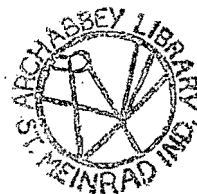


Music as a Metaphor for Language:  
A Critical Examination of the Musical Allusions  
in the Early Fiction of James Joyce

A Thesis  
Submitted to the Faculty  
Of Saint Meinrad College of Liberal Arts  
In Partial Fulfillment of the Requirements  
For the Degree of Bachelor of Arts

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May 9, 1974  
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## INTRODUCTION

Even the most casual reading of Joyce's early fiction reveals a world of light and sound. Many critics have examined the significance of these images, and many diverse interpretations have been posited.<sup>1</sup> The richness of both Dubliners and A Portrait of the Artist as a Young Man invite the reader to enter into what Joyce calls a journey through the sensible world. If the reader embarks upon this journey with a focus directed towards sensory experience, he is transported into a state of heightened sensitivity. Suddenly his perceptions of the world telescope into an intimate relationship between one man and his environment, and then slowly they expand into a cosmic significance. At least these are the suppositions upon which the present study is based.

While the range of images is in some ways scattered in these early works, certain allusions occur and reoccur in striking patterns. One of the most salient examples of this kind of repetition is witnessed in the musical allusions of both texts. The rhythm of life in Dublin literally clamors with street singers and evening concerts. The reader notices the

sudden rising of piano scales or a servant singing "Sweet Rosie O'Grady." It is this observation which leads one to believe that it is more than chance that Mr. Duffy has a penchant for Mozart while Donizetti is a topic of dinner conversation at the Morkan New Year's dance. If one has an ear for music, there is sufficient ground in the text to warrant a closer examination of the context and function of music in these early works.

Joyce's own musical background is itself a clue to this persistence of a musical sub-theme. Richard Ellmann in his authoritative biography of James Joyce recalls the importance of music in the Joyce family history. A story concerning John Joyce, the writer's father is of particular interest.

Not long after his arrival in Dublin he went to a music teacher who, after listening to him sing for a few minutes, called in her son and said, 'I have found the successor of Campanini.' Probably at the age of twenty-seven, in 1875, he sang in a concert at the Antient Concert Rooms, and Barton McGuckin, the leading tenor of the Carl Rosa Opera Company, happened to be in the audience. As John Joyce told and retold the story later, 'After this concert when McGuckin used to pass me in the street he used to watch and look after me. I used wonder why he looked so hard at me and by God I never could make out what it was all about; and it was only after he was dead for some years that I heard the story. John Phelan said to me, "you had the best tenor in Ireland." "Yerra, my God, what put that into your head?" Says I, and he said, "I heard it from the very best authority". . . a gentleman named Barton McGuckin.<sup>2</sup>

Ellmann further tells us that the writer's own voice was good

enough for him to join his parents in singing at amateur concerts at the Bray Boat Club on June 26, 1888 (Ellman, p. 246).

Constantine Curran, in his James Joyce Remembered, adds an interesting angle to Joyce's relationship to music. He offers the prospect that Joyce may even have attempted composition.

I never heard him sing it nor heard it referred to in Dublin, but Stanislaus Joyce says that his brother made settings for some of Mangan's as well as Yeats' poems, when living in Glengariff Parade. This would have been in 1903 or 1904.<sup>3</sup>

But the lighthearted aspect of musical parody that the reader discovers in the many allusions to opera in Dubliners seems to stem from Joyce's parlor knowledge of well known opera conventions.

Sometimes there would be burlesque of operas or plays; Joyce was got up in one of Mrs. Sheehy's old gowns as Carmen and after taking off the stage manners of opera stars, sang beautifully, L'amour est L'enfant de Boheme. (Ellmann, p. 54)

It is the endeavor of this thesis to trace the significant musical allusions in the texts of both Dubliners, and A Portrait of the Artist as a Young Man to see if some structure or design does not arise. This study employs the Viking-Compass editions for both books. Of particular interest are the new textual corrections introduced to clarify the previously existing editions of Dubliners. This new edition follows as

closely as possible the textual indications of Joyce. Due to the hasty corrections of the original printer's copy, many alterations have been erroneously handed down. The Viking-Compass text endeavors to utilize the two hundred and twenty eight corrections made by Joyce to Grant Richards, the second London publisher.<sup>4</sup> The new Viking-Compass edition of A Portrait of the Artist as a Young Man is based on Chester G. Anderson's definitive edition compared with Joyce's fair-copy manuscript, and all the texts published in England and America. On this basis many corrections noted by Joyce, some of which were never made in previous editions, are present. Richard Ellmann, the editor of Joyce's letters, was consulted as the final arbiter in the drafting of both new editions.<sup>5</sup>

The method of this study reveals a distinct approach to each of the books. The first chapter has grown largely out of a close reading of two representative stories in Dubliners, interpreted in the light of Coleridge's organic metaphor. This approach endeavors to illustrate the complexity of Joyce's technique. Although its interest is structural, the method is basically one of traditional commentary. Due to the style of the Portrait, Chapter Two takes its point of departure in a more contemporary, structural analysis. In utilizing the basic process that Joyce outlines for the reader in Stephen's aesthetic theory, it illustrates how the book interprets itself from within.

## CHAPTER I

### THOUGHT-TORMENTED MUSIC: THE ORGANIC DESIGN

Mr. Browne could go back farther still, to the old Italian companies that used to come to Dublin--Tiejens, Ilma de Murzka, campanini, the great Trebelli, Giuglini, Ravelli, Aramburo. Those were the days, he said, when there was something like singing to be heard in Dublin! (D. p. 199)

#### i

Coleridge tells us that a successful structure in fiction presents the reader with a mechanical and organic whole. While it is easy to define analytically what is meant by mechanical structure, one finds considerable difficulty in as-saying what gives a structure an organic inter-relationship. Mechanical form can readily be defined as the structure itself, it is the vehicle of the story line. An organic form, however, is a true form that reaches beyond a mere construct. Every organic structure in literature has an inner life which is elicited only in the unity of suggestion and proportion the author chooses to employ. By its nature then, organic form is intrinsically indefinable. In other words, the particular manifestation of shape is the mechanical form and the spirit which animates that structure is the organic form. Apart from each other they constitute a spirit without a body or a body without spirit.<sup>6</sup>

Some literary forms contain a prescriptive and highly

conventional approach to mechanical form--for example the sonnet. On the other hand, a literary genre like the short story or novel must discover or invent its own shape in relation to its material. The significance of such distinctions becomes particularly meaningful in the interpretive vision a reader employs for a work such as James Joyce's Dubliners (1915).

The organic design of Joyce conceived each of the stories in Dubliners to bind itself progressively to the culminating story of the book. An analysis of "A Painful Case," and "The Dead" suggest this organic design, and are representative of the detailed structure of the book. Together they exhibit thematic and structural cohesion that permits their inner life to take shape in relation to these materials. The organic unity of the two stories is largely disclosed in the sub-theme of "distant music" which flows Classically through "A Painful Case," and Romantically through "The Dead." In such an approach the reader discovers a touchstone that helps to clarify the respective atmospheres in each story, as well as the structural dilemma of each protagonist: Mr. Duffy and Gabriel Conroy.

Vagrant classical fervor embedded in one whose "careful scorn. . . insist[s] on the soul's incurable loneliness (D. p. 111) can only culminate in an arid encounter with self. Such is the plight of James Duffy in "A Painful Case," who "abhorred anything which betokened physical or mental disorder

(D. p. 108). The outline of his life is modeled in a classical spirit of unity, form and balance where "the books on the white wooden shelves are arranged from below upwards according to bulk" (D. p. 107). The epitome of his personal tragedy, however, is revealed in the opening lines to the story:

Mr. Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. (D. p. 107)

The classical urge to ally oneself to tradition implies a relationship to things outside oneself. The true classicist neither glories in nor emphasises his apartness from other men; he regards his objectivity as the foundation for his vision of the world. In Mr. Duffy, one discovers an extravagant desire to embody his ideal life in an adequate, objective form. But in consequence of his attempt to translate complete ideals into a language which will reveal mind to sense, "he lived at a little distance from his body regarding his own actions with doubtful side glances" (D. p. 108). The reader comes to realise that Mr. Duffy regards himself, in this same perverse manner, as more of an observer than a participant:

He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense. (D. p. 108)

In a phrase, "his life rolled out evenly--an adventureless tale" (D. p. 108).

It should be clear from these opening paragraphs that Mr. Duffy's classicism is a constructed or conceptual image of himself and his relationship to the world. It is through a process of pigeonholing that he interprets his surroundings and any new experiences he may undergo. His classical temper is the urge to live within a stable world order--a pre-existing schema.

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Music diffuses into Mr. Duffy's life in the same manner as his books and other personal effects: through the filter of his pre-existing interpretations. Thus, "his liking for Mozart brought him sometimes to an opera or concert" (D. p. 109). At one of these concerts he meets Mrs. Sinico and his classical existence is threatened. In focusing the significance of the author's choice in arranging their first encounter in Mozart's music, one must consider the essence of the musical experience. This is particularly interesting since Mozart is a representative of the Classical movement in music.

Music has been called the language of emotion. This is not an unreasonable metaphor; for music, like language, aims to communicate meaning. But it is a different kind of language. In relation to one another, words are concrete; tone is fluid and intangible. Words taken in themselves can contain a definitive meaning; a tone assumes meaning only from its association with other tones. Music, then, aptly expresses

elusive states of mind and soul. Because of this elusiveness, music has been subject to a constant attempt to translate its message into words. Yet this is hardly possible. One is able to explain the meaning of a word through other words, but one can never explain the meaning of a melody. It means itself! Beyond that it will mean something different to each listener.

For this reason it is appropriate that Joyce creates a pervasive sub-theme of "thought-tormented music" (D. p. 192). The music operating in the context of both stories is made to conform to the conceptual interpretation of Mr. Duffy. This music which accompanies the intimacy between Mr. Duffy and Mrs. Sinico (as well as Gabriel and Gretta Conroy) is based in a wayward attempt to translate its message into words. Each listener has made the music his own in a way that precludes communication. Mr. Duffy interprets Mozart's Classical music as a container for his Platonic relationship.

[while] the music still vibrat[ed] in their ears. . . he heard the strange impersonal voice which he recognised as his own insisting on the soul's incurable loneliness. (D. p. 111)

Mrs. Sinico animates the music for him only to the extent that he permits. Mr. Duffy's schema has already constructed limits and meaning. In turn, Mrs. Sinico has created the music as her own metaphor, and acts fatally upon it. With the same rather inept sense of truth that Mr. Duffy records his love friendship paradigm, in his "sheaf of papers" (D. p. 108), he rings true when he realises that "we cannot give

ourselves. . . we are our own (D. p. 111). As long as his relationship with Mrs. Sinico is left to the personal interpretation of his classical music he cannot attain a shared reality with her. This is illustrated in the description of their relationship. He "entangles," and "provides" her with thoughts . . . she [passively] listen/s/to all" (D. p. 110). The communication is itself a fiction based in the music. It is as sterile and inanimate as Mr. Duffy's projected self as classicist.

If one holds Mr. Duffy's liking for Mozart in relation to his classical fervor as significant, then, it is feasible to interpret the entire framework of the story on the Classical Sonata-Allegro form.<sup>7</sup> Under such a construct the introduction of Mr. Duffy to the reader could be labeled the Exposition or Statement.<sup>8</sup> In the opening paragraphs of the story, as in the first movement of the Sonata form, one key is firmly planted--the home key. The aborted and stoic tone of Mr. Duffy's life is first portrayed in his "old sombre house," with its pictureless walls and "uncarpeted floors" (D. p. 107). It is further reinforced in the unproductive efforts of the "little sheaf of papers held together by a brass pin. . . [where] from time to time a sentence was inscribed (D. p. 108), and in the staleness of his closed desk. This same tone is sustained in the daily routine of his bank job, and in his "saturne" and "harsh character" (D. p. 107-108). From all of these descriptions one receives a fixed and concrete theme that can be identified with Mr. Duffy--"the soul's incurable loneliness"

(D. p. 111). The concert acts as a bridge that introduces Mrs. Sinico.<sup>9</sup> Within a few paragraphs the second, but contrasting theme of Mrs. Sinico is introduced--"a defiant note."

Her face which must have been handsome, had remained intelligent. It was an oval face with a strongly marked feature. The eyes were very dark blue and steady. Their gaze began with a defiant note but was confused by what seemed a deliberate swoon of the pupil into the iris, revealing for an instant a temperament of great sensibility. The pupil reasserted itself quickly, this half-disclosed nature fell again under the reign of prudence, and her astrakhan jacket, moulding a bosom of a certain fullness, struck the note of defiance more definitely. (D. p. 109-110)

The end of this episode is signaled at Earlsfort Terrace where Mr. Duffy "seized the moment to become intimate" (D. p. 110). From the description of his personality this is a disquieting gesture which illustrates the temporary supremacy of the contrasting theme--Mrs. Sinico.

Following the format of the Sonata, the Development section now follows. Here the tension builds to avert a return to the home key. This would be represented by the visits to Captain Sinico's home where "little by little he entangled his thoughts with hers. He lent her books, provided her with ideas, shared his intellectual life with her" (D. p. 110). As this middle section continues "they [speak] of subjects less remote. . . the music that still vibrated in their ears united them. This exalted him, wore away the rough edges of his character, emotionalised his mental life" (D. p. 111).

The events gradually sustain themselves and force the situation to a climax:

One night during which she had shown every sign, of unusual excitement, Mrs. Sinico caught up his hand passionately and pressed it to her cheek. (D. p. 111)

This response is a violation of Mr. Duffy's original key, and marks the abrupt return to the home key. The Development section closes with Mr. Duffy's breaking off "their intercourse" at the park, and his decision to keep "away from concerts" (D. p. 112). Significantly, when Mrs. Sinico mails him "a parcel containing his books and music" (D. p. 112), she has, in effect, returned him to himself. He is a parcel of inanimate paper just as representative and lifeless as his "littell sheaf of papers" (D. p. 198).

The third section, the Recapitulation, is introduced by Mrs. Sinico's death. The two reactions which formulate his epiphany are paralleled in the two contrasting keys previously elaborated throughout the story. His original key is now represented in his disgust:

The whole narrative of her death revolted him and it revolted him to think that he had ever spoken to her of what he held sacred. . . . Not merely had she degraded herself; she had degraded him. . . . Evidently she had been unfit to live. . . . He had no difficulty now in approving of the course he had taken. (D. p. 115-116)

The bridge, in this section, consists in his "alternating the two images in which he now conceived her, he realised that

that she was dead, that she had ceased to exist, that she had become a memory. He felt ill at ease" (D. p. 116). Now with the appropriate amount of tension created, the second theme reappears in the haunting echo of her new presence for him. His change in thinking allows the second theme to reemerge:

Why had he withheld life from her? Why  
had he sentenced her to death? He felt  
his moral nature falling to pieces. . .  
no one wanted him; he was an outcast from  
life's feast. (D. p. 117)

The Sonata finally comes to an end when the Coda again returns to the home key. Ironically, he musically

heard in his ears the laborious drone of the  
engine reiterating the syllables of her name.  
He turned back the way he had come, the  
rhythm of the engine pounding in his ears.  
He began to doubt the reality of what memory  
told him. . . He listened again, perfectly  
silent. He felt he was alone. (D. p. 117)

The final words of the story draw a parallel to the opening sentence; Mr. Duffy's isolation has grown to an inner abandonment. The cycle is complete. His life is an interim void "until he, too, died, ceased to exist, became a memory--if anyone remembered him" (D. p. 116). Thus, "life" in Dublin is anticipation of resurrection into the anonymity of the past.

Although the structural intention of Joyce is probably not as explicit as the Sonata cycle itself, it is, however, an adequate interpretation of the perverse classical tone and direction of the story. Music is clearly identified in

"A Painful Case" as well as in "The Dead" by an attempted intimacy between man and woman. Music is the impetus of the meeting between Mr. Duffy and Mrs. Sinico, just as it is the ironic fissure between Gabriel and Gretta in the next story. The musical allusion of the engine "reiterating the syllables of her name" [Mrs. Sinico] is paralleled in the "distant music" of the balcony scene for Gabriel. Paradoxically, the Classical strain of "A Painful Case" is counteracted in "The Dead" by a decidedly Romantic tenor. The tension which arises out of these dichotomous positions is, nevertheless, unable to reconcile the triangular love conflicts which surface in each story. Mr. Duffy and Gabriel are joined in the same structural dilemma: whether within or without of marriage, intimacy cannot be sustained in the vapid conventions of Dublin society. Mr. Duffy conveys to us a sense of the sheer futility of either attempt in his commonplace book after his break with Mrs. Sinico:

Love between man and man is impossible, there must not be sexual intercourse and friendship between man and woman is impossible because there must be sexual intercourse.  
(D. p. 112)

Although he is obviously eccentric in his use of love and friendship, the crippled feeling of inadequacy and paradox is unmistakably hinted at here and carefully elaborated in the nocturnal society of "The Dead."

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"The Dead" takes its shape in what Wordsworth calls "the spontaneous overflow of powerful emotion" that vainly glamorizes the past. The tension of the story flows out of the intensely personal and subjective response each Dubliner brings to the "wake." Gabriel Conroy stands as a single ego that in the course of the evening represents the collected consciousness of an impotent past. Unlike Mr. Duffy Gabriel bridges his isolation as both observer and participant. But the price of this heightened awareness is the knowledge that he is an individual apart from all others, and caught in the deathlock of a decaying culture. The "fussy" and "gossiping" climate of the "Misses Morkan's annual dance" (D. p. 175) is the ritualistic reenactment of a once healthy nationalism. In the course of the evening the "three Graces" along with Miss Ivors transform it into just another stifling convention. The drift of the whole party is captured in the tragic-comic irony of an old maid singing "Arrayed for the Bridal," and a voiceless tenor lauding a one time legitimate opera season.

In the meticulous unfolding of the evening the reader realises Gabriel's plight with increasing despair. From his encounters with Lily, Miss Ivor, and finally with his wife, Gabriel presents his life as one grand attempt at successful gesture. In the Romantic vein of ritual lyricism Gabriel strives for the unknown and unattainable, yet every attempt is

thwarted by its very prescription. Despite his best intentions Gabriel is plagued by a subtle air of superiority that forces him to constantly readjust his pose. Lily sets the tempo in the initial encounter with the emasculation: "the men that is now is only all palaver and what they can get out of you" (D. p. 178). Her bitterness "casts a gloom over him which he tried to dispel by arranging his cuffs and the bows of his tie" (D. p. 179). The situation is further aggravated:

The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. . . . He would fail with them just as he had failed with the girl in the pantry. (D. p. 179)

Without the support of a few lines of poetry, or a "grandiose phrase," or the sentimental doggerel of his dinner speech, Gabriel falls flat. Yet within these conventions he finds no peace. The paradox is illustrated in the fleeting irony of the two pictures on the wall: "Romeo and Juliet," and "The Two Dead Princes In the Tower" (D. p. 186). Both reflect his wayward romanticism haunted by the paralysis of his own death-like existence. Together they foreshadow the quietus of the night's festivities. Ironically, no matter with which picture Gabriel identifies, disaster is imminent.

Thus, the empty events of the evening are devoid of meaningful tradition. They manifest themselves as threadbare formalities that sustain the progressive "gloom" of the wake.

And hovering near the periphery of this void is Gabriel "nervously laughing... engaged in the mechanical readjustment of his dress" (D. p. 185). If Mr. Duffy fancies himself an observer "cast out of the feast of life (D. p. 117), Gabriel hardly offers Dublin salvation in presiding over the Morkan banquet table where lies ominously:

A great ham, stripped of its outer skin  
and peppered over with a crust of crumbs,  
a neat paper frill around its shin. (D. p. 196)

Despite this pretense, the reader becomes increasingly aware of Gabriel's delicate position at the party. Caught in the middle of a vapid and decaying society, his only channel for spontaniaty is his writing and his marriage. Both are severely threatened in the climax of the story, and the flimsiness of his masquarade is unveiled. In the "ghostly light" of his hotel room, Gretta pierces Gabriel's last illusion, and in the same manner as Mr. Duffy's, his own person assails him;<sup>10</sup>

He saw himself as a ludicrous figure, acting  
as a penny boy for his aunts, a nervous  
well meaning sentimentalist, orating to vulgar-  
garians and idealising his clownish lusts,  
the pitiable, fatuous fellow. . . (D. p. 220)

Even the most casual reading of "The Dead" presents the reader with the consistent sub-theme of music. The use of music as the abstract purveyor of a "thought-tormented" situation is again structurally based on the context of intimacy. Since Mr. Duffy and Gabriel parallel each other in their

intimacy attempts, the two stories find their organic unity in the musical allusions. In "The Dead" Gabriel's lyricism is supported in the "distant music" (D. p. 210) of the waltzes continually threading through the background. This "lietmotif" subtly encompasses the entire evening and builds with intensity as a drop of water on a faucet. The sequence of encounters Gabriel experiences in adjusting to the climate of the wake are like a series of drops that build into a larger and larger drop on a faucet's lip. When it has achieved its ultimate size and shape it is complete. Any additional pressure between the hold on the faucet and the pull of gravity will cause it to drop. Thus, it is not until the balcony scene, where Gretta presents "grace and mystery" in her attitude "as if she were a symbol of something" (D. p. 21), that Gabriel comes to the pressure point of the climax. The various waltzes of the evening now find verbal expression in the voice of the incapacitated tenor Bartell D'Arcy:

The voice, made plaintive by distance and the singer's hoarseness, faintly illuminated the cadence of the air with words of grief.

O, the rain falls on my heavy locks  
And the dew wets my skin,  
My babe lies cold.  
(D. p. 210)

Because Gretta and Gabriel interpret this scene in two diverse metaphors, the music is unable to bridge their gap. Instead it is the catalyst of their final separation.

It has already been suggested that "A Painful Case" can be interpreted in the Sonalta-Allegro form. In the same vein, a structural clue to an interpretation of "The Dead" is the form of the waltz. The verb waltsen<sup>11</sup> from whence this word is derived implies to roll, wallow, welter, tumble down, or roll in the dirt or mire. Gabriel's persistnet interest in readjusting his dress seems to imply, by this definition, that the evening's activities are threatening his composure and slowly burying him. By the end of the evening when Gabriel and Gretta are departing, the streets are slushy underfoot" (D. p. 212). In a sense, their waltz continues with them to the hotel room where it finally buries Gabriel.

The waltz form is a convention of the eighteenth and nineteenth centuries. The general tone is highly Romantic and in some instances sentimental lyrics have been set as waltz songs.<sup>12</sup> Interestingly, a waltz plays continually through Gabriel's sentimental dinner speech, almost suggesting it as lyrics. The format of the waltz is divided into three sections: an introduction, a middle section--consisting of eight contrasting melodies or themes--and a coda--recapitulating some of the major melodies.<sup>13</sup> Joyce, likewise divides "The Dead" into three sections<sup>14</sup>

The first section introduces us to the Misses Morkan tradition and the general atmosphere of the evening. In this section two waltzes are heard: the first "outside the drawing room door" wher Gabriel ponders his Browning quote, and the

second is signaled by Aunt Kate's call for "quadrilles" (D. p. 182-183). Significantly, a close reading reveals that "the piano twice began the prelude to the first figure" (D. p. 184). Within a few paragraphs, section I ends in the "undertone" of Freddy Malin's story, and the "musical echo" of the three young ladies talking to Mr. Browne. The musical sub-theme is explicitly established.

Section II includes the most significant events of the party itself. The party guests contribute eight contrasting themes in the eight musical allusions of the text.

#### Section II of the Waltz Form<sup>15</sup>

Theme #1: Mary Jane plays her academy piece, highly Romantic, "full of difficult runs and passages.... He liked music but the piece had no melody for him" Gabriel observes the paradoxical wall hangings in the hall.  
(D. p. 186)

Theme #2: Aunt Kate arranges Lancers. The conflict over national sentiments takes place between Gabriel and Miss Ivors.  
(D. p. 183-190)

Theme #3: A waltz starts up, Gretta attempts to get Bartwell D'Arcy to sing. Gretta asks Gabriel to carve the goose (his own goose!).  
(D. p. 191-192)

Theme #4: Gabriel worries about his dinner speech, labels it "thought-tormented music" after the Browning quote.  
(D. p. 192)

Theme #5: The old maid Julia sings "Arrayed for the Bridal."  
(D. p. 192-193)

Theme #6: Dinner table discussion of opera led by Bartwll D'Arcy--Dinorah and Lucrezia Borgia are the operas in question, both are highly Romantic examples<sup>15</sup>  
(D. p. 198-199)

Theme #7: Waltz theme again plays in background, Gabriel imagines himself outside in the snow, delivers his sentimental dinner speech, lyrically, while a waltz plays.  
(D. p. 202-203)

Theme #8: All the guests sing "For They are Jolly Gay Fellows."  
(D. p. 205)

The final theme of the evening.

Theme #9: Gabriel hears "Distant Music"  
(D. p. 210)

Section III recapitulates what has been musically suggested throughout the entire evening in the "distant Music" (D. p. 210) of the balcony scene. This theme, due to its placement in the text, can either be interpreted as the culminating theme of the middle section, or as the climax of the waltz. Here, Bartell D'Arcy sings a portent in his song "The Lass of Aughrim" (D. p. 210-212). This song is actualised later in the hotel room scene where Gabriel manifests his desire

in the same way as Mr. Duffy. Gabriel "longed to be master of her strange mood" (D. p. 217), while in "A Painful Case," Mr. Duffy wished "that in her eyes [Mrs. Sinico's] he would ascent to an angelical stature" (D. p. 111). Gabriel now echoes Mr. Duffy's theme of the "soul's incurable loneliness" when he realises:

He had never felt like that himself towards any woman, but he knew that such a feeling must be love. (D. p. 223)

In this sense, both characters are tormented by the "dis-  
tant music" (D. p. 210). They are unable to translate their message into words because their music only orchestrates their personal metaphors. Gabriel describes Gretta's touch as "musical and strange" (D. p. 215), because she has actualised her dead lover at the expense of their marriage. Through the same fault, Gabriel's romanticism has placed him next to Michael Furey, as the other dead prince of the wall hanging. Pathetically, Gabriel's romanticism dies in the whisper of "the snow falling faintly through the universe" (D. p. 224). Paradoxically, the only living character in the love triangle is Michael Furey--a spectre from the past "locked in [Gretta's] heart for so many years" (D. p. 223). In Dublin, the dead, in fact, live! And Gabriel's lament takes on a grim realism when he tells us:

Better [to] pass boldly into that other world, in the full glory of some passion, then fade and wither dismally with age. (D. p. 223)

If the reader holds the outline which Coleridge presents concerning organic and mechanical form, one can see how music creates the spirit which animates the mechanical form of the Sonata and Waltz. The inter-relationship of the structure and theme is the creative process that determines the shape and direction of the stories. Thus, both stories create their unity and design in the implementation of their materials.

## CHAPTER II

### META-COMMENTARY DEFINITION BY DEMONSTRATION MUSIC IN PROCESS

His mind, when wearied of its search for the essence of beauty amid the spectral works of Aristotle or Aquinas, turned often for its pleasure to the dainty songs of the Elizabethans. (P. p. 176)

i

"If artistic achievement is to be gauged by the harmony of matter and manner, then Ulysses represents the peak of Joyce's art."<sup>16</sup> Moreover, as the artist's sketchbook often yields more than mere exercises in technique so it is with the picture in A Portrait of the Artist As a Young Man. With the vigor and ingenuousness of a thumbnail sketch, Portrait draws out the perspectives that sustain harmony and meaning in all of Joyce's art. When the reader traces what Joyce calls wholeness, harmony and radiance in the structure of the book, he becomes aware that Joyce defines by demonstration. In this sense, Portrait creates an independent significance of its own. In comparison to Ulysses, Portrait seems to mute major themes in minor chords: its process becomes the message. The effect is one of chamber music;<sup>17</sup> it teaches the ear to distinguish nuance and innuendo while providing a full range of tones and intensity. In Portrait the reader finds himself in private audience

with the artist -- alone and unobserved.

Despite the limitation of metaphor, the analogy between the Portrait and a musical score carries creative yet realistic potential. The Portrait presents the reader with a blueprint that not only holds interpretative assets regarding the later works, but, more importantly, it leads the reader to an interpretation of the book itself. This process of interpretation creates the book in much the same way as a conductor realizes a score. All the essentials are laid out before him; it is the rendition, however, that reveals the conductor's artistry. The richness of the score intrinsically provides leeway for interpretation.

"Ezra Pound tells us that the structure of Ulysses is itself musical. He likens the work to the sonata with the two major themes, those of Stephen and Bloom, introduced, developed, combined and recapitulated."<sup>18</sup> In this same vein, Chapter One has drawn out the relationship of musical form to content in Dubliners. Now, with The Portrait at hand, the reader unearths the full significance of the music metaphor. This same musical context completes the cycle by bringing to light the reference of the artist to his work. In further developing the significance of the musical allusions in Joyce's text we make explicit the framework that the book creates and activates.

The explicit realization of the rhythmic relationship between parts constituting the whole does not make its full-

est impact until the end of Chapter Five, when Stephen elaborates his aesthetic theory to Lynch:

Truth is beheld by the intellect which is appeased by the most satisfying relations of the intelligible: beauty is beheld by the imagination which is appeased by the most satisfying relations of the sensible.

(P. p. 208)

He concludes that the rhythm of the structure is brought about in the threefold effect of wholeness, harmony and radiance. These attributes create the process whereby the artist bridges the gap between his internal imagination and the external or sensible world. In a compact form these lines comprise the essence of Joyce's blueprint for the reader. Our task then lies in completing the schema, as well as in discovering how the book conforms to this theory if it is to yield both truth and beauty.

Before outlining the character and implications of Joyce's blueprint, a preface might be in order as to its origin and context. The scholastic tone which surfaces in Stephen's aesthetic is not surprising in light of Joyce's education and environment.<sup>19</sup> A problem of interpretation does arise, however, regarding Stephen's accuracy in entitling the theory "applied Aquinas." Since Aquinas himself only dealt with aesthetics in subordination to metaphysics, Stephen seems to employ his authority as a device to mollify the seemingly revolutionary character of his new aesthetic. If Joyce were to adhere to strict Thomistic

principles he would be forced to espouse all temporal activity as subject to divine sanction in harmony with Thomas' stance that art is subordinate to prudence in affecting human ends.<sup>20</sup> Stephen hints as much when he confides to Lynch: "So far as this side of aesthetic philosophy extends Aquinas will carry me all along the line" (P. p. 209). His distillation as a whole insinuates the turn of the century concept of "l'art pour l'art." "Art [says Stephen] is the human disposition of sensible or intelligible matter for an aesthetic end" (P. p. 207). The classical directives of art, to teach and to delight, are precluded; and it seems the term "applied Aquinas" is limited to a rather functional context. It would be valid to state that Stephen does not go further than borrowing terminology and fundamental philosophic structure from Aquinas.

The earliest manifestation of the aesthetic blueprint is kindled before the fumbling Dean of Students who is attempting to light a fire. Ominously, the brief encounter is "checked by the strange tone [of the priest] whose face seemed like an unlit lamp" (P. p. 187). Realizing the ineptitude of the dean, he abandons the topic only to bring it to bear later in his conversation with Lynch. Shiv K. Kumar, in the September 1957 issue of "The Journal of Aesthetics and Art Criticism," succinctly presents Stephen's philosophy:

In the course of a scholarly exposition to

Lynch of his conception of beauty, Stephen cites integritas, consonantia, and claritas as its three main attributes, corresponding to the three necessary phases of artistic apprehension. Integritas implies that each aesthetic image is apprehended as "self-bounded and self-contained upon the immeasurable background of space or time which is not it." Then we pass on to the next phase of artistic apprehension, consonantia, which signifies a rhythmic relationship between the various parts constituting the image. In brief, an integral perception is succeeded by the "analysis of apprehension." Claritas, the third attribute of beauty, Stephen admits, is at best a rather vague and inexact term, but he proceeds to interpret it as "the scholastic quidditas . . . the clear radiance of the aesthetic image . . . apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony...<sup>21</sup>

Thus the act of apprehension is systematic yet progresses through three independent acts. It posits the first act of cognition as simple perception -- wholeness, followed by recognition or the satisfaction derived from simple perception -- harmony, and finally aesthetic satisfaction is elicited through the process of evaluating the object as either beautiful or ugly -- radiance.

Next Stephen distinguishes the three forms by which we perceive art:

The image, it is clear, must be set between the mind or senses of the artist himself and the mind or senses of others. If you bear this in memory you will see that art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in

immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others.

(P. pp. 213-14)

It is Stephen's progression through these three forms that creates the style of the Portrait. One moves in a lyrical-epical-dramatic journey with the artist as he matures. His journey is the method that creates the emotional condition proper to art; equilibrium or stasis. Since beauty is the contemplation of that which pleases, the emotions proper to that art seek to arrest the mind and raise it above kinetic feelings. Stephen explains:

The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to abandon, to go from something. These are kinetic emotions. The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic emotion (I use the general term) is therefore static. The mind is arrested and raised above desire and loathing.

(P. p. 205)

Clearly, the beautiful can have no functional use or move one to any ulterior end; it exists as its own excuse for being.

Once this independence is established, Stephen's theory, although scholastically constructed, proves by no means to be discursive or analytic. Rather, it is synthetic, a fusion of the external world and the internal perception

of the artist -- wholly intuitive in its operation. This intuitive, synthetic aspect illustrates the same process by which the music operates in the text of the Portrait. It has been stated in Chapter Two that music is recognized as a universal language of emotions that ultimately yields no analytic truth. For this reason, once again, one finds that this emotional language of music is much more than mere technique or sound. Stephen, as an artist seeking his identity, employs his aesthetic in order to interpret the world around him. In order to interpret he must deal with mental pictures and interior emotions; his soul must be alert to any feeling which experience will reveal. Essentially, this exercise of poetic instinct becomes associated in the text with the experience of musical perception.

Because shades of "l'art pour l'art" can be detected in Stephen's aesthetic, the reader can see how readily music becomes a demonstration of a synthetic experience harmoniously seeking no other end than the disclosure of itself. In this way, the book becomes its own interpretation. The music is the bridge between the book and the theory. While demonstrating its own wholeness, harmony and radiance, it creates the same experience for the reader of the book.

This musical expression is the external realization of Stephen's internal aesthetic process. Together they represent a simultaneous act wherein his emotions mirror perfectly his external sensual experience. Through this

discovery, one finds the bridge that Stephen describes as the moment of clear and unambiguous poetic instinct -- the pivot of his aesthetic.

The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to . . . . enchantment of the heart.

(P. p. 213)

It is the contention of this thesis that music thematically demonstrates a journey through the sensible world of the artist. It operates as the primary vehicle of the artist in search of stasis.

ii

At this point the three aspects of Stephen's aesthetic have been sufficiently disclosed. If the musical allusions of the text are significant in revealing the structure Joyce has created, then how does the music draw a specific relationship between the book and Stephen's theory?<sup>22</sup>

Throughout the opening chapter of the Portrait, Stephen shows a penchant for rhyme and melody. As a child working his way through the sensible world he dances and sings. In our very first encounter with him we hear him singing:

O, the wild rose blossoms  
On the little green place

He sang that song. That was his song  
O, the green wothe botheth

(P. p. 7)

Further on, he hears the 'apologise jingle' and retreats under the table in retaliation to a reprimand from his mother and Dante. When returning home from Clongowes for the holidays, he senses the rhythm of the train and comments to himself that the guard's "keys made a quick music; click, click, click, click " (P. p. 20). Poignantly, when he becomes ill at school and imagines himself to be dying, he listens to the bells tolling and lets them create the song Brigit used to sing for him. "He wanted to cry quietly, but not for himself; for the words, so beautiful and sad, like music. The bell, the bell, Farewell, O Farewell!" (P. p. 24). Implicit in these early compositions is the "self-bounded" and "self-contained" perception "in time" (P. p. 212) that Stephen cites as the first attribute of beauty, integritas or wholeness.

The satisfaction derived from the second attribute of beauty, consonantia, is illustrated in the description of the children's party at Harold's Cross, where Stephen is attracted to Emma:

But when he had sung his song and withdrawn into a snug corner of the room he began to taste the joy of his loneliness. The mirth, which in the beginning of the evening had seemed to him false and trivial, was like a soothing air to him, passing gaily by his senses, hiding from

the other eyes the feverish agitation of his blood while through the circling of the dancers and amid the music and laughter her glance travelled to his corner, flattering, taunting, searching, exciting his heart.

(P. p. 69)

This excerpt offers a striking example of a rhythmic relationship among parts. Here, Stephen's paradoxical joy and loneliness are pitted against the music, dancing and laughter of the group. Only after he sings his song is he swept into the rhythm of the evening allowing it to "pass" gaily by his senses (P. p. 69). Only then is the bridge between the extremes travelled by Emma's smile rhythmically echoed as "flattering, taunting, searching" (P. p. 69). Significantly, Stephen tries to write a poem after his encounter but is unable. Here wholeness and harmony are present, but the stasis proper to claritas is absent. The young artist has not yet concretized his experience in a way that is non-kinetic. All these early experiences lack the "analysis of apprehension" which will yield radiance.

Finally it is radiance, the delicate balance of the first two attributes, wholeness and harmony, heightened by its own self-consciousness that fully expresses the significance of the music. As the mature artist, Stephen employs music as the vehicle which enables himself and the reader to personally concretize his experience. Structurally, the experience of radiance is identical to the musical

experience. Both are synthetic and self-conscious and seek to reveal their whatness in themselves (claritas). Perhaps this relationship between music and radiance is most saliently recognized when one discovers that Joyce's theory of epiphany is structurally identical to radiance. This comparison is not explicitly drawn in the text of the Portrait. However, in the original draft of the Portrait entitled Stephen Hero, Joyce makes the relationship explicit:

Now for the third quality. For a long time I couldn't make out what Aquinas meant. He uses a figurative word (a very unusual thing for him) but I have solved it. Claritas is quidditas. After the analysis which discovers the second quality the mind makes the only logically possible synthesis and discovers the third quality. This is the moment which I call epiphany. First we recognize that the object is one integral thing, then we recognize that it is an organized composite structure, a thing in fact: parts are adjusted to the special point, we recognize that it is vestment of its appearance. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. <sup>23</sup> The object achieves its epiphany.

It seems apparent that Joyce purposefully deletes this direct implication from the Portrait, in order to permit the reader the experience of discovering it as his own epiphany. The Portrait is a refined statement of a process that is itself the whatness or epiphany of the book. But the musical question of the book has not yet been answered.

If the experience of music is the same as radiance, and radiance is structurally identical to epiphany, then what is the musical epiphany of the book? The question is the logical culmination of the process and can be answered by a close examination of the major epiphanies of the text.

iii

The Musical Bluepring<sup>24</sup>

I. Context: The Whitsuntide play performed at Clongowes.

A sidedoor of the theatre opened suddenly and a shaft of light flew across the grass-plots. A sudden burst of music issued from the ark, the prelude of a waltz; and when the sidedoor closed again the listener could hear the faint rhythm of the opening bars, their languor and supple movement, evoked the incommunicable emotion which had been the cause of all his day's unrest and of his impatient movement of a moment before. His unrest issued from him like a wave of sound; and on the tide of flowing music the ark was journeying, trailing her cables of lanterns in her wake. . . .

(P. p. 75)

He could hear the band playing "The Lily of Killarney and knew that in a few moments the curtain would go up . . . . Another nature seemed to have been lent him: the infection of the excitement and youth about him entered into and transformed his moody mistrustfulness.

(P. p. 85)

Stasis Epiphany -- "Lotts Morgue"

Stephen describes the two faces of tragedy as pity

and terror, representing the dramatic emotion in stasis. This definition is a statement that terror unites the mind with the "secret" cause of whatsoever is grave and constant in human suffering. It creates an equal balance between external and internal forces. The entire Whitsuntide episode is a journey through a series of conflicts: his internal experience is represented by the "sorry anticipation of manhood" (P. p. 83) and "the stream of moody emotions" (P. p. 77) stemming from Emma. This is pitted against the external experience of the school's "movement towards national revival" (P. p. 84) and his father's injunction "urging him to be a gentleman" (P. p. 83) in Dublin society. The two musical allusions above represent the overture or prelude to the play and likewise preface Stephen's epiphany. They create a bridge between the external and internal preparing Stephen for "one rare moment to be clothed in the real apparel of boyhood" (P. p. 85). Unlike the disjointed rehearsals, this harmonious moment enables the play "to [assume] a life of its own" (P. p. 85). Significantly, the episode climaxes in Stephen's first experience of catharsis -- which he later entitles "enchantment of the heart" (P. p. 217).

Just as the overture is a preview of what will be heard, Stephen's flight to George Street is the re-enactment of a process which he has already initiated. His "analysis of apprehension" is an imitation of his original intuitive response to the music. However, the cycle is not whole

until the apprehension is luminously expressed. This delicate balance and fusion of events is only discovered in the shadows of "Lotts Morgue," when he decides: "my heart is calm now. I will go back" (P. p. 86).

Context: The Clongowes Retreat

Their error [his and Emma's] had offended deeply God's majesty though it was the error of two children, but it had not offended her [the Blessed Virgin] whose beauty is not like earthly beauty, dangerous to look upon, but like the morning star which is its emblem, bright and musical.

(P. p. 116)

This same experience of stasis is expressed in response to Fr. Arnall's retreat sermon. As Stephen reflects on the Blessed Virgin he hears her speaking to him. Through this experience Stephen's lust for Emma is replaced by the Virgin's voice within him: "you have erred . . . it is one heart that loves another" (P. p. 116). This same expression reappears near the conclusion of the retreat in the context of lost innocence.

The two epiphanies we have just examined can be thematically grouped as stasis epiphanies. They represent the pivot upon which Stephen's entire aesthetic system rests. The epiphanies which follow find thematic unity in the context of the Journey of the Artist.

II. Context: Trip to Cork with his father.

The neighborhood of unseen sleepers filled him with strange dread as though they could harm him; and he prayed that the day might come quickly. His prayer, addressed neither to God nor saint, began with a shiver, as the chilly morning breeze crept through the chink of the carriage door to his feet, and ended in a trail of foolish words which he made to fit the insistent rhythm of the train; and silently, at intervals of four seconds, the telegraph poles held the galloping notes of the music between punctual bars. This furious music allayed his dread and leaning against the window-ledge, he let his eyelids close.

(P. p. 87)

[The following morning in the Victoria Hotel Simon Dedalus sings "Tis Youth and Folly."

(P. p. 88)

In a quiet bystreet a German band of five players in faded uniforms and with battered brass instruments was playing to an audience of street arabs and leisurely messenger boys . . . . From another window open to the air came the sound of a piano, scale after scale rising into the treble.

(P. pp. 90-91)

Foetus Epiphany: Childhood death.

How strange to think of him [self] passing out of existence in such a strange way, not by death but by fading out in the sun or by being lost and forgotten somewhere in the universe.

(P. p. 93)

These three progressive musical allusions in accord with the aesthetic blueprint fuse Stephen's interior and

exterior experiences. When Stephen and his father journey into the heart of Cork (its whatness), the music ominously charts their course. The "furious music" of the train ride breaks into the "come-all-you" sung by Simon Dedalus. "Tis Youth and Folly" is a lament for the past, a preface to Stephen's day.

But when tis old  
And growing cold  
It fades and dies like  
The mountain dew

(P. p. 88)

Through the on-going litany of names and places that Stephen visits and resurrects with his father, he hears the "faded" and "battered" march of time -- a journey into the past. His catharsis is realized when he is lifted from his loathing in repeating the Shelley fragment to himself. The journey ends when "he forgot his own human and ineffectual grieving" (P. p. 96).

Context: The Dedalus family is once again evicted.

The voice of his youngest brother, from the far side of the fireplace began to sing the air "oft in the Silly Night." One by one the others took up the air until a full choir of voices was singing . . . . They would sing so for hours, melody after melody, glee after glee, till the last pale light died down on the horizon, still the first dark clouds came forth and night fell . . . He heard the choir of voices in the kitchen echoed and multiplied through an endless reverberation of the choirs of endless generations of

children; and heard in all the echoes an echo also of the recurring note of weariness and pain. All seemed weary of life even before entering upon it. And he remembered that Newman had heard this note also in the broken lines of Vergil giving utterance, like the voice of Nature herself, to that pain and weariness yet hope of better things which has been the experience of her children in every time.

(P. pp. 163-64)

Aneas Epiphany: The traveller

Stephen sums up his present situation as the painful lament he hears in the music of his brothers and sisters. Significantly, this sequence is preceded by his encounter with the Findlander's Church Quartet. "The first bars of [their] sudden music" (P. p. 160) accompany his decision to reject the "snares" of Dublin's world in a vocation to the priesthood. The music establishes a new self-communion within himself which prompts him to take up the "broken lines of Vergil" and "flee to better things" (P. p. 164). The music in these examples operates in the same method as the Whitsuntide example and leads to a flight. However, this epiphany operates in two sections. In the second part the climax of the experience is realized when Stephen is able to attend the university. Here the music of the previous encounters breaks into a prelude of his own making.

It seemed to him that he heard notes of fitful music leaping upwards a tone and downwards a diminished fourth, upwards a tone and downwards a major third, like triple-branching flame, out of a midnight wood. It was an Elfin prelude, endless and

formless; and, as it grew wilder and faster, the flames leaping out of time, he seemed to hear from under the boughs and grasses wild creatures racing, their feet pattering like rain upon the leaves.

(P. p. 165)

Both of these experiences echo the proud cadence of Newman. They lead Stephen to "an unseen path -- the end he had been born to serve." The catharsis of the day's events comes as he journeys seaward when he comments: "a day of dappled seaborne clouds. The phrase and the scene harmonised in a chord" (P. p. 166).

Each of the three epiphanies just outlined draws a temporal relationship to the music: the journey with his father is an examination of the past, the eviction haunts the present as a portent, and his admission to the university is a prophecy for the future -- each of the events keeps tempo with the music.

III. Context: Stephen composes his poem.

Towards dawn he awoke. O what sweet music!  
His soul was all dewy wet. Over his limbs  
in sleep pale cool waves of light had  
passed. He lay still, as if his soul lay  
amid cool waters conscious of faint sweet  
music. His mind was waking slowly to a  
tremulous morning knowledge, morning in-  
spiration. A spirit filled him, pure as  
the purest water, sweet as dew, moving as  
music. But how faintly it was inbreathed,  
how passionlessly, as if the seraphim them-  
selves were breathing upon him. His soul was  
waking slowly, fearing to awake wholly. It  
was that windless hour of dawn when madness  
wakes and strange plants open to the light  
and the moth flies forth silently . . . an

enchantment of the heart!

(P. p. 217)

### The Artist's Epiphany

Stephen has finally internalized the previous series of encounters and is reborn into a new innocence -- "a sad loth to depart . . . the victory chant of Agincourt . . . the happy air of Greensleeves." He composes his poem with a rhythm that even Emma will hear. The text now firmly establishes the music as his music; it is a perfect expression of his interior state. This music is heavenly, the music of the "choirs of Seraphim." At last the music has come to represent catharsis itself. The "curious song" he hears, however, does not lead to marriage or entanglements with Dublin. In a discourse with Cranly he understands that Dublin can offer no grounds for decision making. All of Stephen's decisions stem from his poetic instinct which have been traced in the musical allusions. As the two men listen to a young girl sing "Rosie O'Grady," Cranly responds by calling the experience "real poetry." Sceptically, Stephen retorts: "I want to see Rosie first" (P. p. 245). Harmony between his interior state and the external context of Dublin is impossible. The music further tells Stephen that "his friendship is coming to an end." Significantly, the final musical allusion of the text is recorded in his diary as a commemoration of the dead. One evening when he attends the symphony: "O Willie We Have Missed You" is

played in memory of William Ewart Gladstone. Stephen sums up the entire event in his retort "a race of clodhoppers" (P. p. 249).

iv

The relationship between music and distinct events has been charted in the previous series of epiphanies. They illustrate the harmony between the temporal and the spatial which is the unique creation of the artist. The temporal, rhythmical quality of the text is the narration of the story, conceived through the interior interpretation of the artist. It is simultaneously paralleled with the spatial, external history of the events. Because the music shares in the external world while representing the personal interpretive language of emotions, it is able to sustain harmony between two levels. This equilibrium or stasis yields epiphanic meaning for Stephen. But Stephen's music is opposed to the music of Dublin which sustains no world harmony; it creates a gap between the individual and his world. The classical experience wherein the individual defines himself in a stable world order is likewise precluded. Although the phenomenon of the Romantic movement destroys the very concept of a stable world order, it endows the individual with the freedom to explore and create his own context. For these reasons Stephen's creation of a personal world order is a process incongruous with the prescribed world order of Dublin.

But ultimately the musical epiphany of the book holds an even greater significance. The age-old theme of world harmony<sup>25</sup> wherein the music of the spheres is representative of Christian love has been destroyed in the stagnant Catholicism of Dublin. It is the Irish Church which forces Stephen to reject a vocation to the priesthood. Stephen does not reject God but emphatically rejects the discord of the Church. The journey of the book follows the blueprint of the aesthetic. We travel with Stephen from a lyrical childhood, where events define their significance in immediate relation to himself alone (wholeness), through his epical adolescence where events take significance in mediate relation to himself and others (harmony), to the climax of his flight wherein the significance of his life work is forged in mediate relation to others (radiance). Paradoxically, the dramatic form is an outgrowth of his baptism into the interior world of his own poetic instinct. Only in this way will it function for others. The Church no longer echoes heavenly music; Stephen's music stems from himself. Thus one discovers that his flight from the Church is simultaneously a flight into his poetic intuition, a process which will sustain the dramatic form of the artist and the full realization of his name:

Amen. So be it. 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 . . . Old father,

old artificer, stand me now and ~~ever~~  
in good stead.

(P. p. 252-53)

Thus the book demonstrates three epiphanies in relation to the aesthetic blueprint. Historically (the series of events); the artist is forced to flee Ireland. Musically; the epiphany of the musical epiphanies is the realization that world harmony is attained through the interpretive process of the artist alone -- a flight into poetic intuition. And finally, the medium is the message of the book. We mature with the artist by tracing his journey, following his aesthetic blueprint in lyrical-epical-dramatic form. This process that has been outlined is the whatness of the book -- the book interprets itself.

### CONCLUSION

The scope of this thesis has attempted to outline a critical approach to the early fiction of Joyce. It has, by no means, exhausted the countless musical allusions of either text, nor has it created a super-structure wherein one can uncover the "true" meaning of the music. Such a thesis would fall prey to the conceptual dilemma of Mr. Duffy. The approach taken to both Dubliners, and the Portrait has been largely a structural one. This approach has endeavored to enter into the process that unfolds through Joyce's act of writing. It might be argued that the use of Coleridge's organic metaphor as a point of departure in Dubliners is itself something of an imposed structure. But to refute such claims would take one into a detailed application of contemporary language theory which is beyond the original intention of this thesis. The point this thesis attempts to illustrate is the complexity of the structure in Dubliners. This musical approach is only one of many approaches that the reader might consider in coming to a clearer understanding of the work. Of particular interest are the

light allusions which might lend themselves to this kind of consideration.

There are, however, certain unmistakable signs that lead to the conclusion that Joyce employs music as a metaphor for language. If one makes a list of the adjectives that accompany the musical allusions in Dubliners, it would be discovered that Mrs. Sinico's music is "defiant," while Mr. Duffy's music, in the musical simile of the train, is likened to a "laborious drone." His liking for Mozart's music is entitled "the only dissipation of his life." Likewise Gabriel's music is "distant and thought-tormented." Bartell D'Arcy's music is "plaintive." In the Portrait a full gamut of expression is revealed in Stephen's musical adjectives. His journey through the sensible world labels the music as "sad, furious, moody, bright, endless, formless" and finally "incommunicable." These adjectives are significant in as much as they focus the music as polemical. Like language, they represent the personal interpretation of the individual. The question one must answer is whether or not they bring us closer to Stephen's reality or to our own. Since all the allusions to melody and music in the text of both stories come to the reader through the medium of language, since, in other words, music is never present in the text but as it is already embodied in language, language emerges as a metaphor for music while music itself functions as a metaphor for language.

Although Dubliners hints at the language dilemma, Portrait clearly elaborates the problem. One only needs to recount Stephen's dismay with the Dean of Students. The gap which points to the ineptitude of the dean is his language.

The language in which we are speaking is  
his before it is mine. How different are  
the words home, Christ, ale, master on his  
lips and on mine! I cannot speak or write  
these words without unrest of spirit.

(P. p. 189)

His squabble over choosing the word funnel or tundish is only one humorous example. This paradoxical light-heartedness is again brought to bear when all the children in the Dedalus family speak pig-latin on the eve of their eviction. But the importance Stephen places on the language question is forcefully presented when in conversation with Cranly he "walks on in a lane among heaps of dead language"

(P. p. One might recall that Stephen laments that one of the nets flung on the soul of a man born in Dublin is language.

As the reader follows Stephen to his exile in the "artist's epiphany" Stephen is still struggling:

The phrase and the day and the scene harmonised in a chord. Words! Was it their colours? . . . Did he then love the rhythmic rise and fall of words better than their associations of legend and colour? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of a language many-colored and richly storied than from the

contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose?

(P. pp.116-17)

How can the reader begin to answer this question. It is one more frustrating example of the complexity of internal interpretation and the sensible constant world. This paradox is posited as a major theme of both books. Is Stephen's story, an example of what Heidegger calls "always already"? Does his story begin in the pre-existence of a storied and legend-ridden language? Or does Mr. Duffy's dilemma with Mrs. Sinico begin with his copy of Zarathustra or Michael Krammer on his well-ordered shelves? It would seem that such a conclusion would find unity with the approach that J. Hillis Miller takes with other twentieth-century writers in his Poets of Reality.

The final point to be drawn, however, is that Stephen's exile moves towards a clear rejection of Dublin's external world. Among the many traps that Dublin lays out, the trap of stale language is the most treacherous for the young artist. When the reader discovers that Stephen's flight is a flight into poetic instinct (his own personal interpretations) he comes closer to the problem which every serious reader of Joyce must face: the problem of valid interpretation. Everyone must somehow come to grips with the problem of language, but it is the artist who feels the problem most acutely. This whole question is illustrated in the pro-

gression of solutions Joyce offers. If the Portrait rejects the music metaphor then it is reasonable that in Finnegan's Wake Joyce invents a language of his own. It seems that the difficulty in clearly distinguishing between the language and the music metaphor in Joyce's early works is a problem that Joyce himself has not resolved until Finnegan. If Stephen rejects the music (language) of Dublin because it yields no world harmony, then creating something to take one beyond language, into a kind of meta-language, is the natural culmination of Joyce's literary cycle. Perhaps Stephen's full realization of his name is the call to this new function.

In conclusion, the structural approach operating in both chapters illustrates its value by focusing the language question. This question becomes particularly meaningful as one follows the course of twentieth-century fiction. The factors which precipitate the sudden turn of the century concern with language theory sheds an interesting light on Joyce's method. The implication that the two books appear to be radically opposed in style or technique is only an apparent difference. Each book, in fact, creates its own context in reference to its structure and materials, the unity of principle that Joyce employs inevitably arises. In attempting to uncover the principles of definition by demonstration and organic design, the reader, in the final analysis, comes into a closer contact with the meaning of the book.

NOTES

<sup>1</sup>Anthony Burgess, Rejoyce (New York: W. W. Norton and Company, 1965).

William E. Morris and Clifford A. Nault, A Case Book On James Joyce's A Portrait of the Artist as a Young Man (New York: Odyssey Press, 1962).

Hugh Kenner, Dublin's Joyce (Boston: Beacon Press, 1956).

Marvin Magalaner, Time of Apprenticeship: The Fiction Of Young James Joyce (London: Abelard-Schuman, 1959).

<sup>2</sup>Richard Ellmann, James Joyce (New York: Oxford University Press, 1959), p. 52.

<sup>3</sup>Constantine P. Curran, James Joyce Remembered (New York and London: Oxford University Press, 1968), p. 14.

<sup>4</sup>See "A Note On The Text." James Joyce, Dubliners (New York: The Viking Press, 1972). All subsequent references in my text will be to this edition.

<sup>5</sup>See "A Note On The Text." James Joyce, A Portrait of The Artist As A Young Man (New York: The Viking Press, 1972). All subsequent references in my text will be to this edition.

<sup>6</sup>George Watson, Coleridge The Poet (New York: Barnes and Noble, 1966), p. 33.

<sup>7</sup>Joseph Machlis, The Enjoyment of Music (New York: W. W. Norton and Company, 1955), p. 278.

<sup>8</sup>A concise outline of the Sonata form in "A Painful Case" is presented on the following page.

EXPOSITION

Home key: Mr. Duffy  
"the soul's incur-  
able loneliness."

Bridge: The Mozart  
Concert.

Theme #2: Mrs. Sinico,  
"A defiant note."

End of section I  
Earlsfort Terrace.

DEVELOPMENT

Modulation away  
from home key,  
visits to Capt.  
Sinico's home.

As the relation-  
ship deepens, he  
averts a return  
to the home key.  
Mrs. S. becomes  
his confessor.

Eventual return to  
the home key, Mr.  
Duffy reject her  
advance.

End of section II  
the park.

RECAPITULATION

Themes #1 and #2  
are portrayed in  
the two-fold epiph-  
any of the final  
scene.

Bridge: represented  
in the turmoil of  
his memories that  
battle for a final  
interpretation of  
Mrs. S's death.

Coda: the train  
reiterates the syl-  
lables of her name  
for him.

the end

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9Mozart further distinguishes the contrasting themes  
in his use of the Sonata form by labeling each of the  
contrasting themes as masculine or feminine. See

Donald Grout, A History of Western Music (New York: W.  
W. Norton and Company, 1960), p. 458-459.

10This idea of assailing the self is illustrated in the  
return of the parcel in "A Painful Case" and draws a parallel  
between Mr. Duffy and Gabriel Conroy.

11Percy A. Scholes, The Oxford Companion to Music (Lon-  
don: The Oxford University Press, 1943), p. 1013.

12J. A. Westrup and F. L. Harrison, The New College  
Encyclopedia of Music (New York: W. W. Norton and Company,  
1960), p. 716.

13Percy A. Scholes, The Concise Oxford Dictionary of  
Music (London: Oxford University Press, 1964), p. 617.

14Notice the textual divisions made on pp. 196 and 206.

15The final scene of the opera depicts a large banquet  
where all the dinner guests are either dead or dying from  
poisoned wine.

16Richard M. Kain, Fabulous Voyager (Chicago: The Univ-  
ersity Press, 1947), p. 142.

<sup>17</sup> This idea is taken from an collection of poems by Joyce entitled Chamber Music.

<sup>18</sup> Ibid., Kain, p. 143.

<sup>19</sup> Ibid., Ellmann, p. 22-41.

<sup>20</sup> Haskell M. Block, "The Critical Theory of James Joyce", The Journal of Aesthetics and Art Criticism, 8, No. 1 (1950), 178.

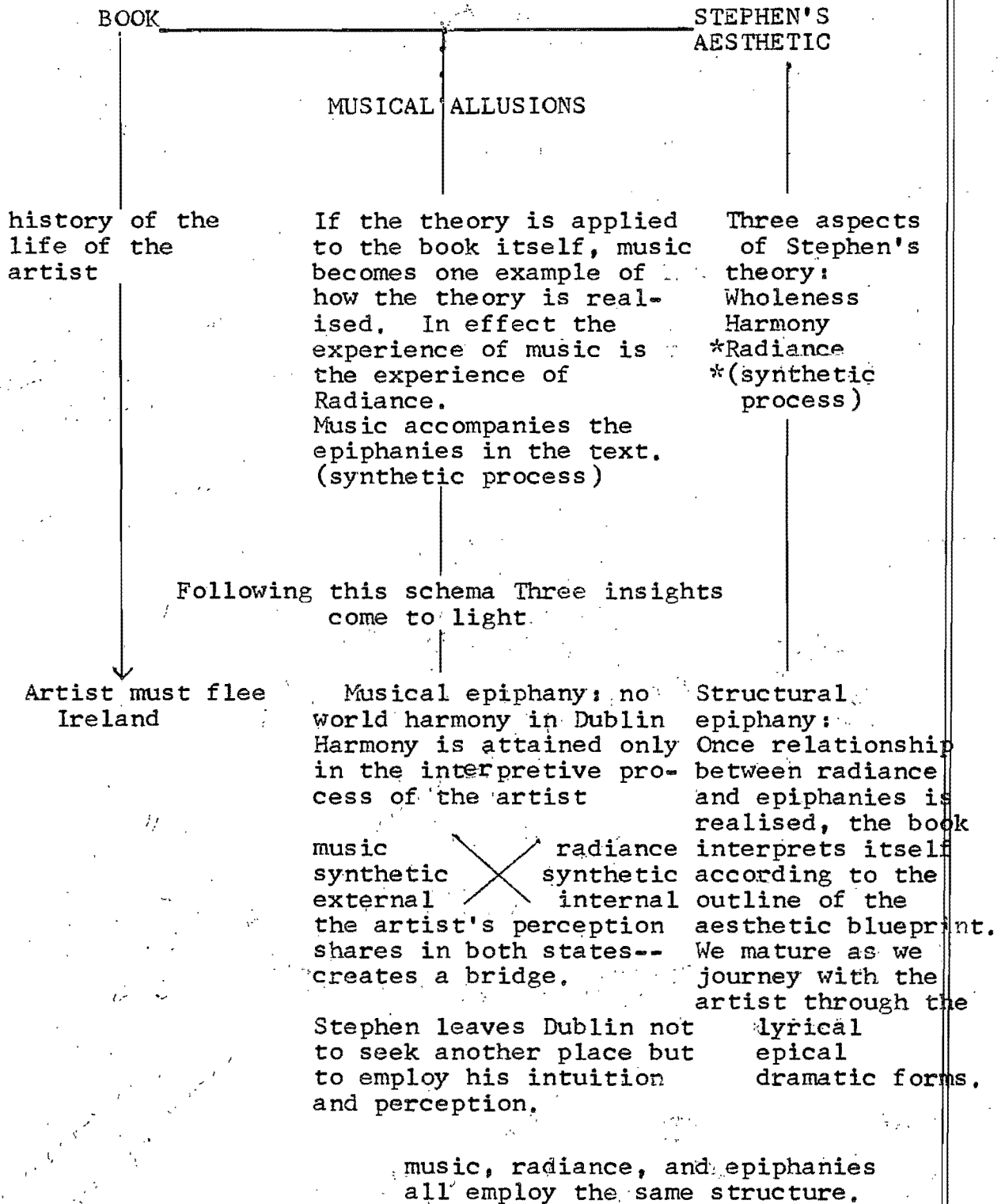
<sup>21</sup> Shiv K. Kumar, "Bergson and Stephen Dedalus' Aesthetic Theory" The Journal of Aesthetics and Art Criticism, 16, No. 1 (1957), 124.

<sup>22</sup> Please see the final page.

<sup>23</sup> James Joyce, Stephen Hero (New York: New Directions Paperback, 1963). p. 213.

<sup>24</sup> This blueprint is drawn from the musical allusions of the text to Portrait. The first part of each section is a direct quote from the text followed by an epiphany which examines the significance of the quote. All titles to the epiphanies are mine. A concise outline of the aesthetic blueprint for the book follows on the last page.

DEFINITION BY DEMONSTRATION  
THE MUSICAL PROCESS



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