero and gives it a depth of meaning and complexity characteristic of his work in general and as evidenced here in A Portrait” (1996).

Joyce also brings in a variety of shifts in narration at certain points in Ulysses. In the beginning of the work, the narrator is found to be fluid and not focused on the ongoing events of the novel but smartly grabs certain characters around and emulates their language and voice especially when the interior monologues are brought into action. As the novel progresses, sometimes, the narrator's voice is explicitly heard when he cuts loose from the central characters and present life from a third person point of view. Joyce chiefly does to kill the monotony, i.e. to challenge the traditional

roots of fiction genre, and view life from various viewpoints. Nicole Smith acknowledges it in his article “Narrative Structure and the Concept of Time in Ulysses by James Joyce”:

“As Ulysses opens, the narrator's identity may be ambiguous, but the temporal setting of the scene and characters being described is not. While the narrator does not name the specific time of day, he does not need to do so; instead, he chooses to engage the reader and suggest the time of day by pointing out a variety of details that tell the reader the narrative begins in the morning” (2011). The most extraordinary knitting of Joyce could be the combination of time and space concept in his creations. His work Ulysses is both the follower as well as the violator of the time and space unities. When we look at the chapters, it is clearly hinted that the actions are set at particular times, i.e. all the eighteen chapters do start at specific time. But when we take into account the period covered, i.e. the life span spent by the characters in the limited time or the projection of it in the novel, it might seem to be specious. Robert Humphrey advocates this avant garde notion of Joyce in his work Stream of Consciousness in the Modern Novel: “Since Ulysses is a stream of conscious novel, since it has as its subject the psychic life of the characters, the chief action and the fundamental narrative do take place in the minds of the characters. There unity is impossible simply because of the nature of the psyche: it is not neatly organized, and it is free of conventional time and space concepts. Consequently, this work of art which attempts to be faithful to the nature of psychic processes has to have form thrust upon it. This is the reason that Joyce's extreme adherence to the unities in the superficial narrative serves such an important function for his novel.” (1954)

Moreover, it is a purposeful creation of Joyce and reminds us of his famous quote: “In the particular is contained the universal.”

III.FINDINGS

In this paper we strongly recommended to love our nation whatever maybe. Joyce obliged himself to depart his country because he firmly believed that only by his artistic expedition he could be of great help to his land.

IV.CONCLUSION

In the similar fashion, Joyce has attempted to merge the two contradictory qualities: love and hatred. Joyce predominantly hated his country for the reason that he loved his country very much. Tapati Bagchi in his study mentions: “His obsession with Dublin bears eloquent testimony to his deep love for the city” (2009). He evinced his love for his nation in a letter he wrote to his brother Stanislaus in 1905, “When you remember that Dublin has been a capital for thousands of years, that it is the 'second' city of the British Empire, that it is nearly three times as big as Venice it seems strange that no artist has given it to the world” (Selected Letters, 1975).



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