

"IN THE LANGUAGE OF THE OUTLAW":  
JOYCE, SVEVO, AND THE APPROPRIATION OF MARGINALIZED DIALECTS

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A Thesis

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The Faculty of the Department of English  
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In Partial Fulfillment  
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by

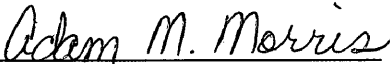
Adam M. Morris

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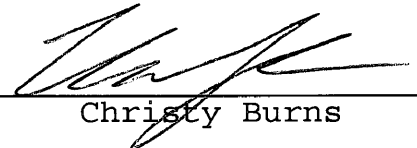
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## DEDICATION

Per mia nonna, l'ispiratrice del mio amore per tutte  
delle cose italiane.

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## ABSTRACT

As critic Richard Wall notes, Joyce's use of the Anglo-Irish dialect is much misunderstood. In explaining Joyce's use of Anglo-Irish, Wall detects an increase in Joyce's use of Anglo-Irish from Joyce's early works, Dubliners and A Portrait of the Artist as a Young Man, to his later works, Ulysses and Finnegans Wake. This paper demonstrates that this shift is attributable to Joyce's increased awareness of the power of writing in dialect, an awareness brought about at least in part by his experiences in Trieste and by his relationship with the Triestine writer, Italo Svevo.

Both Joyce and Svevo use dialect as more than just a tool for imparting local color and realism to their texts. As literary artists, their respective dialects become tools for political and artistic defiance, a defiance of the oppression that language enforces. Joyce and Svevo appropriate their native and disparaged dialects to rebel against artistic oppression; it is the disparaged nature of these dialects that leads me to call them "marginalized dialects."

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The personal relationship between James Joyce and Italo Svevo has long since been noted by both Joyce and Svevo scholars;<sup>1</sup> however, the artistic ramifications of that relationship have been left underdeveloped. Both these authors use a specific native tongue, a dialect, as a means of defining fictional characters and endowing them with the realism of local speech patterns. For Joyce, that dialect is Anglo-Irish, as evidenced, for example, in the style of the unknown narrator of the "Cyclops" chapter of Ulysses, and "Ivy Day in the Committee Room." For Svevo, it is the Triestine dialect, which he subtly incorporates into a seemingly standard Italian prose style. Joyce's experience of dialects in Trieste, and in particular, his relationship with Italo Svevo, caused Joyce to view the Dublin form of Anglo-Irish as his own dialect, and to use it in his own art. Since much of the English in Finnegans Wake is Dublin Anglo-Irish, insofar as the linguistic nature of its main method of signification is concerned, the novel arose out of Joyce's Triestine experience.

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appropriate their native and disparaged dialects to rebel against artistic oppression; it is the disparaged nature of these dialects that leads me to call them "marginalized dialects."

Since the terms "language," "dialect," and "marginalized dialect" are fairly similar, it is important to define their usage. For the purposes of this essay, "language" refers to the major language of a nation in its standardized form: e.g., English, (Standard Modern English as it has evolved out of thirteenth-century London dialect) and Italian (the language that has evolved from the fourteenth-century Florentine dialect). While it is extremely difficult to satisfactorily distinguish between a language and a dialect, for the purposes of this paper a "dialect" refers to a mode of communication which varies from the standard form of a given language in grammar and syntax yet still is at least somewhat intelligible to a person who knows the standard language, or the dialect of a nearby region (Crystal 25).<sup>2</sup> Thus, Scottish, Anglo-Irish, and American English are all English dialects. Tuscan, Veneto, and Sicilian are all Italian dialects. Anglo-Irish, the main focus of this study, is considered a dialect, as the number of linguistic articles discussing various aspects of the Anglo-Irish dialect attest.<sup>3</sup> Within these groups are sub-dialects more commonly called urban dialects. These are usually more geographically contained than rural dialects, which usually define dialect groupings such as Veneto or

Anglo-Irish, since the speech patterns of an urban dialect are usually restricted to a single city, such as Dublin, Trieste, or Florence. While Dublin English, Triestine, and Florentine are all recognizable as closely related to Anglo-Irish, Veneto, and Tuscan respectively, they contain their own variations in syntax and vocabulary which earn them the name of dialect. I have chosen to blur the distinction between dialect and urban or sub-dialect in this paper since while Svevo's use of dialect is restricted to the Triestine form of Veneto, Joyce uses elements of Anglo-Irish which are both general to all types of Anglo-Irish and specific to Dublin English. "Marginalized dialect" is my own term for a dialect spoken by people who are oppressed, though not necessarily politically, and whose use of dialect can be considered an act of independence or of defiance in artistic and political terms.

As Richard Wall demonstrates in his article "Joyce's use of the Anglo-Irish Dialect of English," there is a notable shift in the use of Anglo-Irish in the works of James Joyce. Wall detects an increase in Joyce's use of Anglo-Irish from Joyce's early works, Dubliners and A Portrait of the Artist as a Young Man, to his later works, Ulysses and Finnegans Wake. Joyce's use of Anglo-Irish is highly prevalent in Ulysses, and more or less all-encompassing in Finnegans Wake. Wall credits this increase to a shift in Joyce's theory of composition from a classical spirit to a more romantic spirit. It is my argument, and

the purpose of this paper to demonstrate that, at least in part, this shift is due to Joyce's increased awareness of the power of writing in a marginalized dialect, both artistic and political, an awareness brought about by his experiences in Trieste and by his relationship with Italo Svevo. In Joyce, however, this awareness is raised to a level of artistic defiance in which Joyce ultimately appropriates Anglo-Irish as the basis for his own language, a language which no longer even appears to resemble the language of Ireland's English oppressors.<sup>4</sup>

Svevo, in a 1927 lecture titled "James Joyce" presented to the Milanese literary club, Il Convegno, discusses Joyce's arrival in Trieste, and his belief that Trieste was essential to Joyce's literary work:

James Joyce arrivò a Trieste nel settembre del 1903. . . . Ma arrivava a Trieste con in tasca oltre al poco denaro occorrente al lungo viaggio anche varii manoscritti: gran parte delle liriche che dovevano essere pubblicate col titolo Musica da camera e alcune delle novelle formanti i Dublinesi. Tutto il resto della sua opera fino all'Ulisse nacque a Trieste. Chamber Music si pubblicò nel 1907, Dubliners nel 1914 e Stefano Dedalus com'è tradotto in francese ma esattamente dal titolo Il Ritratto dell'Artista nella sua Giovinezza porta la doppia data Dublino 1904-Trieste 1914. Ma anche parte dell'Ulisse nacque all'ombra di San Giusto perché il Joyce soggiornò fra noi per varii mesi nel dopoguerra.

(Svevo Saggi 201)

[James Joyce arrived in Trieste in September of 1903. . . . But he arrived in Trieste with not only the bit of money required for the journey, but various manuscripts as well: most of the lyrics which came to be published under the title Chamber Music and some of the short stories of Dubliners. All the rest of his works up to Ulysses were born in Trieste. Chamber Music was

published in 1907, Dubliners in 1914 and Stephen Dedalus, as it is translated in French, but whose exact title is A Portrait of the Artist as a Young Man, carries the double date of Dublin 1904-Trieste 1914. But also part of Ulysses was born in the shadow of San Giusto because Joyce stayed with us for a few months after the War.]

(My translation.)<sup>5</sup>

Although not completely accurate (Joyce arrived in Trieste in 1904 (Ellmann 184-5)), this brief summary of the publication dates begins to show just how much Joyce accomplished while still in Trieste. Furthermore, it emphasizes that while Joyce began Ulysses "all'ombra di San Giusto" ["in the shadow of San Giusto"], the major part of that work was completed after his Triestine experience, as was Finnegans Wake. Thus, Joyce's departure from Trieste creates a neat dividing line between his early and late work, a dividing line which Ellmann also suggests in dividing his biography according to geographical locations. The end of the section on Trieste falls roughly halfway in the book. The short stories that Svevo mentions Joyce had already written were "The Sisters," and "Eveline" which Joyce published in Irish Homestead on August 13, 1904 (Ellmann 163) and September 10, 1904 (164), respectively, before he had left Dublin on October 9, 1904 (183). "After the Race" had also been written before Joyce's departure, but was not published until December 17, 1904 (164-5). Joyce began the first version of "Clay," "Christmas Eve," while he was in Trieste for the very first time, a brief stay in late October of 1904 (185). Joyce was then looking

for work; Almidano Artifoni of the Berlitz School in Trieste, who was to be Joyce's employer when Joyce later stayed in Trieste, sent him on to Pola, where Joyce stayed until March of 1905 (185). In January of 1905, while in Pola, Joyce revised "Christmas Eve," calling it "Hallow Eve" (189). Joyce finished the final version of that story, titled "Clay," along with the rest of the stories in Dubliners (except for "The Dead," which Joyce wrote in Rome (263-4)) while in Trieste (207-208).

One of the details in "Two Gallants" points to the Italian atmosphere in which they were written. The narrator describes Corley as a very self-centered man, saying:

His conversation was mainly about himself: what he had said to such a person and what such a person had said to him and what he had said to settle the matter. When he reported these dialogues he aspirated the first letter of his name after the manner of the Florentines. (Dubliners 52)

The aspirated "c" (i.e. pronouncing standard Italian hard "c" like the "h" in English "hat," a sound which does not exist in standard Italian), is an aspect of the Tuscan dialect which Joyce is not likely to have learned in his Italian studies in Dublin, since it is a characteristic irrelevant to the study of classic Italian literature. I would go so far as to say that Joyce could not have learned of this quality from any one who did not know the Tuscan dialect firsthand.

One early anecdote related by Richard Ellmann in his biography of Joyce explains the most probable manner in

which Joyce learned of the Tuscan aspirated "c." Ellmann describes an early meeting between Joyce and Alessandro Francini Bruni, a deputy at the Berlitz school in Pola:

At first Francini was greatly amused by Joyce's brand of Italian, which might use, for example, the old word for sister, sirocchia, instead of the modern sorella. When Francini corrected him, Joyce replied with spirit, "I learned my Italian from Dante and Dino [Compagni]." He spoke, in fact, as Francini said, "a dead language that had come alive to join the babel of living tongues" that were spoken in this hole-in-the-corner of Pola. Joyce soon understood that Francini had an exceptional command of the best Italian, the Tuscan, both in its formal aspects and in its character of a local dialect with special words and meanings. He offered to exchange lessons in Dublin English for lessons in Tuscan Italian. Francini agreed, and kept his part of the bargain so well that Joyce became almost faultless. (Ellmann 187)

This anecdote proves Joyce knew well that Dublin English is a dialect, and that he placed it in the context of the Tuscan dialect spoken by Francini. It was this kind of awareness of the variations in dialect, an awareness heightened by his experience in Pola, where Italian, German, and Serbian could be heard on the street (Ellmann 186), that led Joyce to further explore the variations of Dublin English as an artistic medium. And after living in Trieste, he came to know the Triestine dialect, thus broadening his knowledge of Italian dialects to include standard Italian and both the Tuscan and Triestine dialects as well. His comfort with the Triestine dialect can be seen in a letter, written to Svevo from Paris on January 5, 1921, which shifts in mid-sentence from standard Italian to Triestine dialect.

I quote it here, followed by both a standard Italian and an English translation, in order to give the reader unfamiliar with Triestine some idea of the difference between the dialect and standard Italian:

Dunque, caro signor Schmitz [Triestine dialect begins], se ghe xe qualchedun di Sua famiglia che viaggia per ste parti la mi faria un regalo portando quel fagotto che non xe pesante gnanca per sogno parché, La mi capisse, xe pien de carte che mi go scritto pulido cola pena e qualchevolta anca col bleistiff\* quando no iera pena. (Svevo, Carteggio 26-27)

[Dunque, caro signor Schmitz, se c'è qualcuno della Sua famiglia che viaggia da queste parti mi farebbe un regalo portando quel fagotto che non è pesante nemmeno per sogno poiché, Lei mi capisce, è pieno di carte che io ho scritto bene con la penna e qualche volta con la matita quando non c'era la penna.] (Svevo, Carteggio 27).

[Thus, dear Signor Schmitz, if there is someone of your family who is travelling this way, he would do me a great favor by bringing me the bundle which is not at all heavy<sup>6</sup> since, as you will understand, it is full of papers of which I have made fair copies in ink and occasionally even in bleistift\* when I had no pen.]

(Joyce, Letters 1: 155)

In the remainder of the letter we can see Joyce incorporating a number of languages at once: the German words for "lesson" and "pencil," standard Italian, and Triestine, even including a bi-lingual pun. Joyce refers to the "Berlitz-Cul" (Berlitz-School). Cul in Triestine is the equivalent to the vulgar English, "ass." It is clear from this letter written after Joyce left Italy that the multi-lingual world of Trieste had influenced his writing style.

\*German: pencil.

Joyce continued his relationship with Francini when the Italian also moved to Trieste, which according to Francini was due to his expulsion from Pola along with all foreigners on the account of an alleged espionage ring in which an Italian was prominent. Ellmann points out that this story may be exaggerated since official records do not support it. Joyce says only that he was transferred to the Trieste branch of the Berlitz school (Ellmann 194). Whatever the reason for the move, with Francini in Trieste Joyce was able to develop both his Tuscan and his Italian even further:

Joyce continued to perfect his Tuscan in Francini's company, and learned from him all kinds of Florentine expressions which he would then use at the wrong time to the amusement of his hearers. His speech in Italian was freer than his speech in English, and gradually became more so. At first Francini could still shock him when, for instance, he said of the dog which, to Joyce's dismay, skulked about the Scuola Berlitz, "Il cane ha pisciato nell' anticamera e ha lasciato uno stronzolo davanti alla tua aula" ("The dog pissed in the outer office and left a turd in front of your classroom"). Joyce laughed and blushed like a girl. (Ellmann 215)

If Joyce found Pola a fascinating city from a linguistic standpoint, he found Trieste even more so, especially since he found many resemblances to Dublin. On Joyce's initial arrival in Trieste, Ellmann writes:

Like Dublin, Trieste had a large population but remained a small town. Everyone looked familiar; the same people went to the same cafés, to the opera and to the theater. Joyce was particularly taken with the dialect; if Dublin speech is distinctive, Triestine speech is much more so, having its own spellings and verb forms and an infusion of Slovene and other words. Not only was Triestino a special dialect, but the residents of Trieste, who had congregated there from Greece,

Austria, Hungary, and Italy, all spoke the dialect with special pronunciations. The puns and international jokes that resulted delighted Joyce.  
(Ellmann 196)

It was the charming peculiarity of this dialect which would lead Joyce to take a great interest in the works of a Triestine writer who would use the dialect in his Italian prose for color and characterization, a Triestine writer by the name of Ettore Schmitz, but who wrote under the pen name of Italo Svevo.

Joyce and Svevo met in Trieste in 1907, when Joyce's friends and former pupils connected him with new pupils to supplement his income. Among these new pupils were Ettore and Livia Schmitz. As Gatt-Rutter notes in his biography of Svevo,

If . . . Schmitz had really wanted to improve his English, he could long have taken lessons from the younger Joyce, Stanislaus, who . . . would have taught him a far more practical brand of English than his eccentric brother. Under cover of learning the language, Italo Svevo was acquiring a literary ally such as Murano, Charlton, Trieste, or even Venice could not provide. (229)

Svevo found in Joyce a man who was

independent, thoroughly consistent, a fighter and a voluntary exile . . . and yet a writer, a man who lived for writing, in the endeavour to effect a wholly original renewal of the culture and consciousness of his country, that poor Ireland which had often been described by observers of undoubted impartiality as the most miserable and down-trodden country in the world, the most exploited of colonies. (229)

As the 19 published letters, written from February 8, 1909 to April 6, 1928, reveal, the relationship between Joyce and Svevo was more than that of teacher and pupil; it was that

of friend and fellow artist, despite the almost twenty year difference in age. This relationship was invaluable for both of them in its early years. Gatt-Rutter points out that "each was for the other the only close literary contact of any consequence" during the period of 1907 to 1915.

The letters that allow some insight into this friendship include postcards, and are written in English, Italian, and even a bit of Triestine on Joyce's part. They cover aspects of the personal lives of Joyce and Svevo as well as the progress of each other's work. Nor did they refrain from criticizing each other's literary creations. The first letter, from Svevo to Joyce, written in English, comments on Joyce's early draft of A Portrait, when only the first three chapters had been completed:

I object again to the first chapter. I did so when I had read only it but I do so still more decidedly after having known the two others. I think that I have at last also discovered the reason why these two chapters are for me so beautiful while the first one which surely is of the same construction by the same writer who has surely not changed his ways, written evidently with the same artistic aims, fails to impress me as deeply. I think it deals with events deprived of importance and your rigid method of observation and description does not allow you to enrich a fact which is not rich of itself. You are obliged to write only about strong things. In your skilled hands they may become still stronger. I do not believe you can give the appearance of strength to things which are in themselves feeble, not important. (Svevo Carteggio 19-20)

In this letter we can see the mixture of praise and constructive criticism that marked their relationship, even though Svevo failed to understand what Joyce was doing in

this example. Joyce on his part was most helpful to Svevo as a source of connections in the literary communities of France and England. In an Italian letter from Joyce to Svevo dated January 30, 1924, Joyce thanks Svevo for the dedication of his new novel, La coscienza di Zeno, and assures him that it is his best book, although he admits that he is unsure how the Italian critics will like it. Joyce then suggests that Svevo send samples of his work to several critics, providing their addresses: Valery Larbaud, Benjamin Crémieux, T. S. Eliot and Ford Maddox Ford (Svevo Carteggio 29). Clearly, Svevo's relationship with Joyce was valuable, especially since Valery Larbaud was able to gain Svevo recognition in France.

It is important to realize that Joyce did not appreciate Svevo's writing merely because he had a general attraction to contemporary Italian authors. In fact, Joyce claims to have strongly disliked Italian authors except for Dante, as recorded in a 1922 pamphlet of one of Francini's lectures, Joyce intimo spogliato in piazza [The Private Joyce Made Bare to the Public]. This pamphlet recorded Francini's recollections of Joyce's English lessons to his students at the Berlitz School in Trieste. On Joyce's view of Italian authors, Francini recalls Joyce saying:

"Italian literature begins with Dante and finishes with Dante. That's more than a little. In Dante dwells the whole spirit of the Renaissance. I love Dante almost as much as the Bible. He is my spiritual food, the rest is ballast. I don't like Italian literature because the mentality of the degenerate Italian writers is

dominated entirely by these four elementary themes: beggared orphans and hungry people (will these Italians never stop being hungry?), battlefields, cattle, and patriotism."

(qtd. in Ellmann 218)

It is uncertain how seriously we can take these statements since much of Joyce's lessons, insofar as they are recorded in this pamphlet, are fairly sarcastic. Joyce is reported as saying things like, "'Signor Berlitz and Signor Joyce, fool and beggar,'" and "'I present myself to my pupils as an example of the giraffe species in order to teach zoology objectively according to the gospel of my master, Signor Berlitz'" (qtd. in Ellmann 216). This may be the case with Francini's record of Joyce's statements on Italian literature as well, especially since it is unclear exactly how much Joyce, who left the Catholic Church, loved the Bible, which he here places slightly above Dante. To further complicate the matter, Joyce, at least when he was eighteen, was a great admirer of D'Annunzio, whom he had studied extensively in Ireland. Ellmann describes Joyce's studies at University College with Father Charles Ghezzi, a Jesuit who had come to Ireland after a long residence in India:

He gave Joyce a good grounding in Dante and in D'Annunzio, a combination more likely than it seems now. . . . Joyce exalted Dante at the expense of Milton, whom he fiercely rejected, as Yeats, Pound, and Eliot were to do also. Ghezzi did not mind, but all the Irish writers except Yeats, to whom Joyce later expounded his view, were outraged by it. As to D'Annunzio, Joyce was convinced that his Il Fuoco (The Flame) was the most important achievement in the novel since Flaubert, and an advance on Flaubert. . . . At his

last examination in Italian at University College . . . he was ill prepared in the factual material on which he was questioned, but he had studied D'Annunzio so closely that he could imitate his manner, and the examiners, after some disagreement, passed him. (Ellmann 59)

At any rate, the excerpt from Francini's pamphlet may reveal part of the reason Joyce admired Svevo; the first novel of Svevo that Joyce read was Senilità, which does not examine at all orphans, hunger, battlefields, or patriotism. Instead, the novel describes a thirty-five year old businessman Emilio, who takes the younger Angiolina to be his mistress. Throughout the novel, however, he is consumed by jealousy, a jealousy that erupts in the final scene in which he sends her away. Ellmann writes of Joyce's reaction to this novel that:

Joyce recognized that Schmitz [Svevo] had succeeded also in imparting a Triestine flavor by the proper names and occasional dialect phrases; he was as pleased by these as puristic Italian critics were repelled. He brought the novels back to Schmitz at the next lesson, and remarked with his usual assurance, "Do you know that you are a neglected writer? There are passages in Senilità which Anatole France could not have improved."  
(Ellmann 272)

Pasquale Voza, in "Aspetti e Funzioni Dialettali Della Prosa Sveviana" ("Aspects and Functions of Dialect in Slevian Prose"), explores this "Triestine flavor."<sup>7</sup> He argues that Svevo's prose, while it may appear in its written form to be standard Italian, is in fact largely based on Triestine dialect. While certain elements of Svevo's prose style are in fact unconscious adaptations of peculiarities of the Triestine dialect, there are many

occasions when Svevo's use of Triestine is completely under his control. This reveals a conscious decision on the part of the author to create his own peculiar style based on his personal linguistic experience as a Triestine, and more specifically, a Triestine with a strong background in German, which was Svevo's first literary language, and not Italian. In his biography of Svevo, John Gatt-Rutter writes that Ettore's father, Francesco Schmitz believed

that his son's education should consist of a good commercial training with a knowledge of four languages, including a perfect knowledge of German and Italian, essential in Italian commerce. Ettore's mangling of a German name was one incident that led his father to send the boys to school in Germany. Good business Italian (though not the literary language), a Triestine could pick up at home. (Gatt-Rutter 22)

By the age of eighteen, Svevo still preferred to use a German edition of Shakespeare, not an Italian one, to help him with the original English (Gatt-Rutter 42).

Arguing for the usefulness of a concordance (la documentazione) to Svevo's novels, Voza suggests that such a concordance would reveal the number of Triestinisms in Svevo's prose:

Così, ad esempio, la documentazione, fornendo innanzitutto un numero assai folto di triestinismi, ci induce a riflettere su una cospicua "resistenza" dialettale (contrallabile) e ci porta ad affermare che il dialetto triestino costituisce la "lingua viva" dello scrittore, e, pertanto, la base semantico-psicologica dello sveviano processo di adeguazione all'italiano; e che quelli che si possono indicare come triestinismi costituiscono gli elementi più sicuramente apprezzabili di una generale e fondamentale "triestinità" lessicale propria dell'impasto linguistico sveviano. (Voza 19)

[Thus, for example, the concordance, supplying first of all a great number of Triestinisms, induces us to reflect on a conspicuous dialectal "resistance" (controllable), and brings us to affirm that the Triestine dialect constitutes the "living language" of the writer, and thus, the semantic-psychological base of the Svevian process of conforming to Italian; and that what can be identified as Triestinisms constitute the most surely appraisable elements of a general and fundamental lexical "Triestinity" which is characteristic of the Svevian linguistic mixture.]  
(My translation.)

Svevo's Triestinisms take on three basic forms: the first, and the most uncommon, is the actual use of the Triestine dialect; the second and only slightly more common, is the adoption of Triestine syntax, which appears on occasion in dialogue; the third, and the most common, is the "sveviano processo di adeguazione all'italiano" ["Svevian process of conforming to Italian"] which, to put it simply, involves the re-spelling of Triestine words to make them appear standard Italian, while still using them semantically in their Triestine sense.

A quick survey of Svevo's major works, the novels Una Vita, [A Life], Senilità, [As a Man Grows Older], and La Coscienza di Zeno, [The Confessions of Zeno], reveals that Svevo very rarely used unmodified Triestine in his work. Only in the sixth chapter of La Coscienza di Zeno do we find any significant use of Triestine dialect. He gives us the first four lines of a song which the sixteen year-old Carla sings to the narrator:

Fazzo l'amor xe vero  
Cossa ghe xe de mal  
Volé che a sedes'ani

Stio là come un cocal... (Svevo, Opere 788)

[I make love it's true;  
Is that so bad?  
He wishes at sixteen years  
That I would stand there like a sea gull. . . .]  
(My translation.)

The other occurrence of Triestine dialect in Svevo's novels is also from La Coscienza di Zeno, and is in fact another line from one of Carla's songs, "Rosina te xe nata in un casoto," "[Rosina you were born in a hovel]" (Opere 791). Both of these uses of pure Triestine add realism to the text; Carla sings Triestine songs, not Italian songs, and so Svevo writes them in Triestine.

The second type of Svevo's use of Triestine is his adoption of Triestine syntax, upon which Voza comments:

In genere, l'influsso triestino sulla sintassi sveviana va limitato ad un generico andamento dialettale che talvolta, nei dialoghi specialmente, assume la prosa di Svevo. (Voza 23)

[In general, the Triestine influx on Svevian syntax is limited to a generic dialectal tendency which at times, especially in dialogue, enters Svevo's prose.] (My translation.)

Voza provides an example from Senilità which illustrates Svevo's use of Triestine syntax in dialogue: "Sei stato tu la colpa che mi sono data a lui" (Opere 552) ["It was your fault that I ever gave myself to him"] (As A Man Grows Older 176). Standard Italian would read, "Sei stato tua la colpa," "tua" being the second person singular possessive pronoun, and not "Sei stato tu la colpa," "tu" being the second person singular subject pronoun in standard Italian. The dialect form of the possessive pronoun is "tu'," the

apostrophe indicating the missing vowel. "Tu'" is indistinguishable in sound from the standard Italian subject pronoun "tu."

The third, and most common Szevian method of incorporating the Triestine dialect into his work is the re-spelling of Triestine words so as to make them appear to be standard Italian while still using them in their Triestine semantic sense. One example of this which Voza illustrates is Svevo's use of the Triestine verb, netar ("to clean"), which Svevo spells in its Italian form of nettare. Voza states that while the word did exist in the literary standard Italian of the time, there is good reason to believe that when Svevo uses nettare, he is deriving it from Triestine netar, and is not using the Italian nettare (Voza 19-20). One reason for this is that Svevo uses nettare almost exclusively in preference to the Italian verb pulire ("to clean"), which serves the same semantic function as nettare and, at least in contemporary standard spoken Italian, is much more common. Pulire does exist in Triestine but only in the adjective form, pulito. However, the Triestine adjective pulito is used not in the standard Italian sense of "clean" but in the very specific sense of "a well dressed, stylish person" (Voza 20). Svevo did use the adjective pulito in the first edition of Senilità (1898) in its Triestine sense, "A me fece l'impressione di ragazza **pulita**" (Senilità 24; emphasis mine), literally, "She gives the impression of a **clean** girl," where "clean" is understood

to mean "well dressed, stylish." Thus used, however, pulita also takes on sexual connotations, similar to the English use of "clean" in a like situation, which come not from the Triestine but from the Italian. In the 1927 edition, Svevo's editors replaced pulita with "a modo" which literally means "in fashion," thus omitting the Triestine pulita and the double meaning.

Since both nettare and pulire when used in the sense of "to clean" are common words in standard Italian, the latter especially to someone actually studying standard Italian, or as Svevo's father suggested, "picking it up" for business purposes, it is clear that to use one verb rather than the other is a conscious choice on Svevo's part, a choice made in order to achieve the consistent and cumulative effect of evoking the Triestine dialect in standard Italian, while gaining the richness of meaning that Svevo's sly, punning, and bi-dialectal ambiguity provides.

In his 1927 lecture on Joyce, Svevo admitted that he was indeed aware of this process of adapting Triestine words to standard Italian:

Era da molto tempo che [Joyce] non parlava con un veneto e mi domandò: "È stata mai tradotta in italiano e usata quella magnifica vostra espressione 'bater le broche' per soffrire un grande freddo? Nel mio libro c'è". E mi disse la parola inglese. Ma, veneto, imbattendomi in essa in inglese, no la sentivo piú e quei jergs inglesi potevano incontrarsi fino a spezzarsi ch'io non avrei saputo sentire il freddo.

Ma per non sentirlo piú a me bastava di mettere a posto qualche consonante: "Battere le brocche." (Saggi 231)

[It was a long time since [Joyce] had spoken with a Veneto-speaking person, and he asked me, "Has that magnificent phrase of yours for suffering a great chill "bater le broche" [roughly, "chattering teeth"] ever been translated into Italian and used? In my book there is . . ." and he told me the English word. But, coming across it in English, I heard Veneto no longer, and these English "jergs"<sup>8</sup> could chatter against each other until they broke before I would have known how to feel the cold.

But to not hear it any longer, it was enough for me to put a few consonants in the right spots: "Battere le brocche." (My translation.)

This putting "a posto qualche consonante" ["a few consonants in the right spots"] is the process of adeguazione ("adaptation") which Voza describes, the same process by which, for example, Triestine netar becomes pseudo-Italian nettare.

There may be a political element to Svevo's use of Triestine, a political element which would allow us to view the Triestine dialect in the hands of a writer like Svevo as more than just local color or an element of realism. It would then become a means of defiance. But in order to consider Svevo's use of Triestine as a marginalized dialect, it is necessary to consider Svevo from a political standpoint as a Triestine citizen.

The Triestines were a doubly oppressed people. As Italians whose city had been Italian but was annexed by the Austrian Empire, they were oppressed by the Austrians, who would much rather have had them speaking German than an Italian dialect. This was enforced by the regulation of higher education in Trieste:

Before 1866 students were permitted to go to the University of Padua, and Vienna would recognize the validity of the degree. But afterwards, if a student wished a degree recognized by the Austro-Hungarian government and valid in the empire for professional activity, he was forced to attend the Austrian schools of Graz, Innsbruck or Vienna. Austria, in spite of endless agitation, never did grant Trieste an Italian university, for to do so would have been a tacit admission that the city was Italian. (Russell 36-37)

The strong sense of defiance which the Triestines felt for the Austrian government can be seen in their frequent outbursts of Italian patriotism:

Every Triestine had his own personal adventure to tell: . . . the spontaneous outbursts of applause and cheering in a theater following a Verdi aria which reflected some patriotic longing; red, white, and green streamers which mysteriously appeared from a window in the Corso, the principal street of Trieste; shouts of Viva l'Italia which echoed in the night and other more serious things: street demonstrations, agitations, protest marches and bombs. (Russell 32)

Lady Isabel Burton, whose husband, Richard, was British Consul in Trieste from 1872 to 1892, made this somewhat exaggerated comment on the political tensions in Trieste:

If an Austrian gave a ball, the Italians threw a bomb into it; and the Imperial family were always received with a chorus of bombs--bombs on the railway, bombs in the gardens, bombs in the sausages; in fact it was not at such times pleasant. (qtd. in Russell 32)

As a politically oppressed people, Triestines could use standard Italian or their own dialect as a sign of their Italian heritage. Somewhat similarly, an Irishman who refused to speak standard English might use his Anglo-Irish as a means of defiance, a political gesture against the English establishment.

However, the Triestine writer finds himself or herself in a doubly awkward position; the Triestine writer is oppressed politically (by the Austrian government), but artistically (by the Italian publishing establishment) as well. Since Trieste was not an Italian city, but part of the Austrian Empire, and Triestine was a dialect heavily influenced by German, the language of the enemy empire, any book published in Trieste using Triestine dialect was seen by the Italian publishing establishment, as Scipio Slataper has noted, as "an Italian publisher's reject" (qtd. in Gatt-Rutter 114). Svevo's novels suffered the effects of this phenomenon and, thus, allow us to consider the possibility that Svevo's use of marginalized dialect may have been political. However, the exact nature of Svevo's use of dialect is far too volatile a topic to come to any definite conclusions on the matter.<sup>9</sup>

Like Svevo, Joyce appropriates the marginalized dialect Anglo-Irish. But whereas Svevo's use of Triestine is only tentatively political, in all his work after Dubliners, Joyce uses dialect for more than realism and satire. He employs it as a means of defiance against oppressors political and artistic.

My use of the term Anglo-Irish is based on the reasoning of Richard Wall, author of An Anglo-Irish Dialect Glossary for Joyce's Works. As Wall reminds us in his preface,

The term Anglo-Irish was first applied about the

end of the eighteenth century to the English settlers or their descendants in Ireland and later to their literature and language. Because the term has obvious political and social connotations, and is questionable on logical grounds, some prefer Hiberno-English as a general term for the varieties of English spoken in Ireland. However, in spite of objections, the term Anglo-Irish persists, and, one might add, it was the term used by Joyce. (Glossary 9)

As Wall points out in the essay upon which his Glossary is based,<sup>10</sup> "The most neglected major element of James Joyce's style is his use of the Anglo-Irish dialect of English" ("Joyce's" 121). The reason for this is twofold:

Irish readers tend to take his use of the dialect for granted. Non-Irish readers tend to do the same because of its apparent proximity to standard English. ("Joyce's" 121)

This apparent proximity between dialect and language is reminiscent of Svevo's prose, which while apparently standard Italian is filled with Triestinisms.

A careful glance at the table of contents of Wall's Glossary gives us an idea of the scope of the shift in Joyce's use of Anglo-Irish which I have mentioned earlier. Dubliners and A Portrait of the Artist as a Young Man each get a roughly equal share of pages of Anglo-Irish and Irish words and expressions: about three and a half. Ulysses gets a whopping nineteen pages, with a little over four pages devoted to the "Cyclops" chapter alone. Finnegans Wake finally explodes in a running river of sixty-three pages of explanations, more than twice the material devoted in the Glossary to all the other works of Joyce combined, including Exiles, the Collected Poems, Stephen Hero, and the Critical

Writings. The most obvious reason for this increase is the difference in length of the various works; Ulysses is much longer than A Portrait or Dubliners. However, Finnegans Wake is about as long as Ulysses yet is more heavily inundated with Anglo-Irish, thus indicating the end of a general trend, a trend which begins with Dubliners.

Of all the stories in Dubliners, perhaps the one which contains the most striking and recurrent use of Anglo-Irish, noticeable even to the non-Irish reader, is "Ivy Day in the Committee Room." In particular, the speech of Old Jack is particular marked with Anglo-Irish phrases and expressions, as in his description of a conversation with "old Keegan, the porter" (Dubliners 127):

--He told me: What do you think of a Lord Mayor of Dublin sending out for a pound of chops for his dinner? How's that for high living? says he. Wisha! wisha, says I. A pound of chops, says he, coming into the Mansion House. Wisha! says I, what kind of people is going at all now?

(Dubliners 128)

Immediately noticeable are the syntactically Gaelic phrase "is going at all now" and the frequent use of the interjection "Wisha!" Both of these examples of Anglo-Irish typify the main types of Anglo-Irish expression which Joyce uses in his work: English phrases with Gaelic syntax, and Gaelic words modified for English spelling. Other examples of Anglo-Irish phrases with Gaelic syntax in "Ivy Day" are the phrases can be seen in Old Jack's speech about his ungrateful son, a speech reminiscent of Stephen Dedalus's father's attitude toward his son in the end of A Portrait

and in Ulysses:

--Ah, yes, he said, continuing, it's hard to know what way to bring up children. Now who'd think he'd turn out like that! I sent him to the Christian Brothers and I done what I could for him, and there he goes boosing about. I tried to make him somewhat decent. . . . Only I'm an old man now I'd change his tune for him. I'd take the stick to his back and beat him while I could stand over him--as I done many a time before. The mother, you know, she cocks him up with this and that. . . . And little thanks you get for it, only impudence. He takes th'upper hand of me whenever he sees I've a sup taken. What's the world coming to when sons speaks that way of their father?

(Dubliners 119-120)

Of particular note here are the phrases "I done what I could for him," "as I done many a time before," "I've a sup taken," and "when sons speaks that way," which Joyce uses to imitate the speech of a working class Dubliner. In so doing, Joyce satirizes the lower classes of Dublin, creating the irony of a father, Old Jack, criticizing his son for the alcoholism which he has taught him by example. The story itself is a political satire of the deification of Parnell and hence critical of the Irish. However, Joyce's use of Anglo-Irish is not a means of political defiance, since such defiance would be directed against the English. At this stage in Joyce's development as an artist, the use of Anglo-Irish is only to add realism and to heighten the satirical effect.

An aspect of Dublin English noticeable to any one who hears it is the accent. For the most part, in Dubliners Joyce makes no attempt to imitate this accent. He prefers merely to mention different Irish accents as when he

describes Mr. Alleyne's accent in "Counterparts." The reader is told that Mr. Alleyne has "a piercing North of Ireland accent" (86). As Wall notes,

The accent is not reproduced, but the reader is later reminded of Mr. Alleyne's origin and accent through his use of one word, "mind" (heed), as he berates Farrington: "Do you mind me, now?" (87).  
("Joyce's" 123)

As for the actual reproduction of Irish pronunciation, Wall notes only one attempt ("Joyce's" 123). In "A Mother," the angry Mrs. Kearney is tempted to ask, "who is the Cometty [committee], pray?" (141). Here Joyce is satirizing Mrs. Kearney's misplaced snobbery as she imitates what she considers to be inferior Dublin pronunciation, as opposed to her more English, and hence, more "proper" pronunciation. Once again, the satire is directed not at the English but at the Irish. Hence, Joyce's use of Anglo-Irish here can not be considered political.

Occasionally in his works, Joyce admits through his characters the self-consciousness he feels over having to write in a language that is not his own. One early example of this self-consciousness appears in Dubliners during a discussion of travelling plans between Gabriel Conroy, who prefers Europe, and the nationalistic Miss Ivors, who wonders why Gabriel does not wish to see Ireland:

--And why do you go to France and Belgium, said Miss Ivors, instead of visiting your own land?

--Well, said Gabriel, it's partly to keep in touch with the languages and partly for a change.

--And haven't you your own language to keep in touch with--Irish? asked Miss Ivors.

--Well, said Gabriel, if it comes to that, you know, Irish is not my language.

(Dubliners 189)

In this passage Gabriel echoes Joyce's own critical feelings of the Gaelic revival. Joyce later makes his opinion clear through his satirization of the Gaelic league in Ulysses, though in Ulysses the satire takes on a level of political defiance. In criticizing the use of Gaelic, Joyce implies his belief in the power of Anglo-Irish, a belief evidenced in his own use of the marginalized dialect.

Gabriel's self-consciousness reappears, but politicized, in A Portrait of the Artist as a Young Man, when Stephen, while debating the meaning of "tundish" with the English Dean of Studies, considers the differences between his language and that of the Dean of Studies:

--The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (Portrait 189)

Here we see the elements of political defiance beginning to emerge in Joyce's writing. The words which Stephen considers here vary in their Anglo-Irish forms from English in both pronunciation and connotation. "Ale" is "ale" but "home" is obviously a different place for the English and the Irish. "Christ" for the English is Protestant; for the Irish he is Catholic. "Master" in this context evokes the complicated relationship between the English and the Irish.

For the English the word identifies them in their relationship to the Irish as a dominating political force; for the Irish the word identifies their oppressors.

While it cannot be said that this passage is directly influenced by Joyce's familiarity with the works of Svevo, or the methodology of the creation of Svevian prose, it can certainly be said that Stephen's thoughts echo Svevo's own experience with the Italian language. Thus, both Joyce and Svevo share the artistic experience of coming to terms with one's own dialect and creating works of art in that dialect. Here we see the beginning of Joyce's understanding of Anglo-Irish as a weapon, what in Ulysses he would come to consider "the language of the outlaw" (Ulysses 7.869).

It would seem necessary to the creation of the portrait of an Irish artist to include a certain amount of Anglo-Irish dialect, and we do find that in A Portrait, although perhaps not as much as one might expect. While there are a few Anglo-Irish words which Wall glosses throughout the work, such as "fecked" (40) (stolen), "smuggling" (42) (toying amorously in secret), and "jackeen" (93) a word for a young Dubliner, the most important, and perhaps the most subtle, use of Anglo-Irish occurs in Joyce's substitution of the title, A Portrait of the Artist as a Young Man (emphasis mine) for Stephen Hero. Wall explains:

By insisting on the importance of the last four words of the title, [Joyce] distracted attention from the word "artist," which is the most ambiguous and important in the title. Joyce appears to have selected it because, in addition

to its use in the conventional sense, it is the most common synonym in Anglo-Irish speech for "rogue." . . . A rogue needs "cunning," and "exile" is his version of the midnight flit (247). . . . What is implicit in the title of A Portrait is made very explicit in Ulysses. As Stephen walks along Sandymount Strand, he imagines his father asking sarcastically: "Did you see anything of your artist brother Stephen lately?" (38).  
 ("Joyce's" 125-126)

By using "artist" as a synonym for "rogue" in the title of A Portrait, Joyce subtly emphasizes his awareness of the artist's responsibility to exhibit defiance against oppression. The use of marginalized dialect is a means to exhibit that defiance.

Joyce makes his awareness of the use of Anglo-Irish as a tool for defiance clear in Ulysses. In the "Cyclops" chapter Joyce uses Anglo-Irish not only for satire and realism, as he did in "Ivy Day in the Committee Room," but for its political power as well. One example of this is Joyce's use of the word "shoneen." According to Don Gifford (Joyce Annotated 90), who follows P. W. Joyce's definition (321), a shoneen is "a gentleman in a small way: a would-be gentleman who puts on superior airs. Always used contemptuously." Wall's Glossary explains this definition further, tracing the word back to the original Irish: "Irish people who attempt to improve their status by rejecting their own heritage and aping English ways" (31). The word comes from Irish Seoinín, literally, "little John" and implying John Bull. Wall notes that the Anglo-Irish diminutive suffix "-een" (Irish -ín) is "frequently

pejorative." Thus, by going back to the Irish etymology of the Anglo-Irish word, we are able to better understand the full range of political implications which Joyce employs by using certain Anglo-Irish expressions.

The first occurrence of "shoneen" in "Cyclops" is the narrator's report of the Citizen's almost self-mocking Joycean quip about Irish who can't speak Gaelic:

So then the citizen begins talking about the Irish language and the corporation meeting and all to that and the shoneens that can't speak their own language and Joe chipping in because he stuck someone for a quid and Bloom putting in his old goo with his twopenny stump that he cadged off of Joe and talking about the Gaelic league and the antitreating league and drink, the curse of Ireland. Antitreating is about the size of it. Gob, he'd let you pour all manner of drink down his throat till the Lord would call him before you'd ever see the froth of his pint.

(Ulysses 12.679-686)

Here the connection between language and politics is made even stronger by the use of the word "shoneen" since the citizen is complaining about the lack of patriotism among the Irish who don't speak Gaelic. While playing out a "realistic" representation of the debate about Gaelic in Dublin at the time, Joyce is poking fun at himself as an Irishman who doesn't speak Gaelic (though he is familiar with it) and at the extreme nationalism of the Gaelic league in this passage.

Throughout "Cyclops" Joyce satirizes the Gaelic league by having the Citizen use Gaelic phrases which are not completely appropriate in context, such as when Terry brings three pints to the table and the Citizen says, "Slan leat"

(12.819). Wall and Gifford both translate the phrase as literally, "Safe with you," but Wall adds that the phrase is not normally used as a drinking toast (Glossary 47). As David Hayman has commented on the Citizen's Gaelic, "the Gaelic which he reserves for the dog or uses to ornament his speech is an affectation" (Hart 247). As an affectation, it has lost its effectiveness as a means of defiance, a loss of effectiveness which Joyce personifies in the old, ineffectual athlete whose "actual concerns are so trivial as to be pathetic" so that "his life is one long self-deluding frustration watered by the porter or stout that has ruined his health" (Hart 248). Gaelic then, is too much of a dead language for Joyce for it to be useful as anything but a means of satire. Anglo-Irish, on the other hand, because it is a living marginalized dialect spoken and understood by the Irish, and often misunderstood by the English, is a means of defiance which Joyce demonstrates by using it so heavily in Finnegans Wake.

The second occurrence of "shoneen" in "Cyclops" also turns into an opportunity for the narrator to insult Bloom, although it must be said that the narrator needs no excuse to do so:

So off they started about Irish sports and shoneen games the like of lawn tennis and about hurley and putting the stone and racy of the soil and building up a nation once again and all to that. And of course Bloom had to have his say too about if a fellow had a rower's heart violent exercise was bad. I declare to my antimacassar if you took up a straw from the bloody floor and if you said to Bloom: Look at, Bloom. Do you see

that straw? That's a straw. Declare to my aunt  
he'd talk about it for an hour so he would and  
talk steady. (Ulysses 12.889-896)

In keeping with the tenor of the preceding conversation, in which the Citizen is being praised for his great athletic feats, which are in turn interpreted as matters of national pride, the narrator here uses "shoneen" to refer to sports that are English in origin, such as tennis and cricket, and hence are unpatriotic.<sup>11</sup> Citing this passage somewhat out of context calls to attention a rather peculiar construction; the narrator, before denigrating Bloom once again, declares to his "antimacassar." An antimacassar is a small cover put on the back or arms of a chair or sofa to prevent soiling from macassar oil, a kind of hair oil; however, neither Wall, nor Gifford and Seidman, nor even R. W. Dent in his book, Colloquial Language in Ulysses: A Reference Tool make any mention of the phrase "I declare to my antimacassar." The closest thing to an explanation for this is provided by P. W. Joyce, who talks about the multitude of Anglo-Irish expressions which are modifications of curses:

Most persons have a sort of craving or instinct to utter a curse of some kind--as a sort of comforting interjection--where there is sufficient provocation; and in order to satisfy this without incurring the guilt, people have invented ejaculations in the form of curses, but still harmless. Most of them have some resemblance in sound to the forbidden word--they are near enough to satisfy the craving, but still far enough off to avoid the guilt: the process may in fact be designated dodging a curse.

(P. W. Joyce 69)

Thus "I declare to my antimacassar" becomes a form of dodging a curse whose form is "I swear to God," but also punning on the second dodge in the passage, "I declare to my aunt." Furthermore, an antimacassar is a very Victorian English object, which makes the phrase a mockery of British bourgeois elitism, a mockery which is appropriate to the nationalistic tenor of the "Cyclops" chapter.

Another characteristic of Anglo-Irish which recalls one of the characteristics of Svevo's prose are those words which appear to be standard English but have a completely different meaning. Wall points out that in "Sirens"

Bald Pat, the waiter, is described as being "bothered" (U 11.444, 11.915), which is the Anglicized form of the Irish word for deaf. The word also appears in Finnegans Wake in which Joyce frequently uses this feature of the dialect. ("Joyce's" 129)

Here we find a pun similar to the pun on "artist" which also depends on a knowledge of both Anglo-Irish and standard English. A look at the original passages reveals the pun: "Bald Pat, bothered waiter, waited for drink orders" (Ulysses 11.444). Pat is bothered by the work he has to do, bothered by the fact that he has to wait before he can do it, and bothered in the Anglo-Irish sense of deaf. In the second passage (11.915), Joyce makes the whole joke a very self-reflective one, inserting musical laughter into the narrative voice, which is in keeping with the musical style of the chapter, while considering both meanings of "bothered" as well as the word "waiter":

Bald Pat who is bothered mitred the napkins.  
 Pat is a waiter hard of hearing. Pat is a waiter  
 who waits while you wait. Hee hee hee hee. He  
 waits while you wait. Hee hee. A waiter is he.  
 Hee hee hee hee. He waits while you wait. While  
 you wait if you wait he will wait while you wait.  
 Hee hee hee hee. Hoh. Wait while you wait.  
 (11.915-919)

With regards to Joyce's use of marginalized dialect, the most revelatory chapter in Ulysses is "Aeolus," appropriate since "Aeolus" is the chapter of rhetoric. To some extent the choice of dialect is part of rhetoric since it will determine the rhetorical devices best suited to that dialect. By examining two of Joyce's allusions, one literary, the other from recent history, we can better understand Joyce's attitude toward the use of dialect as a political tool.

The first is Stephen's quotation of Dante's terza rima end rhymes as he considers rhymes in English. While this passage reveals Joyce's appreciation and understanding of Dante (Reynolds 86-92, 95), in the light of this study, the Dantean reference and the attention paid to Dante's language suggest the possibility that Stephen-Joyce is considering Dante's language as a marginalized dialect. The Florentine dialect, before it became the basis for the standard language of Italy, was just one of a series of corruptions of Latin which one could find on the Italian peninsula. That Dante chose to write La Divina Commedia in Florentine and not in Latin was in part a reflection of his political sentiments which criticized the Catholic Church, one of the

chief proponents of the use of Latin as a tool to keep the masses ignorant. Thus, though it eventually became the standard against which Svevo would struggle, Florentine was in its early days as much a marginalized dialect as Triestine and Anglo-Irish were in the early twentieth century.

The second, and the most markedly political presentation of the issue of the use of Anglo-Irish in Ulysses appears, paradoxically, in professor MacHugh's retelling from memory John F. Taylor's 1901 speech defending the use of Gaelic. Taylor compares the English to the Egyptians and the Irish to the Hebrew slaves, a comparison foreshadowing the eventual union of Bloom and Stephen as Stoom and Blephen. However, Joyce's use of this speech is ironic, since Joyce did not approve of the Gaelic revival. The irony is illustrated by the reaction of the men in the offices of The Freeman's Journal, or more accurately, their lack of any reaction at all. The windy, empty rhetoric of the speech is emphasized by Stephen's thoughts, "Gone with the wind" (7.880) and "Dead noise" (882). The failure of the speech to rouse any of the men to applause, or even any sign of appreciation, reveals that Joyce did not intend this speech to be taken in the sense in which Taylor originally gave it. In fact, Joyce here uses it to denigrate the Gaelic movement. Taylor's attempt to equate the Irish with the Jews reveals the falseness and emptiness of his words, especially when one considers their delivery and re-delivery

in the strongly Anti-Semitic environment of turn-of-the-century Dublin.

However, though the speech, as Joyce quotes it, is anti-Gaelic, it can still be applied to the notion of Anglo-Irish as a marginalized dialect, since it not only touches on the notion that language can be used as a means of political defiance, but also evokes the relationship between the arrogant English master and the subjected Irish, even if the analogy between Irish and Jew is inexact. In the light of Stephen's reflections on the word "master" in A Portrait, the emphasis on the master-slave relationship in Taylor's speech reveals Joyce's awareness of the cultural slavery of the Irish, a cultural slavery enforced by the oppression of the English government and the language of that government. Joyce's organization of the quoted speech echoes Stephen's earlier consideration of the meanings of home, Christ, and master in A Portrait. Taylor's speech can be broken up into parts to emphasize what those words mean for the English, and to demonstrate the jingoism which blinded the English from understanding what they might mean for the Irish. The first part, separated in the text from the next two parts of the speech by the interjection of Stephen's thoughts, discusses "home":

--Why will you jews not accept our culture, our religion, and our language? You are a tribe of nomad herdsmen: we are a mighty people. You have no cities nor no wealth: our cities are hives of humanity and our galleys, trireme and quadrireme, laden with all manner merchandise furrow the waters of the known globe. You have but emerged

from primitive conditions: we have a literature, a  
priesthood, an age-long history and polity.  
(7.845-50)

Stephen's thoughts both before and after this section reveal its ironic nature, since Stephen, who is lost in thoughts of St. Augustine and images of the Nile and of Moses as "child, man, effigy" (852), is paying attention but is not moved at all by the speech's rhetoric.

The discussions of "Christ" and "master" are linked together in the text. There is a transformation, though, of the Protestant Christ to the Egyptian gods, thus reducing English Protestantism to pagan idolatry. The section ends with the glorification of the master/slave relationship:

--You pray to a local and obscure idol: our  
temples, majestic and mysterious, are the abodes  
of Isis and Osiris, of Horus and Ammon Ra. Yours  
serfdom, awe and humbleness: ours thunder and the  
seas. Israel is weak and few are her children:  
Egypt is an host and terrible are her arms.  
Vagrants and daylabourers are you called: the  
world trembles at our name. (7.855-56)

But before moving on to the speech's strong finale, Joyce informs us that the speaker emits a "dumb belch of hunger" (860), once again satirizing the speech by shattering what should be a moment of tension and respectful silence.

The speech ends on a note of defiance:

--But, ladies and gentlemen, had the youthful  
Moses listened to and accepted that view of life,  
had he bowed his head and bowed his will and bowed  
his spirit before that arrogant admonition he  
would never have brought the chosen people out of  
their house of bondage, nor followed the pillar of  
the cloud by day. He would never have spoken with  
the Eternal amid lightnings on Sinai's mountaintop  
nor ever have come down with the light of  
inspiration shining in his countenance and bearing

in his arms the tables of the law, graven in the language of the outlaw. (7.862-869)

The final words of this passage make concrete what Stephen's allusion to Dante imply: that all through history language and dialect have functioned as a means of defiance against oppression, from the Hebrew of the Jewish slaves in Egypt, to Dante's bold use of Florentine dialect in a literary world which considered Latin the standard language for literature, to the use of Anglo-Irish as a means of mocking the language of the oppressors. However, the lesson derived from Taylor's speech on the use of Anglo-Irish is for Joyce and his readers, not for the men in the office of The Freeman's Journal. Joyce's use of Stephen's mental interjections and the flat response of the listeners satirizes and ironizes Taylor's speech. Since this process undermines the Gaelic revival (and the Citizen), one must ask what is "the language of the outlaw," for it is clearly not Gaelic. Joyce who, as the title of A Portrait of the Artist as a Young Man suggests, views the artist as creator and as rogue, or more appropriately, as outlaw, can only be referring here to the language of that rogue, which, as evidenced in his work, is Anglo-Irish.

If, as Wall's evidence suggest, we view Finnegans Wake as the end of a series, than not only should it contain the most marked use of Anglo-Irish, but it should also contain the most artistically militant use of that Anglo-Irish.<sup>12</sup> One might expect that a book which seems to be a great

polyglot experiment would minimize the use of Anglo-Irish so as to make it one more among the babel of living tongues which Joyce used to create the Wake. However, since one of the purposes of Joyce's art is to create a language for the Irish, a language which appears to be English but is not, the Wake then becomes the ultimate expression of linguistic defiance. The English in Finnegans Wake is consistently Anglo-Irish, and its use as the basis for Joyce's personal language reveals his awareness of its power. This awareness is revealed by the multitude of words in Finnegans Wake which are written as they would be pronounced in Anglo-Irish speech. Some examples are "flure" (136.9) for "floor," "thracks" (19.20) for "tracks," "shide" (29.27) for "side" and the oft repeated "tay" for "tea" (Glossary 55-118). Whereas in Dubliners the only attempt at imitating Anglo-Irish speech was the use of "cometty," in Finnegans Wake there are imitations of Anglo-Irish pronunciation every few pages.

Wall's Glossary supports the existence of a progressively increasing use of Anglo-Irish in the works of James Joyce. However, his attempt at explaining this increase provides a possible reason, but by no means the only reason, or even the best one. While I agree with his statement that "Joyce's increasing use of Anglo-Irish dialect as he matured parallels a fundamental change in his approach to his subject, which is reflected in his style" ("Joyce's" 133), I do not agree with Wall's explanation of

this "fundamental change." He states,

Dubliners and Finnegans Wake were obviously conceived and written in a different spirit. The difference is that between the classical spirit and the romantic spirit, as [Joyce] understood them. He said that he wrote Dubliners "in accordance with what [he understood] to be the classical tradition of [his] art" (Letters 1: 60). . . . In Stephen Hero Stephen states his conception of the term romantic: "The heroic, the fabulous, I call romantic" (97). By these conceptions of the term, Finnegans Wake is romantic in spirit, and Joyce's massive use of the Anglo-Irish dialect in the work is an integral part of that spirit.

("Joyce's" 133-4)

The problem with this argument is that Wall fails to explain sufficiently how he understands the classical and romantic spirit, leading one to wonder how well Wall understands Joyce's understanding of those terms. Furthermore, to attempt to achieve an understanding of Joyce's most mature work, begun when he was over forty years old, by examining definitions he arrived at while in his early twenties is equally misleading.

If one is to consider the spirit in which these works are written, it makes much more sense to consider them in the biographical light of the people, places and events which led to their composition. Trieste and Italo Svevo were integral parts of Joyce's life at such an important formative period that Joyce could not have avoided their effects on his writing. Thus, if Ulysses and Finnegans Wake reveal a heavier use and a deeper understanding of Anglo-Irish, and all its political and artistic power, in comparison with Dubliners and A Portrait, then Joyce's

experience of the dialects of other languages through his life in Trieste and his relationship with Svevo must have played a significant part in helping Joyce achieve this understanding and appreciation. In the use of Anglo-Irish Joyce found the hammer and anvil with which he could forge the uncreated conscience of the Irish race in the smithy of his soul, or, as Seamus Heaney has said of the artistic use of Anglo-Irish: "Take it back to Joyce and Synge. What they were doing was fortifying people who were weak because their language hadn't been written for them."<sup>13</sup> In writing Finnegans Wake Joyce wrote that language, "the language of the outlaw."

## Notes

<sup>1</sup>For more on the biographical relationship between Joyce and Svevo than will be covered in this paper, the main concern of which is their use of language, see: Ellmann, James Joyce, especially 268-274; Gatt-Rutter, 228-233; and Moloney, "Svevo e Joyce: Affinità elettive" ["Svevo and Joyce: Kindred Spirits"].

John Freccero, in "Zeno's Last Cigarette," has this to say on the relationship of Joyce and Svevo: "'A written confession,' Zeno remarks, 'is always a lie.' For this reason literature is most false when it aspires to being most true: when it attempts to tell the story of the author's life. Inevitably, the attempt to abstract self from self and to make the past in each of its successive moments somehow consistent with the present, distorts the image which was the object of the search. Any 'portrait of the artist,' if it is to be an image at all, must be set off at a distance from the dynamic present--as a young man, Joyce insisted--as though time were not a continuum connecting the present with both birth and death. Analysis presupposes the detachment of the writer from his subject, a perspective impossible to achieve when the subject is the self. Thus, for a writer to speak of his childhood or of his senility, the successive images of which his life seems to be composed, is to speak of empty abstractions which cannot be observed from the flow of his consciousness" (3).

<sup>2</sup>The question of language versus dialect is a complicated one. The Cambridge Encyclopedia of Language has this to say on the subject: "[D]ialects belonging to the same language are not always mutually intelligible in their spoken form. However, . . . they share a common written language. A rather more serious problem arises in cases where there is a geographical dialect continuum. There is often a 'chain' of dialects spoken throughout an area. At any point in the chain, speakers of a dialect can understand the speakers of other dialects who live in areas adjacent to them; but they find it difficult to understand people who live further along the chain; and they may find the people who live farthest away completely unintelligible" (25). Fortunately, the problem of dialect continua is moot for the purposes of this paper since first, the dialects in question (Triestine and Anglo-Irish) are dialects of two different languages, and second, I am discussing the influence of the use of dialect, and not the linguistic influence of the dialects themselves upon each other.

<sup>3</sup>For more on Anglo-Irish see Colgan, Filppula, Kirk, Quinlan, Wall, and Zach.

<sup>4</sup>While John Synge is usually credited as one of the innovators in rendering the flavor of Gaelic-seasoned Anglo-Irish, I have chosen to ignore the Joyce-Synge relationship in this paper. While Joyce does occasionally imitate Synge's language, it is with ironic or satiric intent. That the most blatant parody of Synge's language (Ulysses 9.558-566, 569-71) appears in the mouth of one of the novel's most powerful antagonists, Buck Mulligan, indicates that Joyce did not so much feel indebted to Synge, but rather saw Synge as someone to surpass.

While Joyce's politics have been explored most prominently in Ellmann's, The Consciousness of Joyce, and Dominic Manganiello's Joyce's Politics, Joyce's use of language as a means of defiance has been pointed out by critics who see Joyce as part of a spectrum of writers whose work is labelled as "colonial." Hunt Hawkins, in "Joyce as a Colonial Writer," states that one "way to appreciate Joyce's political dimension is to consider him as a colonial writer. Although it might at first seem unlikely, a comparison of Joyce with authors from the Third World reveals a number of telling similarities. . . . In fact, Joyce's colonial status can be regarded as aggravated because whereas colonialism in Africa lasted only some three generations, in Ireland it endured nearly a millennium" (400). Edward W. Said, in his article, "Yeats and Decolonization," supports this, explaining that Ireland is as much a representative source for colonial literature as any of the former colonies of England, France, Germany, or Holland. His comments on the reality of a dominating country's tendency to impose its own history on the dominated people's consciousness can also be applied to the imposition of language, especially in a country like Ireland, where the native language is all but forgotten: "The great colonial schools . . . taught generations of the native bourgeoisie important truths about history, science, culture. . . . Since one of the purposes of colonial education was to promote the history of France or Britain, that same education also demoted the native history. There were always the Englands, Frances, Germanys, Hollands, as distant repositories of the Word, for all the contradictions developed during the years of productive collaboration. Stephen Dedalus is a famous example of someone who discovers these facts with unusual force" (75).

<sup>5</sup>While Stanislaus Joyce has translated much of this speech in James Joyce: A Lecture Delivered in Milan in 1927, his translation strikes me as colored by his own knowledge of Joyce's life. While Stanislaus's translation is more accurate biographically (e.g. by correcting the date of Joyce's arrival in Trieste), I have rendered Svevo's speech

more literally in order to better demonstrate what Svevo's knowledge of Joyce says about Svevo.

<sup>6</sup>I have taken the liberty of correcting Gilbert's translation of "nemmeno per sogno" (literally, "not even for a dream") as "even for a man" to "not at all."

<sup>7</sup> Svevo's use of dialect is also treated in D. Cernecca, "Note sulla lingua di Italo Svevo" ["A Note on Italo Svevo's Language."]

<sup>8</sup>Unfortunately, Stanislaus Joyce's translation of this lecture skips this passage; I am, therefore, uncertain as to what Svevo's use of the word "jergs" is referring to.

<sup>9</sup>The extent to which Svevo's use of dialect is a conscious one, and not just a matter of stylistic incompetence is a matter much debated by Svevo scholars. As Rossella Baldini notes in "L'uso delle reggenze preposizionali nella Coscienza di Zeno" ["The Use of Prepositional Phrases in The Confessions of Zeno"], these reactions range from that of G. Contini, Italo Svevo: "l'indubbio barbarismo grammaticale è uno strato superficiale, facile a rimuoversi" ["the clear grammatical barbarism is a superficial element, ideally easy to remove" (qtd. in Baldini 103), to that of Flavio Catenazzi, who in Italo Svevo e "L'Indipendente" forms the cautious hypothesis that there is "una possibile intenzionalità nelle scelte linguistiche dell'autore" ["a possible intentionality in the linguistic choices of the author"] (Baldini 103), a position which Pasquale Voza also supports, and which I have attempted to defend.

While Baldini disagrees with this position, she does admit the importance of Svevo's "trascuratezza formale" ["formal negligence"], which "se veramente voluta, sarebbe l'espressione più radicale del rifiuto di Svevo per il 'bello stile' che contrassegnava la letteratura del suo tempo" ["if truly willful, would be the most radical expression of Svevo's refutation of the "beautiful style" which characterized the literature of his time"] (103). While Baldini states that this is clearly not the case and that Svevo's language is anything but a choice, she relies primarily on the fact that Svevo himself complained about his poor style and his desire to perfect his Italian (103-4). However, it is my opinion that Svevo was sufficiently ironic and overly modest in all that he wrote about himself.

<sup>10</sup>Richard Wall, "Joyce's Use of the Anglo-Irish Dialect of English."

<sup>11</sup>Critic Trevor Williams, in commenting on the sound of the cricket bats described in the first chapter of A Portrait states, "One of the less offensive legacies of

British colonialism . . . was the introduction of cricket to a bemused world. More than soccer or even rugby, the game's quasi-religious status (its acolytes dressed immaculately from top to toe in white) signaled the presence of a superior race. Ireland's proximity to England tends to 'naturalize' this superstructural phenomenon in ways which would not be possible if the subject were the economic relationship. . . . [It] seems a neat irony that all Stephen's childhood impressions should be unified at the end of the chapter by the one image whose reference, when pressed, most strongly within the novel recalls the presence of the British in Ireland" (316).

<sup>12</sup>Joyce comes very close to this level of linguistic mastery in Ulysses, particularly in the conclusion of the "Oxen of the Sun" chapter (14.1440-1591). His use of a variety of slang and English dialects foreshadows the polyglot techniques of Finnegans Wake; whereas the Wake is a polylingual work, this section of Ulysses can be seen as polydialectal.

<sup>13</sup>"The Loaded Weapon," The Story of English.

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