Notes

1 Introduction: Exploring Freedom through Language

1. What Lacan says here, in “The Freudian Thing” (1955), is “Everything is language: language when my heart beats faster…” Here he anticipates the objection that there are immediate feelings before language by indicating that even the most thoughtless feeling can only be perceived by setting up a scale (faster or slower) that is a linguistic construction. This was first made clear to me in conversation with Susan Stewart.

2. Lacan’s presentation appears in condensed form as “Joyce le symptôme I” in Jacques Aubert’s collection Joyce avec Lacan (21–29), where it says that the text is based on notes by Eric Laurent (21). A version of this paper also appears in Jacques-Alain Miller’s edition of the twenty-third seminar (161–69). At this time Lacan also wrote a more imaginative and linguistically experimental unfolding of his ideas on Joyce. This appears as “Joyce le Symptôme” in the French volume of papers from the Paris Symposium, Joyce & Paris…, edited by Aubert and Maria Jolas (13–17), and it appears as “Joyce le symptôme II” in Joyce avec Lacan (31–36). It was a common procedure at that time to publish short versions of conference papers in volumes called Actes, and other papers from the Paris Symposium were reduced. An account of Lacan’s talk appears in Rabaté, Jacques 158–59, which points out that the program mistakenly gave the title of the talk as “Joyce the Symbol.” Luke Thurston helped me clarify this note.

3. Ellen Carol Jones cites the line in “an apogean humanity of beings…” her account of the 2004 Korean Joyce Conference (21). She got it from Morris Beja, who attended Lacan’s lecture, and I was glad of this confirmation that I heard it right. I use the line in Joyce the Creator (9).

4. Jean LaPlanche and J. B. Pontalis point out in The Language of Psycho-Analysis that the term ambivalence was actually taken by Freud from Eugen Bleuler. Freud first used it in 1912 (26–27).

5. Marie-Laure Ryan, in Possible Worlds, Artificial Intelligence, and Narrative Theory, says that her model of the mind is computer-based, but that the computer is very far from human consciousness: “A reasonably sophisticated reading by computer of a complex literary narrative is out of the question for the foreseeable future” (6).

6. It is hard to delineate a list of Lacanian studies of Joyce because many books make use of Lacan’s ideas along with other approaches. Rabaté, an authority on Joyce and Lacan, has so far dealt with the conjunction only
in sections of his books, such as *James* 5–10 and *Jacques* 154–82. Books in which Lacan may be called the principle theoretical source have been written by Brivic (*Veil, Joyce’s*), Devlin, Harari, Ingersoll, Leonard, MacCabe, Schlossman, and Thurston.

7. Possible worlds theory could be of great value in helping us to see the complexity of this interchange if it were coordinated with dynamic analysis.

8. Thurston argues this most concisely in his Introduction to his collection *Re-Inventing the Symptom* (xiii–xix) (but my references to his work will be to his Joyce book unless otherwise indicated).

9. In a letter of July 20, 1919 to Harriet Shaw Weaver, Joyce says of *Ulysses*, “the progress of the book is in fact like the progress of some sandblast.” Each time he develops a new person or idea, that element becomes obsolete (SL 241).


11. In “Ineluctable Nodalities: On the Borromean Knot,” Thurston argues that while the knot can be drawn in two dimensions, its actual three-dimensional knottedness is beyond mathematical calculation so that Lacan’s knots introduce a writing of the Real of the subject that is beyond language (148). One of the most interesting effects of this for my purposes is that it throws the knot into a condition of ongoing change (143–44).

12. I capitalize Imaginary, Symbolic, and Real, as many commentators do, though Lacan usually does not, in order to distinguish these terms from the usual usages of the words. The three registers are introduced in Seminar II, *The Ego in Freud’s Theory*... (168–70, 96–98, et al. [see index]), and appear often in Lacan’s works. The ultimate development of these registers is in Seminar XXII, *R. S. I.*, which has not yet been published in French.

13. Shepherdson argues that this standard view is a simplification, and that the mother plays a symbolic role as soon as she appears (*Vital* 73–74). I will indicate how this works in my discussion of Montrelay.

14. My translation is based on that of Luke Thurston, who was kind enough to give it to me, but I often modify Thurston. “ce soit dans l’imaginaire que je mette le support de ce qui est la consistance, que de même ce soit de trouvé que je fasse l’essentiel de ce qu’il en est du symbolique, et que je supporte spécialement du réel ce que j’appelle l’ex-sistence” (*Le sinthome* 50).

15. “il est un fait que Joyce choisit, en quoi il est, comme moi, un hérétique. Car haeresis, c’est bien là ce qui spécifie l’hérétique. Il faut choisir la voie par où prendre la vérité. Ce d’autant plus que, le choix une fois fait, cela n’empêche personne de la soumettre à confirmation...
...d'avoir bien reconnu la nature du sinthome, ne se prive pas d'en user logiquement, c'est à dire d'en user jusqu'à atteindre son réel, au bout de quoi il n'a plus soif.

16. References to the Wake give page number, followed by a period, followed by line number.
17. “On crée une langue pour autant qu'à tout instant on lui donne un sens, on donne un petit coup de pouce, sans quoi la langue ne serait pas vivante.”
18. In his 1958 paper “The Direction of the Treatment,” Lacan uses the term “key” to describe Winnicott’s concept of the transitional object (Écrits 511); and Winnicott cites Lacan twice in Playing (1971), saying that his essay “The Mirror Stage” “certainly influenced me” (130). That the two analysts are somewhat intertwined despite their differences confirms my sense that Lacan is aware of the creative power of the maternal field.
19. One of the classic foundations of the idea that the writer’s biography should not be used by critics is I. A. Richards, Practical Criticism (1929). Richards had his students interpret poems without telling them who wrote them, and this demonstrated to the New Critics that criticism could proceed without referring to the author. But in fact the students made a long series of assumptions about the authors, who were generally intelligent, white, Christian, English, male, heterosexual, adult, and so forth; so they were constantly referring to the authors. The post-structuralist idea of the Death of the Author, expressed by Barthes and Foucault, is very valuable because it allows us to see the work taking input from outside the conventional frame of the author, as the Lacanian subject exceeds the individual. But the Death of the Author should not preclude using helpful biographical material. Sean Burke refutes this theory in The Death and Return of the Author.
20. Žižek’s devotion to St. Paul appears in Ticklish 127–67 and in Fragile 125–46. His devotion to Stalin, whom he is more inclined to criticize than Paul, is emphasized in the film Žižek!
21. Žižek’s only work to address Joyce, the eight-page essay “From Joyce-the-Symptom to the Symptom of Power,” leaves Joyce behind after the first page. Although I have not examined all of Žižek’s hundreds of works, it seems that other references to Joyce are limited to a few lines here and there, as in “The Obscene Object of Postmodernity” (43–44, 49) and Looking Awry (137, 145–46, 151).
22. That parallax involves exploration is made clear in Thomas Pynchon’s Mason & Dixon, which recounts the travels that Charles Mason and Jeremiah Dixon made to various parts of the globe to observe the parallax of Venus by looking at the planet from widely separated positions (93, 96–98).
23. Versions of the term parallax occur in the following episodes and lines of Ulysses: 8.110, 112, 578; 14.1089; 15.1656, 2334; 17.1052 (twice).
24. Late in The Parallax View, Žižek contrasts skepticism and fundamentalism with a middle term that he calls “authentic belief” (348). Although he is
referring here to the efficient functioning of the Symbolic system, this is a disturbing indication of his inability to stick with his intention to keep the two sides of the parallax apart. Žižek seems to believe in authentic belief.

25. Kristeva has written about Joyce as exemplary. See her Desire in Language 92 or her “Joyce the Gracehoper.” Cixous’s dissertation led to her lengthy Exile of James Joyce.

2 Stephen Dedalus Gets Changed

1. Lacan’s theory of the gaze is developed in The Four Fundamental Concepts (Seminar 11) 67–119. It has had its greatest influence in art and film studies, but two books on Joyce that use it are Devlin, Wandering 111–15, 128, and Brivic, Veil 105–8, 145–47.

2. Lacan says in Le sinthome that it is necessary to pass by ordure to perhaps recover something of the order of the Real (124).

3. The scene is censored to such an extent that it is barely mentioned and in the iterative mood, or as a repeated action (“When…”). Kenner argues that important scenes in Joyce, such as Molly’s adultery with Boylan, are often left out of the narrative (“Molly’s” 19). There is a level of Joyce’s work that implies that everything we do not know is repressed, and that is why the artist aims to know everything.

4. William James developed the idea of the stream of consciousness in Principles of Psychology (1890, cited in Ellmann and Feidelson, Modern 715–23). Yet Joyce was more influential than anyone else in bringing about a situation in which most educated people regard themselves as having streams of consciousness, though he did it partly by influencing other artists, such as Woolf and Faulkner. Joyce also transformed human consciousness in relation to art, language, and sexuality.

5. In the “Overture” to Proust’s Remembrance of Things Past, Marcel remembers lying in bed as a child yearning insatiably for his mother to come and kiss him (13–14).

6. Lacan’s term for the body of the mother as a terrifying object that destroys one as one approaches it is das Ding. See Ethics 43–70, especially 67.

7. Reading an early version of this paper at a conference, I remarked that no one would leave a dirty child on a clean sheet but George W. Bush, whereupon someone in the audience exclaimed, “Let no child be wet behind!”

8. il est clair que l’ébauche même de ce qu’on appelle la pensée, que tout ce qui fait sens, comporte, dès que ça montre le bout de son nez, une référence, une gravitation à l’acte sexuel, si peu évident que soit cet acte. Le mot même d’acte implique la polarité actif-passif, ce qui est déjà s’engager dans un faux-sens.
9. Barbara Lamann and Bill DeForest assure me that washing gloves for mothers remain common in Europe and often have a rough texture. In “Circe,” when Stephen is describing bizarre vices he heard of in Paris, he refers to a fetish used by prostitutes called “saling gloves” (U 15.3882). I have not found the meaning of “saling,” but it may be related to the French sale, “dirty or obscene.” Whether they are used for penetration, masturbation, or just as accessories, they are stimulating. Like all fetishes, they go back to images linked to mother according to Freud’s article “Fetishism,” in vol. 21 of the Standard Edition (SE 21:152–60). One of the prostitutes in “Circe,” Kitty Ricketts, wears “doeskin gloves” (15.2051).

10. Joyce jokingly mixes the sound of Stephen’s urinating with that of the water running from “the Cock lake” (3.453), the name of an actual tidal pool. Charles Bernstein, a founder of LANGUAGE Poetry, sometimes makes noises into the microphone that sound like Stephen’s version of the voice of his water.

11. The account of Lacan’s confrontation with the rebels of 1968 appears in his “Impromptu at Vincennes.” Though he defies their iconoclasm, he insists that psychoanalysis is “progressive” (127), and after this he wrote his radical Seventeenth Seminar.

12. Critics who apply Lyotard to Joyce are Valente, James 8–9, 56–58, and myself, “Joyce, Lyotard…”

13. Sister May, who was twelve in 1902, probably mistook (perhaps retroactively) essays that Joyce read to his mother for chapters of a novel. Yet May insists that she heard what he read. Actually, I am inclined to suspect that Joyce started Stephen Hero before 1904, but there is no other evidence for this. Joyce was away from January to April 1903, and after that his mother was dying (Ellmann, Joyce 111–28).

14. The villanelle seems to be addressed to Emma Clery, but I argue in Joyce between (39–40) that Stephen’s relationship with E__. C__., including the fact that he is unable to touch her, is conditioned by his relation to his mother.

15. A few lines below this, in a dizzy swirl of wordplay, Lacan writes something that, according to Kevin Z. Moore, who translated this talk for me, may be interpreted to mean that man (“LOM”) mans himself competitively by getting wet: “LOM se lomellise à qui minef mieux. Mouille, lui dit-on, faut à faire: car sans mouiller pas d’hessecabeau” (Aubert 31). The last sentence may mean, “We say to him, get wet, for without getting wet, there’s no stepladder (or foundation or beauty).” It is tempting to see mouiller, “to wet or moor,” as a reference to bedwetting, but it is more likely to refer to getting wet in the sex act. This passage may refer to the confusion of urinating and being sexually excited in children.

16. It is conceivable that Joyce was drawn to works in which women bathe men, such as the Tristan legend, one of the primary sources for the Wake. In the Odyssey, Homer’s aristocratic men are usually bathed by women,
as they are in the following Books and lines: III.464–65, IV.49, IV252, VIII.454, X.361, XVII.88, XIX.317, XXIII.153, XXIV.365.

17. In the *Odyssey*, Penelope generally wears a veil in the presence of men who are not in her family. See I.334, XVIII.210.

### 3 Freedom through Figuration in *A Portrait*

1. This corresponds to Žižek’s view that the object of the drive that traverses the fantasy, a goal of Lacanian analysis, is not the lost object, but loss itself (*PV* 61–62), an idea to which I will return.
3. Joyceans who emphasize Stephen’s wrong attitudes include Buttigieg, Henke, Kerschner, Levenson, Thornton, and Wollaeger. A sophisticated view of Stephen advancing toward Joycean insight is presented by Riquelme in *Teller and Tale* 60–66. Another astute critic who takes a positive view of Stephen is Andrew Gibson, who says that in “Circe,” “Stephen has nonetheless made progress. He has resisted his own depressed conviction of imprisonment within ineluctable conditions, and reasserted the project of an open art, one dedicated to the exploration of possibilities” (196).
4. It is possible that by his “spiritual self” Joyce means a limited aspect of himself, but this need not necessarily be true, and the spiritual self may be the one that progresses.
5. Derrida argues that the borderline between inside and outside is the difference between shifting language, which is internal, and stable language, which is external (*Dissemination* 109).
6. Žižek says that for Freud, others are there for me only insofar as I am not identical to myself, but have an unconscious. Division is what makes communication possible (*Tarrying* 31).
7. I modify the standard text here because “geen” is in the manuscript, and in Hans Walter Gabler’s edition of *Portrait* 3.
8. Lacan refers here to a passage in Freud’s *Inhibitions, Symptoms, and Anxiety*. Since it is on page 164 of the twentieth volume of the Standard Edition, the abbreviation is *SE* XX.164.
9. Kevin J. H. Dettmar effectively describes the postmodern aspect of Joyce’s works in *The Illicit Joyce of Postmodernism*.
10. In fact, this memory of Eileen is called forth by Stephen to escape his anxieties involving male violence at Clongowes.
11. The image of a girl running in the sun with her gold hair streaming behind her recurs for both Stephen and Bloom in *Ulysses*, probably simultaneously, when the sun comes out after shade (*U* 1.283, 4.240–42). This shows that Joyce was fixated on the image, which he may have seen
when he was approximately six years old. It may indicate that the boy who sees the blonde run away will never attain the most highly valued woman in terms of sexual stereotypes, just as his loss of E__. C__. means he will not get one with social status.

12. On July 20, 1919, Joyce wrote to Harriet Shaw Weaver about Ulysses: “the progress of the book is in fact like the progress of some sandblast...each successive episode, dealing with some province of artistic culture (rhetoric or music or dialectic), leaves behind it a burnt up field” (SL 241).

### 4 Entwined Genders in A Portrait

1. Chodorow said this in a discussion following her lecture “Heterosexuality as a Compromise Formation: Reflections on the Psychoanalytic Theory of Sexual Development” at Haverford College on October 18, 1991.

2. Or men could be seen as overcome by hysteria in extreme situations. Shakespeare’s Lear, as he grows upset, says,

   O, how this mother swells up toward my heart!
   Hysterica passio, down, thou climbing sorrow (II.iv.35–36).

   The woman or womb in him is overcoming him with emotion, and it is assumed here that every man has a womanly or hysterical side.

3. The most famous version of a sexually segregated male going to sleep with an imaginary woman is perhaps the song “Goodnight, Irene,” which was originally sung by Lead belly (Huddie Ledbetter) on a chain gang: “Goodnight, Irene. Goodnight, Irene. / I’ll kiss you in my dreams.”

4. Joyce introduced this gender-neutral possessive pronoun in Ulysses (15.3103), and I think it can be of use, especially in cases where gender is ambiguous.

5. A concentration of Žižek’s remarks on the superego as pressing enjoyment may be found through the Index of The Žižek Reader, which has eight entries for “obscene superego.”

### 5 Žižek, Fantasy, and Truth

1. Lacan’s emphasis on the idea that sexual desire cannot be satisfied is critiqued by Malcolm Bowie 130–38. This aspect of Lacan’s work, which doesn’t keep him from supporting eroticism vividly, crystallizes in his insistence that “there’s no such thing as a sexual relationship” in Seminar XX: Encore 34. The idea that fantasy is the primordial form of narrative may be traced back to Freud’s 1908 essay “Creative Writers and Day Dreaming,” SE IX.141–56. I have often had the feeling that the satisfaction of my desire was more wonderful than I could conceive, but I can accept the idea that I imagine this because I am needy.
2. Among the critics who have seen Joyce’s work as an affirmation of uncertainty are Derrida, Herring, McCabe, and McGee.

3. The “I” in the middle of Lacan’s diagram, which emerges from and returns to the Real to serve as the kernel around which everything revolves, stands for jouissance (dreadful pleasure), but the direction in which Lacan will move in three years will make it stand for Joyce-sens, with sens combining meaning and sensuality.

4. Žižek interprets Lacan’s triangular diagram in Looking Awry 135–36, 181 n.13) He equates the terms of the diagram with images from Patricia Highsmith’s stories and Hitchcock’s films. His reading of the diagram differs somewhat from mine, as this sample indicates:

\[ S(A) \text{, the signifier of the lack of the big Other (the symbolic order), of its inconsistency, the mark of the fact that “the Other (as a closed, consistent totality) doesn’t exist,” is the little bit of the real functioning as a signifier of the ultimate senselessness of the (symbolic) universe (the button [in a Highsmith story], for example).} \]

I don’t believe that this is really inconsistent with my view of Lacan’s “true” as disillusionment, which is generally spurred by a detail that goes wrong (“the little bit of the real.”). But Lacan’s diagram can be interpreted in several ways, as can Joyce’s fiction, and life in general.

5. Rebecca Mead’s 2003 article on Žižek reveals that despite his enthusiasm for Christianity, he is an atheist (39). Yet he finds St. Paul beyond criticism in Ticklish 127–67 and Fragile 2, 120–31. My point is that it may be dangerous to promote a system that has so much power to control people’s minds, even if one does take it as a purely Symbolic system. In Portrait, Stephen fears the “chemical action” that would be set up in his soul by paying homage to Christianity even if he does not believe in it (243). The Parallax View of 2006 shows a good deal of irony toward and distance from Christianity, yet even here he contrasts wrong attitudes to religion with “authentic belief” (PV 348).

6 Let’s Get Lost: Exploration in Homer and Joyce

1. Desire always aims at what is forbidden, and the most concrete form of what is forbidden for Stephen is his mother, so the goal Stephen reaches at the end of each chapter is the maternal field of imaginative expansion. This is most obvious in the scene in II in which the prostitute kisses him while he is passive (P 101), but it is suggested in the Eucharist given him by Mother Church in III (146). At the end of IV, “the earth that had borne him, had taken him to her breast” (172). Mother appears quite poignantly on the last page of the novel, and the last words of the first chapter are a nursing image, “the brimming bowl” (59). See my structural diagram of Portrait, which appears in Joyce between 59 and The Veil 41.
2. Passages from the *Odyssey* are cited by the page of the Butcher and Lang translation, which Joyce probably used, followed by a comma, followed by the standard book and line number. I regret that I could not use Richmond Lattimore’s translation, which is not only better but also often works better for my arguments.

3. Lattimore, who makes Odysseus’s speech more poetic, renders the last line as “but there came no advantage to them for all their sorrowing” (157, line 202). Unfortunately, the standard commentary is not kind to this passage. Heubeck and Hoekstra say that these lines may not be authentic because they seem irrational, and argue that Odysseus may be pretending to be unable to think of a solution because he wants to persuade the men to undertake a reconnaissance mission (55). In their concern with what is conventional, these commentators may neglect the poetry and feeling in the scene: as the men shed “big tears,” they are described as remembering how their comrades were killed by the Lestrygonians and the Cyclops. I see the lines as important, whereas these commentators see them as almost senseless. Moreover, Odysseus does not hesitate to approach Circe after he hears that she is dangerous (143, X.261–63).

4. Another stage is the seven years he spends with Calypso, which leave him continuously weeping and wailing (75, V.151–58). Apparently he rejects her because she is not the wife with whom he shares a love based on mortality, perhaps also because she is not rooted in his native soil, the place where he was born, and maybe even because she is too youthful. In *Ulysses*, Calypso stands for the fantasies that keep Bloom from connecting with Molly.

5. Though the stylistic transformations of “Oxen” subject the characters to language that is not theirs, I believe that these styles exaggerate feelings that are present in the confused scene, and that Joyce never gives up his effort to represent the events of the day and their implications. Among the various antique styles used in “Oxen,” this one seems especially close to the character, something Stephen might say when drunk, though the speech is probably interior.

6. The argument that Joyce saw the Church as promoting prostitution in order to isolate sin is developed in my *Joyce between* 50–51. In Žižek’s terms, the large communities of vice in Catholic cities are the “obscene underside” that is inseparable from the church’s elevation of virtue. See e. g., PV 370.

7. **Structure as Discovery in Ulysses**

1. There is a play here on Winnicott’s idea of the good-enough mother. See *Playing* 11–12.

2. Lacan says in Seminar XVII, “It is, very precisely, out of the I identical to itself that the $S_1$ of the pure imperative is constituted” (62). That is when
I claim that I am equal to myself, I exert the absolute authority of the Master through the primary signer of the Name of the Father.

3. In *Joyce the Creator*, I concluded that Joyce plays the role of God most effectively in his work by multiplying his identity, generating obscurity, and disappearing so that his characters and events could live free of his control (96–102). I extend this by emphasizing that Joyce assumes God’s paternal role in order to vanish into incomprehensibility. I also argue that God is increasingly female in *Ulysses* and the *Wake*. At the start of *Le sinthome*, Lacan announces that the central act of creation was naming, and that the person who named the creatures of this world was Eve or *Evie* (13).

4. Critics who speak of the difficulty of separating author from character in narrated monologue, or of separating Joyce from Stephen, include Riquelme 56–60, Brivic *Veil* 48–51, and Goldman 95, 97. A statement of the danger of confusing Stephen with Joyce is made by Wollaeger, “Between.”

5. The Linati schema, the most elaborate structural plan Joyce designed for *Ulysses*, appears in Ellmann, *Ulysses on the Liffey* following 187.

6. One of the most elaborate extra levels, which extends through all of *Ulysses*, involves characters sharing thoughts without communicating, as when Bloom thinks “*Hamlet, I am thy father’s spirit*” (8.62) before Stephen gives his Shakespeare lecture. Robert Martin Adams first noticed these coincidences (95–99), and I list 147 of them in *Joyce the Creator* (145–53). Another book that cites a large number is Rickard’s (87–117). Bloom and Stephen share so many phrases that it is possible to argue that every thought that Bloom has is the other end of one that Stephen has and vice versa, making them a single subject despite separation.

7. This is indicated, e.g., at the start of Jameson’s *Postmodernism*, where he says that modernism focuses on “the thing itself,” whereas postmodernism focuses on “the variations themselves” (ix).


9. Having more than one woman. The figure is given by George Peter Murdock, who is cited by Storey 431.

10. Of course, Emily Brontë was born in England, and Eugene O’Neill in America; but they both grew up in isolated households with Irish parents.

11. A homosexual aspect of Molly’s memories of Hester Stanhope (*U* 18, 612–74) is observed by Lamos (135). The major development of the idea that every act of communication is inherently addressed to a multiplicity of receivers is Derrida’s *The Post Card* (e.g., 51). It includes the line “she told me that she could only come with someone else” (60), which describes a woman who has to focus during orgasm on someone other than the actual man she is making love to.
12. The parallel between Stephen’s Shakespeare and Bloom was developed by William Schutte 127–35.

13. This 1859 work may have influenced Joyce: it portrays a husband who allows his wife to be free to commit adultery.

14. I closely paraphrase three passages that appear in this order over three paragraphs on this page: “l’amour que l’on peut qualifier d’éternel, s’adresse au père…. C’est au moins ce que Freud avance dans Totem et Tabou par la référence à la première horde. C’est dans la mesure où les fils sont privés de femme qu’ils aiment le père /…la loi de l’amour, c’est à dire la père version.”

8 Ulysses’ “Circe”: Dealing in Shame

1. Goldwasser, who shows that Dixon was the author, mentions that up to this time even Ellmann thought that the letter was written by Joyce. The reprint of this book by New Directions uses the title James Joyce/Finnegans Wake: A Symposium, reducing the original title to a subtitle.

2. This aspect of Christianity appeals to Žižek: see “Christ’s Uncoupling,” in Fragile 123–30. Stephen associates with Christ as a rebel opposed to established religion at the start of Stephen’s diary, when he says, “Let the dead bury the dead” (P 248, from Luke 9:60) and sees Cranly as his precursor St. John the Baptist.

3. The classic statement on how society instills masochism to control the population is Theodore Reik’s Masochism in Modern Man (1941), Parts VII and VIII.

4. Joyce’s use of masochism for liberating intellectual purposes is further elaborated by David Cotter.

5. It may be argued that Shaun avoids shame and expands, but this is only physically. In Book III of the Wake, his book, Shaun moves backward from adulthood to infancy.

6. “Shame’s choice” does not appear as such in the Dixon letter. It is a compromise between two forms that do appear, “Shame’s voice” and “germ’s choice,” but it sounds more like Joyce’s name than either.

9 Reality as Fetish: The Crime in Finnegans Wake

1. The use of Totem and Taboo in the Wake is discussed in my Joyce between 206–11.

2. MacHugh’s Annotations has the same page numbers as the Wake, so that the page number for the annotation is always the same as the number for the Wake, in this case page 3. References to McHugh refer to the Annotations unless otherwise indicated.
3. The *Encyclopaedia Britannica* says, “Buber’s philosophy of dialogue finds its classic expression in his poetic masterpiece *I and Thou* . . .,” and adds that his other works before 1940 tend to elaborate this thesis.

4. In *Oedipus at Colonus*, Sophocles has Oedipus finally derive wisdom from his suffering.

5. This corresponds not only to the distinction between feminine and masculine but also to Eide’s ethical distinction between recognizing the difference of the other and reducing the other to one’s own principle. In fact Eide, citing Irigaray, links the ethical validity of interchange with the other to the primary closeness to the mother in which bodily fluids were interchanged (17–20). This might even extend to bedwetting.

6. Shepherdson, using Lacan’s later theories, argues that the mother cannot appear until she enters language in the Symbolic, so the limiting of the early mother to the Imaginary is a reductive distortion (*Vital* 29, 73–74, 115), but it may be that Lacan did not realize this in 1956.

7. Anton C. Pegis, in his “General Introduction” to the *Summa*, writes, “St. Thomas himself may very well have thought that the SCG was precisely the sort of work needed by Christian missionaries in Spain face to face with the high intellectual culture of the Moslem world” (21).

8. The gap at the center of writing is identified in the first chapter with the Ginnungagap of Norse mythology as the place where writing breaks off: “Somewhere, parently in the ginnundgogap between antediluvius and annadominant the copyist must have fled with his scroll” (*FW* 14.18–20).

9. In “Circe” Bloom is accused of buying used toilet paper from a prostitute (15. 3038–40).

### 10 The Africanist Dimension of *Finnegans Wake*


2. Ellmann reports that Joyce’s dislike of Trench, who stayed at the Martello Tower between September and October 1904, was aggravated when Trench imagined a panther in the room and fired his revolver at the fireplace beside which Joyce was sleeping (*JJ* 175), a major factor in Joyce’s leaving the Tower. Trench is defended by his relative C. E. F. Trench in “Dermot Chenevix Trench and Haines of *Ulysses*.”

3. Borges received a sophisticated European education, but wrote that he would always have the viewpoint of an Argentine, *Labyrinths* 177–85. Wright was born in Mississippi, but saw himself as a victim of internal colonization, which corresponds to the closeness of Ireland to England.
4. Craig Hansen Werner describes the parallels between the two novels in *Paradoxical* 23–24.

5. Diana is associated with awakening and with singing birds in *FW* 276.17–19 and 475.36–76.1. For pictures of the original black Diana see Fleischer, *Tafel* 11 (Plate 11) and Janner 542. Thanks to Joanne Stearns for referring me to these.

6. The latest contribution to our knowledge of African languages in the *Wake* is Karl Reisman’s forthcoming “Darktongues: Fufulde and Hausa in *Finnegan’s Wake*."

7. McHugh’s *Annotations* have the same number of pages as the *Wake*, so that the page number for his note always corresponds to the page number in the novel. Even line numbers match.

8. The word *funk* is ambiguous in this line, both opposed to “daring” in the sense of being afraid and parallel to “daring” in the sense of funky singing as audacious.

### 11 The Rising Sun: Asia in *Finnegans Wake*

1. Kristof and WuDunn temper their optimism by describing dreadful conditions and disturbing attitudes in many parts of Asia (e.g., 3–10, 291–313). WuDunn being a specialist in business matters, all of my references are to the chapters by Kristof. The instability and danger facing China are emphasized in Gordon G. Chang’s *The Coming Collapse of China* (2001). Yet recent evidence has supported optimism. Fareed Zakaria, in “Does the Future Belong to China?” (2005), says that China’s economic output is expected to overtake Japan’s (presently the world’s second largest economy) in 2015, and America’s by 2039 (28). The economic base will bring a cultural superstructure. For example, the Indian novel in English may already be competitive with the British novel. This book of mine was copyedited in India.

2. One response to this is that when Europe assumed world dominance in the eighteenth century, it was filled with appalling poverty and injustice. Zakaria claims that in the past twenty-five years, the average Chinese income has quadrupled (32).

3. This is a sort of Walt Disney view of the *Wake*, often bearing the same relation to the text that Disney’s treatments of animals as lovable people bears to actual animals. Yet Campbell and Robinson have more to say about what happens on most pages than any other guide. There may be an advantage in *knowing* that an interpretation is distorted, and a *skeleton* key is one that fits only approximately, enough to get one in.

5. Two influential recent books suggest a trend. Niall Ferguson, in *Colossus: The Price of America’s Empire* (2004), argues that America should be more methodical and responsible about its empire, as the British were; while Michael Ignatieff, *The Lesser Evil: Political Ethics in an Age of Terror* (2004) holds that we have to violate human rights to uphold the foundations of American democracy. The paradox of Ignatieff’s position is disturbing. And as for the British Empire that Ferguson admires, Cheng, citing the *Britannica*, says that during the Sepoy Rebellion of 1857, “Hundreds of sepoys were shot from cannons in a frenzy of British vengeance” (207).

6. Stoddard feels that of all the races conspiring against white supremacy, East Asians are the most dangerous. Robert G. Lee points out that Stoddard’s book went through fourteen printings in three years (136). William F. Wu examines racial stereotypes in *The Yellow Peril*. Joyce mocks the term “yellow peril” in “Dooleysprudence,” his 1916 poem about the ability of the average man to see through prejudice, which is cited in *JJ* (424):

> Who is the meek philosopher who doesn’t care a damn
> About the yellow peril or problem of Siam?

7. Patricia Laurence, in *Lily Briscoe’s Chinese Eyes: Bloomsbury, Modernism, and China*, develops the extensive connections between China and the Bloomsbury group, which emphasized educating Asians, so that it was more progressive than the Orientalisms of Yeats and Pound.

8. Dirk Van Hulle points out that the first draft read “Calling all dawns,” but thinks that Joyce changed it to “downs” (Crispi and Slote 437). The words *dawns* remains submerged here with its reference to the East.

9. The 1947 *Encyclopedia Britannica*, in its article on “Population,” states that in 1926, the population of Asia, in thousands, was 1,032,381, while those of all the other continents combined added up to 847,214. Later figures slowly increase Asia’s preponderance.

10. One implication of looking Eastward is that Joyce aimed at Asian audiences. In this aim, he was successful. Danis Rose and John O’Hanlon, in *Understanding Finnegans Wake*, report that Joyce “liked to think how some day way off in Tibet or Somaliland some little boy or girl in reading ‘Anna Livia’ would come across the name of his or her home river” (114). The ALP chapter contains the names of at least 800 rivers. By the end of the century, Joyce had communities of admirers in Beirut, Baghdad, China, and Korea. *Abiko Annual*, a Japanese periodical, is mainly devoted to *Wake* studies, and another is called *Joycean Japan*. The Korean James Joyce Society publishes *James Joyce Journal*. *Al Aqlam: A Literary Magazine* 5 (2000) was issued in Baghdad with four articles on Joyce by Western Joyceans (including myself), translated into Arabic by Mohammad Darweesh.

11. Ironically, the Asian reconquest of Asia began when Japan, which had never been colonized, occupied Manchuria in 1932 and Mongolia in
1933, as Richard Storry reports (193). Howard W. French, in “Japan Rewrites Its Manchuria Story” (2004), says that the Japanese claimed to be building an ideal society for all Asians, but subjected the other Asians to segregation and forced labor. This article deals with the then recent Japanese tendency to deny war crimes, a sign of a return to nationalism that fills admirers of Japan such as myself with dismay. Yet the Japanese had taken such a strong pacifist position after World War II that their present drift to the right may be mild compared to that of the United States. Eishiro Ito tells me they are well aware of the horrors of Nanking.

12. See Calvert Watkins, “Indo-European and the Indo-Europeans,” an Appendix to The American Heritage Dictionary (1496–1504). Watkins thinks that the Indo-Europeans probably lived in the third millennium BC north of the Black Sea, which puts them between Europe and Asia. Platt points out that references to Sanskrit in the Wake refer to the racist myth of the Aryans, an imaginary Germanic race who were supposed to have brought civilization from Asia to Europe (14–68). His argument is valuable, but it does not mean that references to Indian culture may not also be efforts to bring Asian civilization into the Wake in more positive terms.

13. There may be a reference here to hafiz, a Moslem who has memorized the Koran and an English word.

14. James S. Atherton (281) and Adeline Glasheen (243) find three references in the Wake (151.9, 292.21, and 521.1) to Oswald Spengler’s The Decline of the West (1917). Unfortunately, Spengler does not seem to refer to the rise of the East.

15. An excellent article on Islam in the Wake is Aïda Yared’s “In the Name of Annah.”

16. A strong illustration of how militarism and sensitivity may support each other is the great Kenzi Mizoguchi’s film The Loyal 47 Ronin II (1942). As the forty-seven samurai prepare to commit harakiri to defend the honor of their lord, there is a mood of exquisite delicacy: one of them plays a lyrical flute solo serenely.

17. The existing manuscripts for this section of Book IV, “SECTION THREE: FW, 607.23–614.18 (‘ST PATRICK AND THE DRUID”),” are reproduced in The James Joyce Archive, ed. Michael Groden [Vol. 63] Finnegans Wake, Book IV, ed. Danis Rose 146–80. The early manuscript, three large handwritten sheets from 1923, concentrate on the dialogue between Berkeley and Patrick, who already use Asian phrases. These manuscripts are on pages 146a–146e. The later manuscript, which extends the action to virtually its final form, are dated “mid 1938” (148–80). The line about the “Chrysanthenmlander” first appears on page 157 of this volume; while the line about “Jockey the Ropper” is an addition on 174 to a typescript.

18. Philip L. Graham notices the chrysanthemum reference in his brief list of Japanese allusions in Clive Hart and Fritz Senn’s A Wake Digest 52–53,
and adds that the floral image is reinforced by “pompommy” (609.33). Graham says that Thornton Wilder was the first to note that Patrick was Japanese at FW 317.2.

19. The photos in Chang occur on unnumbered pages after 146, and she discusses them on 156–57. I find Chang convincing, but Kristof discusses problems involved in the Nanking testimonies (237–42).

20. Henry’s courtship of Katharine consists of vicious bullying. When he says he can only speak like a “plain soldier” (V.ii.153), but she can be sure he’ll love her, he is emphatically refusing to be polite. When she asks how she can love an enemy of France, he says, “…I love France so well that I will not part with a village of it” (V.ii.182); so the love he offers her is the love one has for property taken by force.

21. Identified by Gifford and Seidman 228, which points out that “Vicisti Galilae” were said to be the last words of Emperor Julian the Apostate, who died in 363.

22. References to Asia or a variant of it in the Wake occur at 26.04, 68.29, 72.14, 98.10 (“Asia Major”), 105.20, 155.05, 166.32, 182.31, 191.04, 263.07, 284.22, 285, n.5. 343.10, 403.11, 447.25, 489.10, 497.12, 548.02, 564.35, 608.31, 610.12, and 625.4. I expect that more will be found.

23. My understanding of this statue was helped by a lecture on the statue by Eishiro Ito in Trieste in June of 2002, “Mediterranean Joyce Meditates on Buddha.” The Blooms assume that Buddha is relaxing, but he is engaged in spiritually strenuous activity.

24. The ABC Chinese-English Dictionary, ed. John De Francis, says that Ming means “bright” and Tang means “hot water” or “hall.” It does not give meanings for mong or tung. A Practical English-Chinese Dictionary says that the word for “east” is dung, which may well be pronounced as tung. It looks to me as if Joyce uses the words ming and tung, but “Mong Tang” is pseudo-Chinese based on mountain. None of these words appear in McHugh or on a list of Chinese terms (96–97) in Rose’s edition of James Joyce’s “The Index Manuscript.” I first heard that ming tung means “bright east” from David Borodin at our Wake reading group.

**Conclusion and Supplement:**

**Exploration and Comedy**

1. From the late nineteenth century, Thailand (Siam) was involved in a series of colonial conflicts with France. By 1910, Thailand adopted a policy of imitating the Japanese effort to build power systems modeled on Europe’s (Britannica).

2. “[T]he way to fight ethnic hatred effectively is not through its immediate counterpart, ethnic tolerance; on the contrary, what we need is even more hatred, but properly political hatred: hatred directed at the common political enemy” (Fragile 11). He is still against tolerance on PV 380.
3. Murphy points out that Portrait begins a process of counteracting the paralysis of Dubliners (74). I have neglected Dubliners in this book, which may be described as a study of the novels. As I mentioned, there are already exploratory elements in such stories as “An Encounter,” “Araby” (which prefigures Asia), and “The Dead.” All of Dubliners is described as exploratory and modeled on The Odyssey in the 1944 essay “First Flight to Ithaca” by Richard Levin and Charles Shattuck.

4. A free translation of “c’est le forçage d’une nouvelle écriture, qui a ce qu’il faut bien appeler par métaphore une portée symbolique, et aussi le forçage d’un nouveau type d’idée, si je puis dire, une idée qui ne fleurit pas spontanément du seul fait de ce qui fait sens, c’est à dire de l’imaginaire” (131).

5. Robert H. Bell sees Joyce’s humor as a road of excess that leads to the palace of wisdom, quoting Blake: “If the fool would persist in his folly he would become wise” (Bell 5). Van Boheemen-Saaf sees the comedy of “Cyclops” as the keynote of the postcolonial Ulysses: “the glee of successful defiance, the triumphant transcendence of hegemonic oppression, the hysterical laughter of the subaltern subject who discovers in the meaning of his name within the hegemony (“Joys”) the means of escaping its prison house” (77).
Works Cited


254 Works Cited

Our Examnation—See James Joyce/Finnegans Wake: A Symposium.


Shelley. See Zillman.


Sheperd, Rene. E-mail to Sheldon Brivic, 1992.


Yared, Aida. “‘In the Name of Annah’: Islam and *Salam* in Joyce’s *Finnegans Wake*.” *James Joyce Quarterly* 35.2/3 (Winter/Spring 1998): 401–38.


Index

Adams, Paul L., 68
Adams, Robert Martin, 236n.6

ALP
as African, 185–6
author of Wake, 32, 79–80, 174, 179, 216
as East, 213–16
and female productivity, 41–3
as goal, 34
as river, 32, 67, 172–3, 184, 192, 198
transformative power, 42
see also Finnegans Wake; HCE; Irigaray; Lacan; Žižek

Althusser, Louis, 51, 60, 75, 152, 166
Aquinas, St. Thomas, 82, 135, 174, 218
Atherton, James S., 164, 241n.14
Attridge, Derek, 52, 68, 103, 111, 121, 181
Aubert, Jacques, 2, 8, 37, 74, 190, 227n.2, 231n.15
Augustine, St., 116

Bakhtin, Mikhail M., 102, 225
Barthes, Roland, 229n.19
Bauerle, Ruth H., 191
Beckett, Samuel, 92, 225
Beekman, Daniel, 31
Bell, Robert H., 243n.5
Benjamin, Walter, 205
Bentham, Jeremy, 88
Berard, Victor, 103
Bernal, Martin, 103
Bernheimer, Charles, 71
Bishop, John, 209

Blake, William, 42, 49, 58, 91, 121, 186, 210, 218, 243n.5
Bloom, Harold, 208
Bloom, Leopold
bisexuality, 35
centripetal, 118
dissemination, 157–8
femininity, 35, 60, 63
and loss, 106
masochism, 136, 150–2
Molly as God, 106
narrative and “actual,” 134
and Odysseus, 5, 10, 15, 105, 177, 219, 235n.4
perception, 129
as Real, 95–6, 133, 150, 160
self-division, 147
shame, 151, 157
static, 219
see also Bloom, Molly; Dedalus; Joyce; Ulysses

Bloom, Molly
Bloom, expands, 133, 138
final authority, 132
focus of desire, 41, 43
as goal, 34
as God, 10
Imaginary, 9
jouissance, 139
kisses male Other, 133
as Nature, 105, 133
as Penelope, 41, 115
and Real, 40
and Stephen, 132–4, 136, 138–9, 219
uncertainty, 41, 236n.8
Boheemen-Saaf, Christine van, 22, 115, 236n.8, 238n.1, 243n.5
Borges, Jorge Luis, 1, 3, 11, 174, 183, 238n.3
Bosinelli, Rosa Maria, 115
Bowie, Malcolm, 233n.1
Brewer, Ebenezer, 213
Brivic, Sheldon
Joyce’s Waking Women: An Introduction to Finnegans Wake, 33, 42, 72, 140, 184, 185–6
The Veil of Signs: Joyce, Lacan, and Perception, 228n.6, 230n.1, 234n.1, 236n.4, 8
Buber, Martin, 165, 238n.3
Burke, Sean, 229n.19
Burns, Christy L., 239n.4
Butcher, S.H., 107, 235n.2
Butler, Judith
Bodies That Matter: On the Discursive Limits of “Sex,” 73
Gender Trouble: Feminism and the Subversion of Identity, 19, 48, 63, 73, 77, 144, 189
The Psychic Life of Power, 29, 48, 51, 132, 152
Undoing Gender, 61, 64, 211, 247
Buttigieg, Joseph A., 232n.3
Campbell, Joseph, 197, 203, 208, 215, 239n.3
Chang, Gordon C., 239n.1
Chang, Iris, 206–7, 242n.19
Cheng, Vincent J., 150, 181, 185, 197, 199, 240n.5
Chodorow, Nancy, 63, 137, 233n.1
Chow, Rey, 216
Cixous, Hélène, 18, 22, 65, 230n.25
Clément, Catherine, 65
Cohen, Bella/Bello, 35, 105, 147–8, 150–53
Cohn, Dorrit, 127
Copleston, Frederick, S.J., 86
Cotter, David, 237n.4
Craig, Hardin, 208
Crispi, Luca, 165, 206, 240n.8
Dante Alighieri, 52–3, 59, 83, 112–13
David-Ménard, Monique, 64
Dedalus, Stephen
alternative selves, 58
bedwetting, 17–18, 28, 30, 35–7, 60–70, 88, 189, 220, 222
and Bloom, Leopold: relation with, perplexed, 62, 128–30, 219; as single subject, 236n.6; threatened by, 11
and conflict, semantic, 47, 49–50
crime, 66, 91
epiphany, 14–15, 130
explorer, mental, 104
and father: assumes role of, 91; breakdown of, 65, 83; identifies with, 49; and Stephen’s hysteria, 68–9, 72–3, 93; as threat, 47
feminist impulses, 28–9, 34, 67
gender, shifting, 9, 29, 61–81, 137
God, 59, 86, 91–2, 117, 141
Joyce, 46–7, 103–4, 116, 119, 136, 219, 232n.3, 236n.4
language, quest for misdirection, 48
male and female, between, 9, 93, 167
metaphor, 9, 50, 52–9
Molly, 132–4, 136, 138–9, 219
and mother, 25–46, 70, 77–80, 95, 114–18, 152, 177–8, 234n.1
object, sees self as, 49, 56
perception, 53, 56, 76, 86, 103, 126
perspectives, swarming, 57
subject, shifting, 46
as Symbolic, 133
as Telemachus, 118, 219
transformation, cycles of, 9, 14, 27, 45, 67, 81–4, 94–5, 219, 232n.2
see also Butler; hysteria; Irigaray; Joyce; Stephen Hero; Ulysses; Žižek
De Francis, John, 242n.24
De Hartog, Leo, 198
Deleuze, Gilles, 172
Delrieu, Andre, 212
Derrida, Jacques, 4, 22, 101, 117, 124, 232n.5, 234n.2, 236n.11
Dettmar, Kevin J.H., 232n.9
Devlin, Kimberly J., 42, 228n.6, 230n.1, 239n.4
Dickens, Charles, 154
Dougherty, Carol, 105, 110
Dubliners, 7, 20, 46, 56, 101, 121, 154, 158, 180, 219, 222, 243n.3
Duffy, Enda, 153
Eagleton, Terry, 52, 166, 224–5
Eide, Marian, 6, 10, 15, 52, 78, 94, 103, 140, 184, 195, 200, 238n.5
Ellman, Maud, 28, 109
Ellman, Richard, 34, 40, 125, 167, 189, 212, 230n.4, 231n.13, 236n.5, 8, 237n.1, 238n.2
Exiles 56, 62, 134, 157, 180
exploration
and comedy, 217–27
dislocation as dislocation, 103
disorientation as quest in Homer and Joyce, 106–15, 118, 128
and displacement, 10, 13, 37, 45, 56, 62, 113, 200
freedom through language, 1–25
getting lost: subjective activity, 101–4; and object of desire, 103
and homelessness, 105
Homer and Joyce, 101–21
movement of meaning, 48
“re-volition,” 1–8
and Stephen, 47, 55, 57, 59, 201, 232n.3
writing and sailing, 105
see also Lacan; Odyssey; Ulysses; Žižek
Feidelson, Charles Jr., 230n.4
Felman, Shoshona, 74
Fenichel, Otto, 30
Fergusson, Niall, 240n.5
fetish
castration anxiety, 169
crime, as denial of, 166
as power, female, 152
as reality, 163–81
women as, 175
see also Freud; HCE; urine; Žižek
Filas, Francis L., S.J., 136
Fink, Bruce, 8–9, 16–17, 27, 48–9, 51, 54, 58, 60, 74–5, 121, 148
Finnegans Wake
Africa, 181–95
Asia, 195–217
certainty, undercuts, 35, 91, 234n.2
conflict: cultural, 193; of civilizations, 195–217; male, 175–6, 212, 220
crime, originary, 163–81, 205–6, 215, 241n.11
eaubscene,” 37
Garvey, Marcus, 187
gender, shifting, 62, 168, 171
identities, multiple, 167
mother: castrated, 166, 169;
death of, 79, 177; as liquid kiss, dying, 222; naked, 165–6; and patriarchy, 166, 174; and water making, 30
parricide, 164–6
perception, 196, 200, 202
see also ALP; Freud; HCE; Lacan; Shem and Shaun; Žižek
Fish, Stanley, 19
Fleischer, Robert, 239
Index

Forster, Edward Morgan, 198
Foucault, Michel, 49, 63, 229n.19
Fowler, Robert, 106
Frank, Adam, 143–4, 146, 156
French, Howard W., 241n.11
Freud, Sigmund, 4, 7, 11, 14, 19, 30, 36, 51, 61, 63–5, 68–9, 71–2, 74, 76–7, 81, 89, 104, 108, 117, 122, 124–5, 134, 141, 150, 163–6, 168–9, 171, 174, 177–8, 193, 195, 202, 223, 225, 227n.1, 4, 228n.12, 231n.9, 232n.6, 233n.1, 237n.14

ambivalence, 108, 227n.4
anxiety, 51, 74, 76
bisexuality, 61, 68
the comic, 124, 223
fetishism, 11, 163, 169, 177–8, 231n.9
hysteria and obsession, 63–4, 69, 71–2
Interpretation of Dreams, 7
Totem and Taboo: on patricide, 164–6
On the Universal Tendency to Debasement in the Sphere of Love, 134

Froula, Christine, 70, 77

Gabler, Hans Walter, 68, 135, 232n.7
Gates, Henry Louis, Jr., 182
gender
and genre, 68–70
and hysteria, 65–8, 70–6
and language, 9
as pathology, 62–5
polarization, 64
see also Butler; Irigaray; Lacan; Žižek

Gibson, Andrew, 107, 181, 210, 232n.3
Gibson, George, 210
Giedion-Welcker, Carola, 204
Gifford, Don, 82, 131, 135–6, 153, 242n.21

Glasheen, Adeline, 220, 241
Goldman, Arnold, 121, 236n.4
Goldwasser, Thomas A., 237n.1
Granoff, Wladimir, 167, 169–70, 175
Griffin, Jasper, 109, 111
Groden, Michael, 121, 138, 241n.17
Guattari, Felix, 172

Harari, Roberto, 12–13, 15–16, 106, 116, 121–3, 125, 130, 228n.6
Hart, Clive, 165, 202, 225, 241n.18

HCE
crime, founding, 163–81
Fall, 167–8, 174
God, clownish, 92
imperialism, associated with, 64, 170, 184, 213
male and female, between, 73, 167–8, 174
and memorial, 175–6, 220
patriarchy, 170, 214
polarized, 64
as tower, 67, 176
as the West, 213
see also ALP; Finnegans Wake; Irigaray; Lacan; Žižek

Hegel, Georg Wilhelm Friedrich, 21, 30, 89, 224–5
Henke, Suzette A., 148, 232n.3
Herring, Phillip F., 234n.2
Heubeck, Alfred, 235n.3
Hoekstra, Arie, 235n.3
Homer, 101, 103, 105–9, 112–13, 115, 152, 231n.16
see also Ulysses

Howes, Marjorie, 181

hysteria
“hysteria,” 74
as invasion by father, imaginary, 72
jouissance, 72
narrative, discontinuous, 68
and Stephen, 54, 63, 65–6, 68, 70, 72–2, 76, 93
see also Dedalus; Freud; Lacan
Index

Ignatieff, Michael, 240n.5
Imaginary, 3, 6, 11–13, 15, 21, 29, 34, 39–40, 58, 72, 81, 89–90, 92, 94–5, 114, 122, 124, 133, 144, 154, 157, 159–60, 167, 169, 170–1, 177, 179, 195, 215, 217, 220–2, 228n.12, 238n.6
Ingersoll, Earl G., 228n.6
Irigaray, Luce, 18, 166, 171–2, 174, 178, 186
mechanics of fluids, 172, 186
mechanics of solids, 172, 178
Ito, Eishiro, 204, 206, 212, 241n.11, 242n.23
James, William, 28, 230n.4
Jameson, Fredric, 3, 6, 60, 75, 140, 166, 236n.7
Janmohamed, Abdul R., 150, 182
Jarman, Derek, 225
Johnson, Barbara, 4
Jones, Ellen Carol, 227n.3
Jordan-Smith, Paul, 121
Joyce, James
binary thinking, transcends, 29
canon, as endless exploration, 56
as creator, 126, 132, 141, 164, 236n.3
divinity, parodies, 132
and father, 34
feminist criticism of, 62–3
and Homer, 101–20
languages, conflict between, 50
mother as goal, 34
Odyssey, fascination with, 106, 231n.16, 235n.2, 243n.3
and parricide, 164
as Stephen, 103
and subject, divided, 96, 105
transgenderation, 61
uncertainty, affirms, 35, 41, 59, 62, 76, 132, 219, 234n.2, 236n.8
women, in writing impersonates, 43
writing, women as space of, 39

see also Brivic; Dedalus; Lacan; narrative

Kafka, Franz, 66, 195
Kahane, Claire, 71
Kant, Immanuel, 88, 102
Kaufmann, Walter, 50, 92, 145
Kenner, Hugh, 9, 45–6, 107, 149, 230n.3
Kershner, Richard Brandon, 83, 129, 232n.3
Kimball, Jean, 135
Klein, Melanie, 35
Kristeva, Julia, 18, 22, 77, 149, 151, 171, 189, 230n.25
Kristoff, Nicholas D., 196

Lacan, Jacques
Ecrits, 28, 55, 42, 206, 229n.18
The Four Fundamental Concepts of Psycho-Analysis, 6, 25, 74, 202, 230n.1
Joyce le symptome II, 8, 37, 74, 190, 227n.2
Seminar X: Anxiety, 1962–63, 50–1, 117, 218
Seminar XVII: The Other Side of Psychoanalysis, 27, 65, 72, 74, 105, 109, 121, 148, 159–60, 168, 179, 225–6, 235n.2
Seminar XX: Encore: On Feminine Sexuality, the Limits of Love and Knowledge, 1972–1973, 5, 8–9, 17, 33, 63, 78, 89–90, 93–4, 97, 102, 132, 137–9, 163, 171, 175, 220, 233n.1
Lamos, Colleen, 37, 169, 236n.11
Lang, A.V., 107, 235n.2
language breakdown of, 56
differend, 50–1
and dislocation, 103
as enclosure, 51–2
figure: as change of form, 48; and ideology, 51
iteration, 49
metaphor, 3, 18, 15, 48–59
metonymy, 56
originarily, as maternal flow, 171
perception of world through, 170
relation to mother, symbolic, 169, 238n.6
style, 104
trope, 48
see also Joyce; Lacan; Žižek
LaPlanche, Jean, 227n.4
Lattimore, Richmond, 109, 112, 235n.2, 3
Laurence, Patricia, 240n.7
Lawrence, Karen, 32, 123, 129
Lee, Robert G., 240n.6
Leonard, Garry M., 228n.6
Levenson, Michael, 59, 232
Levi-Strauss, Claude, 142, 159, 178
Levin, Richard, 243n.3
Leyda, Jay, 197
Lyotard, Jean-Francois, 33, 50–1, 57, 60, 65, 115, 164, 231
MacCabe, Colin, 7, 228n.6
Maddox, Brenda, 40
Mahaffey, Vicki, 40, 80, 87
Malraux, Andre, 198
Manganiello, Dominic, 7
Mann, Thomas, 41, 187
Marx, Karl, 4, 7, 11, 20, 52, 97, 148, 163, 172, 174, 177, 179, 218, 224
Mason, Colin, 196
McHugh, Roland, 165, 168, 174, 186–7, 199, 201–2, 206
208–9, 211, 213, 237n.2, 239n.7, 242n.24
Mead, Rebecca, 224, 234n.5
Melville, Herman, 218
Miller, Jacques-Alain, 12, 121, 143, 158, 227n.2
Mink, Louis O., 213
Mizoguchi, Kenzi, 241n.16
Morrison, Toni, 140, 166, 183, 186, 188, 190, 194
Morrison, Van, 42
Morton, W. Scott, 205
Mullin, Katherine, 1
Murphy, Sean P., 4, 29, 243n.3

narrative
androgy nous, 35
discontinuous monologue,
narrated: and Bloom, 128–9;
and Joyce/Stephen, 236n.4;
and Stephen, 126–7
stream of consciousness, 126
Nasio, Juan-David, 75
Nathanson, Donald L., 146
Nietzsche, Friedrich, 50, 92, 145
Norris, Margot, 26, 35, 42, 79, 179, 201, 205, 209

Odyssey
going lost, 10, 101, 109, 110
model for Ulysses, 10, 118
Penelope: as maternal ideal, 114;
weaving uncertainty, 41
see also Homer; Ulysses
O’Hanlon, John, 106, 240n.10
Olson, Toby, 145
O’Neill, Eugene, 134, 236n.10
Osteen, Mark, 157

Pearce, Richard, 75
perception
and Bloom, 129
deflection, 69
desire, motivated by, 179
and epiphany, 82
ideology, seeing through, 52
language, 6, 28, 48, 51, 126
misperception, 124
reshaping through language, 28, 103, 200
unconscious, shaped by, 86
see also Brivic; Lacan; Žižek
Pollock, Harry J., 32
Pontalis, J.B., 227n.4
Portrait of the Artist as a Young Man
Christmas dinner, Stephen and metaphor, 52–6
equation scene, 56–60
genders, intertwined in, 61–81
green rose, 27, 49, 124
narcissistic focus, 6
and Odyssey, 109
see also Dedalus, Stephen
Potts, Willard, 7, 47, 127, 199, 205, 209
Power, Arthur, 35, 62
Proust, Marcel, 230n.5
Pudovkin, Vsevolod Ilarionovich, 197–9
Pynchon, Thomas, 229n.22
Rabate, Jean Michel, 2, 6, 8, 12, 20, 35, 89, 121, 123, 132–3, 172, 227n.2, 6
Reik, Theodore, 237n.3
Reisman, Karl, 239n.6
Restuccia, Frances L., 150
Richards, Ivor A, 229n.19
Rickard, John S., 236
Riquelme, John Paul, 62, 232n.3, 236n.4, 8
Robinson, Henry Morton, 197, 203, 208, 215, 239n.3
Rose, Danis, 106, 240n.10, 241n.17, 242n.24
Roudinesco, Elisabeth, 203
Ryan, Marie-Laure, 227
Said, Edward W., 183, 197, 203
Sedgwick, Eve Kosofsky, 143–4, 146, 156
Schlossman, Beryl, 228n.6
Schutte, William, 237n.12
Seidel, Michael, 15, 103
Seidman, Robert J., 131, 135–6, 153, 242n.21
Senn, Fritz, 241n.18
shame, 163–81
Shapiro, David, 68
Shattuck, Charles, 243n.3
Sheffield, Elizabeth, 39
Shelley, Percy Bysshe, see Zillman, Lawrence John
Shem and Shaun
dimensions, alternating, 57, 62
Shem: as African; and shame, 158;
“shame’s voice,” 143, 237n.6;
urine, Shem writes in, 32
see also ALP; Finnegans Wake; HCE
Shepherdson, Charles, 5, 17–18, 21, 29, 34, 39, 60, 63–4, 89, 121, 132, 147, 149, 166, 171, 179, 228n.13, 238n.6
Shepperd, Rene, 186
Showalter, Elaine, 63–4, 68, 72
signifier
big Other, 116, 182
circulation of, 88–9
and exploration, 3, 10, 17, 37, 101
Master-Signifier, 20, 22, 54, 158, 209
Name of the Father, 16, 236n.3
signifier—continued
  phallic, 18, 124, 167, 222
subject, between signifiers, 46, 48, 50, 130–1, 140, 142–3
  see also Lacan; subject; Žižek
sinthome, see Lacan
Skeat, Walter W., 110
Slote, Sam, 165, 206, 240n.8
Smitherman, Geneva, 188
Spoo, Robert, 74
Stanford, W.B., 108, 110, 112–13
Staten, Henry, 35, 190–1
Stephen Hero, 34, 36, 65, 231n.13
Storry, Richard, 204–5, 241n.11
subject
  as artifice, 48
  barred Other, 56, 90
  as fiction, 61
  as metaphor, 51
  split, 205, 221
  see also Butler; Irigaray; Lacan; Žižek
Taylor, Astra, 224
Terkel, Studs, 191
Thornton, Weldon, 232n.2, 3, 242n.18
Thurston, Luke, 8, 16–17, 19, 35, 60, 75, 125, 227n.6, 8, 11, 14
Thwaites, Tony, 87, 139
Tomkins, Sylvia, 143–4, 146, 156
Trench, C.E.F., 238n.2
Ulysses
  “Calypso,” 132, 190
capitalism, critique of, 146
  149–55, 157–60, 219, 231–2, 235n.3, 238n.9
  “Cyclops,” 110–11, 127, 190
  “Hades,” 155
  “Lestrygonians,” 127
  “Lotus Eaters,” 40, 154
  “Nausicaa,” 40, 139, 150
  “Nestor,” 108, 218
  Odyssey, inversion of, 118
  “Oxen of the Sun,” 115, 123, 235n.5
  Portrait, extension of, 35
  “Scylla and Charybdis,” 32, 117, 123, 135
  “Sirens,” 123
  social world, focuses on, 6
  “Telemachus,” 32, 126
  “Wandering Rocks,” 154
urine
  Bloom, 132
  fetish, 169, 220
  Shem’s ink, 32, 189
  signifier, 17, 36
  “uropoeisis,” 32–3, 61
  and writing, 32
  see also Dedalus, Stephen; hysteria
  Bloom, attracts, 41
  fetish, 178
  as field of perception, maternal, 179
  and Molly, 41
  and Penelope, 41, 232n.17
  as textuality, impenetrable, 41
  unveiling (alethia), 94
Werner, Craig Hansen, 239n.4
Williams, Michael, 187
Wilson, Carolyn C., 137
Winnicot, Donald W., 17, 30, 37, 229n.18, 235n.1
Wollaeger, Mark A., 109, 232n.3, 236n.4
women
  cleansing, 41–2
  as God, 132
  and Law of the Father, 142
  male dependence on, 18
  oppression of, 2, 65, 68, 72, 146, 164
  as Other, 132
  power of, 42–3, 147, 152
  productivity of, 148, 158–9
  Symbolic, outside of, 39, 132, 164
  transformative, 17
Wright, Richard, 11, 181, 183, 238n.3
writing
  as dislocution, 103
  fluidity, 28, 33
  stream of consciousness, 28, 126, 230n.4
  see also Dedalus; Lacan; Žižek
Wurmsen, Leon, 145–6, 149
Yared, Aïda, 241n.15
Zakaria, Fareed, 239n.1, 2
Zillman, Lawrence John, 212
Žižek, Slavoj
  The Fragile Absolute or, Why Is the Christian Legacy Worth Fighting For, 63, 84, 91, 96, 140, 145, 220, 229n.20, 234n.5, 237n.2, 242n.2
  Looking Awry: An Introduction to Jacques Lacan through Popular Culture, 9, 25–7, 101, 203, 218, 229n.21, 234n.4
The Metastases of Enjoyment: Six Essays on Women and Causality, 53, 94, 141, 166
The Parallax View, 7, 9, 17, 21–2, 30, 46, 60, 97, 101, 104, 106, 158, 205, 210, 217–18, 224, 229n.24, 232n.1, 234n.5, 242n.2
The Plague of Fantasies, 10, 29, 41, 81–3, 87, 109, 220–1
Tarrying with the Negative: Kant, Hegel, and the Critique of Ideology, 4–5, 9, 20–1, 26, 37, 46, 59, 88, 104, 113–14, 118, 160, 209, 222, 224, 232n.6
The Ticklish Subject: The Absent Centre of Political Ontology, 20–1, 27, 91, 96–7, 229n.20, 234n.5