

James Joyce and His Influences:
William Faulkner and Anthony Burgess

An abstract of a Dissertation by
Maxine Burke
July, 1981
Drake University
Advisor: Dr. Grace Eckley

The problem. James Joyce's Ulysses provides a basis for examining and analyzing the influence of Joyce on selected works of William Faulkner and Anthony Burgess especially in regard to the major ideas and style, and pattern and motif. The works to be used, in addition to Ulysses, include Faulkner's "The Bear" in Go Down, Moses and Mosquitoes and Burgess' Nothing Like the Sun. For the purpose, then, of determining to what degree Joyce has influenced other writers, the ideas and techniques that explain his influence such as his linguistic innovations, his use of mythology, and his stream-of-consciousness technique are discussed.

Procedure. Research includes a careful study of each of the works to be used and an examination of various critics and their works for contributions to this influence study. The plan of analysis and presentation includes, then, a prefatory section of the dissertation which provides a general statement stating the thesis of this dissertation, some background material on Joyce and his Ulysses, and a summary of the material discussed in each chapter. Next are three chapters which explain Joyce's influence: an introduction to Joyce and Ulysses; Joyce and Faulkner; and Joyce and Burgess. Thus Chapter One, for the purpose of showing how Joyce influences other writers, discusses the ideas and techniques that explain his influences--such things as his linguistic innovations, his use of mythology, and his stream-of-consciousness method. Chapter Two traces the pattern of Joyce's influence on William Faulkner in Faulkner's "The Bear" and in his Mosquitoes. Among the techniques discussed for comparisons and parallels between the two authors are language, time and timelessness, the journey motif, and the stream-of-consciousness technique. Chapter Three examines the influence of Joyce on Anthony Burgess in Burgess' Nothing Like the Sun. The similarities between the library scene of Joyce's Ulysses, in

which Stephen Dedalus proposes a theory about the life and works of Shakespeare, and Burgess' novel (how closely Burgess follows Stephen's discussion of Shakespeare) are traced through biography, sexuality and women, and religion. And finally, a conclusion is included in the dissertation which summarizes the ways by which Joyce influences other writers, especially in regard to Burgess and Faulkner.

James Joyce and His Influences
William Faulkner and Anthony Burgess

A Dissertation
Presented to
The School of Graduate Studies
Drake University

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Arts in English

by
Maxine Burke
July, 1981

1981
B917

James Joyce and His Influences:
William Faulkner and Anthony Burgess

by
Maxine Burke

Approved by Committee:

Grace Eckley
Chairperson

Richard Abel

Wilton Eckley

Grace M. Henselberry

Francis M. Willard

Sode L. Campfield
Dean of the School of Graduate Studies

Table of Contents

Preface	v
Chapter	
1. Joyce and <u>Ulysses</u>	10
2. Joyce and Faulkner	27
3. Joyce and Burgess	50
Conclusion	78
Bibliography	82

PREFACE

It is mainly James Joyce's Ulysses that provides a basis here for examining and analyzing the influence of Joyce on the works of William Faulkner and Anthony Burgess. (The exception is Finnegans Wake which is referred to on one or two occasions.) Comparisons and parallels will help determine the degree of Joyce's influence. Ulysses had its beginning in 1914 but was first published in 1922 in Paris. The book was banned in the United States on grounds that it was an obscene book. The order was reversed in 1933, and Ulysses was published in the United States in 1934. The book is a humorous novel--a story about human nature--and any pathos is quickly dispelled by Joyce's artistic handling of the incident.

Because Joyce fell in love with Nora Barnacle on June 16, 1904, his admirers made that day Bloomsday. His Ulysses is the story of one day, June 16, 1904, in the lives of Leopold Bloom, an Everyman and Stephen Dedalus, the artist. Stephen and Leopold see each other several times during the day, but it is not until evening, when they meet at the hospital, that Leopold decides to follow Stephen and protect him. (Leopold becomes the spiritual father of Stephen.)

Earlier in the day, Leopold serves breakfast to his wife, stops at the post office, visits a church, attends a funeral, goes to the newspaper office, visits the library, sees Molly's lover, defends himself against the verbal assault of the prejudiced citizen, and walks on the beach. At the same time, Stephen leaves the Martello tower which is his residence, teaches school, walks on the beach, stops at the newspaper office, and goes to the library. All the while the reader is treated to a first hand account, by means of Joyce's stream-of-consciousness technique, of the various emotions and memories that pass through the characters' minds.

The themes are numerous: father-son; Ulysses as a wasteland until the Oxen of the Sun chapter (Mrs. Purefoy gives birth, and the rains come); intrusion of past on present--filled with ghosts and the dead (Mr. Dignam's funeral); exile--Stephen from home and Leopold from his Jewish origin; timelessness--similarity of human experience (mythology confirms this); and ideas on artistic creation.

The way a writer resembles another writer is of interest to critics and other writers. Suggesting influences and parallels, however, does not diminish the inventiveness of any author. But it does suggest, as many critics believe, a certain trend in the literature

being written. The dominant techniques by which Joyce influences other writers include, first of all, his language patterns: changing the word order, writing long passages without punctuation, combining words, using slang and different dialects, and allowing ambiguity. Next is Joyce's use of time and the manner in which time moves backward and forward. Then there is his stream-of-consciousness method by which means his characters and their emotions are described perfectly. His use of mythology (primarily Greek mythology) suggests the universality of human experience. Another of Joyce's techniques is the manner in which he applies the journey motif--the trials and the initiation. Joyce uses numbers realistically and symbolically in all of his prose, seven being the number noted in this paper. These dominant techniques with basic patterns and motifs continue all the way through from the author's "Chamber Music" to Finnegans Wake. (Joyce's prose is developmental; consequently, with Joyce one should look at the end of his work to find the whole.)

For this purpose then, of showing the influence of Joyce on Faulkner and Burgess, Chapter One discusses Joyce and his Ulysses and the ideas and techniques that explain his influence on other writers. Such things as his linguistic innovations, his use of mythology, and his stream-of-consciousness technique are covered. Thus the pattern of his influence is suggested.

Chapter Two traces the pattern of Joyce's influence on William Faulkner in Faulkner's "The Bear" and in his Mosquitoes. Such things as language, time and timelessness, the journey motif, and the stream-of-consciousness technique are discussed. The number seven and its use by both Joyce and Faulkner is examined. The journey motif in Mosquitoes is also studied to determine to what degree it parallels the journey in Ulysses. The wasteland theme of Ulysses and of Mosquitoes is discussed and, also, the mythological bases of both stories that are suggested by their titles, Ulysses and Mosquitoes. Some pertinent facts about the backgrounds of both Joyce and Faulkner are included in this section.

Chapter Three examines the influence of Joyce on Burgess in Burgess' novel, Nothing Like the Sun. Here the influence of Joyce is prominent from the library scene of his Ulysses, and the similarities between this scene and Burgess' novel (how closely Burgess follows Stephen's discussion of Shakespeare) are traced through biography, sexuality and women, and religion. The material of the influence in the third chapter, then, is somewhat different from that of the preceding chapter. Because language is important to Burgess as it was to Joyce, comparisons and parallels--as noted in Chapter Three--between the two works, language-wise,

would be a gratifying task; however, one or two of Burgess' other works are discussed briefly with reference to their reflections of Joycean linguistic patterns.

For the reason that there have been numerous articles and books written about Joyce--biographies, critical interpretations of his works, and of course his influences--there are few (if any) areas regarding the author and his works that have not been discussed in scholarly publications many times. Often when a writer believes he or she has uncovered something novel, upon further research he or she discovers that that too has been written about; still, with continued fortitude and lots of writing, some new little fact will eventually emerge out of the pages of this dissertation.

Finally--in addition to those critics whose observations are noted in this paper, mention should be made of Stuart Gilbert's James Joyce's Ulysses, Joseph Campbell's A Skelton Key to Finnegans Wake, and an English course, "James Joyce and His Influences,"* taught by Dr. Grace Eckley. All have proved invaluable to this paper.

*the title of this dissertation

Chapter 1

Joyce and Ulysses

James Joyce is recognized by literary figures as an important influence on the twentieth-century novel. As such the magnitude of his influence on modern writers cannot be over-stated. Anthony Burgess, who readily acknowledged that Joyce is a master of literature, comments in his book The Novel Now, "Proust's rival for the claim of greatest influence on the twentieth-century novel is James Joyce."¹

Joyce's Ulysses provides a basis for examining and analyzing the influence of Joyce on selected works of Anthony Burgess and William Faulkner, especially in regard to the major ideas and style, and pattern and motif. These ideas and techniques, as found in Ulysses, have assured Joyce a firm place among the great writers and account for his influence on other writers, beginning with his use of language.

Richard Ellmann in his biography of Joyce, James Joyce, says that Joyce told a friend: "I'd like a

¹ Anthony Burgess, The Novel Now (New York: W. W. Norton, 1967), p. 25.

language which is above all languages, a language to which all will do service. I cannot express myself in English without enclosing myself in a tradition."²

Ellmann goes on to say that while "others were questioning the liberties he took with English, Joyce was conscious only of its restraints upon him."³ While Joyce experimented with and perfected his language discoveries, he made one list after another of words and word associations and then fitted them into his works. As Robert Martin Adams in his work AfterJoyce, points out,

Joyce was one of the renewers of our language. He cleansed it of stale cliches and tired verbal gestures, washing them sometimes in the acid bath of his sarcasm; he excised loose rhetoric, and made language work, sinewy and nervous, as hardly any English writer had done for two centuries. Whatever the ideals of an age may be, the stylist who carries them to their uttermost limit is bound to be an influential man.⁴

Some of the things Joyce does with language include combining two or more words, allowing ambiguity, changing the accepted word order in sentences, putting together long sentences (some without punctuation), and developing various other modes of expression.

² Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1959), p. 410.

³ Ellmann, p. 410.

⁴ Robert Martin Adams, AfterJoyce (New York: Oxford University Press, 1977), p. 198.

The author's method of combining words, running two or more words together, came out of his own ingenuity (though Lewis Carrol was an "unforeseen precursor"). The list is extensive in Ulysses. A few examples, however, from the library scene will show his adeptness: "newgathered," "stayathome," "lefterhis," "leftabed," and "secondbest." Joyce pushes the word game further with a play on names, for in this particular scene when Stephen tells John Eglinton and Mr. Best that the only thing Shakespeare left Ann was his second-best bed, the young, prim, and inexperienced librarian, Mr. Best, is referred to by the narrator as "Secondbest Best," "Besteglinton" (a combination of his name and Eglinton's), "beautifulinsadness Best," "gentle Mr. Best," and "Best of Best Brothers."

Because Joyce uses words that can be interpreted more than one way, there is a certain amount of ambiguity (at least from a first reading) in his work. Joyce, however, provides bits of information throughout his work which give hints that will clarify an ambiguous statement or incident. (This is a dominant technique used in Ulysses: each little detail contributes to other parts of the story.) A case in point is an incident in the Circe chapter in which Private Carr takes Stephen at his word literally when Stephen, pointing to his brow, says "In here it is I must kill the

priest and the king."⁵ Earlier in the Telemachus section Stephen tells Haines that he is a servant to three masters: Britain, Ireland, and the Church (p. 20). Hence Stephen is telling Private Carr that he must be free of his masters, free to prescribe his own fate. Stephen, of course, is repeating what he tells Cranly in Joyce's earlier work, A Portrait of the Artist as a Young Man: "I will not serve."⁶

Another Joycean device is the inverted sentence. In the Telemachus chapter Stephen, tired of Buck Mulligan's always heckling him, declares he will not sleep the night in the tower, and, referring to the environment from which he fled in A Portrait of the Artist as a Young Man, he adds "Home also I cannot go" (p. 23). In addition, Joyce changes the accepted word order in sentences on numerous occasions to simulate the Irish accent. In the Wandering Rocks section Lenehan tells M'Coy, "He's a cultured allroundman, Bloom is" (p. 235).

Then there are his extremely long sentences, some without punctuation. Naturally, the best example of the latter is Molly's internal monologue in the Penelope chapter which covers forty-four and one-half pages, flowing easily without interruption. It begins

⁵ James Joyce, Ulysses (New York: Vintage Books, 1961), p. 89. Hereafter page numbers for quotations from this source will appear in parentheses after the quotation.

⁶ James Joyce, A Portrait of the Artist as a Young

Yes Because He Never Did A Thing Like That Before As Ask to get his breakfast in bed with a couple of eggs since the City Arms hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old fag-got Mrs. Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world (p. 738).

In the Cyclops segment the narrator, after Leopold has expounded his views about exercise, describes the scene in a lengthy sentence with punctuation:

L. Bloom, who met with a mixed reception of applause and hisses, having espoused the negative the vocalist chairman brought the discussion to a close, in response to repeated requests and a hearty plaudits from all parts of a bumper house, by a remarkably noteworthy rendering of the immortal Thomas Osborne Davis' evergreen verses (happily too familiar to need recalling here) A nation once again in the execution of which the veteran patriot champion may be said without fear of contradiction to have fairly excelled himself (p. 317).

The various modes of expression that Joyce develops include the slurring of the speech of the inebriated, the delusions of the hallucinatory state, and earthy expressions. He also mixes dialects and slang. Joyce with language seeks to reproduce exactly real

Man, The Portable James Joyce, ed. Harry Levin (New York: The Viking Press, 1965), p. 509.

life. Ellmann says that Joyce "sometimes used Ulysses to demonstrate that even English, that best of languages, was inadequate."⁷ Ellmann adds that when the Bliznakoff sisters, pupils of Joyce, asked him if there were not enough words for him in English, Joyce told them:

There are enough, but they aren't the right ones. For example, take the word battlefield. A battlefield is a field where the battle is raging. When the battle is over and the field is covered with blood, it is no longer a battlefield, but a bloodfield.⁸

An example of slurred speech occurs in Burke's public house where Stephen and the medical students have been celebrating: "Your attention! We're nae tha fou. The leith police dismisseth us. The least tholice. Ware hawks for the chap puking. Unwell in his abominable regions. Yooka. Night. Mona, my throe love. Yook. Mona, my own love. Ook" (p. 427).

The delusionary language is found in the Circe chapter where Bloom enters the fantasy world several times and assumes many roles: popular, triumphant, and powerful. Later the visions range from his degeneration into a bestial creature to his paternalism for Rudy as his son--dead eleven years--appears before him.

⁷ Ellmann, p. 410.

⁸ Ellmann, p. 410.

Joyce's earthy language (and description), which is speckled with humor, ranges from the comparatively mild to the obscene and profane. In the Proteus segment Stephen "laid the dry snot picked from his nostril on a ledge of rock, carefully" (p. 51). And in the Telemachus chapter Buck Mulligan describes the sea: "The scrotumtightening sea" (p. 5).

The way that Joyce uses mythology, paralleling each episode in Ulysses with a corresponding episode in Homer's Odyssey (no other writer has done this), is another technique that is entirely his. By using Greek myth Joyce is saying there is a likeness of human experience--a community of existence, a "consubstantiality"--linking all people. In the Hades episode, for example, when Leopold and the Dubliners go to the cemetery to bury Mr. Dignam, they mingle with the ghosts of the dead as they pass the graves of Parnell and the other Dublin citizens--"As you are now so once were we" (p. 113)--suggesting the past in the future (all people, all time). The same things that happened years ago can happen again; events are both timely and timeless. As Shiv K. Kumar in his work, Bergson and the Stream of Consciousness Novel, says, "In an effort to recapture the past through his characters, Joyce only affirms the principle of continuity in all experience."⁹ Thus Joyce

⁹ Shiv K. Kumar, Bergson and the Stream of

in Ulysses is projecting a basic concept of mythology, the similarity of all people at all times everywhere.

Briefly, Leopold Bloom, like Homer's Odysseus, is an Everyman. His journey, unlike that of Odysseus who is away from Ithaca for many years and travels to far away places, is limited to one day and one place. (The events of an entirety of life take place in one day in Dublin.) Leopold, like Odysseus, is called upon to defend himself numerous times. While Odysseus' battles are bloody, physical encounters, Bloom's are verbal and mental. He successfully stands up to the most antagonistic and prejudicial--his encounter with the citizen. When Leopold defends himself, saying "Christ was a jew like me," the irate citizen throws the circuit box at him, misses, and yells "I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will" (p. 342). Leopold escapes, and like Elijah, he is "taken into glory."

When lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven. And they beheld Him in the chariot, clothed upon in the glory of the brightness, having raiment as of the sun, fair as the moon and terrible that for awe they durst not look upon Him. And there came a voice out of heaven, calling Elijah! Elijah! And he answered with a main cry: Abba! Adonai! And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness

at an angle of fortyfive degrees over Donohue's in little Green Street like a shot off a shovel (p. 345).

Because Bloom's paternal feelings move him to look after Stephen who is making the rounds, buying drinks for the crowd, and Bloom believes Stephen is "the best of that lot" (p. 452) of Stephen's friends, he follows Stephen into nighttown hoping to save him and his remaining cash from disaster.

Bloom passes through his initiation--he even accepts Boylan's affair with Molly as something that must happen--and emerges relieved, renewed, and refreshed: "He rests. He has travelled" (p. 737).

Similarly, Homer's Odysseus returns to Ithaca, fights off his Penelope's suitors; and he is reunited with his son. Leopold accompanied by Stephen returns home; Stephen leaves. And Bloom sleeps peacefully with Molly by his side: "At rest relatively to themselves and to each other" (p. 737). Molly's soliloquy ends on the positive, her reunion with Leopold, as she reminisces about his proposal and her breathless answer, "Yes I will Yes" (p. 783).

The stream-of-consciousness technique is a device, many critics agree, that suggests Joyce and his influence on the twentieth-century novel. It has of course been analyzed by numerous critics. A simple definition reads something like this: Stream-of-consciousness is

the flow of thoughts which the character collects from the outside; that is, it allows things from the outside to intrude in addition to the character's thoughts. Joyce defines stream-of-consciousness, according to Frank Budgen in his James Joyce and the Making of Ulysses, this way: "I try to give the unspoken, unacted thoughts of people in the way they occur."¹⁰

First of all, development of the stream-of-consciousness technique had its start with Henri Bergson and his concept of time--measured time and psychological time, clock and calendar time. Kumar explains how Bergson makes a connection between the past, the present, and the future; Bergson believes that present data and details of past experience mingle, and it is this that obscures the boundaries between the past, present, and future.¹¹ In Ulysses, as Kumar notes, Joyce treats time "as a process of interblending of the past, present and future."¹² And the effect of time on the individual is a process, as Henri Bergson in Creative Evolution says, "To exist is to change, to change is to mature, to mature is to go on creating

¹⁰ Frank Budgen, James Joyce and the Making of Ulysses (New York: Harrison Smith and Robert Haas, 1934), p. 94.

¹¹ Kumar, p. 26.

¹² Kumar, p. 118.

one-self endlessly."¹³ Accordingly, the stream-of-consciousness method, Kumar states, is structured around the idea that the character is thought of as a "dynamic process," rather than as a changeless entity.¹⁴

Many other ideas, including those of Jung and Freud, are also important in the development of the concept of the stream-of-consciousness method. Joyce, however, credited Edouard Dujardin (Les Lauriers sont coupes) with giving him ideas on how to go about the stream-of-consciousness method. Ellmann mentions that "Joyce always made it a point of honor that he had it [interior monologue] from Dujardin."¹⁵ Dorothy Richardson's Pointed Roofs (1915) was next and then Joyce's Ulysses (1922). Virginia Woolf's Mrs. Dalloway (1925) and To the Lighthouse (1927) followed. About these three authors Kumar has this to say:

Joyce's experiments with language and technique, indicating his progressive realization of character as a process, culminate in his perfection of the stream of consciousness method of narrative. In attempting to render personality as a ceaseless process of becoming, he achieves far greater success than either Dorothy Richardson or Virginia Woolf.¹⁶

¹³ Henri Bergson, Creative Evolution [1907], trans. Arthur Mitchell (New York: Henri Holt, 1911), p. 7.

¹⁴ Kumar, p. 10.

¹⁵ Ellmann, p. 131.

¹⁶ Kumar, p. 107.

After Joyce, came William Faulkner's "The Bear" in Go Down, Moses (1942).

Joyce, aiming for a reality that had not been achieved before, worked hard to perfect the stream-of-consciousness effect. In Ulysses the character's stream-of-consciousness is primarily that of the conscious mind; the exception is found in the Circe episode where it is that of the semi-conscious mind (during the hallucinatory state). Joyce uses the third person to describe a character or to comment on a scene, and he mixes these passages in among the stream-of-consciousness passages. The third person intervention helps to prevent what could be, in some instances, the appearance of a character's muddled mind--and making little sense--by reminding the reader that the character is in a certain place at a particular time. Thus in the Proteus section when Stephen, walking on the beach, decides that he will leave the tower and Buck Mulligan, the omniscient person describes the scene: "Turning, he scanned the shore south, his feet sinking again slowly in new sockets" (p. 44). And then Stephen's stream-of-consciousness takes over:

The cold domed room of the tower waits. Through the barbicans the shafts of light are moving ever, slowly ever as my feet are sinking, creeping duskward over the dial floor. Blue dusk, nightfall, deep blue night. In the darkness of the dome they wait, their pushedback chairs, my obelisk valise, around

a board of abandoned platters. Who to clear it? He has the key. I will not sleep there when this night comes (p. 44).

At the beginning of Ulysses Joyce inserts small passages of stream-of-consciousness probably, as some critics have noted, to help the reader understand the longer passages that are found further along in the story. Hence in the Telemachus section, when Buck Mulligan ridicules Stephen, the omniscient person remarks that "Stephen bent forward and peered at the mirror held out to him" (p. 6). Then in a short stream-of-consciousness passage, Joyce's Stephen reflects:

Who chose this face for me? This dogsbody to rid of vermin. It asks me too (p. 6).

Joyce, as several critics have noted, developed the stream-of-consciousness technique to the point that his characters are readily recognized by their stream-of-consciousness passages. Irwin Steinberg in his work, The Stream of Consciousness and Beyond in Ulysses, observes: "By developing the stream-of-consciousness technique so completely and so imaginatively, he made available to the novelists who followed him a very sensitive and very useful method of delineating character and simulating consciousness."¹⁷ Burgess in his book,

¹⁷ Erwin Steinberg, The Stream of Consciousness and Beyond in Ulysses (Pittsburgh: University of Pittsburgh Press, 1973), p. 257.

Here Comes Everybody, points out that there is a characteristic rhythm to the stream-of-consciousness of each of the characters: Stephen, Leopold, and Molly. "Stephen's is lyrical" befitting a poet while Leopold's is often short, jaunty "appropriate for a man more given to pub-talk than to aesthetic disquisitions, expressive of the very soul of an intelligent, but not over-educated, advertising canvasser." Molly's rhythm, on the other hand, "combines the practical and the poetical."¹⁸

Equally important, there is something distinctive about the thought processes of each of the characters that significantly shows in each stream-of-consciousness passage. Thus Leopold speculates about the minutiae; he has the mind for absorbing it. He does not, however, have the profound mind of Stephen. Bloom's mind, then, is factual while Stephen's is conceptual. One example of Leopold's speculative mind is found in the Ithaca chapter--Stephen accompanies Bloom home--as Leopold poses questions and then gives the answers:

Did he find four separating forces between
his temporary guest and him?

Name, age, race, creed.

¹⁸ Anthony Burgess, Here Comes Everybody (London: Faber & Faber, 1965), p. 85.

What anagrams had he made on his name in youth?

Leopold Bloom
 Ellpofomool
 Molldopeloob
 Bollopedoom
 Old Ollebo, M.P.

What acrostic upon the abbreviation of his first name had he (kinetic poet) sent to Miss Marion Tweedy on the 14 February 1888?

Poets oft have sung in rhyme
 Of music sweet their praise divine.
 Let them hymn it nine times nine.
 Dearer far than song or wine,
 You are mine. The world is mine
 (p. 678).

Similarly Stephen, like Leopold, also poses questions. Rather than like Leopold's matter-of-fact minutiae, however, Stephen ponders mystical and highly abstract ideas. He is trying to find the answers-- trying to comprehend eternal ideas. An example of Stephen's conceptual mind is found in the Proteus chapter when Stephen is on the beach, and he observes his shadow over the rocks:

Why not endless till the farthest star?
 Darkly they are behind this light, darkness
 shining in the brightness, delta of
 Cassiopeia, worlds. Me sits there with his
 auger's rod of ash, in borrowed sandals, by
 day beside a livid sea, unbeheld, in violet
 night walking beneath a reign of uncouth
 stars. I throw this ended shadow from me,
 manshape ineluctable, call it back. Endless,
 would it be mine, form of my form? Who
 watches me here? Who ever anywhere will read
 these written words? (p. 48)

Because internal monologue is simply unbroken

thinking, it is appropriate to night in a dark room in bed. Thus in the Penelope section Molly's thoughts, covering almost all of the events of her life, flow without interruption as she rests in bed. Joyce's Nora is a model for Molly Bloom. Ellmann comments that "Nora Joyce had a similar gift for concentrated, pungent expression, and Joyce delighted in it as much as Bloom did. Like Molly she was anti-intellectual."¹⁹ The humor in Molly's soliloquy includes one instance when she substitutes the word "Aristocrat" for Aristotle's name, "some old Aristocrat or whatever his name is disgusting you more with those rotten pictures," as she thinks about the book (Aristotle's Masterpiece) Leopold had given to her (p. 772). Ellmann also notes that "The rarity of capital letters and the run-on sentences in Molly's monologue are of course related to Joyce's theory of her mind (and of the female mind in general) as a flow, in contrast to the series of short jumps made by Bloom, and of somewhat longer ones by Stephen."²⁰

In any event, Molly is all woman--eternally seductive--representing all aspects of woman. A brief passage in the Penelope section, when Molly remembers Leopold's proposal, illustrates the flow of her thoughts:

¹⁹ Ellmann, p. 387.

²⁰ Ellmann, p. 387.

How he kissed me under the Moorish wall
and I thought well as well him as another and
then I asked him with my eyes to ask again yes
and then he asked me would I yes to say Yes
my mountain flower (p. 783).

Joyce's Ulysses, then, provides the basis for examining and analyzing his influence on William Faulkner's "The Bear" in Go Down, Moses and Mosquitoes and Anthony Burgess' Nothing Like the Sun, especially in regard to the major ideas and style, and pattern and motif. Joyce's innovations include his language discoveries, his use of mythology, and the realistic effects of his stream-of-consciousness passages.

Chapter 2

Joyce and Faulkner

Some similarities in their backgrounds prove interesting when discussing the parallels found in the works of Joyce and Faulkner. Joyce wrote about his native Ireland while living in other parts of the world. Faulkner, on the other hand, wrote about his people and his land while living in his native Mississippi. Similarly, both men rebelled--Faulkner's rebellion was not as strongly marked as Joyce's--because of conditions that prevailed in their environments: Joyce could not accept the dominance of the religion and politics of Ireland; Faulkner criticized the social and moral ways of Mississippi. They both of course write about people and places they are familiar with. Thus the setting of Joyce's Ulysses is Dublin. His characters, for the most part, are modeled after people he knew; therefore, they can be traced to specific people. The setting of Faulkner's "The Bear" is the wilderness of Mississippi, and he shapes his characters using some qualities of the people he knew. Only one person, however, is said to have served as a model for one of Faulkner's characters; his great-grandfather, Colonel William Clark

Faulkner, is the prototype for Colonel John Sartoris, the main figure in Unvanquished (and mostly a "presence" in the other novels).

"The Bear" (1942), one of seven stories in Go Down, Moses, shows influence of Joyce on Faulkner through language, time and timelessness, the journey motif, and the stream-of-consciousness technique.

Some of the things that Faulkner does with language, like Joyce, include combining two words, using hyphenated words, and writing long sentences.

The following examples of Joyce's two-word combinations are from the Proteus section: Stephen ruminates about his companions in the tower and how they wait in their "pushedback" (p. 44) chairs; and then his mind moves on as he watches the sand and stones on the beach; he sees the "stoneheaps" (p. 44) of dead builders. Two examples of Faulkner's combined words are found in the fourth section of "The Bear" when Ike and his cousin, McCaslin, remove, for one last look at the "allnowledgeable,"²¹ the ledgers that record the injustice which helped to build their grandfather's fortune. The first ledger's entries were made by Ike's grandfather and then by his father and uncle who moved out

²¹ William Faulkner, "The Bear," The Faulkner Reader (New York: Random House, 1946), p. 302. Hereafter page numbers for quotations from this source, along with an abbreviation of the title ("Bear"), will appear in parentheses after the quotation.

of the "barnlike" ("Bear," p. 303) edifice as soon as their father died.

Next, Joyce uses the hyphenated word "porter-bottle" (p. 41) in his description of the littered area of the beach where Stephen is walking. When John Lewis Longley, Jr. in his The Tragic Mask discusses Faulkner's use of modern forms and techniques, he calls this language device "Joycean word-linkages."²² Thus Faulkner's Ike describes his grandfather's massive home as "tremendously-conceived" ("Bear," p. 303); another example is the "not-quite-musical" ("Bear," p. 334) sound of the coffee pot--that holds the copper coins instead of the gold which Ike and McCaslin had expected--when it is shaken.

Another similarity is the extremely long sentence which Faulkner puts together along the same lines as Joyce. As Milton Rugoff comments in a review, "The Magic of William Faulkner," Faulkner's "sprawling, word-intoxicated sentences which seem determined to include everything, just as it occurred, and as uninterruptedly as thought itself"²³ remind us of Joyce. The longest sentence of course is that of Molly's internal

²² John Lewis Longley, Jr., The Tragic Mask (Chapel Hill: The University of North Carolina Press, 1963), p. 10.

²³ Milton Rugoff, "The Magic of William Faulkner," Bear, Man, and God, eds. Francis Lee Utley, Lynn Z. Bloom, and Arthur F. Kinney (New York: Random House, 1964), p. 406.

monologue in the last section of Ulysses (forty-four and one-half pages). In the fourth section of "The Bear" appear Faulkner's longest sentences: when Ike tells why he cannot accept the land (pp. 297-99), and when Ike goes in search of Fonsiba (p. 314). The entire fourth section, moreover, has very long sentences.

The second area to be examined is Faulkner's use of the concept of time and timelessness and how, with its use, he resembles Joyce. Both works suggest a sense of the intrusion of the past on the present. Faulkner's Ike--like Joyce's Stephen, Leopold, and Molly--looks back into the past. About this, Rugoff remarks that Faulkner's "steep plunging into the unplumbed depths of family memory" makes us "inevitably think of Joyce."²⁴

While clock time in Ulysses is restricted to one day, there is a continuum flowing from the present to the past and from the past to the present. Consequently, time moves back and forth as incidents that occur are connected in the minds of Stephen, Leopold, and Molly with past experiences. In the Hades chapter, for example, Mr. Dedalus' criticism of Buck Mulligan and his influence on Stephen brings to Leopold's mind thoughts about his little son: "If little Rudy had lived. See him grow up. Hear his voice in the house.

²⁴ Rugoff, pp. 405-406.

Walking beside Molly in an Eton suit. My son" (p. 89). Then in the Ithaca section, Leopold finds, in the drawer of his writing table, a blurred daguerreotype, "executed in the year 1852" (p. 723), of his father (who had changed his name from Virag to Bloom) and his grandfather, Leopold Virag. All of which recalls for him memories of his father, a lonely widower (p. 724). Moreover, Leopold goes back even further in the past to his great-grandfather who had "seen Maria Theresa, empress of Austria, queen of Hungary" (p. 724). In addition, Leopold moves on to the future to Molly's birthday, September 8 (p. 736), when, upon seeing the blind stripling, he thinks about all of the productive things the physically disabled can do, and he contemplates buying for Molly one of their work baskets (p. 181).

Similarly Faulkner's time is also a continuum. His calendar time in sections one, two, three, and five of "The Bear" ends as Ike enters maturity. First of all, the bear connects Ike with the timelessness of time as Old Ben goes on year after year evading his pursuers. The woods also suggest this sense of timelessness to Ike:

Then he was in the woods, not alone but solitary; the solitude closed about him, green with summer. They did not change, and, timeless, would not, anymore than would the green of summer and the fire and rain of fall and the iron cold and sometimes even snow ("Bear," p. 346).

And both Ike and Sam Fathers accept time. Sam is highly conscious of the imminence of death and wants to die when Old Ben dies: "It was almost over now and he was glad" ("Bear," p. 269). Ike knows that the bear will be killed soon and that, with his death, there would be changes: "It was the beginning of the end of something, he didn't know what except that he would not grieve. He would be humble and proud that he had been found worthy to be a part of it" ("Bear," p. 278). It was the end of one era, the wilderness, and the beginning of a new one, industry: "He went back to the camp one more time before the lumber company moved in and began to cut the timber" ("Bear," p. 341).

While section four of "The Bear" begins when Ike is twenty-one, time, like Joyce's time, shifts back and forth. Conditions in the present are linked in Ike's mind with his grandfather's exploitations in the past. Ike would like to disown the past and all of its failings just as Joyce's Stephen would; when Mr. Deasy criticizes the Jews, Stephen tells him that history "is a nightmare from which I am trying to awake" (p. 34). (Leopold Bloom, on the other hand, reminisces about the early years of his marriage to Molly and thinks, "I was happier then" (p. 168).) Thus Ike refuses to accept his inheritance of the land which he does not believe was his grandfather's to give. It is from the old ledgers that Ike learns some of the bitter truths about

his family, the ledgers that record the outlay of clothing and supplies against each tenant's credit for his share of the crop.

Ike remembers, for example, that when he was sixteen he had read the entry in his grandfather's ledger: "Turl Son of Thucydus @ Eunice Tomy born Jun 1833 yr stars fell Fathers will" ("Bear," p. 308). Ike's thoughts go back to that time:

and nothing more, no tedious recording filling this page of wages day by day and food and clothing charged against them, no entry of his death and burial because he had outlived his white half-brothers and the books which McCaslin kept did not include obituaries: just Fathers will and he had seen that too: Old Carothers' bold cramped hand far less legible than his sons' even and not much better in spelling, who while capitalizing almost every noun and verb, made no effort to punctuate or construct whatever, just as he made no effort either to explain or obfuscate the thousand-dollar legacy to the son of an unmarried slave-girl, to be paid only at the child's coming-of-age, bearing the consequence of the act of which there was still no definite incontrovertible proof that he acknowledged ("Bear," p. 308).

Ike discovers that Carothers bought Eunice in New Orleans in 1807 for \$650 and arranged her marriage to Thucydus in 1809; that Tomey was born; that on Christmas day, 1832, Eunice, Tomey's mother, drowned herself--even though the time is fifty years later, Ike "seemed to see her actually walking into the icy creek" ("Bear," p. 309); that Tomey's child, Terrel, was born in June; and that Tomey died in childbirth. Ike also knows that

his grandfather was the father of Tomey's Terrel. Time also moves into the future when Ike marries and then loses his wife because he refuses to accept the land: "No, I tell you. I wont. I cant. Never" ("Bear," p. 340).

Another dominant element in both works is that of the journey motif in which Leopold Bloom and Ike McCaslin must go through a series of trials and an initiation of sorts. Thus Joyce's Bloom moves through his day: he knows the exact time that Molly is unfaithful, as he thinks "Done" (p. 291), and simply lives through Molly's affair with Boylan; defends himself against the Anti-Semitic group, saying there should be love instead of "insult and hatred" (p. 333); and accepts ridicule, excusing the young students because "of that age" (p. 407). He successfully then passes through his initiation and, as has been noted earlier, emerges feeling relieved, renewed, and refreshed.

Similarly, Faulkner's Ike must confront the unknown alone. He has a series of decisions to make before he will see the bear. First, he must abandon his gun--"It's the gun," Sam tells him. "You will have to choose" ("Bear," p. 263). Furthermore he must give up his watch and compass: "Then he relinquished completely to it" ("Bear," p. 264). Finally Ike gives up the stick: "He removed the linked chain of the one and the looped thong of the other from his overalls and hung

them on a bush and leaned the stick beside them" ("Bear," pp. 264-65). When Ike enters the wilderness alone and dispossessed, he sees Old Ben. Thus General Compson tells Ike's cousin, McCaslin:

This boy was already an old man before you damned Sartorises and Edmondses invented farms and banks to keep yourselves from having to find out what this boy was born knowing and fearing too maybe but without being afraid, that could go ten miles on a compass because he wanted to look at a bear none of us had ever got near enough to put a bullet in and looked at the bear and came ten miles back on the compass in the dark ("Bear," p. 295).

But it is more than the hunt that Ike must experience before he is initiated into maturity: He must live up to his philosophy that the land (made valuable by the toil of slaves) his grandfather bequeaths to him belongs to no one. When Ike is twenty-one, he tells his cousin that he will not accept his inheritance, saying, "I cant repudiate it. It was never mine to repudiate. It was never Father's and Uncle Buddy's to bequeath me to repudiate because it was never Grandfather's to bequeath them" ("Bear," p. 299).

With Faulkner, many critics agree, the most noticeable Joycean influence is his use of the stream-of-consciousness technique. In his The Sound and the Fury Faulkner makes the most of this method when he gives a section of the book to each of his main characters. By means of the stream-of-consciousness method his

characters are given lifelike identities. Adams comments that "something like their 'true selves'"²⁵ are made known, and Hugh Kenner, in an article "Faulkner and Joyce," notes, "We tell Benjy and Quentin and Jason apart by responding to devices that may very well have been learned from sampling Joyce."²⁶ Joyce, as has been noted earlier, had accomplished this--a way of distinguishing characters by words and rhythms.

Joyce also supplies description of a character by means of the thoughts of another person regarding the character; for example, Bloom's explanation of the way Molly uses numbers and words is an amusing account of one aspect of Molly's personality. Bloom, answering his own question of "what to do with" his wife, lists several kinds of occupations and concludes with "courses of evening instruction specially designed to render liberal instruction agreeable" because, he says,

In disoccupied moments she had more than once covered a sheet of paper with signs and hieroglyphics which she stated were Greek and Irish and Hebrew characters. She had interrogated constantly at varying intervals as to the correct method of writing the capital initial of the name of a city in Canada, Quebec. She understood little of political complications, internal, or balance of power,

²⁵ Adams, p. 89.

²⁶ Hugh Kenner, "Faulkner and Joyce," Faulkner, Modernism, and Film, eds. Evans Harrington and Ann J. Abadie (Jackson: University Press of Mississippi, 1979), p. 25.

external. In calculating the addenda of bills she frequently had recourse to digital aid. After completion of laconic epistolary compositions she abandoned the implement of calligraphy in the encaustic pigment exposed to the corrosive action of copperas, green vitriol and nutgall. Unusual polysyllables of foreign origin she interpreted phonetically or by false analogy or by both: metempsychosis (met him pike hoses), alias (a mendacious person mentioned in sacred Scripture) (p. 636).

Faulkner, too, furnishes description of a character by means of the thoughts in the mind of another character. In part five, Ike provides an amusing description of touchy old Ash. Ike, going back to the camp for the last time, sees Ash and recalls an incident when Ash, pouting because thirteen-year old Ike had shot a buck and Ash had not, went hunting with Ike. He recalls what led up to the hunting excursion:

That night Ash sat snarling and unapproachable behind the stove so that Tennie's Jim had to serve the supper and waked them with breakfast already on the table the next morning and it was only half-past one o'clock and at last out of Major de Spain's angry cursing and Ash's snarling and sullen rejoinders the fact emerged that Ash not only wanted to go into the woods and shoot a deer also but he intended to and Major de Spain said, "By God, if we dont let him we will probably have to do the cooking from now on:" and Walter Ewell said, "Or get up at midnight to eat what Ash cooks:" ("Bear," pp. 346-47).

And Ike remembers that after Ash had hunted his deer they started for home, Ike leading the way:

Himself in front because, although they were less than a mile from camp, he knew that Ash, who had spent two weeks of his life in the camp each year for the last twenty, had no idea whatever where they were, until quite soon the manner in which Ash carried Boon's gun was making him a good deal more than just nervous and he made Ash walk in front ("Bear," p. 347).

In addition to the similar means of describing a character, the preceding passage of Faulkner's Ike sounds like Bloom in the Eumaeus chapter of Ulysses when Leopold is taking care of Stephen (eventually bringing Stephen to the Bloom household), suggesting a similarity of style:

Preparatory to anything else Mr. Bloom brushed off the greater bulk of the shavings and handed Stephen the hat and ashplant and bucked him up generally in orthodox Samaritan fashion, which he very badly needed. His (Stephen's) mind was not exactly what you would call wandering but a bit unsteady and on his expressed desire for some beverage to drink Mr. Bloom, in view of the hour it was and there being no pumps of Vartry water available for their ablutions, let alone drinking purposes, hit upon an expedient by suggesting, off the reel, the propriety of the cabman's shelter, as it was called, hardly a stonethrow away near Butt Bridge, where they might hit upon some drinkables in the shape of a milk and soda or a mineral. But how to get there was the rub. For the nonce he was rather nonplussed but inasmuch as the duty plainly devolved upon him to take some measures on the subject he pondered suitable ways and means during which Stephen repeatedly yawned (p. 613).

An additional word on similarities would have to include the father-son motif that, like Joyce's Ulysses,

runs through Faulkner's "The Bear." Thus Leopold and Stephen meet several times--without acknowledging each other--during the day. It is not until later in the evening, after Leopold stops at the hospital (to inquire about Mrs. Purefoy), sees Stephen again, and follows him to Burke's public-house, that Leopold decides he must look after Stephen. When Leopold rescues Stephen from a brawl, paternal longing rises in him as he thinks about his son, and he calls out his name, "Rudy!" (p. 609). At the same time, Leopold bends over Stephen: he will be a substitute father to Stephen.

Similarly, Ike is watched over by Sam Fathers. Sam teaches Ike to respect the wilderness and to survive in the wilderness. Ike, when he returns to the camp for the last time, thinks about his old friend: "the old man born of a Negro slave and a Chickasaw chief who had been his spirit's father if any had, whom he had revered and harkened to and loved and lost and grieved" ("Bear," p. 348).

In the library scene of Ulysses the paternity theme is prevalent as Stephen and the literary group discuss Shakespeare and Hamlet and the relationship between father and son. Stephen tells the group that, when Shakespeare's son died, Shakespeare was no longer a father. And when Shakespeare wrote Hamlet, his father was no longer living. Hence, Stephen tells the group, "He was not the father of his own son merely

but, being no more a son, he was and felt himself the father of all his race" (p. 208).

Faulkner's Ike lost his wife (because he refused to claim his inheritance), and, consequently, he would become "uncle to half a county and still father to none" ("Bear," p. 330). When Ike and McCaslin disagree over the inheritance Ike looks at his cousin, who has been almost like a father to him, and thinks, "his kinsman, his father almost yet no kin now as, at the last, even fathers and sons are no kin" ("Bear," p. 336). This logic follows that of Joyce's Stephen who suggested, in the library discussion, that when the father dies the son is no longer a son, and when the son dies the father is no longer a father.

Another technique that suggests Joyce is the symbolic use of numbers. Faulkner, like Joyce, has a fondness for the number seven. Seven, the commonest number in the biblical Genesis, is an important number in many mythologies, and it is also important to Joyce's Leopold for it is the address, 7 Eccles Street, of Everyman Bloom. Hence Leopold leaves his house in the morning, moves through the day meeting many obstacles--prejudice, ridicule, hate, and unfaithfulness--and returns to his home at 7 Eccles Street in the evening having successfully overcome (or at least having confronted) the challenges of his "voyage." And in the library scene in Ulysses John Eglinton, while the

literary group are discussing Hamlet, comments about the magical number seven: "Seven is dear to the mystic mind. The shining seven W. B. calls them" (p. 184).

After Lion comes Faulkner's Ike and Sam know the end is near. When the seven strangers appear in camp to watch the hunt for the bear, the omen is there that time for Old Ben and Sam is running out:

They were swampers: gaunt, malaria-ridden men appearing from nowhere, who ran trap-lines for coons or perhaps farmed little patches of cotton and corn along the edge of the bottom, in clothes but little better than Sam Fathers' and nowhere near as good as Tennie's Jim's, with worn shotguns and rifles, already squatting patiently in the cold drizzle in the side yard when day broke ("Bear," p. 275).

Ike and his cousin talk about freedom, and Ike remembers seven years ago (he was fourteen):

that summer twilight seven years ago, almost a week after they had returned from the camp before he discovered that Sam Fathers had told McCaslin: an old bear, fierce and ruthless not just to stay alive but ruthless with the fierce pride of liberty and freedom, jealous and proud enough of liberty and freedom to see it threatened not with fear nor even alarm but almost with joy, seeming deliberately to put it into jeopardy in order to savor it and keep his old strong bones and flesh supple and quick to defend and preserve it ("Bear," pp. 326-27).

And neither Sam nor Ike shot Old Ben although either one of them could have. (Ike achieves his freedom by refusing the inheritance and has only memories to haunt

him, like Joyce's Stephen who, while memories haunt him, feels he is free since he has thrown off all ties.) And Ike at the legal age of twenty-one (a multiple of seven as age of reason; and fourteen as age of adolescence) relinquishes the land, his inheritance.

In a search for sevens Richard Stonesifer, in an article "Faulkner's 'The Bear': A Note on Structure," divides each of the four sections (eliminating part four) into seven sections. But, as he says, it would be difficult to prove that this was Faulkner's conscious doing.²⁷ Also, it has been noted in this paper that Faulkner's "The Bear" is one of seven stories. Mention should be made that Joyce also consciously planned the number (fifteen) of stories in Dubliners and in many ways contrived the use of number symbolism.

Faulkner's Mosquitoes, in contrast to the wilderness setting of "The Bear," takes place in New Orleans and, specifically, in the art colony section of the city. This is the author's second novel, written in 1926 and published in 1927.

Some critics agree with Adams' comment, in regard to Joyce's influence on Faulkner in his Mosquitoes: "It is through mannerisms that Joyce's influence makes

²⁷ Richard J. Stonesifer, "Faulkner's 'The Bear': A Note on Structure," College English, 23 (1961), 219-223.

itself most clearly felt."²⁸ There are, however, Joycean techniques that are discernible in Faulkner's novel: his use of the long sentence, his use of the divided time periods, and the journey motif.

First of all, Faulkner puts together a lengthy sentence which covers Talliaferro's thoughts, his excitement mounting, as he watches Jenny sleep.

Hard this floor his old knees yes yes
 Jenny her breath Yes yes her red soft mouth
 where little teeth but showed parted blonde-
 ness a golden pink swirl kaleidoscopic a
 single blue eye not come fully awake her
 breath yes yes He felt eyes again, knew they
 were there, but he cast all things away, and
 sprawled nuzzling for Jenny's mouth as she
 came awake.²⁹

In addition to the similar use of the long sentence, a section of Molly's internal monologue in Ulysses suggests that there is a similarity in style between the preceding passage of Faulkner's Talliaferro and the following passage of Molly when she remembers Leopold's proposal of marriage: "His heart was going like mad and yes I said yes I will Yes" (p. 783). Indeed, the word "yes," after Joyce's Molly Bloom soliloquy, will forever recall James Joyce, who at a later stage of

²⁸ Adams, p. 84.

²⁹ William Faulkner, Mosquitoes (New York: Liveright Publishing Corporation, 1927), p. 128. Hereafter page numbers for quotations from this source, along with an abbreviation of the title (Mosq.), will appear in parentheses after the quotation.

revision inserted numerous yases in his last chapter with increasing rhythmic frequency leading to the novel's conclusion.

Next, the voyage in Mosquitoes consists of four days, and Faulkner describes what is happening every hour of each day; in like manner Joyce records the events of each hour during the journeys of Stephen Dedalus and Leopold Bloom.

Finally, the journey which the characters in Mosquitoes make, unlike that of Joyce's Leopold (who moves through his day, successfully passing through his initiation and emerging with new knowledge), is a failure--the yacht goes nowhere--as each passenger emerges with mixed feelings of indifference, frustration, and anger. And the story ends with a decadent fantasy as Fairchild, Gordon, and Semitic man go to the red-light district. (Joseph Blotner and other critics parallel this scene to Stephen's and Leopold's visit to night-town.³⁰) The journey that Pat and David take on shore also ends in failure: plagued by mosquitoes and heat, they fail to reach their destination--Mandeville--and return to the disabled boat.

Besides the apparent Joycean techniques that Faulkner uses, there is, in addition, the setting in

³⁰ Joseph Blotner, Faulkner: A Biography, Vol. I (New York: Random House, 1974), p. 521.

Mosquitoes that brings to mind the suggestion of a similar setting in Ulysses, that of a wasteland. Mrs. Maurier tries to become a part of the art colony by inviting the group on a boat trip, but her guests accept her invitation not as friends but as consumers. Thus Julius, referring to Gordon's acceptance to join the party on the yacht, tells Fairchild and Gordon: "When he clutters himself up with people (which he can't avoid doing) by all means let it be with people who own food and whisky and motor cars. The less intelligent, the better" (Mosq., p. 50).

In Joyce's Ulysses, Stephen searches for a surrogate father and Leopold wants to be accepted. The wasteland atmosphere of the first chapters changes with the Oxen of the Sun episode when Mrs. Purefoy gives birth, the rains come, and Leopold assumes his pater-nity of Stephen. The end of the story finds Stephen, having refused Leopold's offer to live with the Blooms, believing that he will be free (and enriched) to create, and Leopold, having overcome many difficulties, returning to sleep with his Molly.

The characters in Faulkner's Mosquitoes, on the other hand, do not come to any real knowledge; they simply continue to drift.

Just as significant, the titles of Joyce's book and of Faulkner's suggest a comparable aspect--a mythological basis. Joyce's Ulysses by its very name

indicates that the story is patterned after Greek mythology (Homer's Odyssey), and Faulkner's title--Mosquitoes--implies that the cannibalistic origins of the mosquito, which is found in the mythology of the Northern Siberian peoples and others, is important to the story. Uno Holmberg in The Mythology of All Races observes that mosquitoes "during the light summer of the north are an unbearable plague for both men and animals."³¹

Although there are no mosquitoes in Ireland, the actual setting of Joyce's Ulysses, Molly in the Penelope section talks about the horrendous mosquitoes on Gibraltar which interfere with romance: "bugs tons of them at night and the mosquito nets" (p. 756). And in Mosquitoes when Patricia and David stand on the shore, she stares "with a sort of fascination at a score of great gray specks hovering about her blood-flecked stockings, making no effort to brush them away" (Mosq., p. 179). What started out to be a romantic adventure, then, ends in failure as the mosquitoes destroy any possibility of a romance between Patricia and David.

³¹ Uno Holmberg, Finno-Ugric, Siberian, The Mythology of All Races, Vol. XII, ed. Cannon John Arnott MacCulloch (New York: Cooper Square Publishers, 1964), p. 386.

(A summary of the many stories about the origin of the mosquito is that the blood-sucking mosquito is born out of the ashes of a man-eater. It seems probable, according to Uno Holmberg, that the various tales have a common origin.)

The problem of the biting insect disturbs Mr. Talliaferro; as he watches Gordon chisel, "Mr. Talliaferro slapped viciously and vainly at the back of his hand" (Mosq., p. 10). The mosquitoes even follow the yacht: the group is forced to have lunch inside the yacht since the insects are on the deck; Mrs. Wiseman remarks, "They've found where we are and that we are good to eat" (Mosq., p. 254).

On another level (in Mosquitoes), it is the endless talk, like the annoying mosquito, that depresses Gordon: "Talk, talk: the utter and heartbreaking stupidity of words. It seemed endless, as though it might go on forever. Ideas, thoughts, became mere sounds to be bandied about until they were dead" (Mosq., p. 186).

The influence of Joyce on Mosquitoes has been observed by critics in other areas: Parallels between Joyce's Nausicaa episode and Faulkner's Nausikaa have been noted;³² a similarity between Stephen's ashplant and Talliaferro's malacca stick has been suggested;³³ and the hawk's face of Gordon as an imitation of Stephen in A Portrait of the Artist as a Young Man has

³² Robert M. Slabey, "Faulkner's Mosquitoes and Joyce's Ulysses," Revue des Langues Vivantes, 28 (1962), 435-37.

³³ Edwin Turner Arnold, III, "William Faulkner's Mosquitoes: An Introduction and Annotations to the Novel," Diss. University of South Carolina 1978, 377 pp.

been mentioned.³⁴ (The latter description of Stephen is also found in Ulysses for Stephen had once flown free of Ireland, just as Daedalus, the "fabulous artificer, the hawklike man" [p. 210] had escaped from the Greek labyrinth.)

In summary, typical observations of the Joyce (Ulysses) influence are as follows:

Mosquitoes

Ulysses

Style

fool fool you have work to
do . . . by utility o
cuckold of derision
(47)

Joyce stream of conscious-
ness technique

stars in my hair in my hair
and beard i am crowned
. . . fool fool cursed
and forgotten of god
(47-48)

Character

Mr. Talliaferro has changed
his name from Tarver
(33)

Bloom's name changed from
Virag (337)

Mr. Talliaferro is mistaken
for a Rotarian (36)

Bloom as freemason (300)
(748)

Fairchild is a Mr. Deasy,
saying "our forefathers
reduced the process of
gaining money to prov-
erbs. But we have beat-
en them; we have reduced
the whole of existence
to fetiches" (37)

several Deasy speeches have
this tone and similar
structure of. "Because
you don't save
You don't know yet what
money is. Money is
power" (30)

Fairchild calls himself and
the Semitic man "Nor-
dics" (52)

Buck Mulligan tells
Stephen: "I'm hyperbo-
rean as much as you"
(5)

Mosquitoes

Mark Frost, as undemonstrated artist, believes "I am the best poet in New Orleans" (44)

Mr. Talliaferro chases women, futilely

Idea

Mrs. Maurier likens the freedom of the artist to that of the eagle (26)

much discussion of art (Mrs. Maurier, Mark Frost, Gordon, Fairchild, and the Semitic man)

Situation

Mr. Talliaferro meets woman (Mrs. Maurier) on way back from making a purchase (16)

Mark Frost, the ghostly poet, is omitted in Mr. Talliaferro's memory from gathering of poets (43-44)

Semitic man disparages New Orleans' Latin Quarter (51-52)

Ulysses

Stephen Dedalus is determined to be Ireland's best poet

Bloom speculates about women, numerously

basic to Joyce's Stephen in both Ulysses and A Portrait of the Artist as a Young Man

in both Ulysses and Portrait

Leopold Bloom buys kidney, follows woman (59)

Stephen Dedalus omitted from collection of younger poets' verses (192)

Buck Mulligan disparages Stephen's Paris backgrounds in Latin Quarter (his tea, 12) (his hat, 41)

Chapter 3

Joyce and Burgess

James Joyce wrote Ulysses, a story about one day in the life of Everyman, Leopold Bloom. Anthony Burgess in Nothing Like the Sun (1964) writes about another Everyman, WS (Shakespeare), whom Joyce's Stephen describes as "All in all" (p. 212). His novel, Burgess says, is a story of Shakespeare's love life. In his work, The Novel Now, Burgess explains he wrote his "Shakespeare novel Nothing Like the Sun to emphasize the impossibility of conveying the authentic effulgence."³⁶

The influence of Joyce on Burgess in Nothing Like the Sun is evident in the library scene, chapter nine of Joyce's Ulysses. This influence--derived from Joyce's way of telling a story--is apparent through biography, sexuality and women, and religion. It develops from Stephen's theory about Shakespeare's life: Shakespeare is seduced by Ann Hathaway. He is forced into marriage when it is found that Ann, who is older than Shakespeare, is going to have a baby. Later

³⁵ Burgess, Novel, p. 138.

Shakespeare leaves Stratford for London, and Ann, in the meantime, is unfaithful to her husband--with his brother, Richard. Stephen says that the proof is in Hamlet which he believes is the story of Shakespeare's own life. Thus Stephen says that Shakespeare is King Hamlet, and Ann is Gertrude, betrayer of her husband and mistress of his brother. Shakespeare's son Hamnet, who is dead, is the young Hamlet whom his mother and uncle have wronged. Stephen says the adulterous brother appears everywhere in Shakespeare's plays because the act of adultery was always on the poet's mind.

How closely Burgess follows Joyce's, i.e. Stephen's, discussion of Shakespeare is apparent in the theory and action of the two works. Stephen refers to the poet as Shakespeare, whereas Burgess calls him WS, and Stephen spells Ann without the e, while Burgess retains the e; both technicalities appear in these comparisons.

The biographic theory about Shakespeare begins as Joyce's Stephen insists that Shakespeare is the ghost, the wronged husband, and murdered king; that Hamlet is Hamnet (Shakespeare's son); and that Ann Hathaway is the guilty queen. Stephen and the literary group, thus, begin a discussion about the poet and his family. Stephen asks,

Is it possible that that player Shakespeare, a ghost by absence, and in the

vesture of buried Denmark, a ghost by death, speaking in his own words to his own son's name (had Hamnet lived he would have been prince Hamlet's twin) is it possible, I want to know, or probable that he did not draw or foresee the logical conclusion of those premises: you are the dispossessed son: I am the murdered father: your mother is the guilty queen. Ann Shakespeare, born Hathaway? (p. 189)

Burgess begins the drama of Hamlet, i.e. Shakespeare, when his son, Hamnet, tells WS about Uncle Dickon. The young boy asks his father to tell him a story "and let me be in the story."³⁶ This is the story WS tells

Hamnet:

Once there was a king and he had a son and the son's name was Hamnet. And the king's father died but his ghost came back to tell the prince that he had not truly died but had been murdered. And the man that had murdered him was his own brother, the uncle of Hamnet (Nothing, p. 121).

Hamnet asks his father which one of the three uncles he means and WS answers, "This is a story only. The uncle wished to marry the queen and become ruler of all the land" (Nothing, p. 121). Hamnet tells his father that the uncle must be Dickon then; the boy explains, "He says he is King Richard now that William the Conqueror is away in London" (Nothing, p. 121). And in the

³⁶ Anthony Burgess, Nothing Like the Sun (New York: W.W. Norton, 1964), p. 121. Hereafter page numbers for quotations from this source, along with an abbreviation of the title (Nothing), will appear in parentheses after the quotation.

epilogue, Burgess' WS, diseased and racked with pain, and near death, becomes the shadow of the ghost, "All my parts must be hoarse parts (thou wilt make a ghost yet, see if thou wilt not, that is a very graveyard voice)" (Nothing, p. 224). Burgess tells us in Shakespeare, a book he has written about the life and society of Shakespeare, that "In Hamlet another brother seduces the widow of a man whose son's name is close enough to the name of Will's own son--Hamnet. Will is believed to have played the father's ghost when the play was performed at the Globe Theatre."³⁷

In the library the discussion of Shakespeare continues as Stephen disagrees with Eglinton that Ann Hathaway has no place in Shakespeare's works. Stephen argues what greater influence on man could woman have than to be his mistress, mother of his children and his widow: "She took his first embraces. She bore his children and she laid pennies on his eyes to keep his eyelids closed when he lay on his deathbed" (p. 190).

Burgess foreshadows, early in his book (immediately after the first passionate get-together of WS and Anne takes place), the last days of the poet and his dependence on Anne:

He did not think, he would not have believed, not then, that that was she who would

³⁷ Anthony Burgess, Shakespeare (New York: Alfred A. Knopf, 1970), pp. 25-26.

watch over him when he slept finally not from drunkenness but from desire of death,--else lay with eyes near-closed, sleep's feigning succubus, to watch her creaking down the stair, a groaning old crone about her housewifely tasks, busying herself with the making of sick man's broth, a crock in an earthen pipkin with roots, herbs, whole mace, aniseeds, scraped and sliced liquorice, rose-water, white wine, dates. An old quiet woman, a reader of The Good Housewife's Jewel and The Treasury of Commodious Conceits (how to make Vinegar of Roses; onion-and-treacle juice as a most certain and approved remedy against all manner of pestilence or plague, be it never so vehement), later to turn to Brownist gloom with God's Coming Thunderbolt Foretold and Whips for Worst Sinners and A Most Potent Purge for the Bellies and Bowels of Them that are Unrighteous and Believe Not. Her pots a-simmer, she would sit scratching her spent loins through her kirtle, mumbling her book (Nothing, p. 31).

Burgess says in Shakespeare that Anne "may have become pious, welcoming visits from Puritan divines . . . and leave her pamphlets to read."³⁸

Stephen proposes the theory that Shakespeare was seduced by Ann. Because he believes there is a close relationship between the life and the works of Shakespeare his proof, Stephen says, is that Shakespeare wrote about the pursuit, and "that memory, Venus and Adonis, lay in the bedchamber of every light-of-love in London" (p. 191). And Burgess' WS mentions the theme of the poem Venus to Anne when she criticizes his poems: "A naked goddess tumbling a boy in a field"

³⁸ Burgess, Shakespeare, p. 235.

(Nothing, p. 171); but she did not get his point, "She did not see that" (Nothing, p. 171), that the reference was to her, that she had seduced him.

Stephen goes on to say that the passionate writer of Antony and Cleopatra would not choose the homeliest bawd in Warwickshire to sleep with. He did not choose badly, Stephen insists, no indeed; Shakespeare was chosen: "If others have their will Ann hath a way. By cock, she was to blame. She put the comether on him, sweet and twenty-six. A boldfaced Stratford wench who tumbles in a cornfield a lover younger than herself" (p. 191). Meanwhile, Burgess' WS tries to remember what happened during his drunken reverie, his maypole excursion that ended as he awoke with Anne by his side: "He dredged his memory and found naught. It was the wood, it was shottery, but what woman was this? To ask when twined so in early morning and near nakedness-- would not that be ungentle?" (Nothing, p. 28) Whereas Venus seduced the boy Adonis (Stephen's term) to conquer him, her kinsmen secured the knot, though WS balked, with threats: "There is many a dog with a stone round's neck in a river. There is many a bag of kittens in the millpond. Knives draw blood when they are sharp" (Nothing, p. 37). Lo, destiny is forced. Burgess, in his book, Urgent Copy, which is a collection of his own criticism, says he does not see "this

marriage as being of Shakespeare's own choice," and he adds, "He was a boy, she a mature woman."³⁹

Stephen continues his theory about the life of Shakespeare: Ann was unfaithful to the poet. He describes Shakespeare's London experiences: for twenty years Shakespeare lived in London where he mingled with the wealthy and the titled, "His life was rich" (p. 201). And he moved "between conjugal love and its chaste delights and scortatory love and its foul pleasures" (p. 201). Returning to Ann, Stephen comments that while Shakespeare pursued his delights in London, Ann engaged in her hobby at New Place:

Christfox in leather trews, hiding, a runaway in blighted treeforks from hue and cry. Knowing no vixen, walking lonely in the chase. Women he won to him, tender people, a whore of Babylon, ladies of justices, bully tapsters' wives. Fox and geese. And in New Place a slack dishonored body that once was comely, once as sweet, as fresh as cinnamon, now her leaves falling, all, bare, frightened of the narrow grave and unforgiven (p. 193).

Thus Burgess' WS goes home to Stratford and to New Place, the estate he bought for his family, and catches Anne with his brother, Richard: "White slack nakedness gathering itself, in shock, together" (Nothing, p. 191). And Anne "wrapped her ageing treacherous bareness, bold as brass, into a nightgown" (Nothing, p. 191).

³⁹ Anthony Burgess, Urgent Copy (New York: W.W. Norton, 1968), p. 159.

Stephen adds that Ann not only seduced Shakespeare, but she went to bed with his brother: "Sweet Ann I take it, was hot in the blood. Once a wooer twice a wooer" (p. 202). And Ann, Stephen says, was the subject of Shakespeare's bitterness (his plays show his obsession with the theme of unfaithfulness); for in Hamlet, Stephen continues, "Two deeds are rank in that ghost's mind: a broken vow and dullbrained yokel on whom her favour has declined, deceased husband's brother" (p. 202). Burgess comments on Stephen's view of Richard, in his Shakespeare: "Stephen Dedalus in the Scylla and Charybdis chapter of James Joyce's Ulysses has taught us to think in more sinister terms."⁴⁰ Burgess goes on to link the limping brother, Richard, to the poet's plays: "In Richard III the villainous eponym seduces an Anne. He is hunchbacked and he limps. In Hamlet another brother seduces the widow of a man whose son's name is close enough to the name of Will's own son--Hamnet."⁴¹

Burgess comments in Shakespeare that Anne had been hot for love in her late twenties but had lived chastely thereafter; and he says, "She might have, fulfilling Stephen Dedalus's theory, committed incestuous adultery with her brother-in-law Richard: there was opportunity

⁴⁰ Burgess, Shakespeare, p. 25.

⁴¹ Burgess, Shakespeare, pp. 25-26.

for that."⁴² This is the same Richard that Stephen links with the King Richard of Shakespeare's plays, and the only king for whom Shakespeare felt no respect: Stephen says, "Richard, a whoreson crookback, misbegotten, makes love to a widowed Ann . . . , woos and wins her, a whoreson merry widow" (p. 211). And at the scene of Anne's and Richard's indiscretion, Burgess pictures WS's brother to be all jellyfish weakness, as he whines out excuses to WS for his behavior with Anne: "It was she that made me. I did not want to" (Nothing, p. 191).

Alas, this is the Richard with the foxy look who, Burgess suggests earlier in the story, lived off elderly women; WS's father tells him that Richard goes away for several days at a time, "and comes back with money," and one day he was seen in Worcester "with some old tottering woman." His father also tells WS that Richard was a comfort to Anne during Hamnet's last days: "He was ever ready to weep with her" (Nothing, p. 169). Now WS accuses Richard of making love to Anne: "For you my little brother, practise your trade of comforting elderly female flesh elsewhere, nuzzling worm, worming into abandoned holes" (Nothing, p. 192).

⁴² Burgess, Shakespeare, p. 235.

And Burgess in Urgent Copy says, "I smell out adultery, his wife's not his own."⁴³

Stephen hits upon Shakespeare's meanness as he recalls that the man who lived so richly in London left Ann nothing when he died except the second-best bed (which implies he willed the best bed to another woman):

He was a rich country gentleman with a coat of arms and landed estate at Stratford and a house in Ireland Yard, a capitalist shareholder, a bill promoter, a tithe-farmer. Why did he not leave her his best bed if he wished her to snore away the rest of her nights in peace? (p. 203)

This second-best bed is the one Anne brought from Shottery. When Burgess' WS has some doubt that Susanna is his child, he thinks about leaving Anne and "forsake the bed that was hers" (Nothing, p. 43). The bed is the same one on which Anne and Richard lie, and when WS discovers them in bed, "He marked the bed, her bed from Shottery, nodding" (Nothing, p. 191). Burgess in Urgent Copy says that adultery was "committed on that second best bed," the one that "Anne gets back," and the one "she herself brought as her dowry."⁴⁴ And in Shakespeare Burgess says, "He left her the second best bed and nothing else."⁴⁵

⁴³ Burgess, Urgent Copy, p. 159.

⁴⁴ Burgess, Urgent Copy, p. 159.

⁴⁵ Burgess, Shakespeare, p. 258.

The coat of arms that Stephen mentions is one that the poet's father applied for, that Shakespeare would have liked to have for his son, but that came, too late, after Hamnet's death. When Hamnet is dying, Burgess' WS thinks, "My son. The building for the future, the making of a gentleman that should come into his estates, range his deer-park, be dubbed knight. Sir Hamnet Shakespeare . . . a proud name" (Nothing, p. 164). Burgess, in Shakespeare, comments, "On October 29, with the poor child scarcely cold in his little kingdom, Carter King of Arms granted at last to John Shakespeare the title and blazon he had sought for so long."⁴⁶

Returning to his theory that Shakespeare is both the ghost and prince (Buck Mulligan, in the Telemachus chapter, says that Stephen "proves by algebra that Hamnet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father" [p. 18]), Joyce's Stephen speculates on the mystery of fatherhood:

Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only begetter to begotten. On that mystery and not on the madonna which the cunning Italian intellect flung to the mob of Europe the church is founded and founded irremovably because founded, like the world, macro-and

⁴⁶ Burgess, Shakespeare, p. 155.

microcasm, upon the void. Upon incertitude, upon unlikelihood. Amor matris, subjective and objective genitive, may be the only true thing in life. Paternity may be a legal fiction (p. 207).

Paternity might be legal fiction for Burgess' WS; as Anne flashes "toledo hate in the eyes for the seed-thrower" (Nothing, p. 42), he wonders about her first-born, Susanna, for she "might be his and then again she might not" (Nothing, p. 43).

Joyce's Stephen goes on to say that "Sabellius, the African, subtlest heresiarch of all the beasts of the field, had held that the Father was Himself His Own Son" (p. 208). Burgess' WS, while riding back to London after visiting his family and enjoying a comradeship with Hamnet, sees "the terrible mystery of fatherhood . . . the horror of its responsibility" (Nothing, p. 122); he changed himself into his son for an instant, "a sleeping being called out of the darkness to suffer, perhaps be damned, because of a shaft of enacted lust" (Nothing, p. 122). Joyce's Stephen asks, "If the father who has not a son be not a father can the son who has not a father be a son?" (p. 208) While Hamnet is dying, WS mourns for the son "who himself would be no father" (Nothing, p. 166), and wonders how the name and its inheritance can be handed down. When Shakespeare wrote Hamlet, his father was no longer

living, and he was no longer a son. Stephen tells the literary group:

He was not the father of his own son merely but, being no more a son, he was and felt himself the father of all his race, the father of his own grandfather, the father of his unborn grandson who, by the same token, never was born for nature (p. 208).

And both Joyce's Stephen and Burgess see the poet as an Everyman, as noted earlier, described by Stephen as "All in all" (p. 212). Thus Burgess' WS wants to share whatever awaits his son after death, for if he cannot die in his son's place, then "let him at least be doubly damned for him" (Nothing, p. 167). In his mind,

He then saw that he was willing into this image his own desire for a sort of sterility. The son was the father. What, in a sense, he had also been willing was that son-father's annihilation (Nothing, p. 166).

Stephen sums up Shakespeare's last days, that "He returns after a life of absence to that spot of earth where he was born. . . . Then dies" (p. 213). Ann, says Stephen, "laid pennies on his eyes to keep his eyelids closed when he lay on his deathbed" (p. 190). Stephen adds, "Gravediggers bury Hamlet pere and Hamlet fils. A king and a prince at last in death" (p. 213). And Burgess' WS announces he is nearing the end: "I see you have your pennies ready, ladies, I

shall not be long now" (Nothing, p. 224). He comes back to Stratford to be buried by his wife, as his father was laid to rest by his mother. Stephen says of the Shakespeare women, "All those women saw their men down and under" (p. 202). In Urgent Copy, Burgess says, "Anne lays pennies on his eyes."⁴⁷ In his Shakespeare, Burgess also mentions Anne's last service to her husband: "Anne's last office was to place pennies on his eyes."⁴⁸

The next topic, sexuality and women, begins with the poet's relationship with his wife. The literary group feel the marriage cannot have been a compatible one. Joyce's Stephen remarks, "He carried a memory in his wallet as he trudged to Romeville whistling 'The girl I left behind me'" (pp. 190-191). The first time he leaves, Burgess' WS repeats "Amen" over and over as Anne scolds him for becoming indentured to Master Quedgeley as tutor to Quedgeley's sons, but "He had not thought his escape would take such form" (Nothing, p. 54). The next time, he leaves with a group of actors. Shakespeare leaves Stratford as Stephen (Joyce) left Dublin, and it runs through Stephen's mind that Elizabethan London lay as far from Stratford as corrupt Paris lies from Virgin Dublin" (p. 188). Thus Burgess'

⁴⁷ Burgess, Urgent Copy, p. 159.

⁴⁸ Burgess, Shakespeare, p. 259.

WS answers a call to freedom because "He has done all he can in Stratford, or nearly all, and the horn'd wind and bells ring for him, the sails belly in the land-breeze" (Nothing, p. 71).

When he is away from Anne, WS thinks only of her in terms of the old games she insisted they play: "All I could see in Anne was the memory of old orgies" (Nothing, p. 229). At first it pleased her to play the queen and "He was to seize her by force" (Nothing, p. 139). And then it was her whim to act the part of a boy, dressed in Dickon's clothes: "She would taunt him and simper before him" (Nothing, p. 49). Burgess, in Urgent Copy, observes, "I cannot see their menage as a very happy one." He was much younger than Anne and "The first child was born six months after the wedding. The inescapable image of Shakespeare the negative, the passive, the put-upon-this begins here."⁴⁹ He goes on to say "The form of marriage continues to the point where Anne lays pennies on his eyes, but it has no further physical meaning."⁵⁰ In Shakespeare, Burgess says he believes "Will entered on a forced marriage with a woman he did not really love, and the lovelessness of the marriage was one of

⁴⁹ Burgess, Urgent Copy, p. 158.

⁵⁰ Burgess, Urgent Copy, p. 159.

the reasons for leaving Stratford and seeking a new life in London."⁵¹

When WS decides to pay his wife a surprise visit, Burgess warns him: "It would have been better, ladies and gentlemen, if he had not gone home" (Nothing, pp. 189-190). WS is nervous as he approaches the familiar landmarks--the sun goes under a cloud--and he thinks about his play: "He sees again the great white slack body, the misshapen southern king go to it (Nothing, p. 190). He enters the house, mounts the stairs hesitantly, with foreboding, and wonders at the quiet when, of a sudden, "There seemed to be an explosion of soft panic, whispering and rustling, behind one of the doors" (Nothing, p. 191). There was "white slack nakedness," and Richard "trying to hide his, though it was fast sinking in its own bestial shame, instrument of," and Anne "standing, arms folded, bold as brass" (Nothing, p. 191). The incident, the affair between Anne and Richard, preys on his mind: "There is naught like cuckoldry for the promotion of a man's health and vigour, it is a kind of gift of money to spend on one's own sins" (Nothing, p. 192). Later, WS tells the story to Harry, Earl of Southampton, how he had gone home for a surprise visit and found his wife and younger brother in bed: "My brother and wife were

⁵¹ Burgess, Shakespeare, p. 60.

busy with sacramental ceremonies, ensuring that New Place be a true house of love" (Nothing, p. 199).

Because Shakespeare was seduced by Ann, Stephen says Shakespeare lost confidence in himself and never regained it. Why? Stephen explains:

He was himself a lord of language and had made himself a coistrel gentleman and had written Romeo and Juliet. Why? Belief in himself has been untimely killed. He was overborne in a cornfield first (ryefield, I should say) and he will never be a victor in his own eyes after nor play victoriously the game of laugh and lie down. Assumed dongiovannism will not save him. No later undoing will undo the first undoing. The tusk of the boar has wounded him there where love lies ableeding. If the shrew is worsted yet there remains to her woman's invisible weapon (p. 196).

Thus his affair with Fatimah is slow starting as WS does not know how to approach her. Finally, he calls on her on the pretense that he is there "on the Lord Chamberlain's behoof" (Nothing, p. 147). His attachment to the golden boy, the Earl of Southampton, does not last, and Fatimah is taken away from Burgess' WS by the earl.

Joyce's Stephen discusses Shakespeare's sex life: "women he won to him, tender people, a whore of Babylon, ladies of justices, bully tapsters' wives" (p. 193). Burgess' WS goes to Bristol to buy books, encounters a golden whore, has no money to pay, so "They beat at him, four-fisting, shouting" (Nothing,

p. 59), as WS backs out the door. The tapster's wife he won to cure Harry (and she would not admit Harry in her room). WS tells Harry: "I said I was the Earl of Southampton, the older man who was growing bald. She opened at once" (Nothing, p. 118). He must be cured for it would never do to have "his lordship in love with an alewife" (Nothing, p. 117). Burgess, in Shakespeare, says an anonymous poem was written about H. W. (Harry Wriothesly), who wanted to sleep with an inn-keeper's wife, and it is supposed "that it recorded an amorous escapade in which both Shakespeare and his patron took part."⁵²

The whore of Babylon that Stephen mentions is Fatimah, the lady of the sonnets, and was a meaningful experience for Burgess' WS; in fact, he died for love of her. The disease was called French pocks or Spanish pocks; when WS was very young, he had asked his father about it and his father told him, "It is some ailment that they have and their bodies are all eaten and they go mad with it" (Nothing, p. 222). Burgess, in Urgent Copy, says,

Twice, I should think, Shakespeare lost his heart . . . once to a golden-haired boy with a vulpine face, once to a dark woman. Both ended wretchedly. Shakespeare was not able to meet Southampton on equal terms,

⁵² Burgess, Shakespeare, p. 131.

despite the gentling of his condition with a grant of arms. As for the dark lady--perhaps the revulsion was less out of tristitia than out of disgust and despair at finding himself stricken by the morbus Gallicus, love's disease.⁵³

In his Shakespeare book, Burgess suggests, however, that death may have been hastened because Will was weak "from venereal disease, from a seasonal cold, from Burger's arterial blockage or anything we wish to wish upon him."⁵⁴

Joyce's Stephen continues with his theory about the loves in Shakespeare's life as he explains that the poet wrote sonnets to his dark lady. These are the sonnets that Burgess' Anne refers to when she refuses to accompany WS to London "to be laughed at" (Nothing, p. 170), because she has read some of them: "some are to men and some are of a black woman" (Nothing, p. 171). Stephen says Shakespeare is rejected for the second time, the first when his wife is unfaithful, and then he loses out to a lord whom he had also loved. Stephen explains, "He is the spurned lover in the sonnets. Once spurned twice spurned. But the court wanton spurned him for a lord, his dreamylove" (p. 202).

Thus Burgess begins his novel with reference to the goddess, "It was all a matter of a goddess--dark,

⁵³ Burgess, Urgent Copy, p. 160.

⁵⁴ Burgess, Shakespeare, p. 259.

hidden, deadly, horribly desirable" (Nothing, p. 3), whom WS pursues in fantasy until she appears in reality. Jack Hoby, "a wild rogue . . . cup-shotten" (Nothing, p. 5), tells the young WS stories about the wondrous sea and the rich and golden East, and "WS saw it: a golden face in the East" (Nothing, p. 6). Anxious to "seek out his gold goddess" (Nothing, p. 13), and to find out what the future holds for him, he visits old Madge, the oracle. She tells him: "Catch as catch can. A black woman or a golden man" (Nothing, p. 15). Hence there is foreshadowing of the two loves that will enter Shakespeare's life.

WS meets the golden man first, the lord that Joyce's Stephen has mentioned, and Burgess names him Harry Wriothesly, Earl of Southampton. At their first meeting, WS has conflicting feelings about Harry: "There was something in his eyes that WS did not like-- a slyness, an unwillingness to look boldly. But he was beautiful enough, there was no doubt of his beauty" (Nothing, p. 91). WS is fascinated by Harry. Harry introduces WS to aristocratic society, but, at the same time, keeps WS mindful of the fact that he is not of that station. In Shakespeare, Burgess says, "He was an ornament of the Court and, to a man as ambitious as Shakespeare, an ideal prospective patron."⁵⁵ And

⁵⁵ Burgess, Shakespeare, p. 119.

Harry did become WS's patron. Harry's mother, desiring to see that succession in the family would continue, commissions WS to write sonnets urging Harry to marry. A mere nineteen, the lord is unwilling to take on the responsibilities of that state. WS eventually ceases to urge Harry to enter a marriage against his will, and, instead, writes sonnets about his love and dedicates them to the young lord. In Urgent Copy, Burgess suggests that Shakespeare dedicated his Venus and Adonis "to the lord with whom he is to have a perfumed, hellenic, essentially metropolitan homosexual relationship."⁵⁶ And in his Shakespeare, Burgess says the possibility is there that Will had homosexual tendencies: "Will would not be shocked by evidence of homosexuality: he may have been inclined to it himself."⁵⁷

When Burgess' WS sees Fatimah, the dark lady from Babylon, he believes he has found his golden goddess; he is enraptured with the thought that his dream goddess has appeared: "He saw a face the sun blessed to gold" (Nothing, p. 138). He is told, however, that she is from Clerkenwell, the area of brothels, but WS does not think it is possible: "I cannot believe that she is of that Clerkenwell tribe" (Nothing, p. 145).

⁵⁶ Burgess, Urgent Copy, p. 158.

⁵⁷ Burgess, Shakespeare, p. 128.

Fatimah ignores WS until she finds out that he mingles with Court society. She yields finally to his insistence: "I possess her in a terrible joy" (Nothing, p. 150). From Shakespeare's sonnets it is thought, Burgess comments in Shakespeare, that "It was an affair of lust not love."⁵⁸ And he says the affair became one of remorse for Shakespeare. Their affair lasts until Fatimah meets the Earl of Southampton (Shakespeare's "dreamylove") who, as Joyce's Stephen has said, steals her away from the poet. Fatimah is duly impressed when she meets Harry: "She drinks him in . . . this striding-about-the-chamber lord with his ringflashing hands beating time to his loudly elegant eloquence of that and this and what Lady Such-and-such said and what His Grace . . ." (Nothing, p. 153). WS knows she will be Harry's mistress: "He asks not; he doth take. She is ready to be taken" (Nothing, p. 157). Burgess, in Shakespeare, says that after the homosexual play, Harry wanted a woman: "When the poet's friend took her from the poet he was taking a commodity--a pound, or many pounds of flesh." The sonnets, Burgess goes on to say, are about "obsession with a woman's body, revulsion, pain in desertion, resignation at another's treachery."⁵⁹

⁵⁸ Burgess, Shakespeare, p. 148.

⁵⁹ Burgess, Shakespeare, p. 148.

Harry's and Fatimah's affair ends when Fatimah, with child, pleads with Harry to marry her. Harry, when he becomes ill, sees WS again, and tells him about Fatimah: "She had, would you believe it, ambitions to marry into the English nobility" (Nothing, p. 181). Harry has, he tells WS, sent her off to have her baby. When WS sees Fatimah again, he is horrified that she has come from Clerkenwell; but he takes her back. Their relationship continues until he discovers his syphilitic lesions. Bitter and ill when WS sees the dark lady again at Clerkenwell, he says, "A gift from him, was it not?" (Nothing, p. 232) According to Burgess in his Shakespeare work, "The transports Shakespeare knew with his Dark Lady were very violent and wholly carnal."⁶⁰

To complete this section, sexuality and women, is to comment that Burgess' WS continues his amours-- Joyce's Stephen says sowing "wild oats" (p. 195)--with other women: "Joan, Kate, Meg, Susan, Margery, Tooth, Samson, the Yellow One" (Nothing, p. 233). Again in Shakespeare, Burgess comments that "Shakespeare was a long time in London, and we cannot think that he limited himself to one affair."⁶¹

The similarity of their religious backgrounds is

⁶⁰ Burgess, Shakespeare, p. 148.

⁶¹ Burgess, Shakespeare, p. 148.

interesting to note when the influence of Joyce on Burgess through religion is traced. Both men were reared Roman Catholic and both left the church. Joyce saw a pattern emerging in his life, which he incorporated in his work, a pattern of the necessity, in order to be free to pursue his art, of separating from the dominance of family, religion, and country. And in A Portrait of the Artist as a Young Man Stephen tells his friend, Cranly,

I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can.⁶²

Burgess is quoted in Contemporary Authors as saying,

I was brought up a Catholic, became an agnostic, flirted with Islam, and now hold a position which may be termed Manichee--I believe the wrong God is temporarily ruling the world and that the true God has gone under.⁶³

(Shakespeare, likewise, was born into the Roman Catholic faith--his mother was Catholic--but there is some dispute, Burgess mentions in his Shakespeare work, whether he died a Roman Catholic or Angelican.)

⁶² Joyce, A Portrait of the Artist as a Young Man, p. 518.

⁶³ James M. Ethridge and Barbara Kopala, eds. Contemporary Authors, I-IV (Detroit: Gale Research Company, 1967), p. 137.

Burgess' WS, like Joyce's Stephen, rebels against anything that interferes with his freedom:

Ever since I was a tiny boy I have been told gravely of my duty--to my family, church, country, wife. I am old enough now to know that the only self-evident duty is to that image of order we all carry in our brains (Nothing, p. 198).

Stephen works out his theory of Hamlet, that the ghost father, like God the Father who is made known through His Only Begotten Son (the Father and Son of the Trinity), "He Who Himself begot" (p. 197), is made known through his son:

He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father (p. 197).

Thus Stephen likens fatherhood to Roman Catholic doctrine of apostolic succession (succession of spiritual authority from the apostles perpetuated by successive ordinations of bishops): "It is a mystical estate, an apostolic succession, from only begetter to only begotten" (p. 207).

Burgess' WS ponders the mystery of fatherhood as his son lies dying. His son will not be a father, and WS wonders about the name and its being handed down, and he sees the son consubstantial with the father:

This death was something that he, not

fever, was encompassing. As for the perpetuation of a name, it seemed to lie elsewhere. Nor was it really the name that was important; it was the blood, it was the spirit (Nothing, p. 166).

Because Stephen cannot throw off his family as indicated in his suffering "agenbite of inwit: remorse of conscience" (p. 206), he does not see how Shakespeare could have "Forgot: any more than he forgot the whipping lousy Lucy gave him" (p. 215). Burgess' WS, during the midst of his gay life in London, cannot forget his family. He can see their Christmas dinner and knows it will be a good one since he had sent enough money (agenbite of inwit: remorse of conscience), but he had not gone home as he promised. He thinks about the twins, "He could not altogether keep his old life out of this new" (Nothing, p. 110).

When Stephen says he does not believe his own theory about Shakespeare and Hamlet, he goes on to say that he does not know what to believe (he has mentioned Roman Catholic doctrine, in connection with his theory about Shakespeare, which he does not believe, or thinks he does not believe): "I believe, O Lord, help my unbelief. That is, help me to believe or help me to unbelieve?" (p. 214) As Burgess' WS is dying, his mind recounts swiftly his past life; the narrator (actually WS himself) asks what he would like now and WS answers, "No more. No no no more. Never again."

He too calls on the Lord; his last words are "My Lord" (Nothing, p. 234).

Hence the influence of Joyce on Burgess in Burgess' Nothing Like the Sun is in the library chapter of Ulysses, where Stephen offers a theory about the life of Shakespeare which Burgess dramatizes in his character WS. At another time, a comparison of the two authors' use of language would be a most rewarding work. Critics agree that Joyce's influence on Burgess is mostly linguistic. Robert Adams comments that "Burgess, like Joyce, is delighted by the linguistic patterns that form in the fading shadows of unconsciousness."⁶⁴

It would be amiss, then, not to at least mention Joyce's influence on Burgess with regard to language. In his Tremor of Intent, a detective novel, Burgess with the use of music, slang, and dialects (to mention a few aids), like that of Joyce, forms his language patterns. And like Joyce, he footnotes--his footnotes parody Joyce's Finnegans Wake--words, giving meanings. One passage, for example, reads like this (footnote words in brackets):

Oh, the² [Knocknoise, distant] welter of all that moontalk, such as it was, whistles and all³ [Wherewhatwhowhy?].⁶⁵

⁶⁴ Adams, p. 168.

⁶⁵ Anthony Burgess, Tremor of Intent (New York: W.W. Norton, 1966), p. 201.

In chapter ten of Joyce's Finnegans Wake one passage reads:

Pappapassos, Mammamanet, warwhetswut and
whowitswhy¹ [What's that ma'am, says I].
But it's tails for toughs and titties for
totties and come buckets come bats till
deeleet² [As you say yourself].⁶⁶

⁶⁶ James Joyce, Finnegans Wake (New York: The Viking Press, 1947), p. 272.

CONCLUSION

To summarize James Joyce's influence on Burgess and Faulkner is to say that, on the whole, his influence is mostly in his way of telling a story and in his use of language.

In Chapter One many of the things that Joyce does with language were discussed: changing word order, writing long passages without punctuation, combining words, and using slang and different dialects. In addition, Joyce uses associative thinking--any idea is seen in association with other things--and there is no end to associations. (The latter is an important aspect of his stream-of-consciousness method.) He uses obscure words, words of the past out of old dictionaries, and, also, he uses the same word (or the same word sound) in different contexts to create whole new meanings. And finally, he constructs new words--especially in Finnegans Wake--that present a challenge to the reader.

Because Joyce's linguistic innovations have so much to do with the way he structures his stream-of-consciousness passages and descriptions of the characters and their emotions, this technique is perfected

to the greatest degree. With his use of mythology, the author intends, in both Ulysses and Finnegans Wake, to present universal history. His parallels in Ulysses with those of Homer's Odyssey are meant to show that time and space are suspended.

Joyce's Ulysses, as well as his other works, is about human nature; and Ulysses, as well as his other stories, ends on an optimistic note. (Joyce's Dubliners, of course, is quite pessimistic until the last story, "The Dead," where his optimism becomes apparent as Gabriel attempts to set aside his isolation, to have empathy for others and to attain "the full glory of some passion."⁶⁷)

In Chapter Two, then, it was shown how the travel motif and the wasteland theme in Ulysses differ from that of William Faulkner's Mosquitoes. In Ulysses the travel motif ends on a positive note (Leopold coming home to rest by the side of his Molly); and the wasteland theme changes into a fruitful one (when Mrs. Purefoy's baby is born, and the rain begins). On the other hand, the journey in Mosquitoes is a failure (the characters leaving the yacht feeling, to various degrees, indifference, frustration, and anger); and the wasteland theme remains (as the story ends on a grim

⁶⁷ James Joyce, "The Dead," The Portable James Joyce, ed. Harry Levin (New York: The Viking Press, 1965), p. 241.

note--with a decadent fantasy). And the last two pages of the novel find the tiresome Talliaferro still talking about seducing a girl. However, Ilse Dusoier Lind in an article, "The Effect of Painting on Faulkner's Poetic Form," believes, unlike this writer, that as the decadent theme evolves--expressed through the heat of the city which causes decay--the idea is there "that new life, new art, comes out of rottenness and death."⁶⁸ Faulkner's "The Bear" was also discussed. The influence of Joyce on Faulkner is shown through language, time and timelessness, the journey motif, and the stream-of-consciousness technique.

Joyce's way of telling a story has its similarity and parallel in Burgess' story of Shakespeare's love life, Nothing Like the Sun, as Burgess follows Stephen's (Joyce's) discussion of Shakespeare in Ulysses. Burgess in his work, Urgent Copy, a book of his literary criticism and in his Shakespeare, which is about the life and society of Shakespeare, supports the main points he makes about the life of WS in Nothing Like the Sun, those same points that Joyce's Stephen Dedalus has theorized about to the literary group assembled in

⁶⁸ Ilse Dusoier Lind, "The Effect of Painting on Faulkner's Poetic Form," Faulkner, Modernism, and Film, ed. Evans Harrington and Ann J. Abadie (Jackson: University Press of Mississippi, 1979), p. 135.

the library. Thus in Chapter Three the similarity of the two stories, about Shakespeare, was traced.

In sum, Joyce's Ulysses has provided the basis for examining and analyzing his influence on William Faulkner's "The Bear" and Mosquitoes and Anthony Burgess' Nothing Like the Sun. That the pattern of Joyce's influence on the twentieth-century novel is evident, critics agree. Adams praises him: "The positive influence of Joyce has proved wide, deep, and enduring."⁶⁹ Steinberg asks, "Why Joyce? And why at that particular time?" And he concludes that "the answer must be: because he was Joyce."⁷⁰ These are fitting comments for a great writer.

⁶⁹ Adams, p. 3.

⁷⁰ Steinberg, p. 276.

Bibliography

Primary Sources

- Burgess, Anthony. Nothing Like the Sun. New York: W.W. Norton, 1964.
- . Tremor of Intent. New York: W.W. Norton, 1966.
- Faulkner, William. "The Bear," The Faulkner Reader. New York: Random House, 1946.
- . Mosquitoes. New York: Liveright Publishing Corporation, 1927.
- Joyce, James. "The Dead." The Portable James Joyce. ed. Harry Levin. New York: The Viking Press, 1965.
- . Finnegans Wake. New York: The Viking Press, 1947.
- . A Portrait of the Artist as a Young Man. The Portable James Joyce. ed. Harry Levin. New York: The Viking Press, 1965.
- . Ulysses. New York: Vintage Books, 1961.

Secondary Sources

- Adams, Robert Martin. AfterJoyce. New York: Oxford University Press, 1977.
- Arnold, Edwin Turner, III. "William Faulkner's Mosquitoes: An Introduction and Annotations to the Novel." Diss. University of South Carolina 1978.
- Bergson, Henri. Creative Evolution [1907], trans. Arthur Mitchell. New York: Henri Holt, 1911.

- Blotner, Joseph. Faulkner: A Biography. Vol. I. New York: Random House, 1974.
- Budgen, Frank. James Joyce and the Making of Ulysses. New York: Harrison Smith and Robert Haas, 1934.
- Burgess, Anthony. Here Comes Everybody. London: Faber & Faber, 1965.
- . The Novel Now. New York: W.W. Norton, 1967.
- . Shakespeare. New York: Alfred A. Knopf, 1970.
- . Urgent Copy. New York: W.W. Norton, 1968.
- Ellmann, Richard. James Joyce. New York: Oxford University Press, 1959.
- Ethridge, James M., and Barbara Kopala, eds. Contemporary Authors. I-IV. Detroit: Gale Research Corporation, 1967.
- Holmberg, Uno. Finno-Ugric, Siberian. The Mythology of All Races. XII. ed. Cannon John Arnott MacCulloch. New York: Cooper Square Publishers, 1964.
- Kenner, Hugh. "Faulkner and Joyce." Faulkner, Modernism, and Film. eds. Evans Harrington and Ann J. Abadie. Jackson: University Press of Mississippi, 1979.
- Kumar, Shiv K. Bergson and the Stream of Consciousness Novel. New York: New York University Press, 1963.
- Lind, Ilse Duso. "The Effect of Painting on Faulkner's Poetic Form." Faulkner, Modernism, and Film. eds. Evans Harrington and Ann J. Abadie. Jackson: University Press of Mississippi, 1979.
- Longley, John Lewis, Jr. The Tragic Mask. Chapel Hill: The University of North Carolina Press, 1963.
- Rugoff, Milton. "The Magic of William Faulkner." Bear, Man, and God. eds. Francis Lee Utley, Lynn Z. Bloom, and Arthur F. Kinney. New York: Random House, 1964.

Slabey, Robert M. "Faulkner's Mosquitoes and Joyce's Ulysses." Revue des Langues Vivantes, 28 (1962), 435-37.

Steinberg, Erwin. The Stream of Consciousness and Beyond in Ulysses. Pittsburgh: University of Pittsburg Press, 1973.

Stonesifer, Richard J. "Faulkner's 'The Bear': A Note on Structure." College English, 23 (1961), 219-223.