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LYRICAL AWKWARDNESS

Poetic dislocutions in James Joyce's Ulysses

Lirska krivudanja

Poetske dislokucije u Uliksu Džejmisa Džojasa

Lírai esetlenség

Költői kilendülések James Joyce Ulyssesében

The stylistic quirkiness of *Ulysses* is not only inconceivable but also unfathomable. The meanderings of speech from the opacity of narrative through chunks of silent thought to adopted discursive conventions do not leave the reader with the impression that they are facing a transparent narrative. On the contrary, the prose epic of *Ulysses* subverts expectations concerning “mood”, voice and discursive conventions, yielding threads of lyrically opaque speech. As these threads intertwine and cut across one another, a poetic fabric develops that diverts attention to itself and reveals how prose can foster lyrical foregrounding. The “Eumaeus” episode presents textual constructions that employ marked conventions of speech and eminent syntactic arrangements besides the indeterminacy of “mood” and voice to defamiliarize correlations of perception, thought and emotion. Accordingly, the work demonstrates that the thickly woven opacity of a multifarious fabric is indeed capable of leaving a lyrically subtle imprint on the attentive reader.

Keywords: dislocation, epimorph, ellipsis, mood, voice

Epimorphs

As Fritz Senn puts it, James Joyce's *Ulysses* is based on “infinite variety”, “exquisite variations”, change, mutation and alternation (Senn 1984b, 189). “No single mode is kept up for too long [...]. Reading *Ulysses* is a jerky process, full

of unexpected twists and turns. The chapters differ greatly in such externals as length, and they vary considerably in the amount of difficulty they present to the reader” (Senn 1984b, 189). The structure of the entire text hinges on the “Sirens” episode, as it simultaneously anchors and separates the threads entwined within the stylistic complexes that precede and follow the eleventh chapter. “Sirens”, as Hugh Kenner makes it explicit, is “the first manifest departure” in terms of diction as compared to the “initial style” of the first ten episodes. (Kenner 1980, 70¹). The “initial style” largely maintains the conventions of narration, introducing idiosyncrasies of style, however, from the very beginning. Hence, it also involves a sense of multifariousness not unrelated to the lyricality of prose, which reveals itself in the diverse verbal arrangements exposing the interrelatedness of thought, image and emotion. Multifariousness evolves from the multiple “moods” or discursive perspectives of textu(r)al speech which continually modulate the polyphonic structure of the verbal fabric. In *Ulysses*, “the threads of [...] multifariousness lead out of the story, beyond the frame, but they are not held by a single authoritative hand” (Kellog et al. 2006, 277). The eminence of the literary texture unfurls from its conspicuously arranged modes of discourse, their unexpected alternations and obscure fusions, thus allowing for the foregrounding of thought and perception, verbal gesture and emotion. Subsequently to the eleventh episode though, the already multifarious texture is further thickened. “[I]ncluding the multiple voices of Dublin gossip, styles proliferate and take over the Bloomsday Book [...]” (Kenner 2007, 90). The proliferation of styles after the “Sirens” episode is the elaboration of *adopted discursive conventions* presenting yet another facet of diction, into which a preliminary insight is given by virtue of the intrusion of newspaper headlines in the seventh section of the work entitled “Aeolus”. Adopted discursive conventions are, therefore, imitations of established verbal musters taken from a variety of fields such as journalism, literature or science. For such stylistic adoptions, Fritz Senn proposes the term “*epimorph*’ [...] for the deviations away from, or superimposition on, the initial [...] mode” (Senn 2004, 251²). The term “epimorph” seems particularly suited to the phenomenon of adopted discourse in *Ulysses*, as the “Greek verb *epimorphazein* meant to fashion, or to simulate, feign” (Senn 2004, 251³). Into the verbal segments of such “epimorphs” are the relations of sense or the development of themes inwrought, unfolding in the narration. Although they present distinctive – though never individual – voices within the polyphonic texture, segments exhibiting the stylistic features

1 Note 1.

2 Italics in the original – D. V.

3 Italics in the original – D. V.

of adopted discursive conventions do not possess their own fictional point of view. As Leech and Short call attention to it, there is a crucial difference between “fictional point of view” and “discoursal point of view” (Leech and Short 2007, 139–140), or, as Genette formulated it originally, between “mood” and “voice”. “Mood” and “voice” concern “the question who is the character whose point of view orients the narrative perspective? and the very different question who is the narrator? – or, more simply, the question who sees? and the question who speaks?” (Genette 1983, 186⁴.) Correspondingly, in Leech and Short’s formulation, “fictional point of view [...] is the viewpoint held by one or more characters whose consciousness is represented through the fiction, and [...] discoursal point of view [...] is the relationship between the teller [...] and the fiction being represented” (Leech and Short 2007, 298–299). Fictional and discoursal points of view determine the verbal polyphony of voices in *Ulysses*, without being invariably determined in themselves.

Who wrote the headlines for ‘Aeolus’? Who asks the questions in ‘Ithaca,’ and who answers? Whose narrative excrescences are superimposed on the barfly’s narration in ‘Cyclops’? Whose is the saccharine prose of ‘Nausicaa’? Who parodies all English prose styles in ‘Oxen of the Sun’? Whose enervated sentences limp and dawdle through ‘Eumaeus’? Joyce’s narrator is a chameleon, always *adapting* himself to the situation [...] (Kellogg et al. 2006, 271⁵).

In this sense, as the narratorial voice *adapts* itself to fictive situations and weaves the contexts of speech, it does so in *adopted* musters, in “epimorphs” of verbal conventions by way of which the entire texture of *Ulysses* thickens. Within the thickened textures of the “progressive style” fashioned in the later chapters of *Ulysses*, the fundamental narratorial layer of discourse is construed in the manner of stylistic masquerade and insinuation, further increasing the facets of verbal self-referentiality and heightening the potential obscurity of speech. In this way, the path towards referential transparency regarding the narrative’s traditional planes such as story and plot becomes even more difficult to discover.

Syntactic dislocations

The “Eumaeus” episode of *Ulysses*, the first chapter of the homecoming or “Nostos” triad of the ultimate three, is, like “Nausicaa”, characterized by an expansively complex prose texture, with the increased appearance of verbal

4 Italics in the original – D. V.

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redundancies and clichés. Stephen mentions Shakespeare's songs and the lutenist John Dowland at the end of the chapter (Joyce 1986, 540; 1762–1763)⁶ besides reciting “an old German song of Johannes Jeep” about “the sirens’ craftiness”⁷ (Joyce 1986, 541; 1815–1816), which bear reference to a sense of lyric and song. However, the sense of lyric and lyricity also surfaces in the chapter as the lyricity of prose. Inasmuch as the “refashioning of syntactic order” is an essential feature of the Joycean sentence (Gottfried 1984, 8), the texture of *Ulysses* invariably yields to lyrical manifestations of speech. That is to say, “[e]very deviation from normal syntactic order opens up increasingly the vast potentials that are in language” (Gottfried 1984, 16), and such vast potentials also involve the potential of lyrical prose, as demonstrated by the text(ure) itself. The opening of such potentials inherent in language as speech, then, is also the opening of syntax in *Ulysses*, shaping a facet of the text's lyricity. “It is the opening up of syntax that allows Joyce the means to transgress the boundaries of established order and system to create new possibilities of meaning” (Gottfried 1984, 115). Deviating syntactic order and the opening of the potentials of language are definitely the kind of “dislocutions” which defamiliarize syntactic rules, so as to give rise to the foregrounding of specific relations of sense by way of irregularities or agrammaticalities of speech. A “dislocation”, as Fritz Senn elaborates, “suggests a spatial metaphor for all manner of metamorphoses, switches, transfers, displacements, but also acknowledges the overall significance of speech and writing, and insinuates that the use of language can be less than orthodox” (Senn 1984a, 202). Dislocutions are verbal dislocations, subverting customary modes of textu(r)al speech in a way that the hence arising idiosyncratic and unique discursive constructions call attention to themselves and to the hence unfurled relations between sense and image, impression and emotion. Dislocutions, in this vein, allow for the sense of the lyrical to make its way into the text as a discursive principle.

Syntactic dislocutions dislocate and by dislocating also relocate. “[H]aving created his own deviations, Joyce uses them as a new order from which to work further transformations” (Gottfried 1984, 13). Deviations as dislocutions appear dominantly by way of syntactic displacement in “Eumaeus”. “As every part of speech is a means for disordering and re-ordering, it is no surprise to find a

6 The edition of Joyce's *Ulysses* reprints the text of the 1984 critical edition. References after the page number indicate the number of lines.

7 And, most importantly from our point of view, the song reveals that it is from such craftiness that “[p]oets make poems” (“*Tun die Poeten dichten*”). The English translation of the German poem is cited in Johnson, Jeri. 1993. Explanatory Notes. In James Joyce. 1993. *Ulysses: The 1922 Text*. Edited with an introduction and Notes by Jeri Johnson. 957. Oxford: Oxford University Press.

sentence completely undermined, a reversed and razed image of normal order [...]” (Gottfried 1984, 2–3). Such syntactic displacement gives rise to syntactic gesturing as elaborated by Iván Fónagy. In deviant syntactic orders occasioned by syntactic displacement, “the deviance must be interpreted as a meaningful manipulation, let us say, in terms of *syntactic gesturing*” (Fónagy 2001, 41⁸). By way of syntactic displacement, lyricality is carved into the moulds of syntactic gesturing as syntactic iconicity. Syntactic displacement as syntactic dislocation “[o]ften serves as a delaying strategy” which sets a pattern of “gradual completion” (Fónagy 2001, 44).

The best plan clearly being to clear out, the remainder being plain sailing,
he beckoned, while prudently pocketing the photo, to the keeper of the
shanty who didn’t seem to (Joyce 1986, 538; 1647–1649).

This extensive sentence is made up of a mosaic of phrases and clauses slowly building a complex image of associations. The mosaic of phrases involves both “anticipatory constituents” (Leech and Short 2007, 181) and “trailing constituents” (Leech and Short 2007, 182). The former bring suspense into the syntactic structure with their sentence-initial dependency on a postponed main clause, the latter are interpretable without suspense due to their determining co-ordinational feature (Leech and Short 2007, 182). The lyricality of the sentence, however, lies precisely in the suspension created by the interruptive syntactic muster developed as a combination of left and right dislocations (Fónagy 2001, 44). In other words, this combination yields a verbal complex of foregrounding and delaying which creates lyrical indeterminacy both in terms of sense and syntax.

The best plan clearly being to clear out,
the remainder being plain sailing,
he beckoned,
while prudently pocketing the photo,
to the keeper of the shanty
who didn’t seem to.

The sentence’s segmentation into lines highlights the interruptive insertions into the main thread of thought, which may be formulated as “The best plan being to clear out, he beckoned to the keeper of the shanty”. As three other segments are intertwined with this thread, the entire sentence is disintegrated into individual phrases and clauses, creating a suspension in interpretation which compels the reader to consider each bit in and for itself. “Both left and right dislocations create ‘islands,’ [...] syntactically isolated and essentially different

8 Italics in the original – D. V.

from the ‘mainland’, the sentence kernel” (Fónagy 2001, 44). Such syntactic displacement as a syntactic gesture of series of isolations lends the sentence a sense of the lyric: the juxtaposed phrases defy a rigid syntactic muster, asserting their individual significance and, for the time of suspension, allow mainly for associative relations of sense. In this manner, syntactic displacement creates an associative framework between the different segments similar to that between the lines of lyric poems or between fragments and portions of juxtaposed silent thought. In “Eumaeus”, “[t]he movement of the narrative mind [or, rather, discourse] is like the stream-of-consciousness [or interior monologue] of the early chapter slowed down, its associations grown fuzzy” (Lawrence 1981, 168). Paradoxically, as the sentence above demonstrates, it is this manner of interruptive deviation – yielding disarranged phrases and clauses – which develops an image of associative complexity, magnifying each presented gesture (“beckoned”, “prudently pocketing”) or turn of phrase (“to clear out”, “plain sailing”) in its isolation, so as to create a distinctively correlated combination of verbal and sense relations. Syntactic order is loosened in order to engender the establishment of an associative order. Thus, it is not only the sensibility or awareness implied in the adverbial (“prudently”) and elliptical (“who didn’t seem to”) bends of speech which makes the segment exhibit a sense of lyricality, but also the appearance of syntactic dislocation itself, composing a singular arrangement of verbal and sense relations. By way of this syntactically conceived arrangement, an atypical view of a situation is devised, with an intimation of the ambiguities of attitude involving Bloom’s resolution to depart versus his hesitation to make a sign to the keeper while prudently pocketing a photo. Despite the clearly unpoetic choice of idiom, which is due to the colloquial phrases blending with attempts at “elegant variation” (Lawrence 1981, 166), the text does manage to construe an order of articulation which testifies to perceptive presentation and a syntactically sensitive arrangement of detail. It is in such verbal refinement that the lyricality of prose is anchored regarding the segment. Dislocutionary deviations and displacements of speech are the genuine features of style, creating the sense of lyrical prose within the highly prosy chapter entitled “Eumaeus”.

Beyond the cliché

As Karen Lawrence formulates it regarding the prosiness of “Eumaeus”, “the language of ‘Eumaeus’ is pretentious, verbose and clichéd. It displays a love of elegant variation, convoluted phrases, and Latinate diction [...]. [I]ts most salient characteristic is its commonplaces, idioms, proverbs and clichés” (Lawrence 1981, 166). It has by now become apparent from the excerpt quoted above and also

from Lawrence's description that the dominant style of narratorial speech in the chapter is also one of verbal adoption. Apart from a number of lapses into other modes of discourse, such as that of silent thoughts, the diction of Stephen, Bloom and further individual voices are immersed in the adopted style. However, as syntactic arrangements tend to testify to incalculable subversion, the "epimorph" is also capable of being twisted into patterns of lyricality, inducing the implicit tension between sentence structure and *lexis*, between diction and attitude.

While taking such a style as its major norm it constantly twists, overextends, exaggerates, fractures, and undermines it in ways that comically exhibit not only the absurdity of the rhetorical mode in question but the inexhaustible potential that exists at this level of language (the level of style, rhetoric, or discourse) for shifts and slippages not very far removed in their effects from those produced at the more strictly linguistic level in 'Sirens' (Attridge 1988, 174).

Just like in the excerpt from "Eumaeus" quoted above, the most decisive feature of the following extract is also syntactic displacement.

So saying he skipped around, nimbly considering, frankly at the same time apologetic to get on his companion's right, a habit of his, by the bye, his right side being, in classical idiom, his tender Achilles (Joyce 1986, 539; 1714–1716).

Interestingly, this time the extensive sentence manifests left dislocation or an anticipatory constituent at the beginning of the sentence, suspending the completion of the main clause for two entire phrases, while the subsequent fifth and sixth phrases, as trailing constituents, set an interruptive pattern which culminates in yet another scheme of foregrounding.

So saying he skipped around,
nimbly considering,
frankly at the same time apologetic
to get on his companion's right,
a habit of his,
by the bye,
his right side being,
in classical idiom,
his tender Achilles.

The initial, anticipatory phrase "So saying he skipped around" and its complementary phrase "to get on his companion's right" create a frame for the interceding two segments, "nimbly considering, frankly at the same time

apologetic”. These intervening segments, with two adverbs in clause-initial positions, highlight the emotional involvement coupled with Bloom’s skipping movement. Being nimble, frank and apologetic reverberates with the prudence of gesture (which appears in the previous citation from the text), revealing an emotional proclivity the subtlety of which is in strong contrast with the verbose schematism of the “epimorph”. “In a language that deliberately claims very little, [Joyce] finds a way to suggest emotion while avoiding sentimentality” (Lawrence 1981, 178). The interpretive suspension fashioned by syntactic foregrounding underscores the tension between stereotypical style and emotional involvement, directing attention to the issue of what is shown and what is felt. “By destroying eloquence, [Joyce] allows emotion to be felt” (Lawrence 1981, 178). Thus, the sense of lyricality makes itself discernible once again in the manner of syntactic displacement. The fifth and sixth phrases of the quoted sentence, as trailing constituents, also instigate suspension, which is further extended by the following anticipatory clause (“his right side being”). “Circumspect, in a succession of phrases, the sentence seeks to modify and amplify its subject” (Lawrence 1981, 165). Through such syntactically circumspect amplification, the adopted style of clichés, colloquialism and assumed eloquence becomes a concealed muster of feeling and mindset, of revelation and inclination. The narratorial voice recounting Bloom’s habit of walking on a person’s right is, due to the combined syntactic arrangement of left and right dislocations, presented in a humorously intimate fashion and in a verbal manner suggesting awkwardness. Syntactic deviation creates and maintains a tension of lyrical suspense therefore, focussing attention on the intricacies of verbal and sense relations, that is, investing the verbally construed façade with correlations that portray Bloom’s “curve of an emotion”⁹ implying a private confession of inclination.

Although syntactic dislocations are the stylistically dominant features of the “Eumaeus” episode, schemes of free verbal repetition also make their appearance, adding further lyrical highlights to the chapter. “Free repetition of form means the exact copying of some previous part of a text (whether word, phrase, or even sentence) [...]” (Leech 1991, 77). Consider the following instance:

Round the side of the Evening Telegraph he just caught a fleeting glimpse of her face round the side of the door with a kind of demented glassy grin showing that she was not exactly all there, viewing with evident amusement the group of gazers round skipper Murphy’s nautical chest and then there was no more of her (Joyce 1986, 517; 722–726).

9 Joyce’s formulation quoted Kellogg et al. 2006, 237.

Due to the repeated surfacing of the segment “round the side of the”, the scheme involving such free verbal repetition creates a verse-like construction of speech which employs a muster reminiscent of parallelism:

Round the side of the Evening Telegraph
he just caught a fleeting glimpse of her face
round the side of the door with a kind of demented glassy grin
showing that she was not exactly all there,
[...].

As the division of the prose text(ure) into quasi verse lines shows, the repeated segment seems to bound the intervening phrases, creating a manner of semantic rhythm and exposing two different glimpses of a streetwalker from the same perspective thereby. The “fleeting glimpse of her face” and her “glassy grin” are juxtaposed in their suggestiveness by virtue of the repeated segment, relating these differing perceptions in their sense and significance while preserving their difference at the same time. In addition, the “fleeting” glimpse of the face and the impression “that she was not exactly all there” provide the excerpt with further lyrical overtones by way of exhibiting the detailed immediacy and the emotional involvement of the unspecified viewer’s experience. Subsequent to this lyrical, epiphanic apparition, the text(ure) glides into the speech of the “Protean” narrator, thus reaching back to the chapter’s customary flow of prose to a certain extent, but not leaving entirely the domain of lyricity either, due to the indeterminacy of its “mood”. The following excerpt, also employing the verbal scheme of free repetition, further testifies to a sense of lyricity anchored within the textu(r)al construction itself: “Though it was a warm pleasant sort of a night now yet wonderfully cool for the season considering, for sunshine after storm” (Joyce 1986, 533; 1461–1462).

In this instance, the fictional point of view, or “mood”, determining the scope of observation within the sentence is that of Leopold Bloom, coupled with the narratorial voice inwrought in the delicately elaborated scheme of free repetition:

Though it was a warm pleasant sort of a night now
yet wonderfully cool for the season considering
for sunshine after storm.

The indistinctive, almost clichéd formulation of the initial clause introduces the horizon of perception delineating the context of speech. Although in the second, complementary clause (“yet wonderfully cool for the season considering”) the undistinguished diction – nearing silent small talk – is pursued further, the thought of the weather joining countering sensations (“pleasant sort of a night

[...] yet wonderfully cool”) implies the subtlety of perception often featuring Bloomspeech. The last prepositional phrase (“for sunshine after storm”), however, illuminates the entire sentence, as this ultimate segment of speech creates a parallel – by virtue of the repeated preposition – both with the foregoing prepositional phrase within the previous clause (“for the season considering”) and with the import of Bloom’s corresponding sensation and associative observation. This verbal parallel gives the entire muster of diction a lyrical overtone. Reconsidering the sentence from this slant, the clichéd, unobtrusive idiom of the adopted style becomes lyrically imbued, marking the significance of the way particular impressions are presented in speech. It is furthermore to be observed that the prepositional phrase within the second clause (“for the season considering”) does not only lay the basis for the verbal scheme of free repetition, but also involves an instance of implicit ellipsis. Instead of the phrase “considering the season”, “for the season considering” appears in the text to establish the repetitive scheme involving the preposition “for” and to allot “considering” a grammatical position which makes it seem an intransitive verb. Regarding the rules of English syntax, a relative clause or a noun phrase ought to follow the transitive verb “considering”, while in the quoted segment actually a prepositional phrase sets in. Hence is a verbal scheme of repetition construed, which also implies a sense of grammatical absence and suggests an impression of corresponding obscurity. Such a grammatical sense of absence is *ellipsis* itself. “The concept implicit in the term ellipsis, from Greek *elleipō* ‘to omit, to neglect’, is set forth and developed in Classical rhetoric, where ellipsis appears as the most important *figurae per detractionem*, the figures based on deletion [...]” (Fónagy 2001, 68). Ellipsis, in this sense, is a syntactic dislocation, dislocating the customary grammatical pattern by way of omission. Accordingly, as Fónagy puts it, verbal dislocation moves, repositions both the speaker and the interpreter, and in such movement evokes emotions (Fónagy 2001, 82). The affective nature of *ellipsis*, hence, implies its potential lyricality. The following instance indicates how *ellipsis* combined with free verbal repetition awards the prose text a sense of the lyrical.

An opening was all was wanted (Joyce 1986, 538; 1658).

Apparently, the lack of a relative pronoun (“that”) from the potential, grammatically correct sentence (“An opening was all *that* was wanted”) makes the Ulysean version grammatically incorrect, and, at the same time lyrically eminent. Consider the following textual articulation of the sentence:

An opening was all
was wanted.

This manner of segmentation does not put emphasis on the elliptical construction of the sentence but allows for its lyrically devised verbal scheme to come to the foreground. The free repetition of “was” two times creates a scheme, the concise abruptness of which presents emotional involvement as much as it yields a marked impression of insight and aspiration. Ellipsis, in this construction, contributes to the lyricality of prose, but its significance is actually absorbed in supporting the verbal scheme of free repetition, from which the sense of lyrical prose actually emerges.

However, *ellipsis* is not merely the omission or deletion of verbal segments, but the “omission or deletion of elements whose meaning is ‘understood’ because it is recoverable from the context” (Leech and Short 2007, 196). In this sense, *ellipsis* is not omission or deletion in effect, but the suppression of segments which, nevertheless, make their absence conspicuous within the textu(r)al construction.

Ellipsis is an essential *poetic figure*. The suppression of the verbal predicate in impressionistic prose and poetry allows, as it were, for the direct representation of objects or qualities of objects [...]. On the other hand, the suppression of nominal phrases in futurist style enables the poet to represent dynamics itself (Fónagy 2011, 84¹⁰).

To be more specific, and, countering Fónagy’s assertion to an extent, the interplay between verbal manifestation and verbal suppression performed by syntactically elliptical structures creates ambiguity concerning the primacy of the exposed relations of sense. In other words, it is not invariably unequivocal whether the explicated or the suppressed verbal segment dominates the sense relations contrivable within a specific excerpt, and from such ambiguity does a mode of tension arise in elliptical constructions. For a segment may be suppressed, and thus signalled by its absence, it may still carry the dominant relation(s) of sense which determine(s) the idea developed in a given excerpt.

That worthy, however, was busily engaged in collecting round the. Someway in his. Squeezing or (Joyce 1986, 516; 681–682).

The quotation from “Eumaeus” employs *ellipsis* by way of suppressing two nominal segments and a verb phrase. While grammatically specifiable, the potential sense of the suppressed segments remains obscure. Does Murphy – the sailor Stephen and Bloom encounter at the cabman’s shelter –, who is “busily engaged in collecting” compliments on his tattoo, go round the shelter, the tables or the onlookers? What object does “his” refer to and what else may

10 Italics in the original – D. V.

he be surmised doing instead of “squeezing”? The reader is left guessing, which induces a tension of indeterminacy and engenders a sense of opacity. Ellipsis is thus a dislocation not only in terms of dislocating syntactic patterns but also due to its explicit dislodging of the reader from the secure semblance of determinate interpretations. Such dislocutionary opacity awards the excerpt an implicit sense of the lyrical, besides its obvious humour.

That worthy, however,
was busily engaged
in collecting round the.
Someway in his.
Squeezing or.

The discursive tension stemming from the interplay between Bloomian diction – involving ellipsis – and narratorial speech in third person singular foregrounds a perceptual mode which further embraces the idea of lyricality woven into the text(ure). Briefly put, the verbal absence implied in the elliptical phrases and non-sentences forces the reader to contemplate the potential sense of the explicitly articulated, verbally devised impressions of Bloom cast in an interpretively open-ended manner. The following passage demonstrates the same tendency of shaping prose in a lyrically elliptical mode of articulation, in a more marked but less obscure fashion:

He turned away from the others who probably and spoke nearer to, so as the others in case they (Joyce 1986, 526; 1117–1118).

Here, the intertwining of Bloomian diction and narratorial speech is also apparent, developing a pattern of an indeterminately fluctuating voice. Still, the elliptical constructions do not give rise to ambiguity, for the suppressed segments are recoverable from the context. A tentative suggestion for the reconstruction of the sentence without *ellipsis* would be the following: “He turned away from the others who probably (were eavesdropping) and spoke nearer to (Stephen), so as the others (didn’t hear) in case they (were indeed listening).” The hence reconstructed sentence lacks the sense of lyricality due to its circumspectly descriptive manner, while the original, elliptical construction manifests lyrically poignant verbal gesturing:

He turned away from the others
who probably
and spoke nearer to,
so as the others
in case they.

The fragmented elliptical segments refrain from elaborating the referential context of the sentence – relegating it to the scope of implications –, while attention is directed upon the manner of articulation itself, which exposes the delicate manifestations of an inclination and an attitude. As seen before, gestures are both verbal and non-verbal, the latter inlaid in the words. Being verbal constructions or involved in these, they become iconic of the sense relations woven into the text(ure) and assert their independence from the potential constraints of the narrative. It is, then, in the concisely sharp foregrounding of gestural movement that the inarticulable inherent in attitude, emotion and sensibility manifests itself, presented in the quoted excerpt by syntactic ellipsis that awards the text(ure) a sense of lyrical prose.

Perceptual discrepancies

Besides syntactic dislocations constituting lyrical deviations within the prose text, other modes of discourse also subvert the diction of the “epimorph”. Verbose and cliché-ridden prosiness is overturned at a few textu(r)al locations in “Eumaeus” in favour of constructions of silent thought as well as by narratorially indeterminate sections of lyrically shaped prose surfacing throughout the chapter. The lyrical obscurity arising from the tension between “mood” and voice – or a variety of these – emerge in the greater bulk of *Ulysses*, constituting a reappearing pattern on the “syntagmatic-combinatorial”¹¹ horizon, i.e. in the “intralinear” dimension of the text.

A hoof scooped anyway for new foothold after sleep and harness jingled
(Joyce 1986, 522; 940–941).

The fictional point of view steering the articulation of this sentence remains undetermined, for its source may equally be the perception of Bloom or Stephen, both or neither. Correspondingly, the “Protean” narratorial voice assumes its lyrical opacity as for the sentence’s discursual point of view, entwining the idiom (“anyway”) and perceptual idiosyncrasy (“scooped”, “jingled”) featuring individual speech and thought with the distanced manner of the third person singular mode. The obscurity of “mood” and the thus emerging abstruseness of voice allows for the perceptual facet of the observation to be foregrounded and defamiliarized in its manner of selecting and combining detail. Therefore,

11 Jurij Lotman and his associates referred to the horizontal and vertical – i.e. the syntagmatic-combinatorial and the paradigmatic-associative – aspects of language pinpointed by Saussure as its “intralinear” and “interlinear” dimensions. See H. Baran, C. Klamann, 2012. Structuralism: The Moscow-Tartu School. In *The Princeton Encyclopedia of Poetry and Poetics*. Edited by Roland Greene, et al. 1363. Princeton and Oxford: Princeton University Press.

the lyricality of the prose sentence lies in the verbal foregrounding of minute impressions and in the thus established correlation between them. It is not the horse but its hoof which “scooped anyway” for new foothold: the selection of this detail focusses attention on a remarkably subtle movement, with which the state of the animal being “after sleep” is associated. The verbal magnification of such a perceptual detail yields an image of lyrical significance, complemented by the impression of jingling harness. Furthermore, embedded into a syntactic construction of right dislocation, the following passage also manifests the narratorially shaped lyricality of prose:

Thus prevailed on to at any rate taste it Stephen lifted the heavy mug *from the brown puddle it clopped out of when taken up by the handle* and took a sip of the offending beverage (Joyce 1986, 519; 808–810¹²).

The phrases juxtaposed beside one another are trailing constituents, for they are largely interpretable without referring back to a foregrounded segment or without referring forward to a complementary phrase or clause. It is in such an arrangement that a prepositional phrase and a complementary clause (both in italics) award momentum to an impression of “the heavy mug,” involving a perceptually particular articulation of its description. Not only does the diction of the highlighted segment of speech differ from the rest of the sentence in terms of “mood”, determined by narratorial convention and commonplace featuring the adopted style, but, similarly to the quotation above, in terms of voice. Thus, the lack of schematism in the segment, its selection and association of significant detail render its diction a piece of lyrical prose.

The epimorphic sensibility of the text does not eliminate the lyricality of prose, on the contrary. Stylistically thickening textures avail the text of facets that are capable of foregrounding the significance of thought, impression and gesture against plot, and highlight conspicuous sense relations themselves, dismissing the idea of a transparent narrative. The lyrically poetic nature of discourse, then, does not lie merely in the verse form, or only in the music of diction. It inheres in the modes of verbal constructions that yield insight into the hitherto unseen, unrealized or unthought-of.

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Dalma VERI

LIRSKA KRIVUDANJA

Poetske dislokucije u Uliksu Džejsa Džojša

Stilska pronicljivost u *Uliksu* ne samo što je nezamisliva nego i nedokučiva. Krivudanje izraza počev od neprozirnosti naracije kroz delove nemih misli do biranih diskurzivnih konvencija ne ostavljaju u čitaocu utisak da se suočava sa transparentnom naracijom. Naprotiv, *Uliksova* prozna epika potkopava očekivanja o „tonu“, načinu govora i diskurzivnim konvencijama što omogućava nastanak niti govora definisanih lirskom maglovitošću. Preplitanje i međusobno presecanje tih niti stvara poetsko tkivo koje ponovno usmerava pažnju na sebe i istovremeno otkriva na koji način proza može da izvede liričnost u prvi plan. U poglavlju pod naslovom „Eumej“ tekstualne konstrukcije i upotreba diskurzivnih konvencija i specifičnih sintaksičkih rešenja, tu su neodređenost „tona“ i načina govora koji čine neobičnim već poznate veze između percepcije, misli i angažovanosti. Shodno tome, ovo delo nam pokazuje da je neprozirnost guste tkanine zaista sposobna da ostavi tanani lirski utisak na pažljivog čitaoca. *Ključne reči*: dislokucija, epimorf, elipsa, ton, način govora

VÉRY Dalma

LÍRAI ESETLENSÉG

Költői kilendülések James Joyce Ulyssesében

Az *Ulysses* stilisztikai csalafintasága nemcsak elképzeltetetlen, hanem kifürkészhetetlen is. A beszéd kalandozásai a narratív homálytól a néma gondolatok töredékein át a választott diszkurzív konvenciókig nem azt a benyomást keltik az olvasóban, hogy transzparens narratívával áll szemben. Ellenkezőleg, az *Ulysses* próza-epikája aláássa az elvárásokat a „hangnemmel”, a beszédmóddal és a diszkurzív konvenciókkal szemben, mely lehetővé teszi a lírai homály által meghatározott beszéd szálainak létrejöttét. A szálak összeszövődése és kereszteződése olyan költői szövetet képez meg, mely önmagára mutat vissza s egyben felfedi, miként engedhet teret a próza a líraiság előtérbe kerülésének. Az „Eumaios” című fejezet szövegkonstrukciói meghatározó diszkurzív konvenciók és sajátos szintaktikai megoldások alkalmazása mellett a „hangnem” és a beszédmód meghatározatlansága által teszi különössé a már ismertnek vélt összefüggéseket észlelés, gondolat és érintettség között. Ekképp a mű láthatóvá teszi, hogy a sűrűn fonott, összetett szövet homályossága valójában képes líraian finom benyomást tenni a figyelmes olvasóra.

Kulcsszavak: kilendülés, epimorph, ellipszis, hangnem, beszédmód