Joyce's "Oxen of the Sun" Chapter: Parody or Pastiche?

Wolfgang Karrer

The famous chapter 14 in James Joyce's *Ulysses* has variously been called parody or pastiche (Houston 124). The words "parody," "pastiche," and "travesty" have a long history, and there have been many attempts to distinguish and relate the concepts behind them (Karrer 179-91, Hoesterey 1-15). In the last twenty years "travesty" has received less attention, although examples of its practice abound in contemporary media, and parody as well as pastiche have been linked to the postmodernist discussion by such critics as Linda Hutcheon, Fredric Jameson, and, more recently, Hillel Schwartz.

I will briefly look at their definitions, but instead of applying their criteria to the chapter in *Ulysses*, I want to place the "Oxen of the Sun" chapter in a literary tradition which Marcel Proust and James Joyce have done a lot to renovate. Their practice—Proust's primarily in *Pastiches et mélanges* (1919)—lies behind much postmodernist practice, and the discussion will lead us back to the concepts in Hutcheon and Jameson.

Parody and Pastiche

What is pastiche? In *A Theory of Parody* (1985) Hutcheon mentions pastiche several times in passing. She defines parody "as imitation with critical difference" (36). Pastiche stresses similarity and correspondence rather than difference (33, 38): "it usually stays within the same genre as its model, it often is not an imitation of a single text, but of the indefinite possibilities of texts" (38). Hutcheon does not seem to notice how the second criterion weakens the first. Many examples she adduces for parody, I would read as pastiche. Closer to our argument, she classifies "Oxen of the Sun" as a pastiche contained in a parody, assuming, probably, that *Ulysses* is an "imitation with critical difference" in relation to Homer. Is it? And she calls Proust's *Pastiches et mélanges* a parodic act to cope with the "anxiety of influence" (96, 38).

For Jameson, parody and pastiche have become forms of the simulacrum and both link with the cultural logic of late capitalism. With the disappearance of the subject, a personal style becomes increasingly unavailable. While Hutcheon still tends to see a contemporary "revival of parodic forms" (71), Post-Modernism as a "double parody" of Modernism and of other traditions (113-14), for Jameson parody has lost its vocation with the disappearance of the personal style (17). It has been replaced by pastiche, defined as "imitation of dead styles," a kind of simulacrum of the past (18). Eclecticism and nostalgia accompany this loss of the past. Pastiche follows the logic of the simulacrum, and the logic of the simulacrum "does more than merely replicate the logic of late capitalism; it reinforces and intensifies it" (46). Jameson's example, a novel by Claude Simon shows how pastiche not only undercuts our notion of a reference in signs, but also forces us into a double reading (133-53).

The Culture of the Copy (1998) by Schwartz picks up where Jameson leaves off. Schwartz wants "to suggest that our attentiveness to disorders of involuntary repetition is synchronous with a culture of the copy in which repetition is psychologically, physiologically, cinematically, and commercially compelling" (300). Indeed, the evidence he supplies from twins to virtual reality is overwhelming. It is tempting to rethink many of the replications enumerated as pastiche (camouflage, cosmetics, dummies, impersonations, plastic surgery, re-enactments, simulations, war games), but the book does without the term, even where it discusses quotation, plagiarism, forgery, or musical sampling (304-19). The one reference to parody in the detailed index leads to a quote, but the massive book concludes (not indexed) on: "I doubt what we have here is comedy. If it is comedy, it's parodic, and too close for comfort. If it is tragedy, it's romantic, and too close to call" (378). Thus, Schwartz, for all the reservations he has about Jameson (414), ends on a similar note of ambivalence: he finally advocates "discernment," Jameson "cognitive mapping."

Let me sketch such a map for pastiche to see how cultural reproduction (Willliams 181-205) relates to social change, residual or emergent. Hopefully, it allows us to see Joyce's achievement in "Oxen of the Sun" in a new light.

Victorian capitalism transformed literary reproduction through the magazine. The emergent serialization and standardization of short forms like poems, short stories, sketches, humorous columns also transformed novel and playwriting in the nineteenth century. They became dominant forms of reproduction. We can study this change very well in Walter Hamilton's five volume collection of parodies. The rise of the humorous magazine, starting with *Punch* (1841) led to an ever increasing parody production, mainly in the forming of turning a well-known verse composition such as Hamlet's dramatic monologue "To be or not to be," a Tennyson poem, or a popular ballad into satiric comments on contemporary topics. When newspapers started readers' competitions for parodies on famous models this process of serialization and standardization increased once more.

A brief tabulation of the parodies in Hamilton's five volumes will illustrate the point.

Number	30	81	73	130	194	222	240	492	1239	2701
Decade	1800	1810	1820	1830	1840	1850	1860	1870	1880	TOTAL

Almost half of all dated parodies appeared between 1880 and 1889. More than ninety percent of all the parodies collected in Hamilton are written in verse. This predominance of the parody of a single poem has also determined much theorizing about parody. A straight historical line seems to run from Greek "par-odia" through medieval "contrafactura" to the nineteenth-century practice. All three mean "counter-song," that is, changing the words and keeping the tune (or meter) of the original. Many still nowadays take the one-to-one relation to be at the core of parody, and many of them still think of parody as a "genre" (Hutcheon 25). But first of all, there is a lot of incidental parody in the form of quotations in late nineteenth-century texts by Charles Swinburne, Oscar Wilde, Max Beerbohm and others (Höfele), and second, (more to our point), there are also some prose parodies represented in Hamilton's last volume (207-86).

And here lie the beginnings of what Proust and Joyce turned into a major literary technique and what will lead to a culture of the copy. Let us first look at one example from the United States. Bret Harte wrote a series of "Condensed Novels," imitating

such models as James Fenimore Cooper's Indian novels, swashbucklers by Alexandre Dumas, women's novels by Charlotte Brontë ("Miss Mix"), Christmas stories by Charles Dickens etc. Notice, all the models are already serials, the authors had mined a formula that turned out to be profitable and pleasant to their readers. "The Ninety-Nine Guardsmen. By AL-X-D-R D-M-S." will bring us to the point (Harte 252-61). In less than ten pages Harte condenses *Les trois mousquetaires* (1844), eight volumes, and its two lengthy sequels (1846, 1847) by Alexandre Dumas (père). Condensation is only one point of the humour. Harte also reduces the plot to three chapters: food, fight, love, and in each chapter multiplies the events by three (the first musketeer, the second etc.) The language is colloquial American, condensed, but there is no attempt to create an incongruity between story and discourse. The characters appear neither lowered nor elevated in rank. This is no parody by incongruous substitution of the kind "To smoke or not to smoke that is the question." The titles point at the dual strategy: condensation plus multiplication by thirty-three. In formalist terms, Harte "lays bare" the mechanics of the Dumas fiction factory, filling pages by disguised repetitions of events, characters, dialogues, and ridicules them by "exaggeration." Condensation occasionally also works with minimal repetition, as in the following incident:

> The King sighed.
> "It is about nineteen feet to that window," said the King. "If I had a ladder about nineteen feet long, it would reach to that window. This is logic."
> Suddenly the King stumbled over something.
> "St. Denis!" he exclaimed, looking down. It was a ladder, just nineteen feet long. (258)

Apart from the measurements and the redundancies the passage reveals the careless, unrealistic plotting, the mechanic use of direct speech, repeating information from the discourse etc. In other words, Harte's *Condensed Novels* are a kind of literary criticism, coming from a fellow fiction writer who rejects the shop worn mechanics of the sentimental, romantic or adventure novels of the past. Little did Harte dream that a hundred years later *Reader's Digest* would publish a series called "Condensed Books" (1950-) (Schwartz 308), and that abridging, digesting, or abstracting would become minor industries.

The example raises several interesting questions. First it imitates not one specific work or chapter, but condenses more than one thousand pages. Second, it uses prose. Third, it does not use incongruous substitution. Fourth, it does not rewrite its model into a different sociolect or idiolect (a fishmonger or Carlyle retells *The Three Musketeers*, for instance) to create incongruity. In other words, it is neither parody in the sense of Hutcheon nor travesty in the sense of Boileau. It is pastiche. It is an early, journalistic work of a young writer who has learned from these models but wants to go beyond them. Pastiche is the mechanization of stylistic features, and to be funny it has to be short. Henri Bergson has provided the theory (Karrer 92-94), and both Proust and Joyce must have read Bergson's *Le rire* (900) when they wrote their pastiches.

Serialization is not restricted to prose. Under the musical analogy of theme and variation we have a series of pastiche on one theme. Anthologies of parodies often contain a last part, a supplement containing such examples as themes with variations. An early example comes from Isaac Hawkins Browne. In *A Pipe of Tobacco* (around 1740) he praises tobacco in the style of Colley Cibber, Jonathan Swift, Alexander Pope and

others, all of them contemporaries (Hamilton V, 129-31). Instead of a theme, a popular song or a nursery rhyme could serve the same purpose. Meter and diction were dropped, and the theme or topic of the song ("Home sweet home," "Mary had a little lamb") was rewritten in the style of Swinburne, Whitman or Tennyson (Wells 334-71). This serial reproduction of styles even could become a parlour game or a prize competition (363-64).

By multiplying this serial pastiche writing of contemporary or dead writers stylistic reproduction became doubly mechanical. On the one hand, complexities in style and versification of a writer like Swinburne would be reduced to their bare mechanics. On the other hand, stylistic reproduction itself became mechanical. By turning out more and more of these serial pastiches, editors, journalists, and readers turned them into ready moulds for any topic. Pastiche itself could be imitated. Mechanization not only reduced complexity, it also destroyed the sense for historical or social distance between original song and the variations, or between one variation and the other. Around the turn of the century, serial pastiche in the form of "Theme and variations" was firmly established in the magazines and "funnies." Both Proust and Joyce were familiar with this tradition.

Proust

When Proust serialized his pastiches for *Le Figaro* (1908) he discovered something about writing that should transform his own fiction and the history of pastiche. The carefully annotated critical edition of Jean Milly reveals a pleasure in revising that goes beyond stylistic exercise or literary criticism. Because that is what Proust had in mind: to show up the writers for their stylistic mannerisms (13). Mercilessly he mechanises the lexical and syntactic devices of Honoré de Balzac, Gustave Flaubert, Charles-Augustin Sainte-Beuve and others. Rather than condensing the originals, he gives us fragments or samples from their writings: part of a chapter, a diary entry, a review, a preface. Instead of condensation, he uses retardation. And he discovers new ways of connecting the single variations.

The theme is a contemporary affair about a swindler who pretended he could fabricate diamonds. Lemoine did not forge diamonds, but he forged the process of producing them. At first, Proust probably wanted to mine the multiple ironies in fabricating "forgeries" of precious prose. The pastiche of Henri de Régnier, a symbolist novelist, serves as an example. Here Proust transforms a piece of snot on Lemoine's coat into a diamond, that "in its treacherous and fascinating beauty seemed to present the mocking and the emblem" (39).

The Régnier example also shows connections with the other pastiches. When Proust collected his pastiches for a book (1919) he omitted several texts from the series, and arranged them in a way that provided new insights. Instead of a series, the pastiches became a montage. By varying the prose type, Proust could connect them in two ways. On the one hand, he could show a historical development of narrative techniques from Balzac with his intrusive comments through Flaubert where things take the subject positions to Régnier, where the description of things strangles any attempt to get to human action. (The growing reification form Balzac to Régnier finds its continuation in Alain Robbe-Grillet and Simon, as described by Jameson, 131-53). Proust fortifies these connections by having Sainte-Beuve review Flaubert's novel on Lemoine (missing all the points of Proust's own criticism of Flaubert) and transposing this pseu-

do-critical relation to a routine review of a (non-existing) well-made play on Lemoine by Henri Bernstein. Ironies mirror each other and multiply. The critical obtuseness of these two is mirrored by equally heavy-handed moral criticism of the affair by writers as diverse as Jules Michelet and Ernest Renan. While the novelistic series of the montage proceeds, the critical reflection recedes historically, and ends with Saint-Simon's *Mémoires* (1740-52). This last pastiche ironically mirrors a fictitious entry in the Goncourt diaries about Proust, who is rumoured to have killed himself because of the swindle. The chapter from *Mémoires,* the longest pastiche of all, introduces Proust's acquaintances Robert de Montesquieu and Mme de Noailles, and thus prepares for the extended social satire in *A la recherche du temps perdu* (1913-27). Proust includes himself and his friends in this critical game with forgeries and style, and thus points at his complex stylistic modulations in his major work. *A la recherche du temps perdu* is largely the pastiche of literary and colloquial styles of other people, especially of Balzac and Flaubert (Bouillaguet).

Two elements from this complex reworking of a newspaper serial will lead us to Joyce. With the emergence of things, the growing reification of human relations—of which the Lemoine affair is a perfect example—a second process sets in: the destruction of narrative time. The discourse of the narrators in Balzac, Flaubert and Régnier retards the telling of the story and reifies both story time and telling time. Voice dominates over duration and frequency (Genette 38-40). The clock in the Flaubert-pastiche and the church bells in the one of Régnier become the true actant of the story, and the manipulation of the tense systems retards its telling. There is nothing comparable in Balzac. The mechanization of time references in Régnier goes far beyond the one in Flaubert.

The second element in Proust's pastiches is the subtle play with anachronisms. Strong, when Balzac attempts a wrong-headed explanation of how Lemoine almost brought about World War I, weaker when X. Goncourt dines with Proust's friend Lucien Daudet, very strong when Saint-Simon, Artagnan and de Montesquieu meet in Saint-Cloud (78). The ironic play with anachronism revives something travesty, pastiche and parody had relied on for so long, and that serial pastiche menaced to destroy: a sense for history. Proust refuses to use childhood or the nursery, that is biological time, instead of historical time. When Michelet solemnly announces that the salvation for the nation lies in speed and that this is particularly true for the early twentieth century (December 1907-January 1908), the ironies multiply (45). Michelet, indeed, often writes about speed (Milly 171-74), but not in the twentieth century. Speed-up of media, on the other hand, has something to do with affairs like Lemoine's, the stock exchange reactions to it, and Proust's reasons to publish his pastiches in *Le Figaro*. The pastiche makes Michelet an early modernist and modernists late Victorian. Proust maintains historical distance, and deletes it at the same time. He is already searching for "lost time," retarding speed, and extending the culture of copy.

In a pastiche you do not take a text and substitute words in it. That is parody, or counter-song. For *Pastiches* Proust took notes from his extensive readings, and worked them into a second-degree text. He carefully avoided quotes. He rather created his pastiche from the rules underlying the text production of the original. He forged the process not the result. (Four of the nine pastiches end on an "etc.") He makes up the complexity reduction in pastiche by combining different pastiches in a montage that multiplies the ironic mirroring between pastiche and original with that between pastiche and pastiche.

To sum up, the subject of the Lemoine affair is forgery, not of diamonds (Schwartz 194), but of the process of producing them. The result (the diamonds) partly annihilates the process of bringing it about (the forgery). In other words, the pastiche, in spite of all the subtle attempts to use anachronism, diminishes the difference in duration between Michelet and Proust.

Joyce

Joyce read Proust, but he was not impressed: "Proust, analytic still life. Reader ends sentence before him" (qtd. in Ellmann 524). Both observations deal with time: the suspension of story time, and the dominating narrative voice with its deliberate retardation of discourse (Genette 33-37). I do not want to imply that Proust had any influence on "Oxen of the Sun." But I claim that both writers rework the serial pastiche as they found it in the press. And both are centrally concerned with time, the disappearing historical sense.

"Oxen of the Sun," chapter 14 in *Ulysses*, imitating book XII of Homer's epic, merits another book. On the one hand, as Joyce pointed out, it condenses most of the techniques of the earlier chapters, on the other hand, unbeknownst to Joyce at that time, it anticipates much of *Finnegans Wake*. Robert Janusko has analyzed the sources and the structure of the chapter, J. S. Atherton, Fritz Senn, Ulrich Schneider, John Porter Houston, Karen Lawrence, Daniel R. Schwarz, and others add to our understanding of the chapter.

While working on an earlier version, Joyce outlined the ten parts of the chapter in a famous letter:

Prelude:	Sallustean-Tacitean (the unfertilized ovum)	[Latin]
I.	Month: Earliest English	[9th century]
II.	Month: John Mandeville	[14th century]
III.	Month: Thomas Malory	[15th century]
IV.	Month: Elizabethan Chronicle Style	[16th century]
V.	Month: Passage Solemn (Milton etc.)	[17th century]
VI.	Month: Passage Bunyanesque	[17th century]
VII.	Month: Defoe, Swift, Steele-Addison etc.	[18th century]
VIII.	Month: Landor,-Pater-Newman etc.	[19th century]
IX.	Frightful Jumble of Languages	[20th century]

(Joyce in Ellmann 489-90)

I have added the centuries for historical reference. Other than Proust who picked writers he knew well, Joyce used Saintbury's *History of English Prose Rhythms*, Peacock, Hodgson and others to develop his pastiches (Lawrence 140). Each prose style imitated has sources, words and syntactic devices of its own, and the common theme of all variations is the encounter of Stephen Dedalus and Leopold Bloom in the maternity hospital and Burke's pub nearby between 10 and 11 p. m. Story time and telling time diverge: it takes more than two hours to read the chapter aloud. Other than in Proust, it is not a theme but an ongoing story that the different prose pastiches have in common. "Oxen of the Sun" is no "analytic still life." Nor does the reader finish before the sentences, the speed of reading varies tremendously, being probably slowest in the prelude and in IX.

Critics seem to agree on a number of points: each pastiche is not simply a stylistic exercise, but a way of seeing the events (Iser 292-99). Anachronisms, however, in each segment clash with the narrators' perceptions (Atherton 337-39), the succession of styles undermines our sense of reality (which cognitive frame should we trust?), and this epistemological doubt spreads to the other chapters of *Ulysses* (Lawrence 137, Schwarz 198-200).

But Joyce points at further complications: the succession of styles recapitulates the nine months of foetal development, the segments follow each other without divisions, the chapter interprets Homer's slaughter of the oxen as "the crime committed against fecundity by sterilizing the act of coition" (139), the progression subtly links back with some foregoing episode of the day, a kind of rhythmic *leitmotif* gives the sense of the hoofs of the oxen, and another analogy is imposed on top of the Homeric: "Bloom is the spermatozoon, the hospital the womb, the nurse the ovum, Stephen the embryo. How's that for high?"(490) Joyce commented on an early version of the chapter, he later added recurring thunder claps, thought of prelude and IX as recurring cycles of chaos, and added other links to the formal evolution of periods or styles. After all, Joyce worked 1,000 hours on this chapter (Ellmann 490), a far cry from the serialized production for the press.

If we take these analogies seriously, then Ulysses/Bloom fails to stop his companions to commit the crime against fecundity (their sterile banter about coition), but at the same time he becomes the father of Stephen, the embryo who emerges with his birth cry "Burke's" (1391) from the womb of the hospital. Here is a first tension between two ways of reading the story: fecundity wins over sterility or vice versa. If pastiche is understood as the imitation of dead styles then most of the chapter until birth (part IX) is sterility, but the formal evolution of the stylistic periods leads to fecundity and birth. There is a third level of complexity: the conversation of the companions in the National Maternity Hospital echoes their readings throughout, and thus also echoes the techniques used in the narrators' discourse. Their irreverent banter shares the same ambivalence of sterility and fecundity, even while they make fun of it.

Joyce thus clearly counterpoints the mechanization and complexity reduction in each segment of formal evolution by adding multiple analogies that forbid simple readings. And the complexities arise from the combination of the individual pastiches with each other, with the dialogue in the story, with other chapters in the book, with the Homeric analogy. In the following I will focus on the first two combinations, the third has been dealt with in detail by Atherton and Janusko.

The analogy between formal evolution and foetal development runs into considerable problems. Joyce had experimented with baby language in the childhood chapter of *Stephen Hero* and had made the vocabulary and syntax grow with the hero. But there is no rewriting of nursery rhymes in "Oxen of the Sun."

As Senn has demonstrated, the analogy of the *nisus formativus* has limited value for the Oxen chapter (64-67). Biological time and historical time do not follow the same rules, the analogy is only a "germinal deep structure" for the reader (64) which the writing of the chapter quickly outgrows.

There is no biological growth in syntax, as Houston shows (124-48), no simple progression from parataxis to hypotaxis, for instance. Each pastiche picks up where the preceding left off, but reverts to earlier stages, rewrites them or even quotes them. One pastiche imitates another. Nor can we clearly distinguish between parody and pastiche. Before I turn to the formal evolution of styles, let me try to outline the difficulties in

distinguishing between parody and pastiche in *Ulysses*.

Joyce seems to have started the novel as a parody of Homer's epic, a specific historic convention of parody: the mock-heroic (Senn 68). But the humour deriving from the historic distance between the heroic model and the contemporary story seems to have worn very quickly. The Homeric parallels outgrew parody, Bloom achieved a dignity of his own, and the "mythical method" of modernism was born. But Joyce did not relinquish parody as a form of writing, he embedded it in his book as an activity that many of his characters indulge in, Bloom, Stephen, Mulligan, and others. He embeds those conversational or mental parodies in chapters which—each one of them—borrow a different style, something that we call pastiche.

To give an example: in "Oxen of the Sun" Stephen parodies a mass (280-312) for his companions, he does this within a narrative segment in the Elizabethan chronicle style, in a chapter that recapitulates in a condensed form the stylistic development of the novel so far since the *Introibo ad altare Dei* on the first page, in a book that mocks and rewrites Homer at the same time. Multiple embedding creates hierarchies:

Imitation of Homer	*Ulysses*
Pastiche of Narrative Styles	Each chapter
Condensed Pastiche of most Chapters	"Oxen of the Sun"
Parody of Mass	Stephen in Part IV of "Oxen"

But parody and pastiche notoriously undermine authorities and hierarchies. Stephen's parody of mass described in an Elizabethan pastiche undermines the realistic description of such parodies in the "Telemachus" chapter, very much like the pastiche of Bunyanesque allegorizing undermines the analogy between Bloom and the spermatozoon in the very same chapter. By multiple embedding imitation, pastiche, and parody undermine each other, and challenge hierarchy by a successive rewriting of the story. Progression takes the place of hierarchy and authority.

Let me turn to the formal evolution in chapter 14, the relation between the pastiches in its nine or ten parts. If "Oxen of the Sun" is an embedded *recorso* of *Ulysses*, a *mise en abyme* (Genette 84-95), then the nine parts do not reflect the history of English prose, but the art of prose narration. That is, in spite of a number of essayistic models (Lawrence 126 f.) the chapter provides something like a digest of narrative techniques since the Middle Ages. And if the prelude and period nine represent "the headpiece and tailpiece of opposite chaos" (Joyce in Ellmann 490), then the intermediate eight chapters represent order, the kind of order narrative discourse establishes over the story. In other words, I am suggesting that "Oxen of the Sun" is not only a condensed novel, but a condensed recapitulation of the formal evolution in narrative techniques such as speed, frequency, mood, focalization, voice, level etc.

I will substantiate my view with three simple aspects of narration: the handling of time, place and character. Let me begin with character, and reduce characterization to naming. For Bloom and Stephen (most critics call the first by his last and the second by his first name) we get the following evolution:

		BLOOM	STEPHEN
I.	Earliest English	man, the seeker	-
II.	Mandeville	the traveller Leopold, childe Leopold	-
III.	Malory	Sir Leopold	young Stephen
IV.	Elizabethan	-	young Stephen

V.	Solemn	Master Bloom	young Stephen
VI.	Bunyanesque	Calmer, Leop. Bloom	Young Boasthard, Stephen D.
VII.	Defoe etc.	Mr. Leopold, the stranger, Mr. Bloom . . .	Stephen, Mr. Stephen . . .
VIII.	Landor etc.	Leopold, young knight errand, the stranger	Stephen, the young man . . .
IX.	Jumble	old man Leo, that Bloom toff, Pold veg	Parson Steve, Baddybad Stephen

This outline greatly simplifies the evolution: in some periods denominations develop (in I: some man—that man mildhearted—the seeker—the man—everyman), in others they contrast two styles of the same period (in VI: Calmer—Leop. Bloom of Crawford's journal; VII Stephen—Mr. Coadjutor Deacon Dedalus), in the romantic period they revert to the Middle ages (VIII young knight errant—the stranger—that vigilant wanderer), in the last period the designations come purely from the direct speech of the characters, in other periods narrators' designations mix or contrast with those of characters in their direct speech (VIII), in some styles we have a very narrow range of appellations, in others a very wide one, including insulting or ironic ones. The very act of naming defines the narrator's relation to the character, the deference, sympathy or contempt we are supposed to feel for him. Centuries divide "Sir Leopold" from "the individual" and "old man Leo," from "traveller" to "Canvasser," or "young Stephen" from "this embryo philosopher" (1295). What seems in the table to be a simple progression of increasing intimacy, individualization, and range of denominations becomes even more complicated, if we look at adjectives, verbs, especially speech acts, accompanying the names. A similar, but often contrasting evolution goes on in the naming of the rest of the company. Beginning with VII characters reminisce and divide into different roles: "He is young Leopold, as in retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself" (1044). The narrator not only approximates Stephen and Leopold ("young"), but he also comments on the technique of embedded parodies and pastiches that form the chapter. But characterization is only one component of the narrative evolution shown in "Oxen of the Sun."

Another component is the designation of place. Let us just look at the transformation of the womb in which the spermatozoon Leopold Bloom fertilizes the ovum (nurse) to create the foetus of Stephen Dedalus: the hospital:

		PLACE
I.	Earliest English	that house, Horne's house, Horne's hall
II.	Mandeville	the castle, a board that was of the birchwood of Finlandy
III.	Malory	the door, on the upfloor, in scholars' hall, the board
IV.	Elizabethan	the board, the door, Horne's house
V.	Solemn	Horne's hall
VI.	Bunyanesque	Manse of Mothers, Andrew Horne's, Horne's
VII.	Defoe etc.	the table, the doorway, the table, Horne's house, the antechamber . . .
VIII.	Landor etc.	the National Maternity Hospital, 29, 30 and 31 Holles Street
IX.	Jumble	the maternity hospital

Again, the same progression from distance to detail, co-ordination of spatial details (at the foot of the table, at the head of the table in VIII), variety of designations, and increasing familiarity. But instead of individualization we get an increasing ascendancy of things like table, wine jar, glass of Bass. The personal property relation of Horne's house gives way to the bureaucratic designation of the "commons' hall of the National

Maternity Hospital" and "Dr. A. Horne (Lic. In Mdw., F. K. Q. C. P. I.)" (U 14. 1301). The styles vary widely in how they make use of references to the house, how they connect it or its details to individual characters, how they use space references to anchor and divide parts of the narration. "Oxen of the Sun" provides a digest of narrative techniques ranging from prepositions to deictic terms.

Even more interesting is the treatment of story time in the nine periods. Ignoring the complexities of speed, frequency, mode, and voice (Genette 33-83), the time of narrating, I will only list selected references to story time:

		TIME
Prelude		progress, future, past, present
I.	Earliest English	at night's oncoming, twelve moons, nine years, nine twelve bloodflows
II.	Mandeville	whiles, and—and—and
III.	Malory	This meanwhile, whose time hied fast, it dureth overlong, on his eleventh day
IV.	Elizabethan	About that present time, shorten the honour of her guard
V.	Solemn	To be short this passage was scarcely by, erst, long
VI.	Bunyanesque	Thursday sixteenth June, last February a year, a month yet till Saint Swithin
VII.	Defoe etc.	that night's gazette, as many times as, successively, premature, an instant later
VIII.	Landor etc.	a retrospective arrangement, cycles and cycles of generations, across the mist of years
IX.	Jumble	keep a watch on the clock, winding his ticker, closing time gents, schedule time

Of course, this reads like a social history of time, from natural reference to calendar time, and the clock with its industrial schedule time. But there is much more: the skill to relate events that go on at the same time, to single out individual or emotional time and play it against social time ("whose time"), to relate narrating time to story time ("To be short"), to relate past, present, and future through the individual consciousness of a character or the narrator or relate both consciousnesses, to abstract from chronological narration ("successively") etc. If we relate these numerous references to the tense system in each style we would get even closer to the complexities of narration that "Oxen of the Sun" provides.

In any novel we have the double time of story and discourse. The various styles select and emphasise different aspects of the events taking place in the commons' hall and in Burke's. Some critics feel the stylistic screen deflects from what is "really" important in this chapter: the beginning approximation of Leopold and Stephen. Except for the birth of the child (off stage), most of the events are talk, verbal exchanges between the participants during the drinking. And it is obvious that this exchange also undergoes a formal evolution covering everything from polite conversation through storytelling and parodies to drunken shouting and a frightful jumble of languages. Lawrence has claimed that not only characters undergo changes but also the treatment of their talk and consciousness (128-31). The transmission of both, or their embedding in the narrator's discourse allows for many varieties between reporting and direct presentation. And narrators over the centuries have given increasing attention to the representation of individualized speech and thought of their characters.

Again, the formal evolution through the nine periods is far from simple. If it took Joyce 1,000 hours to write, and us to read at least two hours to reproduce sixty minutes of story time, that is mainly due to the reproduction of consciousness in the chapter. "Oxen of the Sun" moves from the short-hand moralizing of "that man mildhearted" via Bunyanesque psychomachias into the elaborate lay sermons of Lamb and Ruskin.

The path is far from straight: horror visions, sentimentalizing, and opium dreams on the one hand, and little reporting of consciousness on the other modulate the progression. The chapter never reaches pure stream of consciousness. That is left to Molly's "monologue" at the end of *Ulysses*. This fact also calls to our mind that the realistic and naturalist writers, Joyce's immediate predecessors, are missing from the honour roll of pastiche. The true successor of Carlyle who brings period VIII to an end is the young narrator of chapter one, of "Telemachus." In other words, the formal evolution of narration continues throughout the book, "Oxen of the Sun" recapitulates the pre-history of realistic narration, and Joyce's own contribution to the tradition comes mainly in "Penelope."

This is far too complex for a single paper, and only partly true for "Oxen of the Sun." For my topic, parody and pastiche, the handling of speech in this chapter provides an additional insight.

Of course, the speech of the company assembled in the commons of the hospital includes all sorts of parodic quotes from many sources, as has been amply demonstrated (Schneider 131-46). It also contains pastiche, imitation of archaic, childish or exotic ways of speaking. A few examples will suffice to make my point.

Bloom wittily takes leave from the nurse: "Madam, when comes the storkbird, for thee"? (U 14. 1405) Stephen as Moses addresses the company: "Look forth now, my people, upon the land of behest, even from Horeb and from Nebo and . . ." (375). Here is a drunken impersonation of a Chinese child at Burke's. "Lil chile velly solly" (U 14. 1504). In all these, and many more examples, the speakers imitate styles from the past or from another language. And this language is not the one of the framing narrative discourse: Bloom's joke comes from the Carlyle segment in VIII, Stephen's sermon from the Browne passage in V, the "Lil Chile" from part IX which has no narrator at all. On the other hand, narrators meddle with the speech of their characters even where they pretend to transmit their direct speech. Examples abound. Here is a vituperation in the Elizabethan chronicle style: "what a devil he would be at, thou chuff, thou puny, thou got in peasestraw . . ." (U 14. 324). The Swiftian narrator reports Bloom saying: "I question with you there, says he. More like 'tis the hoose or the timber tongue" (U 14. 573). The narrator as Landor reports Stephen: "You have spoken of the past and its phantoms, Stephen said. Why think of them? If I call them into life across the water of Lethe . . ." (U 14. 1111)

All these parodies and pastiches in the direct speech of characters whether caused by themselves or their narrators add one more level of embedding to the complex structure of the chapter. And all levels interact. Either the narrator transmits the speech of his characters in his own historic style or the characters imitate, or disrupt their narrators. In both cases characters and narrators undergo a formal progression from archaic to modern styles, or from elaborate to monosyllabic speech. Both are anachronistic and both proceed at different speeds: the narrative discourse retards the accelerating action until both times meet in section IX: reading time almost equals story time.

The absence of the narrator means several things at the same time. Speech is no longer attached to individual speakers, we as readers will have to identify the speech acts according to our prior knowledge of the characters: who speaks Scottish, Latin, French, who bets on horses, who quotes Moore etc. Zero discourse also means we are no longer led by moral or psychological evaluations of the narrator: no more "mild-hearted man" or "Mr. Stephen, a little moved but very handsomely, told him" (573).

Finally and most important of all, the ninth month sets free the speakers from any transmitting and organizing authority. Birth equals chaos and heteroglossia.

Indeed, "Oxen of the Sun" is an excellent illustration of heteroglossia and double-voiced discourse in the tradition of the comic novel in English as Mikhail Bakhtin has outlined it. Much of what I have sketched here fits his categories of dialogization: conscious hybridization, dialogised interrelations of languages and pure dialogues (358-66). What I have called pastiche comes close to Bakhtin's concept "variation" (362), the skilful handling of anachronisms and modernisms. The heteroglossia of part IX frees the characters from their narrators but not from the past: their language continues to be permeated with words and quotes either read or heard elsewhere. In a way, the drunker they get, the more their language sinks into the past, and they quote ready-made phrases from songs, mass, the popular press or earlier conversations from the day.

Joyce thus beats pastiche at its own game. Parody and pastiche are no genres but modes of writing, stretching from a single word to past stages of a language. By combining and organizing parody and pastiche in a complex narrative discourse he overcomes their sterility. Rather than a nostalgic review of different prose styles of the past, "Oxen of the Sun" is a constructive attempt to rid oneself from the past by speeding up its replay, thus creating something new. The narrative technique of the last part, its heteroglossia and seeming chaos, innovates the tradition of the novel and leads directly to *Finnegans Wake*. Creativity wins over sterility.

Postmodernism

Geert Lernout has outlined how Joyce helped to transform postmodern criticism in France. Hélène Cixous, Jacques Derrida, Jacques Lacan, Philippe Sollers and the Tel Quel group owe directly or indirectly to Joyce, in particular to *Finnegans Wake*. His frightful jumble or heteroglossia has become part of the postmodern critic's repertoire. But Joyce has also opened a specific chronotope (Bakhtin 84-258) that has become symptomatic for the postmodern condition.

The pleasure of playing with historic time and space concepts (Großklaus 22-24), *déjà vue* and simulacra (Schwartz 291-300), with double-voiced discourse and double readings, inverting anachronism and modernism (Barthes 15, 58-59) has firmly established pastiche as a major cultural style (Jameson 16-25), an imitation with a historic difference, a playful subversion of the language of the Father in the name of St. Joyce (Lernout 74-76). If Barthes could find Robbe-Grillet already in Flaubert (35), he clearly owed something to Proust. But the playful inversion of past and present in the reading process—anachronism both ways—also erases the historical sense.

Is it then possible that Proust and Joyce are among the fathers of postmodernism? Has the speed-up of stylistic reproduction, emergent in early modernism, become the dominant mode of reproduction? Has it led to a culture of copy and the colonization of the present by the nostalgic mode? Whatever the answers, undoubtedly pastiche and its radicalization into heteroglossia—as practised by Joyce—has played an important role in this transformation. Writing a novel in different historical styles has become one trademark of postmodernist novels like Thomas Pynchon's *V.*, John Barth's *Letters*, and works by Martín Santos, David Lodge, Umberto Eco, Julian Barnes, John Fowles, etc. Many of the techniques they use already occur in "Oxen of the Sun."

Works Cited

Atherton, James S. "The Oxen of the Sun." *James Joyce's Ulysses. Critical Essays*. Ed. C. Hart and D. Hayman. Berkeley: U of California P, 1974. 331-39.

Bakhtin, Mikhail M. *The Dialogic Imagination. Four Essays*. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1981.

Barthes, Roland. *Le plaisir du texte*. Paris: Seuil, 1973.

Bouillaguet, Annick. *Proust. Lecteur de Balzac et de Flaubert. L'imitation cryptée*. Paris: Houvré Champion, 2000.

Ellmann, Richard. *James Joyce*. Oxford: Oxford UP, 1966.

Genette, Gérard. *Narrative Discourse Revisited*. Trans. Jane E. Lewin. Ithaca: Cornell UP, 1988.

Großklaus, Götz. *Medien-Zeit. Medien-Raum. Zum Wandel der raumzeitlichen Wahrnehmung in der Moderne*. Frankfurt: Suhrkamp, 1995.

Hamilton, Walter, ed. *Parodies of the Works of English and American Authors*. 5 vols. Repr. New York: Johnson, 1967.

Harte, Bret. *Tales of the West. Parodies and Poems*. Repr. London etc.: Nelson, 1945.

Höfele, Andreas. *Parodie und literarischer Wandel. Studien zur Funktion einer Schreibweise in der englischen Literatur des ausgehenden 19. Jahrhunderts*. Heidelberg: Winter, 1986.

Houston, John Porter. *Joyce and Prose. An Exploration of the Language of "Ulysses."* London, etc.: Associated UP, 1989.

Hutcheon, Linda. *A Theory of Parody. The Teachings of Twentieth-Century Art Forms*. New York, London: Methuen, 1985.

Iser, Wolfgang. *The Implied Reader. Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Baltimore: The Johns Hopkins UP, 1974.

Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. London, New York: Verso, 1991.

Janusko, Robert. *The Sources and Structure of James Joyce's "Oxen."* Ann Arbor: UMI Research Press, 1983.

Joyce, James. *Ulysses. A Critical and Synoptic Edition*. Ed. Hans Walter Gabler et al. 3 vols. New York, London: Garland, 1986.

Karrer, Wolfgang. *Parodie, Travestie, Pastiche*. München: Fink, 1976.

Lawrence, Karen. *The Odyssey of Style in Ulysses*. Princeton: Princeton UP, 1981.

Lernout, Geert. *The French Joyce*. Ann Arbor: U of Michigan P, 1990.

Milly, Jean. *Les pastiches de Proust. Edition critique et commenté*. Paris: Colin, 1970. Proust, Marcel. *Pastiches et mélanges*. 1919. Repr. Paris: Gallimard, 1997.

Senn, Fritz. "In Quest of a Nisus Formativus Joyceanus." *Inductive Scrutinies. Focus on Joyce*. Ed. C. O'Neill. Dublin: Lilliput, 1995. 59-74.

Schneider, Ulrich. *James Joyce. Studien zu Dubliners und Ulysses*. Ed. E. Kreutzer, A. Löffler and D. Petzold. Erlangen: Universitätsbund, 1997.

Schwartz, Hillel. *The Culture of the Copy. Striking Likenesses, Unreasonable Facsimiles*. New York: Zone, 1998.

Schwarz, Daniel R. *Reading Joyce's Ulysses*. London: Macmillan, 1987.

Wells, Carolyn, ed. *A Parody Anthology*. 1904. Repr. New York: Dover, 1967.