Eau to Joy(ce): Modernism, Fascism and James Joyce.
“Germs Choice” (born 1882)
Adolf Hitler (born 1889)
James Joyce: 1882-1941
Joyce, Pound, Ford, Quinn
Ezra Pound in 1945
Wyndham Lewis: British Modernist.
Ezra Pound: American Modernist (Drawn by Wyndham Lewis)
Dublin. A city that produces “paralysis” in its occupants.
Dubliners (1914)

- “Ireland is an old sow that eats its young”
- “Yes, the newspapers were right, snow was general all over Ireland.” (from The Dead)
ULYSSES

BY

JAMES JOYCE
Sandymount Strand: the Beach near Dublin, Ireland.
(see ‘Proteus’ in Ulysses)
Proteus:

- Boulders become mammoth skulls
- Eyelashes become peacock feathers
- Stephen becomes Hamlet
- Ireland becomes Denmark
- Hat becomes a loaf of bread
- Teeth become shells
- Sand becomes dead languages
- Seaweed becomes women’s hair
- Frenchman become Spaniards
- Womb becomes tomb
- A dog becomes a leopard becomes Christ
- Paris the city becomes Paris the man.
- Stephen becomes Cassiopea
- The chapter itself almost turns into another chapter!
In **Greek mythology**, **Proteus** (_______) is an early sea-god, one of several deities whom **Homer** calls the "**Old Man of the Sea**"[1], whose name suggests the "first", as **protogonos** (________) is the "primordial" or the "firstborn". He can foretell the future, but, in a **mytheme** familiar from several cultures, will change his shape to avoid having to; he will answer only to someone who is capable of capturing him. From this feature of Proteus comes the **adjective** **protean**, with the general meaning of "versatile", "mutable", "capable of assuming many forms". "Protean" has positive connotations of flexibility, versatility and adaptability.
Ulysses (1922)

- The central character/hero: Leopold Bloom, is an Irish Jew.
Benito Mussolini: 1883-1945
Adolph Hitler: 1889-1945
“History is a nightmare from which I am trying to awake.”

James Joyce
# Fascism vs. Joyce’s Modernism

### Fascism
- Uses myth to inspire images of purity and nationalism
- Faith in palingenesis
- Appropriates Christian symbols and narratives: Fuhrer as Savior, Second Coming etc..
- Time is linear, the Eternal Reich will be established
- Nazi ideology is ‘Natural’

### Joyce
- Uses myth to reveal how history is always mixed, and never pure.
- No palingenesis, only the “same anew”: repetition of life
- Rejects Christianity
- Time is cyclical, no end: Vico
- Nature, like language is anti-fascist, never pure, always slipping…
Mark Antliff: “Fascism, Modernism and Modernity”

• “Too often fascism’s cultural politics are cast in terms of a cynical manipulation of the docile masses, with no allowance made for the appeal fascism had for the individual…Concepts of secular religion were, for the fascist believer, the agents for the spiritual uplifting and psychological conversion of individuals who could then experience fascism’s redemptive value…”
James Joyce
Finnegans Wake
Joyce
A circular text:

• The opening sentence: “riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.

• The last sentence: “End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till thousandssthee. Lps. The keys to. Given! A way a lone a last a loved a long the”
In the ballad, the **hod-carrier** Tim Finnegan, born "with a love for the **liquor**", falls from a ladder and is thought to be dead. The mourners at his **wake** become rowdy, and spill **whiskey** over Finnegan's corpse, causing him to come back to life and join in in the celebrations. Whiskey causes both Finnegan's fall and his resurrection—*whiskey* is derived from the **Irish** phrase *uisce beatha* meaning "water of life".

"Finnegan's Wake" is famous for providing the basis of James Joyce's final work, *Finnegans Wake* (1939), in which the comic resurrection of Tim Finnegan is employed as a symbol of the universal cycle of life. As whiskey, the "water of life", causes both Finnegan's death and resurrection in the ballad, so the word "wake" also represents both a passing (into death) and a rising (from sleep).
HCE: Here Comes Everybody (or Haveth Childers Everywhere, or Humphrey Chimpden Earwicker etc...)

and his wife:

ALP: Anna Livia Plurabelle
James and Nora and Giacomo and Lucia
The River Liffey in Dublin: In *Finnegans Wake* this river is the ‘character’ ALP.
Metaphor: signifier = signifieds
signifieds
signifieds etc..
e.g. Melville’s white whale = ??? (meaning is fluid)

Metonymy: signifier = signified
e.g. “1801. I have just returned from a visit to my landlord…” (Emily Bronte) (the meaning is fixed)
O

tell me all

about Anna Livia! I want to hear all

about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you know, when the old cheb went futt and did what you know. Yes, I know, go on. Wash quit and don't be dabbling. Tuck up your sleeves and loosen your talktapes. And don't butt me -hike! -when you bend. Or what ever it was they threed to make out he thried to two in the Fiendish park. He's an awful old reppe. Look at the shirt of him! Look at the dirt of it! He has all my water black on me. And it steeping and stuping since this time last wik. How many goes is it I wonder I washed it? I know by heart the places he likes to saale, duddurty devil! Scorching my hand and starving my famine to make his private linen public. Wallop it well with your battle and clean it. My wrists are wrusty rubbing the mouldaw stains. And the dneepers of wet and the gangres of sin in it! What was it he did a tail at all on Animal Sendai? And how long was he under loch and neagh? It was put in the newses what he did, nicies and priers, the King fierceas Humphrey, with illysus distilling, exploits and all. But toms will till. I know he well. Temp untamed will hist for no man. As you spring so shall you neap. O, the roughty old rappe! Minxing marrage and making loof.
Patrick A. McCarthy argues that "it is appropriate that the waters of the Liffey, representing Anna Livia, are washing away the evidence of Earwicker's sins as [the washerwomen speak, in chapter I.8] for (they tell us) she takes on her husband's guilt and redeems him...."
• Puns in Finnegans Wake: The book is a “funferal” (a funeral and yet fun for all)
• Title: Finnegans Wake = One man’s funeral (an Irish wake is a funeral/party) or the waking up of all Finnegans/all peoples.

• It is a “nightynovel” , a “book of the dark” in which we are all lost like “Alas in Jumboland” and where all we can do is open our ears and “lissen.”
• Puns ask us to consider “two thinks at a time”
• “it is not a novel that is about something it is that something” - Margot Norris
Some examples of “punns and reedles” from Finnegans Wake

- The book is a “crossmess parzel” of “youlldied greedings”
- Jacob and Esau are “Jerkoff and Eatsoup”
- The book is not scripture but “scripchewer”
- Was HCE caught putting his “pennis in the sluts maschine”?
- In the beginning was the “whirred”
- “Gricks may rise and Troysirs fall”
- “Maria, full of grease, the load is with me…”
Unlike the Fascist/Christian search for origins/purity/ or ’the Word’ Joyce’s text makes it clear that there is no origin, there is no root, other than the “whome of your eternal geomater” : Nature. Your Earth Mother. And she is endless, fluid, mixed and eternally returning and changing like a “collideorescape” because in the beginning was the “whirred.”
“In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven!”

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Finnegans Wake