

Early Twentieth-Century Fiction  
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September 21, 2023. Joyce (3).

## review: voices

A tall boy behind Stephen rubbed his hands together and said:

—That's game ball. We can scut the whole hour. He won't be in till after half two. Then you can ask him questions on the catechism, Dedalus.  
(89)

## review: voices

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(89)

He told himself that it was simply his room with the door open. (115)

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Nor was that all. God's justice had still to be vindicated before men.  
(95)

Nor **was** that all. God's justice **had** still to be vindicated before men.  
(95)

**direct** Arnall said, "Nor is that all. God's justice has still to be vindicated before men."

**indirect** Arnall said that that was not all. Arnall said that God's justice was still to be vindicated before men.

**free indirect** Nor was that all. God's justice had still to be vindicated before men. (95)

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The Uncle Charles Principle: *The narrative idiom need not be the narrator's.*  
(Kenner, *Joyce's Voices*, 18)

## qu-qu-quotation

—O my God!—

—O my God!—

—I am heartily sorry—

—I am heartily sorry—

—for having offended Thee—

—for having offended Thee—

—and I detest my sins—

—and I detest my sins—

—above every other evil—

—above every other evil—

(114)

## “quotation”

—The second pain which will afflict the souls of the damned in hell is the pain of conscience. Just as in dead bodies worms are engendered by putrefaction so in the souls of the lost there arises a perpetual remorse from the putrefaction of sin. (108)

## “quotation”

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Consider, that as in dead bodies worms are engendered from putrefaction, so in the damned there arises a perpetual remorse from the corruption of sin, which is called the sting of conscience, because it will continually gnaw their hearts with a raging fury, without ever relenting.

Giovanni Pietro Pinamonti, S.J., *Hell Opened to Christians*, trans. (1688; Derby: Catholic Book Society, 1845; [HathiTrust](#)), 55. (See *Portrait* 246n91.23–25.)

The Sting of Conscience.



Pinamonti, 54.

what's happening?

His blood began to murmur in his veins, murmuring like a sinful city summoned from its sleep to hear its doom. Little flakes of fire fell and powdery ashes fell softly, alighting on the houses of men. (119–120)

By his monstrous way of life he seemed to have put himself beyond the limits of reality. (77)

- ▶ What does this mean?

## difficulties: irony

Verbal irony consists in echoing a tacitly attributed thought or utterance with a tacitly dissociative attitude. (272)

Deirdre Wilson and Dan Sperber, “[Relevance Theory](#),” in *The Handbook of Pragmatics*, ed. Laurence Horn and Gregory Ward (Oxford: Blackwell, 2004), 272.



## difficulties: irony

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**representation** By his monstrous way of life he seemed to have put himself beyond the limits of reality. (77)

**metarepresentation** Stephen believed that his monstrous way of life seemed to have put him beyond the limits of reality.

**2nd-order metarepresentation** Joyce intends us to be skeptical of Stephen’s belief that his way of life, which seems monstrous to Stephen, has put him beyond the limits of reality.

## discussion

- ▶ What exactly has gone wrong at the start of chap. 3? Look for signs of ironic distance separating the narration from Stephen's beliefs.

stream of...conscience

But does that part of the body understand or what? The serpent, the most subtle beast of the field. (117)

# pop quiz!

Identify:

- ▶ Mercedes
- ▶ E—C—
- ▶ Emma

## pop quiz!

Identify:

- ▶ Mercedes
- ▶ E—C—
- ▶ Emma

—Take hands, Stephen and Emma. It is a beautiful evening now in heaven. You have erred but you are always my children. (98)

- ▶ What is real in this passage, and where does the rest come from?

## Admit!

—You are very young, my child, he said, and let me implore of you to give up that sin. It is a terrible sin. It kills the body and it kills the soul. It is the cause of many crimes and misfortunes. Give it up, my child, for God's sake. It is dishonourable and unmanly. You cannot know where that wretched habit will lead you or where it will come against you.  
(122)

next

- ▶ read chap. 4 and try to make some headway in chap. 5
- ▶ commonplacing: group B: a short passage that captures a change in *tone*.