

Early Twentieth-Century Fiction

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September 17, 2025. Joyce (3).

review: voices

He became aware that the priest was addressing him in a different voice.

—I sent for you today, Stephen, because I wished to speak to you on a very important subject.

—Yes, sir.

—Have you ever felt that you had a vocation? (132)

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He became aware that the priest **was addressing** him in a different voice.

—I sent for you today, Stephen, because I wished to speak to you on a very important subject.

—Yes, sir.

—Have you ever felt that you had a vocation? (132)

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

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

Yes, his mother was hostile to the idea, as he had read from her listless silence... (138)

Yes, his mother was hostile to the idea, as he had read from her listless silence... (138)

direct Stephen thought, "Yes, my mother is hostile to the idea."

indirect Stephen thought to himself that his mother was hostile to the idea.

free indirect His mother was hostile to the idea. (138)

stream of...what?

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

- ▶ *Stephen asked himself, “Does that part of the body understand or what?”*

words will trick you

Disheartened, he raised his eyes towards the slowdrifting clouds, dappled and seaborne. (141)

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

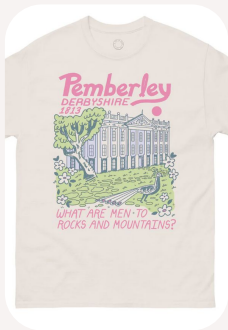
What is Intertextuality?

Literally, **the presence of one (pre-existing) text within another text**, often in the form of an explicit reference or quote; common examples include...

- **Allusions** to "classic" or canonical literature, poetry, drama, art, music, and religious texts
- Direct or indirect **citations**, as in the academic reference or the quote-tweet/reblog/stitch
- **Parodies** of familiar texts (literary or otherwise) and their characters, scenes, lines, or genres

This is a mid-20th century lit-crit term that will make you feel fancy! The name you'll want to drop is **Julia Kristeva**:

In "Word, Dialogue and Novel" (1969), Kristeva suggests that "any text is constructed as **a mosaic of quotations**; any text is the absorption and transformation of another" (37; emphasis added).



What pre-existing work is being invoked intertextually on this shirt? **Why?**

Why do authors use intertextuality? To...

- **Establish credibility, authority, or prestige** (for the author OR of a particular character)
- **Develop characterization** by showing us what texts a character knows/likes/reaches for
- **Include OR exclude the reader** based on whether we “get” the reference
- **Place a text** within a particular genre, category, time, location, or literary tradition
- **Comment on the referenced work** (positively or negatively)
- ...and **more!**

Note: sometimes, intertextuality is also used to **emphasize moments of irony**. For example, are the literary references that Stephen makes throughout the novel meant to make him seem as wise/educated in the reader's eyes as he believes himself to be?

-Catholic indeed! repeated Dante ironically. The blackest protestant in the land would not speak the language I have heard this evening.

Mr. Dedalus began to sway his head to and fro, crooning like a country singer.

-I am no protestant, I tell you again, said Mr. Casey flushing.

Mr. Dedalus, still crooning and swaying his head, began to sing in grunting nasal tone:

*O, come all you Roman catholics
That never went to mass.*

(James Joyce, *Portrait*, p. 29)

Portrait is crawling with intertextuality...

Go find some! As a small group, identify at least one moment of intertextuality in *A Portrait of the Artist as a Young Man* + answer the following questions:

1. What makes the passage you've chosen intertextual? What **other text** is Joyce referencing? Feel free to use your copy's annotations or poke around the web (responsibly)
2. What is the **context** of this intertextual moment? Who is speaking? What's going on in the surrounding scene? Is there anything unusual about how this moment looks on the page?
3. **Why** does Joyce choose to make this moment intertextual? What is the **effect** of intertextuality on you as readers?

“ “ “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” ” ”

—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)

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. In the later edition Joyce probably used, “the horrendous woodcuts...were replaced by others equally grisly but even more amateurish” (James Doherty, “Joyce and *Hell Opened to Christians*,” *Modern Philology* 61, no. 2 (November 1963): 111, [JSTOR](#)).

next

- ▶ finish the novel