

JAMES JOYCE

NOTES

PERIPHERY AND PREDETERMINISM IN MUSIC

Ulysses (1922)

Joyce: “Iceberg” drama, where the drama is just a frame for allusions, forms/structure, parodies, puzzles etc.

“Normal day” scale blown up to universal proportions

Each section with a different technique, allusion and formal benchmark

The idea that a plot, action, melody, object (etc.) doesn’t have only a surface level of existence, but can be scaffolding for layers of meaning, or be determined/governed by a layer of meaning not immediately apparent.

Meanwhile, the character’s thought can venture anywhere (thought is a level under apparent action – one can be thinking about something completely different than the current action or situation)

Fixes the “arbitrariness” of music and dramatic plot into a language of symbolism

Different formats for different paragraphs – subverts predictability of styles of novels = the mature style

Normative aspects: rich characterization, broad humor, pathos within the normal-day plot (personal issues in the plot are tied to universal issues)

Anything is open for amplification by allusion, metaphor, formal parody, history – any object, action, place (important to the drama or not)

Potential for expansion, depth and also diversion

Metaphoric insistence = indirectness, deeper level of obviousness

What Joyce uses as modern, more realistic analogues to the odyssey

“Son” in original = father figure in one day’s encounter (metaphoric, symbolic replacement for dead son)

= Variation form? (Genius revealed by amplification and modification of original)

God’s eye view, not restricted to what characters can see (fantasy, vignettes of other events in the world)

cinema: vignettes of content of a conversation (what character is thinking or talking about is seen, not only heard)

Stream of consciousness comes across like poetry

Full commitment: taking the idea of representing thought to chapter-scale (amplification)

The “styles of thought” of each character (their thought processes - “thought aesthetics” may be completely different)

... and may explain their beliefs and actions

Levels of thought - the level a character normally thinks on (and where they don’t)

Amplification of most things mentioned (and done imaginatively)

Invention on many levels (holistic plot/analogy, chapter, event, reference/allusion, word)

Innovations in the way things are described

“Modes of amplification”

Ulysses, by nature, is esoteric and difficult

“Modular confrontations” of form and content, toward the reader

Final chapter: rarely mentions the same thing twice, or uses the same words twice

Unabridged dictionary

Joyce: amount of invention = genius, or unnecessary/overly discursive?

Invention of words (compound words, portmanteau)

Every combination of words has a meaning and effect

Creation of new compound words for unique effect

Invention of: names, places, histories, events, ideas, etc.

Use of variations on words (expanded in Finnegan)

“There is nothing outside the standards of your mind”

Esotericism = irrelevant

Complexity = as much as you want Obsessions, experiments, etc.

Creation for its own sake, however odd the result, then consider the result objectively.

All functions of thought combine in the “stream of consciousness” domain

Esoteric/cryptic “Modernist”

Paragraph structure ‘representing’ a process

Stylistic parody - manner of writing chosen based on its effect on subject (effect)

Entire work structure (frame) based on another, then material allegorically chosen (i.e. what matches the benchmark)

5-senses descriptions

Encyclopedic intent

New narrative structures - frequently changing

265,000 words

Joyce as the inverse of Wittgenstein - whereas Witt considers language imperfect and inexact enough to warrant "saying nothing" as an ideal, Joyce uses language to the highest level of complexity and potential of use.

"What you would have to know" to write like Joyce *theoretically* extends to comprehensive understanding of everything - language, vocabulary, history, politics, literature, mythology, religion, psychology, culture, vocabulary, humor, form, even the hard sciences - even if he just mentions or utilizes them for a moment (sentence or less) in a 700-page work.

The way Joyce writes doesn't correspond to the way anyone normally speaks, so the intuitive connection between speech and writing is severed. One usually writes in a similar style to the way one speaks - so an implication of Joyce is essentially re-learning how to speak. But since speech is informed (and formed) by thought, one must also learn how to think in a new way - a hyperactive, omniscient, playfully brilliant manner of thought, but counterintuitively veiled - with a level of indirectness that interrupts the normal objective of thought and speech = to be direct and concise.

Esotericism is perhaps the highest goal - we are wired to understand things that are almost entirely and deliberately accessible - common vocabularies, domains/subjects/disciplines - even professionals and academics share common knowledge within their field. Creating something that is only understandable you is an almost impossible achievement - it combines the new and the cryptic, which you aren't even wired to understand easily. Paradoxically, the creation of esotericism depends on your being able to understand something you're not "wired" to understand, yet you have to understand it in order to create it. Is it genius that breaks this paradox?

Joyce exposes the "**poverty of directness**".

The more Joycean qualities the new style/POTU(M) has, the better

Joycean qualities into theoretical description?

hints at "**thought languages**" and language creation in general

because thought precedes speech and writing

the explanation that Joyce's thought is in an "alternate world"

esotericism conceptualized as "coming from another world" (at least in its ideal form)

What isn't he doing? i.e. are there ways he's restraining himself from techniques that would lead to negative results?

Joyce/new languages:

Joyce: vocabulary invention (Joyce) vs. use of existing vocabulary creatively (Sondheim)

Retrospective meaning - meaning gleaned by the human mind, esp. once traditional semantic structure is broken

also means that there is *always* meaning/potential for meaning

Meaning-units at various levels (analogous to linguistics)

Signifying something external to the system, physical/real-world/environmental (web code) referring to or coordinating the physical

How meaning-units join to create larger units - grouping, setting apart the larger (ppg)

Smallest units (letter)

Function vs. aesthetic value in languages

"Jargon/technical languages are the unexplored frontiers"

"Thought language" + full commitment

Finnegan's Wake (1939):

17 years to write, "experimental in style", "idiosyncratic language" yet "comic"

Use of lexical items/chunks, portmanteau (2+ word fuse)

Vast Composite language from 60-70 world languages

An "arabesque" of language

Poetry-orientation

Smaller clusters of denser use of obscure languages

"What is clear and concise can't deal with reality"

He used books for sources/references Etymological dictionary

The "savage economy of hieroglyphics"

"Organic structure of works of nature"

Idea web allusion

Derrida's deconstruction was inspired by Finnegan's Wake

JOYCE AND PERIPHERY/PREDETERMINISM:

Metaphoric insistence and how far it can be stretched

Amount of times the same idea is reflected (using multiple metaphors, or the same one) (“usurper”)

Total connectivity can be taken to outrageous levels by paranoid/creative interpreters.

Ulysses: spectacular amount of symbolic periphery

Nothing exists in a Joycean novel by accident - Joyce: “I can justify every line in my book”

Ulysses is a type of “realistic fantasy” - so many symbolic coincidences.

Periphery isn't at the service of predeterminism, it's a way to paint a full picture of the world - a 'comprehensive philosophy' into a story.

Developing variation periphery: new analogues for previous or upcoming objects/ideas/concepts/people etc.

Periphery is at the service of **themes** of the novel/section/chapter - they are (in Ulysses) instances or aspects or manifestations of the themes. Yet

Themes can be large/primary or momentary/side concerns. Still, the side concerns can be audacious.

A “side concern”/sub-level objective to answer all primary or personal philosophical questions? Through allegory?

Periphery: everything has a meaning in/of itself, before inclusion - it can be related (through total connectivity) to the themes. Levels of obviousness/indirectness dictate how tangential/vague the references are. Vague allusions are easier to “slip in”...even as dialogue, parallel action, analogue (weak/strong), loose metaphor, comically weak/odd metaphor....

“Running themes” in a novel could number into the thousands - “points”, “recurring ideas”

Could include for intellectual/philosophical or aesthetic reasons

Joyce uses a single large analogue for the whole novel, thus the parallels are consistent and miraculous for their cleverness/originality to the “source text” (and the reader can observe from this single source how close/far the allusions run). Joyce presents highly original solutions to the task of parallelism/root metaphor/source allusion.

Small scale, large scale, formal, juxtapositional, etc.

Exhibitions of philosophical concepts.

TYPES of ways to do this - would be like axiom for Joycean literary strategy, (plus examples) see: **idea web**

implication: story is a result of the themes

For instance:

Object's history

Object's etymology of name

Associated culture

Disparity between two or more characters

A conversation

A word used in the conversation

A word from people in background (“shout in the street”, cards walking by)

Recurring buzzword

Dynamic of conversation is microcosm for a larger event

Content of conversation:

Recalling previous event

Parallels a historic dialogue (or historic argument, a philosophical dialectic, etc.)

A mindset difference between two characters

Seeing something and reacting to it (prompting action, thought/stream of consciousness, etc.)

Advertisement Sign Action/event witnessed TV/music

A thought prompted by a random sight or experience

A character deliberately thinking, then the content of the thought (Sandymount Strand)

Wandering thoughts (can be injected anywhere)

Song

Text Bio of artist Time/historical period it came from

References in the lyrics

Content/point of the lyrics

Scene/setting

Actions, objects, situation, characters

Creating hypothetical exhibition of a philosophical concept

Model of “how things are”

Multiple developments or variations of same event (with same people/setting or different?)

Puns/homophones

Dreams (where anything can be included) Daydreams

Characters within plot - how the theme effects each of them in different ways

The differences in the characters - says something about what they represent

The way they act What they eat What they say

Incorrect response or guess

Interjected flashback (juxtaposed against anything)

Imagery of flashback

Content of the event

Information reveal

Contrast or parallel to current situation

Frame narrative parallel (holistic)

- Form allusion (recalling the content of the allusion, the mindset of its time, author, movement, location, etc.)
 - A character as reincarnation (or incarnation/parallel) of past person (as Bloom is w/ Ulysses)
 - Real historical figure, literary figure, etc.
 - Parallel actions, thoughts, situations, events
 - Contrasts can say something profound or comical, ironic, etc.
 - Other people seen by the character (purely symbolic/provocative)
 - The way a character perceives an objective thing (Bloom seeing the Catholic ritual)
 - A building a character passes by (and what it houses)
 - Any object with a cultural significance (from any culture) and what it symbolizes (see Symbols book)
 - Themes of the art mentioned/seen/possessed etc.
 - Parody
 - of event that just happened using new event (so story keeps moving forward)
 - of foreground conversation using background event
 - Freudian slip, injection of word by author (flowers)
 - Character projects feeling about something into a judgment about something else (Bloom & the Catholic ritual)
 - A misinterpretation due to preoccupation with the first thing (projecting clouds judgment)
- > must lead to personal invention, because this list can never be comprehensive.

IMPLICATIONS IN MUSIC:

Joycean Music:

A conversion of the aesthetic of James Joyce into music. Since I delved into his work, his two novels, particularly *Ulysses*, have become benchmarks for music - and a high standard, because music is an ambiguous often nebulous medium whereas Joyce is one of the most semantically-based, specific writers in history - also anthologically diverse stylistically, highly inclusive, referential. I have written that his writing style implies "knowledge of everything as default", the universal genius. In many ways this is true, in other ways I have generalized his features and exalted him to archetype for my own purposes.

The "mature style" is one answer to Joyce, collage is another: both can only be achieved after the musical material used is "hallowed" enough with its own "body of knowledge" to be recognizable and packed with semantic value. Joycean tangents can be achieved by form layers, pan-field, alternate versions, "Joycean embeds" (see above), Joyce's portmanteau can be approached with motif + permutations/development/combinatorics, semantics can be built by giving more parameters of music definite symbolic meaning (note, key, chord, etc.), his experiments with historical pastiche can be directly converted using historic genre styles and quotes, and my own languages like intellectual counterpoint can provide much of the rest, or collage with its potential to superimpose.

The leitmotivic richness of *Salome* has become one hypothetical realization of Joyce: The way objects are juxtaposed, layered, combined, transformed = semantic meaning (dev var implication), and is similar to serialism in its demand on the listener to extract information from the music.

Opus 1 is the target vehicle for Joycean music, but it is also a reification strategy with high potential, so will be used in many symbolic objects. "Reification equivalencies/analogues" has outlined hundreds of symbolic parallels between music and real-world semantic meaning.

Embedded form, form layers

- Investigatory music – use the frame that suits the material = *material-based forms, material-centric forms*
- 2 forms** = a simultaneous ideological discussion based on the properties of the material, and an outward dramatic narrative
- Joycean (drama masking investigatory developing variation)
- Sections of flashbacks, insertions, vignettes of other characters
- Imperfectly understood sections
- Vignette/sectional style

"Melody purpose"

Total connectivity Microcosm, macrocosm

Music's extramusical side:

- Dramatic plot, characters etc.
- Joycean subtext: dramatic symbolism, metaphors governing the action (intellectual)
- Levels of concept – the problem of the work/characters may be a symptom of another larger problem

Boulez: "I believe some writers at the present time have gone much further than composers in the organization/mental structure of their works"

- "Astonishing degree to which the novel has evolved"
- "Organization of the narrative has been revolutionized"
- "The novel observes itself" (self-awareness) "Become the object of its own reflection"
- "Generating universes that themselves expand"
- "Stylistic exercises"

- Musical analogue – styles and forms Reject the simple linear journey from beginning to end
- Element of surprise lacking in classical Unexpected circumstances
- The concept of "the maze" in art
- Form speaking for itself, regarding accident as intrusion
- Permanent discovering, never fixed (music that is never the same twice?)

Developing variation periphery: new analogues for previous or upcoming objects/ideas/concepts/people etc.