

# Errorist Joyce

## Misrepresentation, Linguistic Misplacedness in *Ulysses*

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J OYCE'S FICTIONAL *re*-volution has long been regarded as testing the very possibilities of critical discourse, the all-inclusiveness, perspectivism, doubtful ontological status of *Ulysses* to *Finnegans Wake* compelling literary criticism to face its own impossibility in terms of aspiring to a position of meta-discourse. It was especially the arrival of genetic studies over the last decades, focusing on such blind spots as textual editing and demolishing the status of "autograph" texts, that threw light on the protean, multiple status of Joyce's texts and on the degree to which they co-opt chance and error as a principle of composition. With the notebooks and "republishing documents," critical interpretation of structure has been definitely altered, the *Giacomo Joyce*, *Ulysses* and *Finnegans Wake* texts coming to be studied as hypertexts, the former assumption of authorial mastery over a unitary opus melting into various systems of discourse in dialogue with each other, characterized by radical indeterminacy.

- *The world believes that Shakespeare made a mistake, he said, and got out of it as quickly and as best he could.*

- *Bosh! Stephen said rudely. A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.*

*Portals of discovery opened to let in the quaker librarian, softcreekfooted, bald, eared and assiduous.<sup>1</sup>*

Stephen's "rude" interjection in "Scylla and Charybdis" has often been quoted as a back-up for what criticism sees as Joyce's aesthetic progress of increasing re-cognition and integration of error as a principle of composition and publication.<sup>2</sup> The master of silence, exile and punning who liked to say about the Catholic church that it was founded upon a pun—*Tu es Petrus*, you are the rock—used errors as one of the most telling ways of foregrounding language, of exposing the unreliability of linguistic expression and communication, to the extent that *Ulysses* must often appear to the reader as a tissue of misrepresentation, miscommunication, *double entendre*, of linguistic misplacedness. The strategy of the slipping, lapsarian tongue, of conjunctural, communicational errors, errant and transmitted, is woven into the very texture of the novel, becoming its constant

undercurrent. Language, whether spoken or written, is shown to be inaccurate, precarious, as instances of both inadvertent and volitional aural/semantic slippage, sliding signification disclose tensions at work in the text where language stumbles, soliciting the reader's *understumbling*, to use a common Dublin joke frequently exploited in *Ulysses*. Molly's distortion of *metempsychosis* ("met him pike hoses"),<sup>3</sup> the company's literal treatment of the, perfectly respectable, English name "Cockburn" or the Citizen's "syphilization" of English civilization in "Cyclops"<sup>4</sup> are just a few instances of linguistic miscomprehension that throw light on the opaque nature of communication, at the same time generating a lateral proliferation of meaning that arguably grew into the portmanteau of *Finnegans Wake*, celebrating *punceptual* over the conceptual.<sup>5</sup>

Cruxes and errors, routinely corrected by previous editions and largely restituted to the *Ulysses* text by the Gabler edition of 1984, have become something of a fashion in Joycean scholarship, as a crop of recent studies or the topic of the Zurich James Joyce Foundation's 2008 summer workshop illustrate.<sup>6</sup> Among the perfectly respectable Joyceans who have dedicated volumes to their study, Tim Conley's *Joyces Mistakes: Problems of Intention, Irony, and Interpretation*, as the title's incorporated typographical mistake suggests, stands out as one of the most insightful and congenial. Such errors as Fritz Senn, Jean-Michel Rabaté, Patrick McCarthy or Tim Conley address<sup>7</sup> demonstrate to what extent the *Ulysses* text solicits a reading aslant/askew, *lire de travers*, drawing attention to the fact that hearsay—indeed, all language/narrative—is inherently laden with heresy, as the *Wake* portmanteau *hearasay* suggests.<sup>8</sup>

Miscommunication, under the form of malapropisms, linguistic misappropriations or slips of the tongue, is one of the principal sources of the novel's verbal comedy, where every speaker is liable to specific kinds of errors, such personalized dys-tax (or, "sintalks") often exposing hidden tensions, lateral meanings.<sup>9</sup> The interlocutors in "Cyclops" unwittingly qualify their unquestioning, one-eyed xenophobia when mislaying a noun: "Who made those allegations? ... I, says Joe, I'm the alligator."<sup>10</sup> In the same episode, in a tensioned passage Bloom, speaking about Paddy Dignam's widow, inadvertently betrays the issue his thoughts keep returning to: "Well, that's a point, says Bloom, for the wife's admirers. Whose admirers? says Joe. The wife's advisers, I mean, says Bloom."<sup>11</sup> Bloom-Odysseus, the secret of whose bedchamber is the standing joke of Dublin, appears thus vulnerable to the verbally infinitely more dexterous habitués of Barney Kiernan's pub.

Bloom himself is frequently the victim of misunderstanding turning into *hearasay*. His casual offer of his newspaper to Bantam Lyons is taken by his interlocutor, well-versed in double-play, as a tip to bet a horse, Throwaway:

- *You can keep it, Mr Bloom said.*
- *Ascot. Gold cup. Wait, Bantam Lyons muttered. Half a mo. Maximum the second.*
- *I was just going to throw it away, Mr Bloom said.*
- *Bantam Lyons raised his eyes suddenly and leered weakly.*
- *What's that? his sharp voice said.*
- *I say you can keep it, Mr Bloom answered. I was going to throw it away that moment.*

*Bantam Lyons doubted an instant, leering; then thrust the outspread sheets back on Mr Bloom's arms.*

*- I'll risk it, he said. Here, thanks.<sup>12</sup>*

The incident of Bloom's involuntary tipping off Bantam Lyons who wins a considerable sum of money on the horse Throwaway, results in a later attack on him by the Citizen in Barney Kiernan's pub in "Cyclops:" the company assumes that Bloom—apostrophized "a bloody dark horse himself"—has "gathered in the shekels" won on horserace but is too mean to stand them a drink.<sup>13</sup> The passage illustrates the stuff Dublin legends are made of, since Bantam Lyons catches sight of an announcement that Bloom can't possibly see, the two sitting opposite to each other and thus facing different pages of the broadsheet inside which Bloom is looking.

Not only casual words, but names and other means of linguistic identification are also subject to verbal mislaying. *Ulysses*, among others, is also the narrative of the fallacies of representation—a narrative of communication-as-misreading. The newspaper report on Paddy Dignam's funeral which Bloom attends in "Hades" blows up the number of those present grotesquely, confectioning a name, M'Intosh, from the mysterious unidentified man in the mackintosh. The report, which incorporates a mistyped line frequent with printing patterns set by hand, thus even typographically highlighting the artificial discourse, style and consensual form of representation, also mistypes Bloom's name:

*This morning (Hynes put it in, of course), the remains of the late Mr Patrick Dignam were removed from his residence, no 9 Newbridge Avenue, Sandymount, for interment in Glasnevin. The mourners included: Patk. Dignam (son), Bernard Corrigan (brother-in-law), John Henry Menton, solr, Martin Cunningham, John Power, .) eatondph 1/8 ador dorador douradora (must be where he called Monks the dayfather about Keyes's ad), Thomas Kernan, Simon Dedalus, Stephen Dedalus, B.A., Edward J. Lambert, Cornelius Kelleher, Joseph M'C. Hynes, L. Boom, C.P. M'Coy, - M'Intosh, and several others.*

*Nettled not a little by L. Boom (as it incorrectly stated) and the line of bitched type, but tickled to death simultaneously by C.P. M'Coy and Stephen Dedalus, B.A., who were conspicuous, needless to say, by their total absence (to say nothing of M'Intosh), L. Boom pointed out to his companion B.A., engaged in stifling another yawn, half nervousness, not forgetting the usual crop of nonsensical howlers of misprints.<sup>14</sup>*

Significantly, the line of typographical misprint that so "nettles" Bloom, is itself a misprint: the botched line metamorphoses into a linguistic "bitch," famous for its indiscriminate fertility. Unchecked linguistic growth, the mushrooming of meaning is inscribed on the very text that exposes it, rendering letters fertile. The same letter *l* that is missing from Bloom's mistyped name appears superfluously in Martha's letter (together with three instances of ungrammatical English) to Bloom alias Henry Flower: "I called you naughty boy because I do not like that other world"<sup>15</sup> showing, as Fritz Senn observes, that with Joyce word is only one letter away from world.<sup>16</sup> *World* as a function of *word*

occupies Bloom's mind when, at the end of the Latin funeral mass in "Hades" his thoughts embrace the world of the living, returning to Martha's *word*:

*There is another world after death named hell. I do not like that other world she wrote. No more do I. Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggotty beds. They are not going to get me this innings. Warm beds: warm fullblooded life.*<sup>17</sup>

Bloom in the funeral report becomes the victim of mistyping, as the whole newspaper clipping exemplifies genres, consensual ways of mislaying, misconstruing, faking reality—ultimately thematising the fiction of these misconstructions, *Ulysses*, and calling into question the selfsame strategies that *Ulysses* deploys, employs, and exposes, as a mirror-within-a-mirror. The ironic metamorphosis of Bloom the cuckold into *Boom*, raises the question of the status of names within language. Names, unique, untranslatable linguistic elements, the ultimate examples of Walter Benjamin's pure language (*reine Sprache*),<sup>18</sup> themselves the results of translation, suffer a series of translations. Bloom, the translation of the Hungarian Virag, translates himself into different names—for instance, Henry Flower, choosing a Germanic name whose etymology is, again ironically, "ruler of the home"—being in turn translated into a variety of other names: into Don Poldo de la Flora by Molly, into Herr Professor Luitpold Blumenduft (with a sarcastic stress on 19<sup>th</sup> century xenophobic names given to converted Jews), or Senhor Enrique Flor by the narrating voice, generating a fertile flow of language-in-becoming and rewriting his nominal identity. He is similarly translated into different media, mistypings, or simply inflated/deflated versions: "puffing Poldy, blowing Bloohoom" in "Circe," or transformed anagrammatically into Old Ollebo, M.P. or, acrostically, into Poldy, taking the name beyond grammar. The name, as Fritz Senn has observed, becomes a grammatical case history: in "Circe," it is declined in the singular ("Bloom. Of Bloom. To Bloom. Bloom")<sup>19</sup> in the Nominative, Genitive, Dative, Accusative. Significantly, the declination ends on the Accusative, language here enacting the unconscious of the text, since Bloom is forced to defend himself from an accusation in the house of Circe in the same passage). The name acts like a noun with relative pronoun in various inflections (Bloomwho, Bloomwhose, Bloomhimwhom), generating a range of derivative nouns ("bloomites, bloomers;") inscription of otherness results in "Bloomusalem," "ben Bloom Elijah," "Siopold," "Stoom" in "Sirens" alone) or appearing as a verb conjugated in all modes as the school textbooks' universal paradigm—the embodiment of the Latin *verbum* according to the Gospel of St. John. Bloom the explainer of words even intuitively grasps the etymology of his own name (according to Skeat's Etymological Dictionary, "bloom" is related to "blood") when he substitutes his own name for "Blood" in a throwaway ("Bloo... Me? No. Blood of the Lamb").<sup>20</sup> Through the frequent transformations/malformations of Bloom, the name takes on all syntactical functions of language, mirroring the status of Bloom-Odysseus as the all-round man. If the Homeric epic, which begins with the word for "man," assigns to Odysseus the epitheton *polytrophos*—literally, "much-turned, of many turns," i.e., much traveled, much wandering—this metamorphic potential is trans-

ferred to Ulysses: in a 1915 letter to Stanislaus, Joyce writes about “Ulysses *Wandlungen*” (changes, metamorphoses), probably intending “Wanderungen” (wanderings), unwittingly hitting upon the common etymological root of the two German words.<sup>21</sup>

Apart from the wandering, much-turned letters, letters can also stumble. One of the most striking examples of errors in *Ulysses*, duly restored by the Gabler edition but still routinely corrected by standard editions, is a misprint occurring in “Proteus”—Stephen’s “blue French telegram, a curiosity to show:” “Nother dying come home father.”<sup>22</sup> The mis-morseing of “mother” (plausible, implying the substitution of one long and a short stroke for two long strokes in Morse code) suspends the continuity of reading, lending itself to interpretation as *a-nother, no-other, not-her, no-mother* dying, thus alienating its dying subject from the addressee, but potentially also from the mother as known to Stephen. One of the lateral implications of such typographical error would be the unapproachable, incommensurate nature of death, dying being forever diverted to another.

Removed from any realistic communication context, the “Oxen of the Sun” Coda which seems an extended carnival of language with no content that could be safely outlined, revels in wordplay, already foreshadowing the portmanteau of the *Wake*. Here it is language itself that endlessly generates double-decker words, continually displacing meaning, refusing the hierarchic structures on which consensual verbal understanding is based, and giving full rein to (marginal, marginalized) associations. Parodying the formulae of Catholic liturgy, this text officiates a black mass centred around Buck Mulligan’s program of “Hellenising” Ireland by installing the cult of fertility and of fecundation. The verses of the psalm “O Lord our refuge and our strength” and the closing formula of prayer are aurally metamorphosed into bawdry (“John Thomas” and “yerd” being obsolete slang terms for penis, the second of Middle English extraction), while in a medley of idioms and patois (here, playing on the Yiddish *misha mishinnah*, “bad end”) sexual punning proliferates, mutating the Apostles’ Creed into “apostates’ creed:”

*O, lust, our refuge and our strength ... Of John Thomas, her spouse. S’elp me, honest injun. Shiver my timbers if I had. There’s a great big holy friar. Vyfor you no me tell? Vel, I ses, if that aint a sheeny nachez, vel, I vil get misha mishinnah. Through yerd our lord, Amen.*<sup>23</sup>

Along the drunken, riotous company’s route unlocalized shreds of discourse mingle. As Dublin toponymy is mutated into “Bawdyhouse” and the students take the road to the Kips (once the brothel area of Dublin), literary quotes (the “shady Mary” of Dante Gabriel Rossetti’s *The Blessed Damsel*) are played down to the effect that Bloom, victimized by discourse, is apostrophized, in turn, as the image of male sexual organ (infertile, because covered, refuting procreation) and as the (Hebrew) Elijah, in close proximity with the blasphemous use of the (Christian) Saviour’s name, playing on *canticle*, but also on (fertile) *testicle*. At the same time, an ambiguous call, hastening both a delaying companion and orgasm, answers the profane touch of the Latin canticle, *Laetabuntur...*: “Let them sing in their beds,” delaying and diverting reading in a process of *understumbling*:

*Lynch! Hey? Sign on long o me. Denzille lane this way. Change here for Bawdyhouse. We two, she said, will seek the kips where shady Mary is. Righto, any old time. Laetabuntur in cubilibus suis. You coming long? Whisper, who the sooty hell's the Johnny in the black duds? ... Christicle, who's this excrement yellow gospeller on the Merrion hall? Elijah is coming washed in the Blood of the Lamb.<sup>24</sup>*

The same passage also displays a parody of authority, military, ecclesiastic as well as textual; while subversively substituting *apostates' creed* for the Apostles' Creed, the Coda also parodies (British) militarism, revealing the absence of the controlling (and disciplining, castigating) author in the text: "Slattery's mounted foot. Where's that bleeding *anfur*?"<sup>25</sup> The parallax of styles, discourses, slangs, idioms, patois, (Deleuzian) minor languages, interpreted by criticism as marking the termination of the "gestation in the womb" of the English language through its historical styles from Old English to Ruskin and Carlyle, frequently turns out words that ironically overwrite the order-word of authority—e.g., "underconstumble,"<sup>26</sup> collapsing a figure of authority (underconstable) with the lapsarian, stumbling tongue.

Some of the errors and wandering, odyssean words function in the text to lay bare contents of which the text remains silent, yet which are foregrounded by the "erroneous" working of language, through juxtapositions, aural echoes and, most often, the (erroneous) use of foreign words and phrases. In "Calypso," while attending to Molly, Bloom's interior monologue both registers and shuns the act of adultery.

*It must have fell down, she said.*

*He felt here and there. Voglio e non vorrei. Wonder if she pronounces that right: voglio. Not in the bed. Must have slid down. He stooped and lifted the valance. The book, fallen, sprawled against the bulge of the orange-keyed chamberpot.<sup>27</sup>*

While looking for Molly's fallen book around the bed where Boylan's letter is tucked away, Bloom is repeating the Italian words of the seduced from Mozart's *Don Giovanni* (in fact, collapsing Zerlina's aria *Vorrei e non vorrei*, from *La ci darem*, with Leporello's *Non voglio piu servir*). The cluster "*Voglio. Not in the bed*" creates a particular linguistic tension: whereas the immediate referent may be the fallen book (not found in the bed), by it Bloom is continuously attempting to push away the obsessively returning thought of Molly's infidelity, to be consummated shortly in their marital bed, by resorting to the Italian word for volition (foreign, therefore less explicit, veiled) which thus becomes hazy, its subject indeterminate, shifting from Molly (willing) to Bloom himself (unwilling)—providing an outlet (or rather, *inlet*) for the obsessive mental projections. Similarly, Molly's ungrammatical English ("it must have fell down")<sup>28</sup> penetrates into Bloom's interior monologue by aural analogy ("He felt here and there"), highlighting the absence of the normative past participle "fallen"—an emotionally highly charged word, eluded by both characters in, and around, the place of the *fall*: the marital bed.

Errors as instances of lateral proliferation of meaning, suspending narrative continuity, occur in Joyce's works before *Ulysses* as well. The opening passage of *A Portrait* assigns

a voice to (baby) Stephen for the first time: creative difference and estrangement/(re)appropriation of language can here be surprised for the first time in a creative gesture, as Stephen-infant listens to the father's tale and then replicates it with a difference:

*His father told him that story: his father looked at him through a glass: he had a hairy face.*

*He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.*

*O, the wild rose blossoms*

*On the little green place.*

*He sang that song. That was his song.*

*O, the geen wothe botheth.<sup>29</sup>*

The two verses of the song “Lily Dale” are distorted and conflated into one, a song of Stephen's creation. In a later reflection of infant Stephen the image of the green rose returns, in a context of implied (colour, classroom, political) antagonism, as part of an imaginary world. The pupil Stephen, competing with a fellow mate for the first-place card in his first Jesuit school (pink—an intermediary colour between red and white) projects an image of subterfuge, an opening onto a possible world, that of imagination, foreshadowing his literary preoccupations. The image, as Jean-Michel Rabaté has shown,<sup>30</sup> also eludes the either – or dialectics implied by the, politically charged, red and white colours—Lancaster or York—creating an ideal rose, a *g(r)een* rose that is also a characteristically Irish answer: forging an impossibility that can only exist in the world of language. Such language, Rabaté argues, is Anglo-Irish; the key to his song is the phonetic distortion of “blossoms” into “botheth,” a word that suggests the verbal form of the root “both”—as a Deleuzian pass-word, word of passage beneath an order-word.<sup>31</sup> Thus into this early verbal manifestation of Stephen the refusal of either—or is already inscribed, as is the embracing and fusion of contraries and growth generated by such:

*“Bothing” is a “wild” action, generating a luxuriant and overabundant linguistic procreation (“mushrooming,” in the Lacanian sense), both “in” the world, and more romantically, “anywhere out of the world.” A first instance of Stephen's creative mistakes, the “green rose” embodies the linguistic process underlying *Finnegans Wake*.<sup>32</sup>*

If this first creative mistake can be read as a token of a poetics—and politics—of *both-ing*, then the *bothersomeness* of such a choice is equally inscribed on it, since growth, generation, fusion *bothers* the normative rules of language use, whereas the fusion, distortion, conflation of many words (and, increasingly, of many languages) generates a troubled *no-language* that requires a *bothersome* process of decipherment.



## Notes

1. All references are to the following edition: James Joyce, *Ulysses*. Edited by Hans Walter Gabler, with Wolfhard Steppe and Claus Melchior, with an Afterword by Michael Groden. 2<sup>nd</sup> edition. (New York: Vintage, 1993), 9.226–31.
2. Tim Conley, *Joyces Mistakes: Problems of Intention, Irony, and Interpretation*. (Toronto: University of Toronto Press, 2003), 6.
3. Joyce, *Ulysses*, 8.112.
4. Joyce, *Ulysses*, 12.1997.
5. Kevin Dettmar, *The Illicit Joyce of Postmodernism. Reading against the Grain* (Madison: The University of Wisconsin Press, 1996), 3.
6. The explorations originally presented at this workshop appeared as part of the *European Joyce Studies* series: *Errears and Erroriboose. Joyce and Error. European Joyce Studies 20*, ed. Matthew Creasy (Amsterdam–New York: Rodopi, 2011).
7. See Fritz Senn, *Joyce's Dislocutions: Essays on reading as translation*, ed. by John Paul Riquelme (Baltimore: Johns Hopkins University Press, 1984); Patrick McCarthy, *Ulysses: Portals of Discovery* (Boston: Twayne Publishers, 1990), and his article, "Ulysses: Book of Many Errors," in *Joycean Unions: Post-Millennial Essays from East to West. European Joyce Studies 22*, eds. R. Brandon Kershner and Tekla Mecsnóber (Amsterdam–New York: Rodopi, 2012), 195–208, originally read at the XX International Joyce Symposium in Budapest in 2006; Tim Conley's volume-length study of the poetics of error in Joyce: *Joyces Mistakes* (2003); Jean-Michel Rabaté's *James Joyce, Authorized Reader* (Baltimore & London: The Johns Hopkins University Press, 1991), and several of the essays collected in *Palgrave Advances in James Joyce Studies*, ed. Jean-Michel Rabaté (Palgrave Macmillan, 2004); Fritz Senn, *Ulysses Close-ups* (Roma: Bulzoni Editore, 2007). Since research of "miswriting" and the resulting lateral proliferation of meaning was, in Romania, closely connected to a deconstructivist paradigm of reading whose chief exponent in the 1980s was the critic Ioana Em. Petrescu, her work in the field of Romanian literary history shows a certain contiguity with the pursuits sketched above: see Elena Voj, "Ioana Em. Petrescu and the Practice of Reading in the 1980s," in *Transylvanian Review* 19, 2 (2010): 78–87.
8. James Joyce, *Finnegans Wake*. With an introduction by Seamus Deane (London: Penguin Classics, 2000), 263.
9. See Fritz Senn, "Syntactic glides", in *James Joyce and the Difference of Language*, ed. Laurent Milesi (Cambridge University Press: 2003), 28–42.
10. Joyce, *Ulysses*, 12.1626.
11. Joyce, *Ulysses*, 12.767–8.
12. Joyce, *Ulysses*, 5.531–541, my emphases.
13. Joyce, *Ulysses*, 12.1558.
14. Joyce, *Ulysses*, 16.1248–67.
15. Joyce, *Ulysses*, 5.244–45.
16. Fritz Senn, "Book of many turns," in *James Joyce's Ulysses. A Casebook*, ed. Derek Attridge (Oxford: Oxford University Press, 2004) 33–54, 33.
17. Joyce, *Ulysses*, 6.1001–5.
18. Walter Benjamin, *Illuminations*, trans. Harry Zohn, edited, with an Introduction by Hannah Arendt (London: Collins Press: 1973), *passim*.
19. Joyce, *Ulysses*, 15.677.
20. Joyce, *Ulysses*, 8.8–9.



21. Senn, "Book of many turns," 40–43.
22. Joyce, *Ulysses*, 3.199.
23. Joyce, *Ulysses* 14.1520–27, my emphases.
24. Joyce, *Ulysses*, 14.1572–1580, my emphases.
25. Joyce, *Ulysses*, 14.1450, my emphasis.
26. Joyce, *Ulysses*, 14.1500.
27. Joyce, *Ulysses*, 4.326–9.
28. Joyce, *Ulysses*, 4.326.
29. James Joyce, *A Portrait of the Artist as a Young Man*, edited, with an introduction and notes by Seamus Deane (London: Penguin Classics, 2000), 3, my emphasis.
30. Jean-Michel Rabaté, *James Joyce, Authorized Reader*, 6–7.
31. "The major and minor mode are two different treatments of language, one of which consists in extracting constants from it, the other in placing it in continuous variation. The order-word is the variable of enunciation that effectuates the condition of possibility of language and defines the usage of its elements according to one of the two treatments; we must therefore return to it as the only 'metalanguage' capable of accounting for this double treatment of variables... There are pass-words beneath order-words. Words that pass, words that are components of passage, whereas order-words mark stoppages or organized, stratified compositions. A single thing or word undoubtedly has this twofold nature: it is necessary to extract one from the other—to transform the compositions of order into components of passage." Gilles Deleuze and Félix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*. Translation and Foreword by Brian Massumi (London–New York: Continuum, 2004), 118, 122.
32. Rabaté, *James Joyce, Authorized Reader*, 7.

### Abstract

#### Errorist Joyce. Misrepresentation, Linguistic Mislplacedness in *Ulysses*

The paper explores the strategies by which Joyce's *Ulysses* co-opts chance and error (typographical, as well as resulting from mishearing and contextual misunderstanding), *mised understanding* as a structural principle, thereby creating a plural, dialogic text characterized by radical indeterminacy and lateral proliferation of meaning. The emphatic presence of linguistic mislays and misrepresentation, as a series of examples taken from 'Proteus' to 'Oxen of the Sun' demonstrate, is vital in Joyce's shaping of a poetics of language which favours *dislocation* (Senn) over linguistic/stylistic norm, and in which the (postmodern) no-language of *Finnegans Wake* is pre-programmed.

### Keywords

Joycean studies, textual criticism, indeterminacy, language poetics, linguistic misrepresentation