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James Joyce and After: Writer and Time ed. by Katarzyna
Bazarnik and Bożena Kucała (review)

Tekla Mecsnóber

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method pursued in this book leads to the conclusion that Joyce is possessed, from the outset, of a serious literary vision: available here in compressed form, but readily appreciable in his subsequent works, which develop many of its latencies" (271). Though the desire to read a writer's later work into his or her earlier texts is often criticized, Owens executes this well, illuminating "the complexity and coherence of Joyce's technical mastery and extraordinary vision" (271).

Overall, this "prehistory" of "After the Race" is a welcome addition for anyone interested not only in "After the Race" but also in *Dubliners*, Edwardian Dublin, the early years of the automobile age, or the genesis of Joyce's art on a larger scale. In the fourth chapter of his study, Owens makes a valuable point about the larger weight of this story: "'After the Race' is most fruitfully read with a clear sense of the tension between acclaimed events and the unremarkable business of daily living" (153). The ability of "After the Race" to collapse the epic and the mundane, as well as to expose the way in which historical context seeps into Joyce's early narratives through meticulous research, attention to detail, and careful argumentation, is what Owens successfully accomplishes with *Before Daybreak*.

Reviewed by Alison Lacivita
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NOTE

¹ For the Stuart Gilbert and Carlo Linati schemas, see James Joyce, *Ulysses*, ed. Jeri Jones (Oxford: Oxford Univ. Press, 1993), pp. 734-35, 736-39.

JAMES JOYCE AND AFTER: WRITER AND TIME, edited by Katarzyna Bazarnik and Bożena Kucała. Newcastle upon Tyne: Cambridge Scholars Publishing Company, 2010. 220 pp. £39.99.

When James Joyce decided to expose Leopold Bloom's consciousness—presented as what the philosopher Henri Bergson (1859-1941) called the "endless flow" and "fluid mass of our whole psychical existence"¹—to the "prize titbit: *Matcham's Masterstroke*. Written by Mr Philip Beaufoy" (U 4.502-03), he would hardly have thought that this rather random conjunction between a Bergsonian flow of internal duration and the ripples that Beaufoy's text caused in it had an unlikely factual parallel. As John Simpson has recently discovered, the French philosopher and Nobel-prize-winning author of *L'évolution créatrice* was, in fact, a brother of the English writer Philip Beaufoy (1871-1947), prize-winning author of several short stories for the popular magazine *Tit-Bits*, and model for the fictional Mr. Philip Beaufoy of "Playgoers' Club, London" (U 4.503).² While the biograph-

ic link between the French philosopher and the English author was revealed too late to be examined in *James Joyce and After*, the comic passage in “Calypso” about Bloom’s use of the periodical still provides a convenient constellation for many of the themes discussed in Katarzyna Bazarnik and Bożena Kucała’s volume (U 4.500-37). These include disjunctions between story time and narrative time; shifts between objective time and subjective time and between the present, the future, and the past; literary exploitations of the author’s past (where Joyce’s own former submission to *Tit-Bits* is recycled as part of *Matcham’s Masterstroke*); and the interconnectedness of space and time and of writing and reading (Beaufoy’s writing time, transformed into the textual space of the story, generates as well as measures Bloom’s reading time).

Although there have been numerous studies focusing on Joyce’s narrative techniques, and several on his treatment of time, critical work on Joyce and temporality—a perspective that seems as daunting as it is fundamental—has by no means been exhaustive.³ It is one of the strengths of the current volume that the recurrence of specific temporal concepts and phenomena such as the ones mentioned above creates a mesh of connections between the fifteen research articles and helps to unify the collection.

The first of nine Joycean studies in the collection, Laurent Milesi’s “FUTURUS/FUTUTUS: Future Perfect and Preterition in *Finnegans Wake*,” is a stimulating and wide-ranging text. Extending his previous arguments on the *Wake*’s sexual grammar and its integration of contemporary discourses on time (such as those of Bergson or Wyndham Lewis),⁴ Milesi uses close readings, as well as psychoanalytic and meta-psychoanalytic insights, to investigate “syntactically dense and puzzlingly non-linear configurations [of] the three major tenses that shape the course of human action,” ultimately identifying a “shift from an original confidence in the power of interpreting, hence recovering, a ‘lost’ past *Urszene* to the traumatic reinscriptions of the ceaseless failures of its ‘intrepider[s]’ (FW 467.05)” (8, 14).

In a somewhat Orphic text entitled “*Finnegans Wake*, Featuring Time,” the Polish *Wake* translator Krzysztof Bartnicki challenges the quasi-divine status of the book and its author and stresses the freedom of readers to interpret the *Wake* in ways that “Joyce himself might have never intended” (19). While Bartnicki’s own neurological observations on the standard pagination of Joyce’s text may indeed seem like illustrations of this category, his points about the basic linguistic interconnectedness of temporal and spatial expressions and the spatial nature of books are well worth keeping in mind.

Izabela Curyłło-Klag’s “‘So Eminent a Spacialist’ Versus ‘The Time-Mind’: Lewis, Joyce, and the Modernist Debate about Time and Space” creates a smooth transition from Wakean studies to Ulyssean

ones by tracing the development of the Joyce-Lewis relationship in the years between the two books. Curyllo-Klag complements existing literature by focusing on an array of Lewis's works from this period (*The Art of Being Ruled*, *Time and Western Man*, *The Childermass*, *Blasting and Bombardiering*, and *Joint*⁵). Stressing Lewis's role in provoking Joyce "to write an extensive artistic response" (27), she argues that, by incorporating Lewis's discourse into the text of the *Wake*, Joyce ultimately undermined Lewis's rather questionable opposition between time-oriented and space-oriented writing.

Relying largely on (post)Derridean discourses, Arleen Ionescu's evocatively entitled study, "Gifts of Time: Alternative Temporalities in *Ulysses*," identifies three interconnected types of "alternative temporalities" in Joyce's novel: "parallactic" time (involving discrepancies in time indication), "metempsychotic" time (involving events returning, or being projected to return, "in a different guise"—44), and "spectral" time (involving instances of "forced homecoming"—45, including the hauntings of May Dedalus and Rudy Bloom) (37). Ionescu's final claim of there being, "at the core of the Ulyssean plot . . . a 'spectral chiasmus' of spatio-temporal, filial, paternal con-fusions and returns" between Bloom, Stephen, Hamlet/Dedalus/Father/(m->n)other, and Rudy, with Molly as the fulcrum, a "pivotal point of a possible 'atonement,' giving her gifts of yesses for eternity," is so intriguing that one wishes to read about it in much more detail (47, 48).

Piotr Paziński's ambitious "*Ulysses: Memory and Life*," built on the contrast between external and internal time, begins by highlighting various cruxes and contradictions regarding the precise (objective) timing of some events and episodes and continues by focusing on the interior. Paziński uses St. Augustine's ideas of the coexistence in the mind of experiences of the present with memories of the past and expectations regarding the future, supplemented with Zbigniew Lewicki's nine-fold temporal classification of Bloom's interior monologue in "Hades" and Bergson's insights regarding memory and intuition,⁶ and concludes with an arresting image of a reader-based Platonic metempsychosis of the characters of *Ulysses*: "[t]he only thing they can now do, entirely at the reader's mercy, is to recollect again and again their previously gathered experience, the experience of their former life" (72).

Katrin Korkalainen's "'The Waiting Man Thinks the Time Long': Subjective Time and the Depiction of Emotions, Attitudes and Character in James Joyce's *Dubliners*" examines Joyce's encoding of the concept of paralysis into the text of six *Dubliners* stories at what she defines as the "contextual (thematic)" and "textual (stylistic)" levels (80), taking into account not only well-known instances of communication breakdown and silence but also narrative disconnection and

monotony. Michael O'Brien's "'Distant Music': Temporal Divergence and Temporality in 'The Dead'" relies on Bergson's notions of time, Mikhail Bakhtin's concept of the *chronotope* (a genre-specific pattern of "artistically fixing time and space"⁷), and insights by Theodor Adorno and Edgard Varèse on the experience of music to propose—among other things—that "within the chronotope of the story, memory (both subjective and collective) is encoded in music" (89).⁸

Ilaria Natali's "'So Faint, So Far': Memory and Experimentation in *Pomes Penyeach*" sets out to argue that Joyce's second collection of poems is experimental in that "simultaneity and memory are not only thematically relevant, but also become a modality of representation of human consciousness" through "incompleteness, fragmentation and multireferentiality" (100, 109). Whether or not these features are necessarily "experimental," Natali is successful in her detailed demonstration of how intertextuality "seems to textually reproduce the associative nature of memory" (109) and in her analysis of the way inconspicuous grammatical details like articles may influence readers' perceptions.

The last Joycean study of the volume, Adam Poprawa's "*Joyce's Epiphanies: In Time, Beyond Time*," which draws inspiration from an epiphanic passage by Polish author Miron Białoszewski and from Tomasz Gornat's concept of this narrative technique,⁹ presents a detailed analysis of Joyce's treatment of epiphanies in his notes and in *Stephen Hero*. One of the most important points of Poprawa's argument is his stress on the non-trivial nature of the "transcription" of an epiphany: it is a conscious creative process on the part of the author, which can give rise to "re-epiphanic transcriptions" in the texts of more complex prose works (138, 141).

As the above digest suggests, recurrent concerns of *James Joyce and After: Writer and Time* include not only the writer and time but also, importantly—although not unexpectedly—the reader and space. These are the focus of two further essays: Bazarnik's exploration of certain genre-specific temporal and spatial patterns of "liberature,"¹⁰ and Ewa Kowal's investigation of experimental post-9/11 fiction. Further studies explore authorial games with autobiographic material in Joseph Conrad's memoirs (Agnieszka Adamowicz-Pośpiech) and in J. M. Coetzee's fiction (Robert Kusek), transformations of personal experience into poetry during the writing of Elizabeth Bishop's "A Cold Spring" (Joelle Biele), and narrative possibilities of "Victorianist" novels employing a dual temporality and a dual perspective (Kucała).¹¹

Valérie Bénéjam has recently made some perceptive comments on the current unpopularity of conference proceedings among publishers (who doubt their marketability) and academics (who are aware of their devaluation within reigning research-assessment systems).¹² *James Joyce and After* proves that, a few almost inevitable contingen-

cies and infelicities notwithstanding, a volume like this, carefully arranged by its editors around an ambitiously chosen theme, will bear testimony to the inspiration that is to be found at gatherings of researchers of diverse interests and nationalities. The reader's "gift of time" will be reciprocated by gifts of insights, perspectives, and ideas for texts to be read and reread, *nacheinander* and *nebeneinander*.

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NOTES

¹ Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (New York: Henry Holt and Company, 1911), p. 3.

² See John Simpson, "Philip Beaufoy and the Philosopher's Tone," *James Joyce Online Notes*, 3 (September 2012), <<http://www.jjon.org/jjoyce-s-people/beaufoy>>, and Bergson, *L'évolution créatrice* (Paris: F. Alcan, 1907). Joyce's 1920 Trieste library contained a 1914 French edition of Bergson's, as well as Joseph Solomon's monograph *Bergson* (London: Constable, 1912). See Richard Ellmann's catalogue in the appendix to *The Consciousness of Joyce* (London: Faber, 1977), pp. 97-134, also available in *James Joyce Online Notes* with direct links to online versions of the works themselves (whenever possible), <<http://www.jjon.org/joyce-s-library>>.

³ Relatively recent monographs include Agnieszka Graff's *This Timecoloured Place: The Time-Space Binarism in the Novels of James Joyce* (Frankfurt am Main: Peter Lang, 2012); Ruben Borg's *The Measureless Time of Joyce, Deleuze and Derrida* (London: Continuum Press, 2007); and Tony Thwaites's *Joycean Temporalities: Debts, Promises, and Countersignatures* (Gainesville: Univ. Press of Florida, 2001). The last collection of essays on the theme of Joycean time was Andrew Treip, ed., "*Finnegans Wake*": *Teems of Times, European Joyce Studies* (Amsterdam: Rodopi Press, 1994).

⁴ See Wyndham Lewis, *Time and Western Man* (London: Chatto and Windus, 1927), and see, for instance, Laurent Milesi, "Towards a Female Grammar of Sexuality: The De/Recomposition of 'Storiella as she is syung,'" *Modern Fiction Studies*, 35 (Autumn 1989), 569-86, and "Killing Lewis with Einstein: 'Secting Time' in *Finnegans Wake*," "*Finnegans Wake*": *Teems of Times, European Joyce Studies*, ed. Andrew Treip (Amsterdam: Rodopi Press, 1994), 9-20.

⁵ See Lewis, *The Art of Being Ruled* (Boston: Black Sparrow Press, 1989), *The Childermass* (Parchment, Mich.: RiverRun Press, 2001), and *Blasting and Bombardiering* (Parchment, Mich.: RiverRun Press, 1982). For more information on Lewis's unpublished *Joint*, see Geoff Gilbert, "Words, Flies, Jews, Joyce, *Joint*: Wyndham Lewis and the Unpublishing of Obscenity," *Critical Quarterly*, 46 (December 2004), 1-21.

⁶ Zbigniew Lewicki, *Czas w Prozie Strumienia Świadomości (Time in Stream of Consciousness Fiction)* (Warsaw: PWN, 1975).

⁷ See Mikhail Bakhtin, "Forms of Time and of the Chronotope in the Novel," *The Bakhtin Reader*, ed. Pam Morris (London: Edward Arnold, 1994),

p. 184.

⁸ See Theodor Adorno, "Philosophy of Modern Music," and Edgard Varèse, "Music and the Times," *Modernism and Music: An Anthology of Sources*, ed. Daniel Albright (Chicago: Univ. of Chicago Press, 2004), pp. 72-79 and 185-89.

⁹ Miron Białoszewski, "Konstancin," *Male i Większe Prozy Opublikowane po Roku 1980* (Warsaw: PIW, 2000), and Tomasz Gornat, "A Chemistry of Stars": *Epiphanies, Openness, and Ambiguity in the Works of James Joyce* (Opole: Wydawnictwo Uniwersytetu Opolskiego, 2006).

¹⁰ "Liberature" is an inclusive term comprising "literary works whose layout and bookform are purposefully designed by the author as meaningful components of an organic whole constituted by the text and its material inscription in the form of the book" (p. 117). For a detailed exposition of the relevance of the concept for Joyce studies, see Katarzyna Bazarnik's *Joyce and Liberature* (Prague: Litteraria Pragensia, 2011).

¹¹ Joseph Conrad, *A Personal Record* (London: Harper Brothers, 1912); J. M. Coetzee, *Boyhood: Scenes from Provincial Life* (London: Secker and Warburg, 1997), and *Youth* (London: Secker and Warburg, 2002); and Elizabeth Bishop, "A Cold Spring," *Poems*, ed. Saskia Hamilton (New York: Farrar, Straus, and Giroux, 2011), pp. 55-56.

¹² Valérie Bénéjam, "Touring the Joycean Renaissance," *James Joyce Literary Supplement*, 27 (Fall 2013), 14-17.

JOYCE'S LOVE STORIES, by Christopher DeVault. Surrey, United Kingdom: Ashgate Publishers, 2013. 272 pp. \$104.95.

Christopher DeVault's critical assessment of Joyce's "love stories" makes an important contribution to Joyce and modernist studies. DeVault's book draws on Martin Buber's I-Thou concept and also relies on extensive, close textual analysis to provide a sustained investigation into the status of love in the "Joycean oeuvre's amorous trajectory" (118).¹ DeVault does not shy away from any part of Joyce's body of work, devoting two chapters to the love stories of *Dubliners*, three to Stephen's amatory pursuits, one to *Exiles*, and three each to *Ulysses* and *Finnegans Wake*. Defining love in terms of Buber's ethical approach to interpersonal, aesthetic, and political relations that emphasizes a dialogic self-to-self (as opposed to self-to-object) relational model based on compassion, solidarity, reciprocity, and equality, DeVault argues that Joyce effectively articulates a love ethic: "the true love of others over the narcissistic desire of the self" that also enables "a more dialogic form of socio-political interaction" (4). Though mobilizing Buber's philosophies ahistorically yields somewhat flat, or capacious, categories of "otherness" and "body politic," DeVault's close analysis of those categories in each text convincingly demonstrates that Joyce's ethic evolves over the course of his *oeuvre*. It peaks at the diegetic level with the personal and political openness