AMERICAN UNIVERSITY OF BEIRUT

PARIS IN 1855 AND 1922:
AHMAD FARIS AL-SHIDYAQ AND JAMES JOYCE

by
XENA AMRO

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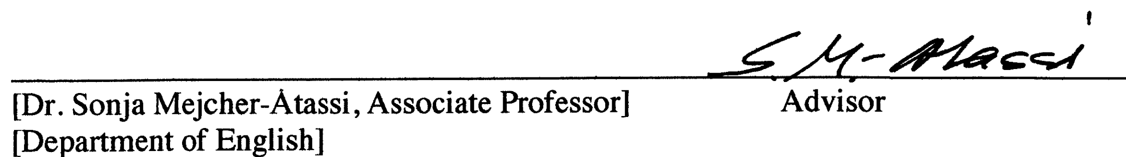

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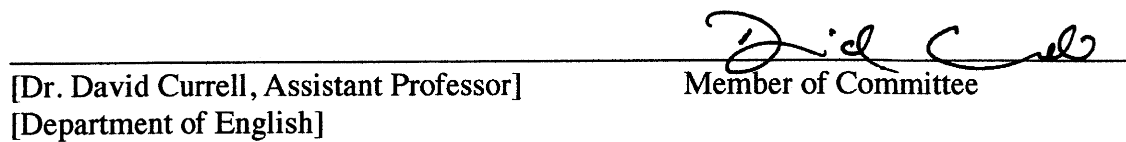

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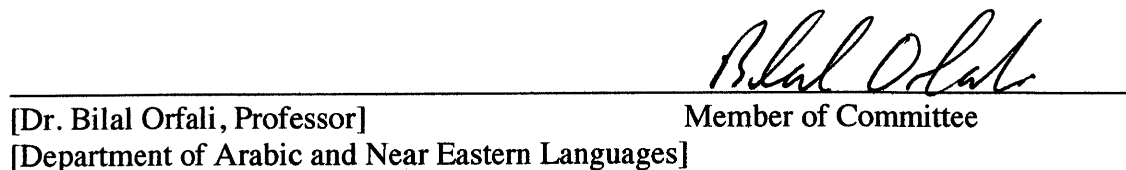

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For my mother

soon you will have forgotten all things:

soon all things will have forgotten you.

Marcus Aurelius

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AN ABSTRACT OF THE THESIS OF

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‘*Paris in 1855 and 1922’* indicates the place and dates of publication of two modernist novels, *Al-Sāq ‘alā l-sāq* (*Leg over Leg*, 1855) by Ahmad Faris al-Shidyaq and *Ulysses* (1922) by James Joyce, and hints at the repercussions of global modernist theories. The thesis argues for respatializing and reperiodizing the modernist movement. I read these novels in new constellations to underscore their interaction with their respective literary heritages, all the while demanding an engagement with foreign cultures. Although this study is not the first to read Joyce outside the Anglo-European context, it is the first to read it in parallel with a modernist novel in Arabic literature.

Chapter one investigates Shidyaq’s place within world literature, detailing his travel history and religious conversions, and how his novel lends itself to foreign readers. It explores his allusions to European literature, translations, and errors. It further establishes how he defamiliarizes the Arabic language and alienates the Arab reader by using archaic vocabulary and literary lists. Often discussed from the *Nahda* context by scholars, the present study moves *Leg over Leg* outside these discussions and reads it from the theoretical perspective of global modernism. Chapter two reads Joyce's *Ulysses* and its incorporation of deliberate errors, multilingualism, foreign humor, and blasphemy. The stylistic techniques employed in both novels, such as parody and wordplay, shape their experimental novels.

Chapter three stresses the role of libraries and newspapers as sites of knowledge circulation, accession, and accumulation. It compares how both novels deal with themes on the loss of a child and the portrayal of women’s sexuality. In which direction do these authors migrate *from* and *against* traditions? What role do their semi-autobiographical texts play in reconceptualizing the fictional novel genre? How does their understanding of language and literature participate in lending their novels to translation?

NOTES ON TRANSLITERATION AND TRANSLATION

For this study, unless otherwise indicated, I refer to the Library of Arabic Literature bilingual edition of *Leg over Leg*, edited and translated by Humphrey Davies in 2013 and 2014. Translations of *Al-Wasita Ila Ma'rifat Ahwal Malta & Kashf al-Mukhabaa 'an Funun Urubba* (1866) are my own. Arabic names are written as they are commonly known, that is without diacritics. Arabic titles, however, are given in transliteration with diacritics following IJMES regulations. I use the Penguin Modern Classics edition of *Ulysses* published in 2000 and based on the 1961 Random House edition. When I quote from these two primary texts, I only cite the page number.

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GLOBAL MODERNISM IN A NUTSHELL

AN INTRODUCTION:

"Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with crustcrumbs, fried hencods' roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine."

Ulysses, James Joyce (1882 - 1941)

"When they sat down to eat, such rumbling and mumbling and teeth-gnashing and lip-smacking was to be heard you would have thought they were wild beasts at a carcass. They ate like animals, taking huge bites, burying their front teeth in the food, stripping off the meat down to the bone, sucking out the marrow, licking their lips and smacking them, polishing off the desserts, licking the plates with their tongues, and throwing half-eaten food down on the table, all the while seated on the ground with their legs crossed under them at their ease."

Leg over Leg, Ahmad Faris al-Shidyaq (1804 - 1887)

The above extracts expose the ornate and uncouth rambling loaded in both modernist novels by James Joyce and Ahmad Faris al-Shidyaq. Both texts, I argue, translate the concept of 'foreignness' into the novel, an essential term I contribute to the global modernist discussions, whereby a native language is made foreign to its own readers. While Joyce's *Ulysses* (1922) has been discussed among global modernist scholars, *Leg over Leg* (1855) remains confined within Arab scholars and the *Nahda* period, an era of cultural efflorescence that led the Arab world into modernity usually associated with the 19th and early 20th centuries. This study proposes reading Shidyaq's novel in new constellations, underscoring his travel history and engagement with European literature, to emphasize how he lends himself to foreign readers. Regarded as the earliest modernist novel in Arabic literature, the novel genre alone was not

developed until Shidyaq's book.[1] He experiments with the *Maqāmāt*,[2] an extravagant form of rhymed prose from the 10th century that flourished with the writings of Badi' al-Zaman al-Hamadani and al-Hariri, and shocks readers with raw humor and religious criticism. Paris in 1855 was the year the city held the Exposition Universelle on the Champs-Élysées. This "democratic" staging of art for the elites and intellectuals, where local and foreign ideas intersected, was happening at the time when the Ottoman Empire ruled vast Arab provinces, among them Mount Lebanon, until its demise after WWI. My research engages with global modernist theories to investigate how *Leg over Leg* and *Ulysses* transformed the traditional form of the novel genre using parallel stylistic and linguistic strategies. While there are scholars who study Joyce from non-Eurocentric comparative studies,[3] this is the first research to place *Ulysses* in a comparative study with Arab modernism, specifically with Shidyaq's *Leg over Leg*.

Joyce's episodes were first serialized in *The Little Review* until their censorship in 1921. The court judged Leopold Bloom worshipping Gerty MacDowell (with his hands in his pockets) as immoral. The unashamed description of the character's masturbation, the defamation of English loyalty, and the vulgar use of language resulted in a thirteen-year ban on *Ulysses* in the United States. Following the *New York Times* headline "Improper Novel Costs Woman $50,"[4] Sylvia Beach published it at Shakespeare and Company in 1922. In fact, it is strange to find out that the first censor of the novel was none other than Ezra Pound, a major figure in the modernist movement.[5] 1922 was the year *The Waste Land* by T.S. Eliot was published in England, Marcel Proust died, Hemingway moved with his wife to Paris and met

[1] Paul Starkey, *Modern Arabic Literature* (Edinburgh University Press, 2014), 34.
[2] Waïl S. Hassan and Jaakko Hämeen-Anttila, "The Novel and the Maqāma." In *The Oxford Handbook of Arab Novelistic Traditions* (Oxford University Press, 2017), 90.
[3] For instance, José Luis Venegas in *Decolonizing Modernism: James Joyce and the Development of Spanish American Fiction* (2010).
[4] "Improper Novel Costs Woman $50", *New York Times* (22 February 1921), 6.
[5] Paul Vanderham, *James Joyce and Censorship: The Trials of Ulysses* (Palgrave Macmillan, 1998), 1.

with Ezra Pound, and Einstein delivered a talk on the Theory of Relativity at the College de France. During that period, Paris represented the avant-garde emerging as a "denationalized" universal capital.[6] Whereas this period is generally recognized at the beginning of the modernist movement in Europe, Shidyaq's *Leg over Leg*, published also in Paris by Benjamin Duprat at Bibliothèque Impériale, under the title *Al-Sāq 'alā l-sāq fī mā huwa al-Fāriyāq* (1855), engages with both European and Arabic literature.

In the introduction to *A New Vocabulary for Global Modernism* (2016), Eric Hayot and Rebecca L. Walkowitz declare, "We are not asking, was modernism global? It was and is, in theory and in practice."[7] Yet, they defend their use of the term "global modernism" arguing that the force of the adjective is needed as long as the dominant perception of modernism restricts it to a philosophical movement in Europe and America, roughly the 1890s-1940s. They refer to modernism as a shifting concept that goes beyond English, and in an attempt to fashion new paradigms, they defamiliarize common vocabulary applied to the modernist dialogue. This demand to change the study of modernism to include the periphery has been discussed by earlier critics to understand the intersection of world literature and modernist studies. The French literary critic, Pascale Casanova, in *The World Republic of Letters* (2004), describes literary heritage as a matter of national interest, whereby

> Each writer enters into international competition armed (or unarmed) with his entire literary "past": by virtue solely of his membership in a linguistic area and a national grouping, he embodies and reactivates a whole literary history, carrying this "literary time" with him without even being fully conscious of it. He is therefore heir to the entire national and international history that has "made" him what he is.[8]

[6] Pascale Casanova, *The World Republic of Letters*, trans. Malcolm Debevoise (Harvard University Press, 2004), 108.
[7] Eric Hayot and Rebecca L. Walkowitz, *A New Vocabulary for Global Modernism* (Columbia University Press, 2016), 7.
[8] Casanova, *The World Republic of Letters*, 40-41.

Such notions are relevant when reading two modernist authors who carry different literary heritage but have published in Paris, not in the French language, and outside conventional frameworks. In recent years, this restriction of modernist literature has led critics to challenge preconceived philosophies on the modernist movement. David Damrosch, in *A New Vocabulary,* discusses the concept of antiquity in modernism. He begins his essay with, "No one ever lived in antiquity. People live only in the present, and in that sense every culture has always been modern at any given time."[9] Damrosch studies the relation between modernity and antiquity in which modernity emulates or opposes antiquity. With that said, both Shidyaq and Joyce embrace traditions to parody high culture. Whereas Joyce alludes to Homeric literature, Shidyaq emulates the form of the *Maqāmāt*, a genre popular among the educated authors, to discuss modern societies. Earlier critics like Susan Stanford Friedman, in "Periodizing Modernism" (2006), rethink the historical period of modernism describing the process as "a form of cultural translation or transplantation produced through intercultural encounters".[10] She regards tradition as the invention of modernity to separate itself from the past. This separation, Friedman points out, often produces nostalgia.[11] She poses questions on whether modernity loses meaning when every period in history claims to be modern. To underscore her point, she clarifies that not every historical period is "modern".[12] Her definition of modernity involves an intensified change that produces a rupture from the past. Friedman announces that cutting off the end of modernism in the 1940s is an "art" that is also a "politics".[13] Therefore, despite the importance of studying located modernisms, art expressing globalism needs to move beyond such limitations. What, then, are we to make of modernisms that are not freed from national constraints? In such circumstances, I explore how the field of global modernism advocates for

[9] Eric Hayot and Rebecca L. Walkowitz, *A New Vocabulary for Global Modernism*, 43.
[10] Susan Stanford Friedman, "Periodizing Modernism: Postcolonial Modernities and the Space/Time Borders of Modernist Studies." *Modernism/Modernity*, vol. 13 no. 3, 2006, 430.
[11] Ibid., 434.
[12] Ibid., 434.
[13] Ibid., 439.

diverse modernist works of literature to move towards a prime point of reference necessary for comparative studies.

"Is 'global' even the right word, or is 'transnational', 'planetary', or some other term more appropriate?,"[14] Mark Wollaeger debates the correct term to use in *The Oxford Handbook of Global Modernisms* (2013). Determined by geographical boundaries, modernist literary movements have assigned themselves different names (*modernismo*, *futurisme*, *modanizumu*, *moderna* are few examples Wollaeger mentions). When studying the modernist novel in Arabic literature, the *Nahda* movement is a term that emerges. Rebecca Carol Johnson explains the division among authors of the *Nahda* in "Archive of Errors: Ahmad Fāris al-Shidyāq, Literature, and the World" (2017). She distinguishes between the "revivalists" who stress the importance of "purifying" the Arabic language and the "modernizers" who sought to write in new forms. The modernizers, despite their love for the classical features of the Arabic language, emphasized the effect of European languages and cultures on it.[15] I discuss how Shidyaq, paradoxically, places the Arabic language above other languages, but concurrently, engages it with European languages. This paradox can be noticed in the field of global modernism, where it advocates for modernist works originating outside the Anglo-European canon, nevertheless, it has not detached itself from the English language. When Wollaeger writes on "decentering modernism," Damrosch ridicules his "generous willingness" to identify other instances of modernism extending as early as 1890 to 1945.[16] In "How to Feel Global: The Modern, the Global and the World" (2012), Elleke Boehmer also critiques Wollaeger's handbook for a rather restricted pool of contributors united by their use of the English language

[14] Mark Wolleager and Matt Eatough, *The Oxford Handbook of Global Modernisms* (Oxford University Press, 2012), 1.
[15] Rebecca Carol Johnson, "Archive of Errors: Ahmad Fāris al-Shidyāq, Literature, and the World." *Middle Eastern Literatures*, vol. 20, no.1, 2017, 39.
[16] Wollaeger in *The Oxford Handbook of Global Modernisms*, 3; Damrosch in *A New Vocabulary for Global Modernism*, 45.

and institutional location.[17] In *A New Vocabulary,* the same impressions can be observed. Although extensive research has been carried out on global modernism, no single study properly examines the modernist Arabic novel from a global and comparative framework.

According to Friedman, global modernism means respatializing and reperiodizing modernism.[18] She acknowledges the universal notions of modernist literature staging Western artists as the creators while the cultures of the rest are represented as tribal. This repeats what Timothy Mitchell writes in "The Stage of Modernity" (2000), on how the perceived process of modernization begins and finishes in Europe.[19] The destiny of the cultures of the rest would be to mimic the history already performed by the West. These dialogues aim to dispute the notion that modernity is a European product. A chief discussion presented by Andreas Huyssen in "Geographies of Modernism in a Globalizing World" (2007), argues that non-Western modernisms have been either ignored or dismissed for contaminating a genuine local culture.[20] He uses the word "alternative" to include modernist works from non-Western countries. But, modernism in Paris is not restricted to works by European authors. Paris in 1855 was the year Shidyaq published his magnum opus, under the lengthy title: *Leg over Leg or the Turtle in the Tree: Concerning the Fāriyāq, What Manner of Creature Might He Be; Otherwise Entitled Days, Months, and Years Spent in Critical Examination of the Arabs and Their Non-Arab Peers*. It was translated by Humphrey Davies in 2013 which makes us wonder why such an important work in Arabic literature was not translated sooner to the English language. Shidyaq's works have been frequently read and constrained to the *Nahda* period which observed an emergence of an intellectual and modern society. However, there seems to be

[17] Elleke Boehmer in "How to Feel Global: The Modern, the Global and the World." *Literature Compass*, vol. 9, no. 9, 2012, 601.
[18] Friedman, "Periodizing Modernism", 427.
[19] See Timothy Mitchell, "The Stage of Modernity," in *Questions of Modernity* (University of Minnesota Press, 2000), 1.
[20] Andreas Huyssen, "Geographies of Modernism in a Globalizing World." *New German Critique*, no. 100, 2007, 198.

consensus that Shidyaq's *Leg over Leg* is difficult to situate within literary genres. His metafictional and semi-autobiographical text presents words and sentences that have been carefully crafted to modernize Arabic literature. According to Casanova, "Only the great subversives know how to search for and recognize in history itself – that is, in the structure of domination in literary space – authors who were in the same situation in which they find themselves and who managed to discover the solutions that made universal literature."[21] Engaging with global modernist theories when reading Shidyaq's 'novel', if that is the correct term, moves him out of conventional discussions which limit him to Arab modernism.

Both *Ulysses* and *Leg over Leg* use grotesque, erotic, humorous, and raw images. Often, their texts sound childish or confusing. For instance, their use of literary lists interrupts the narrative and leaves the reader inquiring about the role of enumerations that refer to existing words, people, or objects in a fictional work of literature. Regarding the function of literary lists in *Leg over Leg*, Christian Junge published a book titled, *Die Entblößung der Wörter* (2019), where he studies the book's typography and the unique art of enumerations. It is the first book to be entirely dedicated to Shidyaq's literary achievements.[22] According to Junge, Shidyaq does not simply pile words together, but he contextualizes them through his protagonist al-Fāriyāq and his wife al-Fāriyāqīya. However, this participation of dictionaries, reasons Junge, works to also decontextualize words from their traditional literary and philological and thus ultimately historical context. Junge, hence, examines the aesthetic and epistemic staging of words as social and cultural criticism. Umberto Eco, for instance, refers to lists as "the infinity of aesthetics,"[23] which he believes its form suggests endlessness. Indeed, enumerations pose a challenge to translators. Davies confesses in the afterword of *Leg over*

[21] Pascale Casanova, *The World Republic of Letters*, 42.
[22] Christian Junge, *Die Entblößung Der Wörter aš-Šidyāqs Literarische Listen Als Kultur- Und Gesellschaftskritik Im 19. Jahrhundert: Mit Historischen Paratexten Im Anhang.* (Reichert Verlag, 2019).
[23] See Umberto Eco, *The Infinity of Lists from Homer to Joyce*. Translated by Alastair McEwen, MacLehose, 2009.

Leg, “The capacity of English to generate rhymes is more limited and the translator is therefore faced with a “rhyme deficit.”[24] This provocation and frustration which modernist authors aim at through their works is not only directed towards readers and critics but also towards translators. However, the meaning of literary lists is secondary to the imaginative, meaning the outward form of words, as Johnson asserts, is to guide the reader away from the words' inner meanings.[25] Indeed, the words juxtaposed together perform an aesthetic duty. The songs in *Ulysses*, the rhymes in *Leg over Leg*, aim at mimicking the aesthetics of oral literature. We can observe how Davies attempts to maintain this musicality in his translation of Shidyaq’s text.

“Translation,” explains Casanova in *The World Republic of Letters*, “like criticism, is a process of establishing value.”[26] In 1927, a German translation of *Ulysses* came about, followed by a French translation in 1929.[27] And, in 1982, Taha Mahmoud Taha translated *Ulysses* into Arabic and published it in Cairo. It took him eighteen years to translate Joyce.[28] *Ulysses* has been translated to more than twenty languages, including Mandarin in 1994 by Xiao Qian and his wife, Wen Jieruo. This is not the case with Shidyaq's *Leg over Leg*, since it has only been translated to two languages, the first appearing in 1991 by René R. Khawam into the French language.[29] Goethe saw the translator as a promoter and mediator of global literature. He reasons that despite the inadequacy of translation, it remains to be an essential task of world trade.[30] Whereas both authors profess they write for common readers, they are not critiqued as such. Their originality and size troubles even the most experienced academic. In the Proem of *Leg over Leg*, Shidyaq writes his books will be sophisticated to the

24 Humphrey Davies, “Translator’s Afterword.” *Leg Over Leg*: vol. 4 (NYU Press, 2014), 487.
25 Rebecca C Johnson, “Foreword.” In *Leg over Leg:* vol. 1, (NYU Press, 2013), ix-xxx.
26 Casanova, *The World Republic of Letters*, 23.
27 Carmelo Medina Casado, “The Earliest Translations of Joyce’s *Ulysses*” in *Papers on Joyce*, vol. 16, 2010, 83.
28 Gamal al-Ghitani, *The Mahfouz Dialogs* (American University in Cairo Press, 2007), 174.
29 Christian Junge, *Die Entblößung Der Wörter.*
30 Casanova, *The World Republic of Letters*, 14.

sophisticated and foolish to the foolish.[31] I argue that reading Shidyaq without confining him to the *Nahda* literary context will release him into world literature. By focusing on the translations of *Ulysses* and *Leg over Leg*, and their incorporation of foreign languages, I debate that these modernist works of literature are contingent not only on parodying classical literature but also translations through a deliberate emphasis on errors.

I suggest that their errors and foreign humor further destabilize geographical and linguistic boundaries. The 1922 edition of *Ulysses* included a publisher's note asking the "reader's indulgence for typographical errors unavoidable in the exceptional circumstances".[32] Articles on Joyce's evocations of error have addressed the problematic nature of mistakes in a book like *Ulysses* where readers cannot distinguish between accidental errors and deliberate ones. Shidyaq's publisher's note also declares how "few books on the oddities of language are completely without such errors".[33] These errors pointed out from the beginning of each book refer to accidental errors; however, in both texts, deliberate errors emerge from mistranslations and wordplay. These unconventional techniques to storytelling are a form of parody. Johnson points out in "Archive of Errors" that Shidyaq analyzes literary and linguistic relationships through attention to error and incomprehensibility, "posing literary modernity itself as an error-prone aggregation of foreign and domestic forms, styles, and references".[34] She provides an example from the book where the protagonist's wife decides to learn English and her husband when helping her understand the meaning of an English poem, he is deliberately unfaithful in his translation. This act of misreading, according to Johnson, stages problems of communication and opens the door to skepticism. I parallel this scene with a passage from *Ulysses* where Molly Bloom asks her husband for the meaning of the word "Metempsychosis" which is a Greek word referring to reincarnation. "She swallowed a draught of tea from her

[31] Ahmad Faris al-Shidyaq, edited by Humphrey Davies, "Proem" (NYU Press, 2013), 20–33.
[32] *Ulysses* by James Joyce first edition by Shakespeare and Company, 1922.
[33] Davies, "An Introduction by the Publisher of This Book." *Leg Over Leg*: vol. 1 (NYU Press, 2013), 19.
[34] Johnson, "Archive of Errors", 31.

cup held by nothandle and, having wiped her fingertips smartly on the blanket, began to search the text with the hairpin till she reached the word" (77). But even after Leopold Bloom translates the word, "It's Greek: from the Greek. That means the transmigration of souls", Molly is still confused by the meaning, and she says, "Tell us in plain words". Earlier, Bloom was also wondering if she would pronounce the word "*voglio*" correct. This confusion also parodies the act of translation.

What is apt to seem most innovative in a work of modernist fiction is its parody of traditions. *Ulysses* rewrites an epic genre, and *Leg over Leg* satirizes one. They embrace history, fondle with the sacred, and play with literature. I suggest that the authors achieve parody by using foreign phrases and profanity. I stress that Joyce's multilingual literary experimentations, in particular, his use of parody, reveals a mediation between foreign languages and literature. Essentially, the multilingualism in the novel, provoked by Joyce's travels to parody travel writing, underscores the foreignness as a form of distraction, but also, they reveal the author's fascination with defamiliarization. In a sense, literary lists, displaced in the novel, also represent the displacement of identity. Shidyaq provides definitions to educate the reader. The meaning of words shifts along with synonyms and rhymes. Even puns and wordplay create riddles for readers to unpuzzle their relationship with the storyline. In the chapter "A Dish and an Itch" in *Leg over Leg*, Fāriyāq asks his neighbors and a priest for a *Qāmūs* (dictionary), and they hear *Kābūs* (nightmare) or *Jāmūs* (buffaloes). These funny rhymes do not only reflect the vulnerability of language, and the parodic style he employs but also question religious authority and their intellect. Such novels possess a talent for manipulating language and morals. Shidyaq observes words that describe the different kinds of women's genitalia. He gathers synonyms and rhymes that dance on the page and urge to be read out loud. Much the same could be said of Joyce's lists, which may appear random, but are, in fact, calculated and deliberate. Shidyaq partakes in Western literary traditions but has

also experimented with the classical Arabic style of the *maqāmāt*. This melting pot of highbrow and lowbrow culture shapes modernism across geographies.

Another topic that shapes modernism is, of course, colonialism. Paris became a refuge for both of these intellectual authors. Both colonialist countries, France and Britain, elicited a response from Joyce and Shidyaq. It is not surprising that two writers who experienced self-exile would develop political and religious skepticism. Hunt Hawkins in his article "Joyce as a Colonial Writer" (1992) describes Joyce's linguistic experiments as a way to take possession of a language imposed by imperial power.[35] He points out the limitations of colonial culture. Joyce, for instance, is incapable of writing about his people if he wanted to produce art of first-rate importance. Hawkins explains this incapacity as something projected by colonial hegemony on a young Irish writer. He writes, "Even worse, he is told that he could not produce art which would speak for and appeal to all humanity."[36] Shidyaq writes in the Arabic language, but he does indeed write about other people and their culture. Accordingly, Joyce, like Shidyaq, showed a desire to create art expressing universals.

Indeed, modernist novels do not pretend to assert morality. The authors do not concern themselves with whether their language or ideas abide by the morals and expectations of readers. Their transgression of taboos belongs to, for instance, how they portray women characters. Shidyaq's controversial ideas on women are progressive and sexual.[37] Fāriyāqiyyah, the women character in *Leg over Leg*, who is the alter ego of Fāriyāq, is educated and inquisitive. When comparing Fāriyāqiyyah with Molly Bloom in *Ulysses*, questions concerning fidelity, consciousness, and sexuality are immensely relevant. The modern Arabic novel is in many ways indebted to European tradition (Laurence Sterne, Gustave Flaubert, and

35 Hunt Hawkins, "Joyce As A Colonial Writer." *College Language Association*, vol. 35, no.4, 1992, 406.
36 Ibid., 403.
37 Fawwaz Traboulsi, "The Quest for Modernity" in *Arabic Thought beyond the Liberal Age: Towards an Intellectual History of the Nahda*, edited by Jens Hanssen and Max Weiss (Cambridge University Press, 2016), 175–186.

Jonathan Swift).[38] In my study, I contrast Shidyaq with Flaubert in their representation of prostitutes. I point out Flaubert's writing within an Orientalist tradition in comparison with Shidyaq who comes off as an anthropologist with his overuse of statistical analysis. Furthermore, in my third chapter, I select passages from both *Ulysses* and *Leg over Leg* that refer to women's infidelity and sexual pleasure. Interestingly, both narrators also emphasize a relationship between women making errors.

These writers share a similar spirit in their deliberate and systematic transgression of taboos. It is worthy to point out that the earliest work on Jews in modern Arabic literature is a poem by Shidyaq.[39] The unpublished poem is titled *Gathering the Monkeys to Derogate the Jews* (1832), described by Mohammed Alwan in his article "Jews in Arabic Literature" (1978). It is compelling evidence to find that Shidyaq wrote a parody on the Jews. He also called his fellow Christians buffoons for believing in myths. Before criticizing Shidyaq as "anti-Semitic", we should understand that anti-Semitism entered the Middle East through contact with Europe.[40] In *Ulysses*, the protagonist is the son of a Hungarian Jew who converts to Protestantism. It was rare and daring – almost unprecedented – for Joyce to present a Jewish protagonist. Joyce's character, in his migrations and religious conversions, recognizes religion as a temporal object. This begs the question that if for Joyce, this character breaks away from the norms, is it the case with Shidyaq? Are his references to Jews also shocking to Arab readers during his time? Although this research does not focus on readership, it does underscore that, in general, their understanding of religious ideas were not conventional for their audience.

Shidyaq converted to Protestantism after his brother's imprisonment in 1825. He then converted to Islam in Tunis adopting the name "Ahmad" in 1857.[41] One critic claimed

[38] Waïl S. Hassan and Jaakko Hämeen-Anttila, "The Novel and the Maqāma," 90.
[39] Mohammed Bakir Alwan. "Jews In Arabic Literature 1830-1914." *Al-'Arabiyya*, vol. 11, no. 1/2, 1978, 46–59.
[40] Gudrun Krämer, "Anti-Semitism in the Muslim World. A Critical Review" (Brill, 2006), 255.
[41] Mohamed Bakir Alwan, "Ahmad Fāris ash-Shidyāq and the West" (Indiana University, 1971).

Shidyaq's conversion was to facilitate his access to mosque collections.[42] Certainly, much of the scholarly work regarded his conversion solely as a scheme for social gain.[43] Another critic was adamant to prove that Shidyaq was never a Muslim claiming he converted back to Christianity before he died. Paul Starkey dismisses this to be false. He states Shidyaq's tombstone bears a Muslim symbol.[44] Rana Issa in "Scripture as Literature: The Bible, the Qurān, and Ahmad Fāris al-Shidyāq" (2019), stresses Shidyaq's theorization of scripture as a literary genre. She explains, "His textual corpus reveals that he was both well versed in religion, but also that he spent a lifetime subverting religious authority through his literary schemes."[45] Joyce's relationship with religion was as daring as Shidyaq's. Joyce was brought up by the Jesuits, but he was inconsistent with its beliefs. In the episode "Nausicaa" in *Ulysses*, a modern-day Odysseus is masturbating, while listening to the Catholic choir and watching a seventeen-year-old virgin.[46] Their unorthodox approach to religion and sexuality certainly caused their works to be abridged and censored. However, it also guided their interest in foreign cultures and literary works.

For both authors, newspapers and advertisements played an essential role in their narrative style. *Al-Jawaib Press*, established and directed by Shidyaq in 1861, is the first Arabic newspaper in Constantinople. Shidyaq coined the Arabic word "Garida" meaning newspaper.[47] Intriguingly, he uses Irish jokes in *Al-Jawaib Press* to teach readers about European culture. Through an internationalist angle, he presents his readers with both foreign politics and humor. Joyce's experience with newspapers and advertisements created a world where popular culture

[42] Geoffrey Roper, "Aḥmad Fāris Al-Shidyāq and the Libraries of Europe and the Ottoman Empire," *Libraries & Culture*, vol. 33, no. 3, 1998.

[43] Kamran Rastegar. *Literary Modernity between the Middle East and Europe: Textual Transactions in Nineteenth-Century Arabic, English, and Persian Literatures.* vol. 17., Routledge, 2007, 115.

[44] Paul Starkey, *Modern Arabic Literature*, (Edinburgh University Press, 2006), 33.

[45] Rana Issa, "Scripture as Literature: The Bible, the Qurʾān, and Aḥmad Fāris Al-Shidyāq." *Journal of Arabic Literature*, vol. 50, no. 1, 2019, 37.

[46] Rachel Potter, *Obscene Modernism: Literary Censorship and Experiment 1900-1940* (Johns Hopkins University Press, 2016).

[47] Christian Junge, *Die Entblößung der Wörter* (Reichert Verlag, 2019).

and the novel genre coexist. Their engagement with newspapers propelled them to use its typographies in their novels. An example is the episode "Aeolus" that includes newspaper headings[48] and Shidyaq's chapter title "Right There!" that includes a special character alluding to newspapers. In the last chapter of *Leg over Leg*, Shidyaq divides the page in half where he writes two poems simultaneously about Paris. One of the poems praises the city while the other dispraise it. He uses tropes relating to heaven or hell.[49] In the first issue of the modernist manifesto *Blast* (1914-1915), a short-lived magazine of the Vorticist movement by Wyndham Lewis, Paris is also blessed and cursed. There is a genre in Arabic literature on the subject of praise and blame.[50]

Pourquoi Paris? The capital of the literary world symbolized the Revolution, an uproar against authority. It attracted artists, writers, philosophers, and critics to settle there and nourish ideas about the freedom of the individual. Through exile, they reinforced this place of artistic freedom. Paris as a transnational and transhistorical city brought foreigners together and globalized their literature and art. Casanova writes, "Paris therefore became the capital of those who proclaimed themselves to be stateless and above political laws: in a word, artists."[51] She explains how Paris affected literary history through the theme of universality, producing two types of consequences. There is Paris the imaginary "consolidating a Parisian mythology" and Paris the real "associated with the inflow of foreign artists, political refugees, and isolated artists."[52] The literary capital of France grew with colonial ventures. Pierre Bourdieu calls it an "imperialism of the universal."[53] The French Mandate in Lebanon (1923-1943) exposed people to French culture and literature. In contrast with British imperialism in the Near East, which

[48] See Stephen Donovan, "SHORT BUT TO THE POINT: Newspaper Typography in 'Aeolus'" *James Joyce Quarterly,* vol. 35, no. 3. 2003.
[49] Rastegar, "On Nothing and Everything: Travel, Conversion, and the Transformations of (Ahmad) Faris al-Shidyaq, Arab Observer of Europe" in *Literary Modernity Between the Middle East and Europe*, 115.
[50] Bilal Orfali, *The Anthologist's Art: Abū Manṣūr al-Thaʿālibī and His Yatīmat al-dahr* (Brill Studies in Middle Eastern Literatures, 2016), 26.
[51] Casanova, *The World Republic of Letters*, 29.
[52] Ibid., 30.
[53] Ibid., 34.

focused on economic profit, the French contributed more to the educational and cultural system.[54]

For both Shidyaq and Joyce, the novel is a universal medium that incorporates foreign languages and cultures but remains a marker of nationalism. Whereas their texts traverse time and geography, their devotion continues to be directed towards their literary heritage. When they experiment with language and classical forms of narrative, they are not ridiculing traditions, but on the contrary, they are appreciating high culture by transforming and modernizing it. Scholars, such as Friedman and Casanova, have contributed significantly to the study of global modernism. Friedman understands how modernisms develop as a consequence of intercultural encounters, and Casanova recognizes Paris, the world literary space, as a city where exiled authors were able to produce autonomous literature but paradoxically, one that embraces their nationalism. Reading Shidyaq, for the first time, outside the confines of the *Nahda* period, can finally unbridle his novel to new interpretations.

54 See Nadine Méouchy and Peter Sluglett, *The British and French Mandates in Comparative Perspectives, (*Brill, 2003), 112-113.

CHAPTER I

WORDS, WORDS, WORDS: PARIS IN 1855

"مه صه اسكت اصمت انصت آيبس اِعقَم اسمع اِئْذن اصِخ اصغَ..."[55]

It is a peculiar approach to storytelling with the opening words of the first chapter, the narrator asks the reader to be silenced and to listen, using a multitude of synonyms and rhymes, whereby from the start, the text's musicality and brilliance separate it from other works of art.

"Gently! Hush! Silence! Quiet! Cock an ear! Listen up! Hold your tongue! Quit talking! Hear! Hark! Hearken!"[56] Eleven imperative words, paradoxically, ask the reader to hold their tongue, and yet, they embrace the oral quality of literature urging the reader to sing them out loud. Ahmad Faris al-Shidyaq was not the conventional author; in fact, *Leg over Leg* remains complicated for critics and scholars to situate within a genre. Indeed, he does not resemble those who came before him and those who came after him. He was a modern man who traveled from Lebanon to Egypt to Malta to England to France to Tunis and from being a Maronite to a Protestant to a Muslim. The traditional discourse on Shidyaq in Arabic literature reads him within the context of Arab authors and the *Nahda* movement. For years, scholars have restricted his role to Arab modernism even after he was translated to the English language in 2013. I intend to dispel the notion that *Leg over Leg* belongs to the *Nahda* movement only. I emphasize, despite the importance of these past studies, it is time for Shidyaq's novel to be appreciated for its global elements. In my argument, the literary capital of Paris, the novel's place of publication, maintains that Shidyaq's experimentation with his literary heritage and engagement with European cultures and literature pushes it towards discussions on global modernism. My study explores Shidyaq's relationship with world literature and translation. I

[55] Shidyaq, *al-Sāq*, first volume, 36.
[56] Ibid., 37.

turn to his novel *Al-Sāq 'alā l-sāq fī mā huwa al-Fāriyāq* (*Leg over Leg*, Paris, 1855) to consider its stylistic techniques, multilingualism, enumerations, parody, and profanity. Whereas it proves to be a difficult text to translate, I argue his novel lends itself to foreign readers. Furthermore, I underscore how it displaces the Arab reader with its montage of archaic words and foreign phrases. By reframing the analysis and reconceptualizing modernism in the world, *Leg over Leg* unchains itself from a regional movement and enters the global paradigm of modernist literary studies.

As early as 1815, many English and American Protestant missionaries arrived in Malta, especially from Lebanon to escape the hostility of the Maronite Church. They aimed to turn Malta as a "Mediterranean base", writes Dionisius A. Agius, "through the publication of scriptural texts.[57] One of the turning points of Shidyaq's life was the persecution of his brother, As'ad Shidyaq, after he recorded his adoption of a new faith in March 1826 in Beirut. "He was the missionaries' first Arab-speaking convert," writes Ussama Makdisi in *Artillery of Heaven* (2011), "He became their martyr. He tried, and failed, to persuade the Maronite Church to reconsider its categorical rejection of the Americans, and he himself took seriously their call for Christian renewal amidst a manifestly impure world. His conversion exposed the Maronite myth of conformity and unchanging community, and for this he was persecuted."[58] It was because of how his brother suffered for his conversion, Faris al-Shidyaq decided to do the same, which resulted in his escape from Mount Lebanon to Alexandria. As'ad was also rumored in coming close to converting to Islam.[59] This unjust treatment of his brother led Shidyaq to denounce the Maronite religion, and this, in effect, gave birth to *Leg over Leg*, a book that focuses on the hypocrisy of religious authority and traditional mindsets. Not to

[57] Dionisius A. Agius, "Arabic Under Shidyaq in Malta: 1833-1848" *Journal of Maltese Studies*, vol. 19-20, 1990, 52.
[58] Ussama Makdisi, *Artillery of Heaven: American Missionaries and the Failed Conversion of the Middle East* (Cornell University Press, 2009), 103.
[59] Ibid., 104.

mention, he criticized Rifa'a Rafi' al-Tahtawi, a *Nahdawi* author who arrived in Paris in 1826, and whom, according to Shidyaq, failed to focus on European societies and their course of radical change.[60]

Leg over Leg narrates the life of Fāriyāq, a shortening of the author's first and last name and also embodying the meaning of "he who distinguishes".[61] Certainly, Shidyaq's engagement with the name of his protagonist complicates the genre and suggests that this work of fiction could align with the author's biography. Kamran Rastegar, in his chapter "On Nothing and Everything" (2007), finds it quite surprising "how comfortably the "historical" or factual potential of the text has been accepted, although it is widely acknowledged that a great deal of the text is deliberately fictional as well" (103-104). Rastegar argues that Shidyaq's text is a reevaluation of how the authorial or narrator's self could be embodied in a literary framework. The fragmentations and interruptions, the fusion of imagination and fiction, redefine the novel genre in Arabic literature. This blurring of the truth draws attention to the genre and what category his book falls into. He writes that some claimed Fāriyāq "belongs to the same category as the ghoul and the phoenix" (53). This resurrection of imaginary creatures, the ghoul who is capable of changing his form and the phoenix symbolizing destruction and rebirth, transforms the protagonist in *Leg over Leg* from a real person to a character who employs fantastic qualities. He writes that some insist he "transformed into a woman" and declares, "the Fāriyāq was born with the misfortune of having misfortune in the ascendant everywhere" (55). Rastegar points out that by writing on writing, commenting on his text, Shidyaq "denudes it of its magical claim"[62], but the elements of magic and mystery remain despite his commentary and sense of realism. As Johnson declares in her foreword, to navigate the book, one must travel through texts and read those numerous authors he quotes or invokes,

[60] Fawwaz Traboulsi, "The Quest for Modernity", 180.
[61] Johnson, "Foreword" in *Leg over Leg*, xxviii.
[62] Rastegar, "On Nothing and Everything", 102.

"like the authors of the maqāmāt, al-Hamadhānī and al-Ḥarīrī ('men who have rendered their reputations white by covering pages in black,'), or the English and French authors".[63] Therefore, comprehending *Leg over Leg* is contingent on being familiar with prominent authors from different cultures, classical works of literature, and appreciating traditions. The text insists on transforming the reader with imagined worlds, characters, and realities. Through his modernist impulses and consciousness on classical forms, he veils his text with the aesthetics and unconventional stylistic modes.

A. Writing for Foreign Readers

For translators, *Leg over Leg* is a challenge, but I explore the paradox of its obsessive concern with language and rich knowledge on different cultures, all the while lending itself to foreign readers. Shidyaq's "cosmopolitan language", as described by Karla Mallette in "Cosmopolitan Philology" (2014), and catalogue of rare words is an archive of dictionaries, *al-Qāmūs*, which he repetitively credits. In the author's notice, Shidyaq guides his readers through the pattern and categories his words fall into. He explains how some words are similar in lexical association and some share similar sounds and meanings. For instance, he discusses the characteristic associations of the letters *hā'*, *dāl* and *mīm* in the Arabic language. He categorized words with the letter *hā'* as a characteristic of "amplitude and expansiveness" (10) but also "stupidity and heedlessness" (13), *dāl* a characteristic of "softness, smoothness, and tenderness" (11), and *mīm* a characteristic of "cutting, uprooting, and breaking" (13). Shidyaq's scrutiny provokes the traditional reader, whereby he suggests that the Imam al-Suyuti and the master linguist Ibn Faris failed to deal "with this type of association of form and sense" (13). He employs the task of a philologist who determines the meaning of words. In the "Proem", he writes, "I pieced it together and cobbled it up by hand […] For this art is an orphan to find

[63] Johnson's "Foreword" in *Leg over Leg*, xxix.

whose brother is impossible, / And it is unique, so be well disposed toward it" (21-23). He compares his book to a womb, unlike a woman, his head is pregnant with it. Then, he wonders, "I could not tell if my head gave birth to it feet first or blew it out of its nose or spat it out or dumped it there at the latrine" (25). Shidyaq's "ejaculation" of the book, with its sexual innuendos and deliberate inflation of the size of the text, leaves the reader drained of vigor to decipher all the words and allusions. Worse, it leaves the translator drained of synonyms in the English language that could add up to the number of synonyms in the Arabic language, as Davies confesses in the afterword of the book. It particularly makes it difficult to translate rare words whose meaning was lost with time, drowned in the memories of the past, floating through space and surrendering to speculations. He writes how experience showed him that the "rhetorical embellishments in which authors so freely indulge often draw the reader's attention to the words' outward forms and away from their inner meanings" (53). Ironically, this precisely describes Shidyaq's enumerations, which distract the reader from the meanings, but also confuses and challenges both native Arabic readers and foreigners. However, throughout *Leg over Leg*, we can trace his attempt to explain the foreignness of his text through self-reflection and meticulous definitions and other useful tactics. For this reason, I argue that this paradox of writing a novel that is difficult to translate, and yet, it lends itself to foreign readers, is a product of global modernism.

In discussions concerning global modernism, scholars destabilize the subjectivity of modernism as understood previously and emphasize the versatility of this movement. Traveling from one part to another, encountering foreign cultures, and describing globalist effects on literature, Shidyaq enters the modern world. He crosses borders with his hybrid form and defamiliarization of the novel genre. Fawwaz Traboulsi in his chapter "Ahmad Faris al-Shidyaq: The Quest for Another Modernity" (2016) announces that Shidyaq was much more democratic and secular compared to his *Nahda* colleagues. He argues that three major topics

set Shidyaq apart from other authors of his time: “freedom, the value of work and women’s liberation”.[64] Traboulsi explains,

> In linguistics, al-Shidyaq was an adept of the sound theory, as he maintained that language emerged from the imitation of the sounds in nature by early humans. He rejected stylistic ornamentation dominant in his times, and he satirized the *saj*ʿ (rhymed prose) and the traditional *maqama* form. His major stylistic interest lay in linking form and content. His style sought simplicity and naturalness, despite the fact that he was capable of fishing out the most sophisticated and antiquated words from the dictionaries and sprinkling them with colloquial ones derived from classical Arabic. A decided enemy of rhetoric, he claimed that there was so much freshness, elegance and ornamentation in natural beauty that it needed no further additions. (185)

One of the elements of global modernism lies in its adaptation of foreign form and style. Shidyaq brings forth a critique of traditional stylistic methods and bridges the gap between East versus West. His work reveals a juxtaposition of a literary heritage with an internationalist orientation towards modernity. His modernism operates within major European cities, such as London and Paris. As Casanova investigates in *The World Republic of Letters* (2004), understanding how writers invent freedom, through their alteration, rejection, or betrayal of their national literary heritage allows critics to discover the purpose of their works (41). She argues that literature in the periphery aims at the center, and she places Paris and the French language at the center of the literary universe. By importing the “center” and incorporating it in *Leg over Leg*, Shidyaq unifies the literary space of modernism. Shidyaq lived in Paris from December 1850 until 1853 and returned several times to the international literary capital, where he opened up a connection between the Arab world and European cultures. His determination

[64] Fawwaz Traboulsi, “The Quest for Another Modernity”, 181.

to contrast the Arab intellectuals with English and French authors is a significant transformation of his literary world that aims towards global modernism. Junge writes that Shidyaq's arrival to Paris, where his reputation preceded him as an excellent Arab author, was a phase characterized by financial and social precariousness but proved to be productive, for he met with Orientalists, such as Étienne Marc Quatremère (1782-1857), Armand Pierre Caussin de Perceval (1795-1871) or Joseph Toussaint, and Reinaud (1795-1867).[65] One of the reasons Shidyaq was fascinated with European culture is because of the easy access to rare and important documents, as Johnson affirms. She writes on Shidyaq's meeting with Arab reformers in Paris, including Fransis Fathallah Marrash and Khayr al-Din al-Tunusi.[66]

B. Shidyaq in Paris

"ويا ليت مولانا صاحب القاموس كان يعرف البُلْكي والمازركي والسوتشكي والكدريل والرِيدوقَي والفلس وغيرها من ضروب الرقص حتى كنت أرويها عنه هنا في حق الماشيات في باريس."[67]

"[…] and how I wish Our Master, the author of the *Qāmūs*, had known the *polka*, *mazurka*, *schottische*, *quadrille*, *rigadoon*, *valse*, and other kinds of dance that I might relay the words for them here, to the credit of the walking women of Paris!"[68]

In his "Description of Paris", Shidyaq's desires result in a serious contradiction. This is the first time in his narrative when he confesses to the lack of vocabulary in the Arabic dictionary. His wish for the *Qāmūs* to contain words referring to different kinds of dances shows the impact of Paris on his literary pride. Whereas he argued earlier that the Arabic language contains many descriptive words to indicate the feeling of love, he finds there are elements missing, such as the kind of dancing to describe how Frenchwomen walk on the streets. He also describes the sexual services offered by Parisian prostitutes, while referring to the rich tradition of classical Arab erotic literature. He contrasts French women with English women and considers the

65 Junge, *Die Entblößung der Wörter aš-Šidyāqs Literarische Listen Als Kultur- Und*, 45.
66 Johnson, xv.
67 Shidyaq, *al-Sāq*, fourth volume, 250.
68 Ibid., 251.

differences in their looks and manners. Shidyaq moved to Paris during the publication of Flaubert's journal in Paris in 1853.[69] He also declares, "Flaubert searched for prostitutes in Cairo and al-Shidyaq in Paris and both found them. Yet the way each viewed his own "discovery" was radically different" (184). Traboulsi contrasts Shidyaq with Flaubert, whereas Flaubert bragged, in orientalist language, about having sex with a fourteen-year-old Egyptian prostitute, Shidyaq's investigation studied prostitution as a social and human problem, producing statistics concerning the number of prostitutes in London and Paris. This criticism focuses on Flaubert's writing within an Orientalist tradition and Shidyaq coming off as an anthropologist. However, this analysis proposed by Traboulsi is misguided, because it falsely paints Shidyaq as a "harmless" author. It was quite clear, from the beginning, Shidyaq understands his book is blasphemous. With that being said, Shidyaq's journalistic background, certainly, guided his curiosity towards matters concerning politics, democracy, and social issues. From the start of *Leg over Leg*, Shidyaq writes that his concern is to discuss the praiseworthy and blameworthy qualities of women. His progressive views on women's education and acknowledging her critical thinking skills allow us to understand the name of his woman's character, Fāriyāqiyyah, his feminine alter ego.[70] As Traboulsi suggests, Shidyaq's most controversial contribution to women was his defense on women's right to pleasure. Needless to say, the enumerations and rare words dedicated to women in his book are abundant, for he even declares that Fāriyāq has transformed into a woman.

Shidyaq imposes on the reader his 'blasphemy'. He pictures himself being surrounded by "a mighty crowd of priests" who are "clamoring and havering, mooing and snorting, raging and roaring, shouting and shrieking, fuming and furious, threatening and fulminating, complaining and calumniating, venting, ventilating, and hyperventilating, yelling and

[69] Traboulsi, "The Quest for Another Modernity", 184.
[70] Ibid., 193.

gasping…" (39). Confrontational and humorous, he parodies religious authority and quotes the classic Arabic poet Abu Nuwas to silence their arguments. Abu Nuwas, a poet known for taking pleasure in sinning, who explores sexuality and religion in his works is a strange reference to use to convince priests of their faulty values. Besides, Starkey writes in *Modern Arabic Literature* (2006) about Abu Nuwas having the most modern 'feel' for a Western reader. Nevertheless, Shidyaq manipulates his reader who assumes that the narrator concerns himself with what is being said on *Leg over Leg*. But this is an error. It is a deliberate inaccuracy performed by the narrator to underscore the instability of truth. When he writes,

> If, on the other hand, you say, "Its words are too plain to explain away," I say to you that only yesterday you were making mistakes, mispronouncing, and maledicting, uttering solecisms and stuttering, erring and aberring, speaking randomly and raggedly, misspeaking and randomly mouthing off, rambling and roaming, raving, ranting, and talking irrationally, faltering and floundering, babbling like foreigners, bumbling as though you had plums in your mouths and mumbling as though your mouths were covered, dragging out your words and wagging your tongues mischievously (and at great length too), stammering, yammering, and pronouncing letters like Qurʾān readers, tripping over your *t*s, prattling, faltering, and battologizing, hemming and hawing and hawing and hemming, talking as though you had a bone in your throats, swallowing your words, lifping your *f*s, mumbling as though you'd lost your teeth, speaking as though you were belching and vomiting, prattling incoherently, burbling like emptying water jars and squawking like parrots, talking nonsense, snarling like wolves tearing at their prey, howling, and ending up running out of breath like winded horses—so at what point did you acquire the knowledge that would allow you to understand it? (40-41).

This reminder that the novel itself rises above the reader and the critic patronizes those who believe they are the masters of the Arabic language. The narrator, aggressively, grabs the critic,

the "picky fault-finger" by the throat from the first chapter and lectures him about his blunders. The vocabulary in *Leg over Leg* are tongue twisters that one will inevitably fail to properly read because of their repetition and quantity. In "Raising a Storm," Shidyaq admits to the inaccuracy of Arabic translation and the "lameness of its language have made it yet more obscure and mysterious, to the point that it has almost come to consist of no more than word puzzles and riddles" (55). He states at the end of the chapter of how error becomes rooted in the mind of the child and becomes impossible to root out. (59) His intention, therefore, is to demonstrate how the brains of religious people "have been fed with incorrect and lame language" (61) from the days they read the psalms until they have grown. Shidyaq focuses on the flaws of language, religion, and his literature.

C. Translations and Errors

For Shidyaq, misreadings are unavoidable. His experience as a translator in Malta, where he stayed from 1826 to 1828 and again from 1835 to 1848, assisted him in producing a work that recognizes errors in translations. He worked on editing and correcting others' translations.[71] In Cambridge, Shidyaq worked with the Orientalist Reverend Samuel Lee (d. 1852) on translating the Bible. Consequently, he had an eye on translations and their function in literary works. His productive corrections and self-conscious multilinguistic text pose, as Johnson writes in "Archive of errors: Ahmad Faris al-Shidyaq, literature and the world," "literary modernity itself as an error-prone aggregation of foreign and domestic forms, styles and references" (2017, 31). Johnson begins by exploring the end of *Al-Sāq 'alā l-sāq*, titled, "On Translation and Advice,"[72] when the protagonist's wife, Fāriyāqiyyah, an Egyptian woman, opts to learn the language of the people, the English language, but one day, she comes to her husband and

[71] Johnson, Foreword, xiii
[72] I used Davies's translation as a guide, but I modified here the chapter's title.

tells him that she learned a poem but did not understand what it meant. She asks him, “Would you be kind enough to explain them to me?” (157). Shidyaq writes both the English version and the transliteration of the poem.

Up up up thou art wanted,
She is weary and tormented, Do her justice she is hunted
By her husband, she has fainted.

أب أب أب ظاو آرت وانتد ... شي إز ويري أنْد طرمانتِد

دُهَرْ جسْتس شي إز هنتِد ... بي هر هَزْ بَنْد شي هَز فانتِد

The juxtaposition of these verses together evokes incomprehensibility, but it raises questions regarding the audience. Who will understand that the text in Arabic is not, in fact, a translation of the poem in Arabic but merely a transliteration of the English text? Johnson notes that the transliteration is an act of inaccuracy. She rewrites the poem using Latin characters as it would be read in Arabic.

> Āp āp āp zaw aw ārt wānatid
>
> Shiy az wīrī and turmānatid
>
> Dūhar jastis shiy az hantid
>
> Bay har hazband shiy haz fānatid (31)

Here, there are three different versions of the same poem in one language: the anonymous author’s English poem, Shidyaq’s redrafting of it using the Arabic alphabet, and the critic’s, Johnson, reproduction of the poem in English according to Arabic phonetics. These three transcriptions are renderings of the same text. In a sense, it functions as a manipulation to the

foreign reader. It further formulates questions regarding reader consumption. While Shidyaq writes for foreign readers, he is deceptive in his approach to language. Furthermore, I stress that Shidyaq turns the Arabic reader into a foreign reader as well. I discuss this feeling of estrangement throughout my study. Fāriyāqiyyah becomes angry when she discovers the poetry she memorized is "bawdy doggerel verse" (Johnson, 32). When her husband, Fāriyāq, translates the lines for her, she is outraged to find out that the English, like the Arabs, use foul language in their poetry and accuses her husband of lying to her. Thus, he mentions Jonathan Swift, Laurence Sterne, and John Cleland whom he believes outdid in obscenity Ibn Hajjaj and the author of *The Thousand and One Nights*. Later in the chapter, Fāriyāqiyyah asks him to continue explaining the verses but not to make anything up. She implies he is a talker and not a walker, and if he is not used to hearing it, he should consider it a slip of the tongue. Johnson suggests that Shidyaq's deliberate unfaithfulness to translation coincides with the problems of cultural and literary encounters. Indeed, this manifestation of language as an infinite form that goes on and on while indulging in both his literary heritage and foreign cultures, acts as a double-edged sword that stages problems of communication and the freedom of the textual world.

It would not be shocking to find that there is a relationship between errors and the women characters. In one of the passages where Fāriyāq is tutoring his young mistress, he finds it difficult to correct her mistakes. He narrates,

> The long and the short of it is that the Fāriyāq continued to tutor his young mistress, making a habit of gaining her affection by forbearing to correct her mistakes. In fact, he couldn't see how anyone so beautiful could be refused anything, as a result of which she fell behind in her education while he progressed in his obsession. (155)

By accepting the young woman’s errors but showing absolute dismay when it comes to the errors committed by those considered “the masters of the Arabic language”, Shidyaq presents a compassionate narrator and, in a sense, lenient with the female figure. It could come off as offensive, but I will stress more in the third chapter how Shidyaq advocated women’s rights, in particular, their right for education and sexual liberty.

With all this in mind, it is important to briefly discuss the appendix of the fourth volume of *Leg over Leg*, where Shidyaq investigates the errors made by the great masters of Arabic languages in the Schools of Paris. He also has a list of misspelled Arabic words he discovered in the book by the “Sandy Shaykh,” Alexandre Chodźko, and a “Table Showing the Mistakes in the Probative Verses in the *Maqāmāt* of al-Hariri”. Shidyaq’s dedication and fierceness to undermine the authority of teachers is of the same magnitude as to his bluntness in calling out religious hypocrisy. He asks them, “Who, then, examined you and found you qualified for this rank, which is higher than that of a schoolteacher, and who compared what you translated and concocted and botched together with the original?” (437). By highlighting the errors in the translations of the European Orientalists, he emphasizes the unstable nature of reading a text, not in its original language. It is certainly an expression of authority as well. We wonder, to what extent is reading *Leg over Leg* in translation a fair deal to the author? Despite the inevitable inaccuracies, translation remains an act necessary for literature to be read by a wider audience.

Shidyaq’s construction of a world that is multilinguistic, changing form and pattern, moving through time and space, proposes a global representation of modernism. Johnson concludes that *Leg over Leg* is a theory of world literature. Far from holding up Sterne or Lamartine as culturally separate and impenetrable paradigms, he combined them into Arabic

literary categories, aligning Tristam Shandy with the maqāmāt.[73] Indeed, the logic behind the use of English and French in an Arabic novel unfolds a world connected by the globalizing process. Think of *The Waste Land* (1922) by T. S. Eliot which incorporates German and Latin. Eliot famously writes in "Tradition and the Individual Talent" (1919), "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead" (85). Thus, the cacophony of languages, as well as Shidyaq's focus on the transliterated verse, guides the reader towards a medium where multilingualism and translation occupy a central position. His defamiliarization of language, through employing archaic words and foreign vocabulary, acts as a mediator to decipher cultural differences.

According to Mallette in "Cosmopolitan Philology", the language of the past is capable of connecting with the challenges of literary modernity. She recognizes its ability to frustrate native readers of Arabic as well as outsiders. Shidyaq's wide knowledge on foreign literature and the Arabic language resulted in a cosmopolitan language that "privileges networked continuities rather than mimetic immediacy" (Mallette, 17). His parallelism and consciousness become an interesting social and linguistic critique. In the afterword of the book, Davies, the translator of *Leg over Leg*, reveals, "Puns and allusions pose a greater challenge, partly because they may go unnoticed and partly because, even when they are recognized, native readers themselves may differ as to their meaning. Inevitably, therefore, interpretation sometimes remains speculative" (486). While reading the book in both Arabic and English simultaneously and observing parallelisms in the text itself, enveloped in a language charged and guided by dictionaries, I argue that despite its "untranslatable" characteristics, *Leg over Leg* lends itself

[73] Johnson, xxx

to foreign readers. His footnotes, definitions, explanations, comparisons, allusions, and emphasis on language and literature prove that these incorporations target a wide range of readers. Through this approach to the novel genre, the novels' place of publication becomes historically relevant. Shidyaq explains in his chapter "Snow",

> Every one of these chapters, I declare, has a title that points to its contents as unambiguously as smoke does to fire; anyone who knows what the title is knows what the whole chapter is about. If, for example, you happen to come across some chapter with the word *bālūʿah* or *ballūʿah* or *ballāʿah* ("drain") or *barbakh* ("drainpipe") or *irdabbah* ("sewer") as a heading, you can assume that one of the donkeys at the monastery must have dived into something of the sort looking for help with their Arabizations and translations. On the other hand, of course, just because the reader has got to know the gist of the chapter from its title doesn't mean he can decide not to read it and then boast to his friends and brethren, "I read *Leg over Leg* and understood it all!" That would be like someone who claims to be of noble origin (1) saying, "Today I saw the emir, God strengthen him, and spoke to him," when all he saw of him was the back of his head, and that from a distance, and it wasn't granted to him to kiss the noble hand.

He adds a footnote explaining the word "Muqnis" as someone who claims to be noble but is just a low-born upstart. His profanity and arrogance flow throughout his text. His playfulness and metaphors are modernist in their parody of authority and traditions. He recognizes the difficulty of understanding his book and embraces these puzzles to further condescend the reader's skills in the Arabic language.

D. Function of Literary Lists

When we think of modernism, we think of authors and artists who were radical in their approach to traditions. Their mockery of authority and high culture, their mixture of different genres and voices, their ridicule of religion and colonization are some of the practices they implemented to rethink and reconceptualize traditions. For Shidyaq, his straightforwardness and metafictional semi-autobiographical book did not sit in well with other authors during his time. In fact, we can only track the reception of the book in the Arab world by the criticism that was written on it. According to Henri Ranc, the editor of the foreign correspondence of the French newspaper *L'Ami de la Religion*, *Al-Sāq ʻalā l-sāq* reached the Levant in 1858. Christian Junge tracks its reception to writers who dismissed its enumerations as blemishes, like Rizqallah Ḥassūn (63). Whereas these authors are acknowledged as modernists, such as Butrus al-Bustani and al-Yaziji, they indeed were the ones who made arguments against Shidyaq "in support of the "purification" of Arabic from outside influences" (Johnson, 38). They opposed his methods in engaging with European cultures and, thus, as Johnson argues, created a division in the *Nahda*, between those called the "revivalists", who wanted to maintain the "purity" of the Arabic language, and the "modernizers" who aimed at revolutionizing Arabic literature by experimenting with form and traditions. She explains that modernity was not established "against Arabic literary pre-modernity, but through it" (39), and from this premise, we can clearly understand the correspondence between modernism across different literary heritages and time frames.

Indeed, the links established by trade and travel created a global circulation of modernity. The Arab intellectuals who published in Europe, for instance, created a "global *Nahda"* which was "understood as an attempt to negotiate Arab modernity, identity, and

enlightenment”.[74] Johnson discusses how these authors “theorized modernity as a comparative project” (xxiii), but she fails to mention and explore how *Leg over Leg* has been confined to its place in Arabic literature and the *Nahda*. Calling it a “global *Nahda*” sounds like an oxymoron. The history of Arab intellectuals needs to move out of ideologies that protect its identity and locality. Shidyaq patches his text together as a reaction to traditions and limitations. His meta-generic text, which includes footnotes, lists, poetry, *Maqāmāt*, translations, portrays his awareness on the circulation of ideas in different approaches and languages. He distracts his reader with aesthetics and humor, profanity and typographical choices. The formlessness of *Leg over Leg* is a deliberate and educated style that crosses borders and connects with foreign literature, such as Laurence Sterne’s *Tristram Shandy* and François Rabelais. Therefore, I stress it is becoming repetitive and outdated to separate Shidyaq from other modernists during his time. The narrator in *Leg over Leg* divulges his desire not to center his narrative on techniques, like rhymed prose, careful not to hamper his style. In chapter ten, titled “Angering Women Who Dart Sideways Looks, and Claws like Hooks,” he begins with “Rhymed prose is to the writer as a wooden leg to the walker” (149). This image suggests the importance of rhymed prose, but which sometimes could become an annoyance.

One can see how Shidyaq challenges the limitation of language by scrambling synonyms together, but there is a constant paradox that flows through the text. He attempts to bargain with the reader by using dictionaries and lists to modernize the language of culture. The text collects rare words and provides meaning to them. As he writes in “Various Amusing Anecdotes,” “From childhood, the Fāriyāq had felt an instinctive disposition to read and assiduously study the classical language, picking out the rare words that he came across in books, of which his father had amassed a large number in a variety of disciplines” (73). His

[74] Rebecca Johnson, Foreword, xxii

infatuation with lists creates a fear that it may never stop, as Eco writes in *The Infinity of Lists* (2009). Eco describes lists as a presentation of an overpopulated universe that runs parallel to our experiences, and he refers to Homer's who makes us think we are seeing within the frame but is, in fact, "an example of a totality whose number is hard to calculate".[75] He describes their intention in attaining an effect of abundance, and their obsessive rhythms suggesting its potential endlessness. Eco distinguishes between finite lists that record objects physically present somewhere in contrast with literary lists which can be extended to infinity, such as Homer's catalogue of ships.

With this in mind, we can argue that Shidyaq's lists, with their power and domination, function aesthetically and emphasize the temporality of literature in a continuum fleeting with ardor and modernity. We find lists scattered throughout *Leg over Leg* and an attempt to contain them within categories is a false hope, for their core purpose is to go beyond language and reason. In his chapter explaining the obscure words in the preceding *Maqāma*, he scrutinizes the origin of words and development through time. Indeed, he points out words that are still in use, such as *nikāh* meaning intercourse, and highlights how scholars of religion used it without embarrassment (187). He lists the reasons why it is accepted by scholars of religion and rationalizes it because of its occurrence in the Qur'an. Aware of his digressions, the narrator confesses, "I started to say something at the beginning of this chapter and didn't finish it, the pen, as usual, having drawn me unawares into another topic, and I doubt that Your Elevated Honor or Sublime Presence understood it" (191). He sarcastically patronizes the intelligence of religious people. These lists are bombarded with a chapter on "Nothing", the shortest chapter in *Leg over Leg*, whereby he writes,

[75] Umberto Eco, *The Infinity of Lists*, 27.

> I had thought that, if I abandoned the Fāriyāq and set about describing Cairo, I'd find rest, but the second turned out to be just like the first, or, to put it differently, the vice was the same as the versa. I must now therefore sit myself down a while in the shade of this short chapter to brush off the dust of my labors. Then I shall arise once more, should the Almighty so allow. (115)

Brushing off the dust and rising once more reminds us of the phoenix reference at the beginning of the book. Shidyaq's interaction with the reader is essential in understanding his audience. Articulating his thoughts and stream of consciousness exposes the everyday life of his narrator.

While narrating the priest's tale in the first volume, he gathers words that refer to sorcery, magic, spells, soothsayers, and omens. The list goes on for ten pages, interrupting the narrative and provoking the reader's ignorance. Intriguingly, these words evoke the illusion aspect of storytelling. It is a reminder that the text, despite its realistic qualities, has mysterious and trickery elements. Mallette writes, "Rather than channeling the vitality of the mother tongue, putting the literary text in continuity with daily life, the cosmopolitan language embodies the spiritus of *Khurāfa*: dynamism constituted not through proximity to lived life but through the networked energy of the lexicon itself" (17-18). *Khurāfa* refers to fantastic tales in Arabic literature. *Khurāfa* is a term I can apply to the title of Shidyaq's novel. The title prompts an image of a traditional storyteller who is sitting with his legs crossed and narrating his tale. However, it can also be a reference to two lovers in bed together, as Davies points out, reaffirming Starkey's interpretation. The imaginary nature of the title itself connects different places and different times. Shidyaq, in fact, ridicules and critiques writers who use "analepsis", a method where they manipulate the chronology of the truth and calls their descriptions "of leg over leg, of kissing, of kissing tongue to tongue" long and tedious. (127). This parody and paradox where he believes "chasing after low matters, digging up dirt, and pursuing trivial

affairs" are not his way contradict his earlier statement, "I committed myself to writing a book that would be a repository for every idea that appealed to me, relevant or irrelevant, for it seemed to me that what was irrelevant to me might be relevant to someone else, and vice versa." (155). It is not strange that in a book like Shidyaq contradictions would flourish.

His attempt to find the right word to describe everything can be stymied even with his expansive knowledge on the Arabic language. "What I really mean is that, when looking, she would open her eyelids a crack—but even "crack" isn't the right thing here. In the end, I don't know how to convey to the reader what I'm trying to get at. Perhaps the most appropriate way of saying it would be "she shot arrows from her eyes" (151). He continues to describe young love as big and grown-up love as little, and the reason why an ugly man can be excused for loving pretty girls. Shidyaq aims through his emphasis on the richness of the Arabic language to show how it surpasses the languages of the non-Arabs. He does not only focus on language but also on culture. However, in contrast with other Arab authors, he also balances this by writing on how the Arabs could learn from Western countries. In the fourth book, he continues to reveal and take pride in his knowledge of literature. He alludes to different authors and compares them with Arab authors. He writes on Homer and Virgil, of Tasso, Molière, Shakespeare, Milton, and argues that the number of Arab poets who surpass them are too large to count (117). He declares, "In fact, their poetry is less demanding than our rhymed prose, and not one of the poets of the Franks would have been good enough to be a boon companion to his king: the highest degree of good fortune and favor any of them may reach is to be licensed to recite some of their verses in certain theaters" (117). Here, Shidyaq draws attention to different literary heritages and categorizes poets according to their stylistic techniques. This obsession with comparing and contrasting is evident in his chapter "Compare and Contrast", where he does that in a form of a table, setting out conditions under which a married man might say if he had no wife or if I had a wife (97).

Shidyaq does not always use the form of lists to describe the meaning of different words or exercise his knowledge on the Arabic language. At times, he incorporates this style within his prose, such as, when he fills several pages describing both women and men's genitals in "Raising a Storm" or when he describes the words used to depict love in "Angering Women Who Dart Sideways Looks, and Claws like Hooks", he explains,

> there are also different varieties of love, such as *ṣabābah*, which is love and longing in their most delicate form; *gharām*, which is love as surrender; *huyām*, which is insanity born of passion; *jawā*, which is the love one holds inside oneself; *shawq*, which is the struggle with the self; *tawaqān*, which means the same; *wajd*, which is the affection that the lover receives from the beloved person (by which I mean, again, of course, the beloved *woman*); *kalaf*, which is craving; *shaghaf*, which is what happens when love reaches the pericardium, which is to say the tissue that enwraps the heart or the fat that surrounds it or the kernel or core of it; *shaʿaf*, which is when love coats the *shaʿafah* of the heart, which is the top of it, where the aorta is attached, or *shaʿf*, which means the same; and *tadlīh*, which is when one loses one's mind from love—will be able to refrain from experiencing all these sublime stages one condition after the other. This contrasts with the languages of the non-Arabs, in which there is only one word meaning love, which they apply to Creator and created alike.

The outcome experience of reading a text that interweaves a multitude of languages does not only promote a "love" for the Arabic language but also alienation. As a matter of fact, Shidyaq educates his readers, even the ones whose mother tongue is Arabic. His intention to restore words that have been forgotten or reevaluate authority that has been deemed sacred establishes his modernist perspective. Whereas he parodies customs and rituals, he continues to appreciate classical literature and high culture. In a sense, he invites the reader to seek knowledge by

constantly being provocative to their intellectuality. As a result, *Leg over Leg* had to suffer by being limited to the *Nahda* era and discussed mainly within other Arab intellectual circuits; however, its publication in Paris is the first premise to why it belongs in global modernist studies. Shidyaq did not concern himself with whether his novel can be understood or accepted. Consequently, the publication of *Al-Sāq ʻalā l-sāq fī mā huwa al-Fāriyāq* was delayed for two years. At the end of April 1855, *Al-Sāq* appeared in Paris and Germany at the same time.[76] Junge demonstrates the European sales of *Leg over Leg* but stresses that regarding its publication in the Arab world, it remains in the dark. He even mentions its publication in the Netherlands and England. This circulation and spread of an Arabic text, during the nineteenth century, does not only verify that the book belongs within a global framework, but it also helps us rethink of the periodization of modernism.

Shidyaq's fascination for libraries propels critics to think of their role in circulating knowledge and modernism's relationship with it. Wherever Shidyaq moved, he guaranteed his access to libraries. In Cambridge, he lived near the University's Library.[77] This is where he encountered the first printed editions of the poems of Homer and Virgil.[78] Geoffrey Roper in his essay, "Ahmad Faris al-Shidyaq and the Libraries of Europe and the Ottoman Empire" (1998), describes his frustration by the difficulty of accessing texts. Thus, he became an advocate for the promotion and printing of his Arabic literary heritage. In Istanbul, he was able to study and appreciate works that have not yet been published. Roper argues that as a Christian, he was unable to be granted access to the great mosque libraries of Cairo. So, in Egypt, he was also unsatisfied and led to his exploration of European cities. In Paris, Shidyaq reported that the largest and greatest library was the "public library," the Bibliothèque Nationale, and according to him, it included "a million printed books and 80,000 manuscripts,

[76] Junge, 46.
[77] Johnson, xiv
[78] Roper, "Aḥmad Fāris Al-Shidyāq and the Libraries of Europe and the Ottoman Empire", 240.

as well as maps, prints, medals, etc."[79] When he left to Tunis in 1857, Shidyaq converted to Islam and adopted the name "Ahmad", which many scholars argue was to prevent his non-Muslim background from becoming an impediment to his use of mosque libraries.[80] Shidyaq's vibrant text, *Leg over Leg*, reveals only a fraction of his effervescent life.

[79] Ibid., 241
[80] See Rastegar, "On Nothing and Everything", 110.

CHAPTER II

WORDS, WORDS, WORDS: PARIS IN 1922

When James Joyce described *Ulysses* to Frank Budgen, the author of the 1934 memoir *James Joyce and the Making of 'Ulysses'*, he told him it is based on the *Odyssey*, "only my time is recent time and all my hero's wanderings take no more than eighteen hours."[81] Quotations like this bring forth the concept of temporality in literature and modernism's relationship with it. My study, however, does not concern itself with the symbolism of time but the act of *translating* time. Joyce translates the past into recent time through infidelity and experimental renderings of classical literature. Instead of dramatizing the time period and covering days of events, Joyce reveals a microscopic and fragmented part of life, through his three main characters: Leopold Bloom, Stephen Dedalus, and Molly Bloom. Then, in a letter to his Aunt Josephine, Joyce insists, "If you want to read *Ulysses* you had better first get or borrow from a library a translation in prose of the *Odyssey* of Homer" (14 October 1921).[82] Again, this focus on translation and the contingency of comprehension by reading previous works of literature restates the core principles of global modernism. This study explores the process of translating traditions into modernism, in an attempt to understand how a text like *Ulysses*, despite its complexity, lends itself to foreign languages and, in effect, foreign readers. I suggest that his incorporation of foreign phrases, lists, and errors endorses global modernism in its implication of translation as a separate practice that needs not to be grounded in Anglo-American or European studies. The English language remains an unstable medium, where Joyce, through his puns and playfulness, proves the significance of moving beyond our dependency on translations to dominant languages. As the title of this chapter indicates, Paris is the center of

[81] Frank Budgen, *James Joyce and the Making of 'Ulysses'*, (Oxford University Press, 1972), 14.
[82] Stuart Gilbert, *The Letters of James Joyce Volume I* (The Viking Press, 1957), 174.

the discussion. Joyce visited Paris in 1902 and went back in 1903, the year he was recorded to be admitted to the Bibliothèque Nationale as a reader.[83] He left Paris and his medical studies in 1903 and returned in 1921, persuaded by Ezra Pound, and stayed until 1940. He spent almost twenty years in this city devoting his life to art.

"But who is James Joyce?" asks Budgen. Hugh Kenner refers to Budgen as "a rare man, a man the wary Joyce trusted".[84] Budgen's memoir appeared when British readers did not have access to *Ulysses*.[85] 499 copies confiscated and burnt, only smuggled copies made it into English-speaking countries.[86] Joyce jokes in a letter to Budgen telling him that they ought to give him the Nobel prize for peace after a movement of Puritans, English Imperialists, Irish Republicans, and Catholics joined forces against the publication of *Ulysses*.[87] According to Rachel Potter in *Obscene Modernism: Literary Censorship and Experiment 1900-1940* (2013), "Not only did it include an encyclopedic collection of obscene and blasphemous words, including 'fuck', 'cunt', 'gleet', and 'figged fist', it also depicted its central protagonist, a modern-day Odysseus no less, masturbating while listening to a Catholic choir and gazing at a seventeen-year-old Irish virgin." In 1933, Judge John M. Woolsey lifted the ban on *Ulysses* granting its admission into the United States. Judge Woolsey observed *Ulysses* as a sincere attempt to devise a new literary method. He understood it as serious experimentation with the novel genre.[88] Indeed, this deviation from traditions separated Joyce from other modernist authors during his time. Among those who disliked *Ulysses*, Virginia Woolf dismissed it as pretentious and egotistical. D.H. Lawrence considered it childish. To refer back

[83] Frank Callanan, "James Joyce and the United Irishman, Paris 1902-3" Dublin James Joyce Journal, vol. 3, 2009, 84.
[84] Hugh Kenner, *Ulysses*, (George Allen & Unwin, 1980), 4.
[85] Ibid, 4.
[86] Ibid, 4.
[87] Joyce, James, 1882-1941, and Stuart Gilbert. *Letters of James Joyce: Volume One*. Viking Press, 1957.
[88] "Court Lifts Ban on 'Ulysses' Here", *New York Times* (December 7, 1933).

to my previous chapter, Shidyaq's novel was also scorned by some *Nahda* authors. Both of these authors use blasphemy to attack religious authority or any authority for that matter.

A. Writing for Foreign Readers

Ulysses embraces foreign literature to the extent where it becomes 'foreign' to the English reader. The novel confuses the English reader, the classical, and the pristine scholar. I discuss the different languages used in *Ulysses* such as Latin, French, and Italian to emphasize the foreignness of Joyce's Englishness. What would be construed familiar is defamiliarized either contextually or linguistically; a repercussion of a cosmopolitan world. For this, I refer to the fourteenth episode "Oxen of the Sun", when Bloom visits Mina Purefoy at the hospital where she is giving birth. This episode is relevant because of its stylistic approach that deals with the evolution of the English language. Joyce begins the chapter with the words, "Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus" (499). A repetition of Irish and Latin words that epitomizes the English literary history. Employing parody and Anglo-Saxon alliterations, such as "Before born babe bliss had. Within womb won he worship." (502), he alternates between different literary heritages and time periods. Bloom is accompanied by three medical students who are singing on their way to the Holles Street Maternity Hospital. In this episode, Joyce demonstrates his knowledge on various prose styles, and he calls it a "frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery slang and broken doggerel."[89] He continues to describe this episode in a letter to Budgen to "the natural stages of development in the embryo and the periods of faunal evolution". This reminds us of an

[89] James Joyce to Frank Budgen, 20 March 1920, *Letters of James Joyce*, vol. 1, ed. Stuart Gilbert, 1966, 139-40.

earlier comparison with Shidyaq's metaphorical image of his head being pregnant with *Leg over Leg*. Joyce writes,

> In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation. *Omnis caro ad te veniet*. No question but her name is puissant who aventried the dear corse of our Agenbuyer, Healer and Herd, our mighty mother and mother most venerable and Bernardus saith aptly that She hath an *omnipotentiam deiparae supplicem*, that is to wit, an almightiness of petition because she is the second Eve and she won us, saith Augustine too, whereas that other, our grandam, which we are linked up with by successive anastomosis of navelcords sold us all, seed, breed and generation, for a penny pippin. But here is the matter now. Or she knew him, that second I say, and was but creature of her creature, *vergine madre, figlia di tuo figlio*, or she knew him not and then stands she in the one denial or ignorancy with Peter Piscator who lives in the house that Jack built and with Joseph the joiner patron of the happy demise of all unhappy marriages, *parce que M. Léo Taxil nous a dit que qui l'avait mise dans cette fichue position c'était le sacre pigeon, ventre de Dieu!* Entweder transubstantiality *oder* consubstantiality but in no case subsubstantiality. And all cried out upon it for a very scurvy word. A pregnancy without joy, he said, a birth without pangs, a body without blemish, a belly without bigness. Let the lewd with faith and fervour worship. With will will we withstand, withsay. (511)

In this eccentric passage, Joyce begins and ends with an alliteration. He interrupts his "English" text using three foreign languages: Latin, Italian, and French. His allusions to the Bible, Dante's *Paradiso*, and Léo Taxil create an overabundance of information to take in. This extreme stylistic approach paralleled with a woman giving birth targets readers from different literary heritage.

According to Fritz Senn in his essay, "James Joyce is Writing Foreign English" (2009), the etymological studies, during the nineteenth century, "revealed that each word is potentially a fossil and embeds a whole cultural process," (62) and he argues that words for Joyce are an opportunity for historical extrication which results in preserving history. Therefore, with this in mind, we can understand the novel's engagement with foreignness. It is not only modernist but essential to the task of an author who is fascinated with lists. Joyce's devotion to writing in a language that goes beyond "Englishness", where many cultures are evoked through resurfacing of forgotten histories, invites foreign readers, and at the same time, alienates English readers. Senn gives an example of Bloom's father, who fled from Hungary and left a suicide note that drifts from English to German. On the "Oxen of the Sun", Senn describes that this process Joyce undertakes does not only stress the reach of the British empire but, certainly, the flexibility of the English language. He gives an example from the episode where "young men are trying to be original on the spur of the moment by replacing, for example, a straightforward "Let me finish my drink first" with an elaborate "Will immensely splendiferous stander permit one stooder of most extreme poverty and one largesize grandacious thirst to terminate one expensive inaugurated libation?" (U, 405)".[90] It is necessary to point out the lack of commas and conventional use of grammatical rules which further dissociates the reader from the text. This progressive transformation of style in the episode is, in a way, a form of translation, not necessarily from one language to another, but through "the stages of the literary language".[91] Joyce, hence, by translating the past into the present, travelling from the Celtic traditions to the Roman occupation to the Norman invasion, revives the global element of language. He notices the change of the sound system and syntax and uses this to dominate the form of his narrative.

[90] Fritz Senn in "James Joyce is Writing Foreign English" (Peter Lang Academic Publishing Group, 2009), 63.
[91] Fritz Senn in *Joyce's Dislocutions: Essays on Reading as Translation* (Johns Hopkins University Press, 1984), 3.

B. Joyce in Paris

Summoned back to Ireland by his mother's death, after a year in Paris, Joyce begins with Stephen Dedalus living in a tower with Buck Mulligan and an English visitor, Haines. It was Paris, the international literary capital, that Joyce ends *Ulysses* with. He settled there for both a literary and a political purpose. Casanova indicates that he opened up a connection to Paris, "providing a solution for all those who rejected the colonial alternative of retreat to Dublin or treasonous emigration to London". At once, Paris, a place of exile, became a paradox where one preserves their literary heritage but establishes an international framework. Similar to Shidyaq, Joyce's monetary condition in Paris was not grand, but he met with intellectuals and authors who created a literary space for modernism to grow. He describes the city in the third episode "Proteus", writing, "Paris rawly waking, crude sunlight on her lemon streets. Moist pith of farls of bread, the froggreen wormwood, her matin incense, court the air" (52). This chapter comprises another description of a womb, but this time the "womb of sin" refers to the city of Paris, "wombed in sin darkness I was too, made not begotten" (46). This place marked a connection between Joyce and nineteenth-century French novel, where the world of Flaubert, Hugo, Stendhal, and Dumas manifested itself in *Ulysses*. Jean-Michel Rabaté's chapter on "Joyce the Parisian" (2004) includes a letter Joyce sent to Nora describing the streets and the prostitutes in Paris which have been reworked as part of Stephen's memories during his student days.[92] This sensual awareness of the Parisian prostitutes, as described by Rabaté, is a common motif between him, Shidyaq, and Flaubert. A triangle of authors who wrote on sexuality within different literary traditions.

[92] Jean-Michel Rabaté's chapter on "Joyce the Parisian" in *The Cambridge Companion to James Joyce* (Cambridge University Press, 2004), 2.

Hesitant between London and Rome, Joyce assumed his stay in Paris, urged by Pound, would be temporary.[93] Rabaté points out an irony where Pound becomes dissatisfied with Paris and leaves to settle in Rapallo to join the Fascists in Italy. Intriguingly, Joyce continued speaking "only the Triestine dialect of Italian in the family, a fact which astounded new Italian friends living in Paris, like Nino Frank."[94] The aim of this self-imposed exile was to finish *Ulysses* in a quiet environment which Joyce could not find in Trieste. Rabaté also argues that Joyce's absorption in his own Odyssey averted him from perceiving the main literary trends in Paris. Nevertheless, because of Adrienne Monnier and Sylvia Beach, he had access to the French literary circle.[95] Certainly, he was keen to understand the French traditions in literature through their poets and classical authors.

Joyce's determination to focus on the everyday life of his characters, the "trivial and quadrivial", is a reinvention of Flaubert's "Bien écrire le mediocre,"[96] transforming the irrelevant details whereby they possess historical significance. In "Proteus", he alludes to the famous phrase, "Mme Bovary, c'est moi," and writes, "Lui, c'est moi" (51). This off-quoted statement, attributed to Louis XIV of France, parodies authority using Flaubert. Another noteworthy influence Flaubert had on Joyce was the presentation of sexual intercourse. Valérie Bénéjam's article on "The Elliptical Adultery of Ulysses: A Flaubertian Recipe for *Succès De Scandale*" (2011), discusses Flaubert's frustration when *Madame Bovary* was toned-down by censors. She includes a quotation from Flaubert's letter sent to Laurent-Pichat (1856), where he argues,

> By eliminating the passage about the cab you have not made the story a whit less shocking; … You are objecting to details, whereas actually you should object to the

[93] Ibid, 3.
[94] Ibid, 3.
[95] Ibid, 5.
[96] Rita Sakr and Finn Fordham, *James Joyce and the Nineteenth-Century French Novel*, (BRILL, 2011), 18.

> whole. The brutal element is basic, not superficial. Negroes cannot be made white, and you cannot change the blood of a book. All you can do is weaken it.[97]

The radical experimentation of Joyce, Shidyaq, and Flaubert was not received well by the official culture. Their mockery of authority and religious skepticism subjected their novels to abridgment, court trials, and censorship. Indeed, Joyce desired instant fame like the one Flaubert received after the trial of his novel.[98] Bénéjam considers Joyce's knowledge of *Madame Bovary* to stress the obscurity of love scenes in *Ulysses*, insofar, she explains that "improper reading would be the only proper manner of reading Ulysses".[99] It is, for this reason, the French culture casted a veil over Joyce's writings, since he became heavily influenced by the sexual innuendos of Flaubert. Molly Bloom's adultery, throughout the novel, is constantly implied but never revealed. In "Calypso", Bloom opens a letter to find it is sent to "Mrs Marion Bloom," and he continues, "Bold hand. Mrs Marion" (74). In another scene, he compares his promiscuous wife to the *Bath of the Nymph*, a painting hung over their bed. And his mind does not stop quit this parallelism, even after she asks him for the meaning of the word "metempsychosis", defining it as, "They used to believe you could be changed into an animal or a tree, for instance. What they called nymphs, for example" (79).

Amid the beauty of Paris, Joyce examined the city as a translator of culture. His inclusion of French authors, phrases, images, and art in *Ulysses* performs a deliberate "Frenchness" to the English text. Through skillful mediation and parody, his cosmopolitan language invites readers of different nationalities: French, Italian, Greek, etc. It also portrays the vulnerability of the English language as it displaces and distorts meaning. This essential multilingualism, a form of moral degeneracy because of its indifference to norms, leads towards emphasizing errors in language.

[97] Valérie Bénéjam, "The Elliptical Adultery Of Ulysses: A Flaubertian Recipe For *Succès De Scandale*," (Brill, 2011), 79.
[98] Ibid, 80.
[99] Ibid, 84.

C. Translations and Errors

Global modernist studies analyze non-Anglophone literature noting the influence of other languages, besides the English language, as a precursor to their circulation and influence globally. Gayle Rogers in *A New Vocabulary* asks, "How do Anglophone scholars move beyond thinking about the English language, or about Anglophone modernists, as the only starting point, endpoint, or center of gravity for studies of translation in global modernisms?"[100] Rogers writes on how "the cultural valence of translation varies radically, depending on spatiotemporal and geopolitical circumstances, and this variation opens up provocative questions about influence, dependency, canonicity, and the autonomy of minor-language texts".[101] He challenges Pascale Casanova's *The World Republic of Letters*, who explores texts that originated in non-dominant languages, such as Arabic, Persian, Hebrew, but as long as they reach the center or the Parisian bar. She affirms that their works can only be received into the literary world if they become translated into a major literary language, which she calls "*littérisation*". Rogers traces the circuit of exchange between marginal authors who played an exceptionally important part in the global reception of a central modernist poet (Eliot) who, because of them, were getting translated to languages other than English.

For Casanova, languages cannot be analyzed without recognizing the relationship that binds them together. Her definition of a dominant language refers to "the number of plurilingual speakers who "choose" it" and "the one favored in all translations."[102] She investigates the asymmetrical relationship between Greek and Latin, whereby she argues, "French is to Italian as Greek was to Latin."[103] In other words, she calls this dominant language

[100] Gayle Rogers in "Translation" in *A New Vocabulary for Global Modernism* (Columbia University Press, 2016), 249.
[101] Ibid, 249.
[102] Pascale Casanova and Marlon Jones. "What Is a Dominant Language? Giacomo Leopardi: Theoretician of Linguistic Inequality." *New Literary History*, vol. 44, no. 3, 2013, 380.
[103] Ibid., 384.

as having “a travel permit”[104], since it can move freely throughout the countries without requiring a translation. Joyce’s *Ulysses* which adopts the Latin name of Odysseus represents Anglophone literature that incorporates these minor-language texts. Genette famously asks in *Paratexts: Thresholds of Interpretation* (1997), “How would we read Joyce's *Ulysses* if it were not entitled *Ulysses*?” Genette discusses the sheer information divulged by paratextual elements, such as the titular apparatus, which communicates the novel’s genre.[105] “Ulysses” implies a serious traditional text. It does not prepare readers for infidelity nor does it concern itself with reader’s expectations. This paratextual element in choosing the Latin name for Odysseus argues for minor languages. Martin Heidegger writes in *Poetry, Language, Thought* (1971), “this translation of Greek names into Latin is in no way the innocent process it is considered to this day. Beneath the seemingly literal and thus faithful translation there is concealed, rather, a *trans*lation of Greek experience into a different way of thinking,” he continues by arguing that the “rootlessness of Western thought begins with this translation”.[106] Indeed, throughout *Ulysses*, dominant versus minor languages springs about a multitude of times, whether concerning Greek and Latin, English and Irish, or French and Italian.

The existence of multilingualism in a modernist novel is especially significant and apparent in the works of exiled writers. As Pascale Casanova rationalizes in *The World Republic of Letters* (2004),

> Joyce dislocated the English language, the language of colonization, not only by incorporating in it elements of every European language but also by subverting the norms of English propriety and, in keeping with Irish practice, using obscene and scatological vernaculars to make a laughingstock of English literary tradition – to the

[104] Ibid., 380.
[105] Gerard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge University Press, 2009), 2.
[106] Martin Heidegger, *Poetry, Language, Thought* (Harper Perennial Modern Thought, 2013), 23.

point, in *Finnegans Wake*, of making this subverted language of domination quasi-foreign tongue. (316)

Through this process of disrupting the colonized language, he places Ireland in the literary world by bringing its literature into European modernity. In the first episode of *Ulysses*, Haines speaks to the old woman in Irish, and she asks, "Is it French you are talking, sir?" to which Mulligan answers her it is Irish. Haines is an Englishman who thinks they ought to speak Irish and who intends to make a collection of Irish sayings. (16). The woman's confusion explains the foreignness of native languages. It attacks not only the notion of language "purity" but also the colonialist attitude during that time.

By drawing attention to different languages, not only does it challenge the English reader and present its contingency on other literature, but it also emphasizes the universality of modernist literature. Mark Wollaeger, in his introduction to *The Oxford Handbook of Global Modernisms*, discusses the concept of modernism in traveling the globe, transmitted through widely disseminated texts and transformed through acts of translation.[107] This transformation, I assert, constitutes errors that modernist texts exploit to demonstrate the problematic nature of language. Besides the title's role in shaping our expectations, the February 1922 edition of *Ulysses* included a publisher's note asking the "reader's indulgence for typographical errors unavoidable in the exceptional circumstances", and in another publication by the Egoist Press in October 1922, the note reads, "The publishers apologise for typographical errors a list of which is appended." The latter note evokes my interest for two reasons: one is it shares the same warning with the earlier edition, and two, is it includes a list. As I briefly expressed in the introduction, Joyce's obsession with lists is endless, and this ritual continues with his publishers. I will come back to this shortly. For now, articles on Joyce's evocations of error have addressed the problematic nature of mistakes in a book like *Ulysses* where readers cannot

[107] Mark Wollaeger, *The Oxford Handbook of Global Modernisms* (Oxford University Press, 2012), 9.

distinguish between accidental errors and deliberate ones. I ask, what can we theorize about global modernist literature from these intertwining ideas on paratext, errors, and translations?

Despite *Ulysses* being written primarily in the English language, it alludes to minor-language texts, such as *The Arabian Nights Entertainment*. Translated by Antoine Galland to the French language in 1704, and later by Edward Lane in 1840, *The Tales from the Arabian Nights* represents an entire tradition of Oriental tales. R. Brandon Kershner in "Ulysses and the Orient" (1998) reasons that there are more direct allusions to *Arabian Nights* than to the *Odyssey* in *Ulysses*.[108] While the novel reflects the life in Dublin, Joyce cobbled together various popular literature with allusions to Averroes and Haroun al Raschid. A passage in the "Nestor" episode directly refers to Averroes, a Muslim philosopher, who introduced Aristotle to European scholars.

> Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. Give hands, traverse, bow to partner: so: imps of fancy of the Moors. Gone too from the world, Averroes and Moses Maimonides, dark men in mien and movement, flashing in their mocking mirrors the obscure soul of the world, a darkness shining in brightness which brightness could not comprehend. (34)

Ulysses adopts an internationalist angle from the beginning. His awareness of popular culture relates to his awareness of errors. The multilinguistic intertexts participate in misreadings through attention to errors and unintelligibility. Mr. Deasy, in the "Nestor episode", while composing a letter for Stephen to print in the press notices an error. "He peered from under his shaggy brows at the manuscript by his elbow and, muttering, began to prod the stiff buttons of the keyboard slowly, sometimes blowing as he screwed up the drum to erase an

[108] Kershner, R. Brandon. "'Ulysses' and the Orient." *James Joyce Quarterly*, vol. 35, no. 2/3, 1998, pp. 273–296.

error." (39). Joyce's knowledge in misspellings and circulated errors is a recognition of literary modernity and its prone to error when including foreign and domestic literature. The publisher's note on "unavoidable" errors expresses the complexity of modernist literature that attends to global traditions. "A man of genius makes no mistakes. His errors are volitional and are the portals of discovery" (243), writes Joyce suggesting mistakes can only be deliberate by "a man of genius".

In a sense, modernism for Joyce shows a fascination with classical literature, parody of authority, mocking of sacred languages, and a strong concern towards the marginalized and the colonized. *Ulysses* is a novel that entertains and, at the same time, devises a serious literary method in approaching early literature. Its migration from and against traditions, its religious and yet blasphemous passages prove the capacity of modernist literature. Joyce distances readers with foreign phrases. His association with unfamiliar expressions from different languages questions preconceived notions on literature being an Anglo-European origin. Parody in *Ulysses* takes shape in multiple forms, and one of them is its synthesis of foreign humor. Culture is apt to be represented by humor. As Linda Hutcheon points out, parody does not aim at ridicule or destruction of past literature. She calls it "a sophisticated literary form" and a "bilingual synthesis" to incorporate the old and transform it into a new literary form.[109] I argue that Joyce's use of parody does not ridicule, but its obscenity has been, as suggested by Maria Kager in "Bilingual Obscenities: James Joyce, Ulysses, and the Linguistics of Taboo Words" (2016), caused by his increased involvement in a foreign language. I stress that his multilingual literary experimentations, in particular his use of parody, reveals a mediation between languages.

[109] Linda Hutcheon, "Parody Without Ridicule: Observations on Modern Literary Parody", 202.

Hutcheon explains how readers would not be capable of understanding parody if they are not predisposed to the background material it refers to.[110] In the case of *Ulysses*, multilingualism is also essential to understand his parodic allusions. The first Latin phrase occurs on the first page of *Ulysses*, "*Introibo ad altare Dei*", meaning "I will go to the altar of God". Buck Mulligan's first words are Latin and not English, using a foreign phrase in a parodic association with the Catholic Mass. He is a humorous cynic who reprimands Stephen for not kneeling and praying for his dead mother. He later makes fun of Stephen for killing his mother but insisting on wearing black. Joyce parodies religion and uses foreign humor to offend Catholic beliefs. He adopted foreign literature and culture with a mix of fascination and alienation and even parodying them throughout the narrative. Stephen's reference to Mulligan as a "*fidus Achates*" (109) shows that the world Joyce lives in is replete with analogies and expressions taken from legendary stories and traditional tales. Stephen is a history teacher who finds his subject "a nightmare" from which he is trying to awake. The consequences of parody are its ability to rewrite history and literature. It adds layers of meanings and defamiliarizes the novel genre by its use of multiple languages.

Joyce's immersion in foreign language milieu, inevitable by self-exiled authors, captures the dynamics of global modernist literature. Maria Kager rationalizes that Joyce's detachment from the English language, due to the politics and linguistic instabilities in Ireland, increased after his involvement with Italian.[111] Although it is true Joyce became heavily influenced by Italian, I do not regard this as a detachment from the English language, but on the contrary, it presents the boundless possibilities for the English language to adopt foreign words. She quotes Italo Svevo, who considers Joyce part of their Triestine culture.[112] However, I argue that this is precisely the function of global modernist literature that can belong to a

[110] Ibid., 204.
[111] Kager, Maria. "Bilingual Obscenities: James Joyce, Ulysses, and the Linguistics of Taboo Words." *Studies in the Novel*, vol. 48 no. 4, 2016, 408.
[112] Ibid., 415.

multitude of cultures. According to Kager, Joyce exchanged insults in Italian because of its "innate swearability" compared to that of the English language. She states that for multilingual speakers, it becomes easier to use profanity in a language other than the native tongue.[113] She refers to a conversation between two heated Italians in the "Eumaeus" episode. "*Puttana madonna, che ci dia i quattrini! Ho ragione? Culo rotto!*" translating to, "Whore of a Blessed Virgin, he must give us money! Aren't I right? Busted asshole!". The problem of this assumption on Joyce being more comfortable using taboo words in a foreign language is that it presupposes a distance between the author and the foreign language employed. Yet the numerous and the different languages at play in the novel, interrupting the narration and appearing out of nowhere, indicate how comfortable Joyce felt towards the borrowed vocabulary. It also adds on the argument of how *Ulysses* lends itself to translation. Nevertheless, there exists a tension between the reader and the novel who is not at ease with the parody and the unfamiliarity. The reader becomes responsible in decoding the layers of meanings and allusions behind the words. Certainly, Italian is not the only language that Joyce employs to achieve this target. Recalling a book by an anti-Catholic French author M. Leo Taxil, *La vie de Jésus* (1884), Stephen thinks of the question, "*Qui vous a mis dans cette fichue position?*" to which Mary answers, "*C'est le pigeon, Joseph.*" This pigeon motif would go unnoticed by readers who do not speak French nor are they acquainted with the reference. Another example is the word "venue" taken from the episode "Eumaeus", which disguises itself as an English word meaning "place", but is in fact italicized to suggest the foreignness, taken from the French language, meaning "arrival".

Essentially, the multilingualism in the novel, provoked by Joyce's travels to parody travel writing, underscores the foreignness as a form of distraction, but also, they reveal the author's fascination with defamiliarization. Hunt Hawkins in his article, "Joyce as a Colonial

[113] Ibid., 417.

Writer" (1992), describes Joyce's linguistic experiments as a way to take possession of a language imposed by the imperial power. In *A Portrait of the Artist as a Young Man* (1916), Joyce describes the English language as "so familiar and so foreign," and it will always be "an acquired speech" (234). As Juliette Taylor-Batty writes in *Multilingualism in Modernist Fiction* (2013), "the ideological, historical and cultural estrangement from the mother tongue leads inevitably to an acute metalinguistic focus, an awareness of the arbitrariness of language, and a growing interest in the expressive possibilities of other languages." Taylor-Batty challenges assumptions that interpret foreign languages as a method to enhance characterization. She explains that the use of foreign language is not only to emphasize the ambiguity of language but also used to defamiliarize. The significant notion she puts forward is how Joyce "unlearns" English. She writes, "His work manifests a fascination with various ways in which English could be 'misused' or deformed through interference with other languages: in errors, slips, inelegance and various forms of linguistic (and interlingual) distortion." Taylor-Batty asserts the novel's relationship with misunderstandings that are produced in the process of translation.

In addition to what Taylor-Batty observes on how the foreignness destabilizes national notions on the "purity" of language, she remarks that translation becomes central to the construction of the original. Therefore, the consequences serve as a challenge to translators who deem it "untranslatable". Nevertheless, an excess of foreign phrases draw attention to the deceitful "sophistication" of the novel. They highlight the necessity to translate them in order to achieve meaning. But the deliberate errors, parody, and obscenity are deceptive to readers.[114] One theme to further demonstrate the defamiliarization technique is discussed by Taylor-Batty when analyzing the episode "Sirens". She writes, "Language here is materialised to such an extent that it imitates music, and can be so misleading that it constantly – and deliberately –

[114] Juliette Taylor-Batty in *Multilingualism in Modernist Fiction* (Palgrave Macmillan, 2013), 127.

courts incomprehensibility." This foreignness is emphasized "in a non-literal sense", and it demands from the reader to listen. The musical notes revisit oral literature that has been translated into print form; thereby, stressing the element of error when it comes to language and translation.

D. Function of Literary Lists

Lists have a special place in modernist works of fiction. First of all, lists are not based on imaginations or nonfactual information. On the contrary, they relay knowledge about people or words or places that exist. Lists are deceptive. They imply infinity and randomness, but it would be foolish to assume that the modernists take pleasure in "random listing". Nonetheless, it stretches their works, physically and symbolically. They go beyond language and form, and they demand to be examined, for the reader risks compromising with meaning. They fulfill the author's prejudice in instilling an excessive amount of wisdom. Therefore, they appeal to the reader, through their aesthetical value and challenging form. In several episodes in *Ulysses*, we come across enumerations of a different kind, and, hence, of different function. I delve into this with the help of few Joycean critics who wrote on this particular stylistic technique.

Enumerations interrupt the text and expose or decontextualize words. Joyce was aware of his list-making mind. In a letter to Frank Budgen, he wrote: "I have a grocer's assistant's mind" (Ellmann, Letters III 304).[115] This explains why there are many lists regarding food in *Ulysses*. According to Eco's *The Infinity of Lists*, these kinds of practical lists have "a purely referential function" in that they refer to objects that exist in the outside world. They also tend to be finite and cannot be altered. He gives an example from Mozart's *Don Giovanni* and the

[115] Jaye Berman Montresor, "Joyce's Jewish Stew: The Alimentary Lists in *Ulysses*", *Colby Quarterly*, vol. 31, no.3, September 1995, 195.

great number of women he seduced, but then he declares, "It is obvious why people make practical lists. But why do they make poetic ones?".[116] He suggests Homer's references to objects not in the real world but in the epic world. As I quoted in Shidyaq's chapter, Eco explains that Homer's invention of names concerned itself with the sound of the names. We can apply this notion onto the lists in *Ulysses*. "Cyclops" is a humorous episode that takes place in Barney Kiernan's pub which transforms into a Homeric cave because of the Irish nationalist Michael Cusack, aka the Citizen. Joyce's emphasis on the "eye" to satirize people who see with one eye; thus, the villains are "one-eyed", and the protagonist is "codeyed" as in "Godeyed". The chapter begins with the narrator saying, "a bloody sweep came along and he near drove his gear into my eye [...] Did you see that bloody chimneysweep near shove my eye out with his brush?" (376). I find this focus on vision is especially relevant to literary lists, because they function not only content wise but also visually.

The style in "Cyclops" and the listing of words, using synonyms and rhymes, reminds me of Shidyaq's enumerations. Joyce writes, "there is ever heard a trampling, cackling, roaring, lowing, bleating, bellowing, rumbling, grunting, champing, chewing..." (380). And again on page 382, he writes, "the foot of a round tower was that of a broadshouldered deepchested stronglimbed frankeyed redhaired freelyfreckled shaggybearded widemouthed largenosed longheaded deepvoiced barekneed brawnyhanded hairylegged ruddyfaced sinewyarmed hero." Whereas Shidyaq borrows words from dictionaries, Joyce creates *oneword* from *twowords.* This indicates that the English language is not rich enough, whereby Joyce runs out of synonyms and must coin new ones in order to continue with this style. He uses colloquial language, "I beg your parsnips," (390) and Sanskrit (389). He enriches his text with another parody of alliterative style, "barbarous bloody barbarian," (392) and his lists continue with

[116] Umberto Eco, *The Infinity of Lists*, 27.

reference to Muhammad, Buddha, Cleopatra, Caesar, and others (383). His lists go beyond his literary heritage, culture, and form. They parody medieval Irish and unknown heroes. Even *Allah* becomes part of this violent exercise where Joyce attempts to engulf the world with his lists. Maria Tymoczko in *The Irish Ulysses* (1994) explains that listing is a feature of early Irish narrative, and this is another characteristic that links Joyce with his tradition.[117] Certainly, Joyce's adaptation to this technique does not only present his appreciation to his heritage but his fondness of parody as well. In "Ithaca", his final rhymed list is a great illustration to how Joyce's lists function as an element of parody as well:

> Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer and Whinbad the Whaler and Ninbad the Nailer and Finbad the Failer and Binbad the Bailer and Pinbad the Pailer and Minbad the Mailer and Hinbad the Hailer and Rinbad the Railer and Dinbad the Kailer and Vinbad the Quailer and Linbad the Yailer and Xinbad the Phthailer. (871)

But there are, of course, other functions to his lists. They historicize the narrative, for one thing, all the while distancing the reader. As Tymoczko declares, they also project an illusion of reality.[118] This suggests another Homeric tradition enveloped within *Ulysses*. To go back to another list relevant to Joyce but not produced by him is that of the publishers of the Egoist Press in October 1922. It points out misuse of commas or lack thereof, misspellings, and errors with repetitions. This list, I argue, is an example of the modernist effect on readers and critics. His indulgent attitude towards lists as part of what defines literature, the form of the novel is, therefore, unapologetically "list-friendly". Indeed, the publisher's inclusion of a list of errors, correcting the mistakes in the book, may seem finite; however, these are the "errors" construed as accidental. There are other errors which Joyce deliberately includes in *Ulysses*, "corrected" by his typists, and reinstated by Joyce, "corrected" again, and changed by Joyce. This is

[117] Maria Tymoczko in *The Irish Ulysses* (University of California Press, 1994), 149.
[118] Ibid., 152.

concerning the name "Blum Pasha," changed by his typist to, "Bloom Pasha," and then changed by Joyce to "von Blum Pasha."[119]

There are a multitude of distortions that can be listed to observe the dichotomy between the original manuscript and its *translation*, not only from one language to another, but also from one edition to another. Joyce's *Ulysses* and his error-prone modernist novel is one of the features that make it comparable with Shidyaq's *Leg over Leg*. In the following chapter, I pursue a parallel reading of both texts, where I argue why first of all, placing Shidyaq with Joyce liberates him from the *Nahda* movement, and secondly, placing Joyce with Shidyaq redefines modernism's position within world literature.

[119] Sam Slote, "Correcting Joyce: Trial and Error in the Composition of Ulysses" (European Joyce Studies, 2018), 59.

CHAPTER III

THE NOVEL AS A UNIVERSAL EXHIBITION

"Collectors are people with a tactical instinct; their experience teaches them that when they capture a strange city, the smallest antique shop can be a fortress, the most remote stationery store a key position. How many cities have revealed themselves to me in the marches I undertook in the pursuit of book!"

Walter Benjamin, "Unpacking My Library: A Speech on Collecting" (1931)

For both Shidyaq and Joyce, modernism was the result of an interaction of cultures, languages, and traditions. I study their multilingual and multigeneric 'novels', *Leg over Leg* and *Ulysses*, as universal exhibitions. The first question I attempt to answer is how did the universal exhibition in Paris in 1855 participate in this shift? During the second half of the nineteenth century, 'universal exhibitions' were held in many European countries.[120] The first exhibition in Paris, under the authority of Napoleon III, took place from May 15 to November 15, 1855, on the Champs Élysées.[121] For Napoleon, it was important to affirm the existence of the Second Empire. According to John Hannavy, it was the first exhibition where art was presented together with industrial products. Photography was shown in the industrial division, a major invention of the nineteenth century. The exhibition included the works of approximately 180 different photographers. This marketing of modernism comprised the works of several French artists along with others coming from countries, such as Turkey, Britain, Spain, etc.[122] This was seen as "the wave of the future," a period of experimentation and harmony. The emergence of Paris as a universal capital was the result of a unification of local and foreign artists. In

[120] Hugh Clout, "Expositions universelles: Paris, 2010", *Journal of Historical Geography,* vol. 37, no. 2, 2011, 242-243.
[121] John Hannavy, *Encyclopedia of Nineteenth-Century Photography* (Routledge, 2007), 512.
[122] Ibid., 513.

Shidyaq's book, *Kashf al-Mukhabaa 'an Funun Urubba* (*Unveiling the Hidden Arts of Europe*, 1866), he describes all the cities he visited, and intriguingly, in his description of Paris, he recounts his visit to the Universal Exhibition of 1855, where he writes,

> لما فتح معرض التحف في باريس وذلك في 15 ايار سنة 1855 سافرت أيضاً لأشاهده، وهو بناء جليل من حجر، ولكنه ليس في كبر معرض تحف لندرة. ولم يكن يحوي بضائع متنوعة ما حوى ذاك. إلا أن من حذق الفرنسيس أنهم ينضدون الأمتعة بنوع تبدو به للعين رائعة فائقة. وفضلاً عن ذلك فإن الناس كان همهم في تلك ألسنة إتقاء مضار الحرب وغوائلها. وكان الذين عرضوا بضائعهم فيه خمسة وعشرين ألفاً، منهم عشرة الاف من الغرباء[123]

And to which I roughly translate:

> "When the antiques exhibition opened in Paris, on May 15, 1855, I also traveled to see it, which is a great building of stone, but it is not the largest antiques exhibition like the one in London. It did not contain a variety of goods. However, it is the French cleverness that they create objects that look splendid to the eye. Moreover, because of it, people wanted to avoid the harms of war and its consequences. Those who offered their goods were twenty-five thousand, of whom ten thousand were foreigners."[124]

It is not surprising to find out Shidyaq went to this exhibition. As Mohammed B. Alwan writes in his dissertation on "Ahmad Faris Ash-Shidyaq and the West" (1970), it was the London Exposition of 1851 and the Paris Exposition of 1855 that gave Shidyaq an overall perspective on what was going on in the West.[125] Indeed, he was not only a novelist, but a journalist, lexicographer, and a translator. His writings on Europe are a series of reports and statistics,

[123] Shidyaq's original passage in *Kashf al-Mukhabaa 'an Funun Urubba* in Arabic, 273.
[124] My own translation of this passage in Shidyaq's book, *Kashf al-Mukhabaa 'an Funun Urubba*, 273.
[125] Mohammed B. Alwan, "Ahmad Faris Ash-Shidyaq and the West" (Indiana University, 1970), 63.

enveloping numbers that scrutinize the lives of their people. Another form of 'listing' that he renders in the novel genre.

A. The Role of Libraries and Newspapers in Global Modernism

"A new map of modernism is emerging," professes Friedman,[126] and indeed it has emerged. The crux of this study attempts to understand modernism's renegotiation in multiple literary traditions around the globe. This chapter further stresses the necessity of respatializing and reperiodizing modernist literature to include marginalized authors by focusing on the establishment of a world market, where universal exhibitions, libraries, and newspapers create a space for knowledge to be "collated, preserved, and disseminated."[127] Venkat Mani in "Libraries" (2016) argues that libraries are "historically conditioned, culturally fashioned, and politically charged institutions".[128] He discusses modernism's pluralistic manifestations in art, cinema, and literature. Mani proposes that the term "library" is by itself 'multiply signified'[129] as it has multiple meanings: "a house of books, a catalogue of titles, a publication of series, and, more recently, a virtual space, a digital collection."[130] He goes on explaining the difference between public and private libraries.

> Libraries are sites rife with the politics of literacy and sanctioned illiteracy, historical contingencies that condition accumulation and classification, circulation and distribution, patronage and accession, orderly organization and disorderly contention. If public libraries, sometimes along with museums, serve as major institutions of

126 Wollaeger, Mark, Matt Eatough, and Susan Stanford Friedman. "World Modernisms, World Literature, and Comparativity." *The Oxford Handbook of Global* Modernisms: Oxford University Press, 2012, 2.

127 Hayot, Eric (Ed.) and Rebecca L. Walkowitz (Ed.). "Libraries B. Venkat Mani" *A New Vocabulary for Global Modernism*: Columbia University Press, 2016. 130.

128 Ibid., 131.

129 Ibid., 132.

130 Ibid., 132.

various forms of local, national, regional, or transnational representations, private libraries come to represent the individual features and idiosyncrasies of their collectors. (132)

Hence, these "medial" institutions contain books that travel through history and culture which pose questions regarding "the unevenness of literary circulation" and "the creation of transnational expansion of ideas."[131] Mani turns to, of course, Walter Benjamin, the famous German critic, who wrote a short well-known essay in 1931 on the role of the book collector. In it, he meditates over the collector's deepest desire in renewing the old world. He quotes the answer Anatole France gave to a philistine who admired his library and asked, "And you have read all these book, Monsieur France?" "Not one-tenth of time. I don't suppose you use your Sèvres china every day?"[132] As Mani summarizes Benjamin's essay, it focuses on how "a personal library becomes the site of transformation of the collector and the collected, the consumer and the consumed, the subject and the object."[133] His essay underscores the rise of the book market and the challenges around public accessibility to books.

Mani refers to the "Telemachus" chapter of Joyce's *Ulysses*, where there is tension between Buck Mulligan, Stephen Dedalus, and Haines. Much can be said about the symbolic representation between colonized and colonizer, but it is interesting to concentrate on the description of libraries in *Ulysses*. For instance, when Haines is reminded of his duty to visit the National Library of Ireland and who "intends to make a collection of [the Irish] sayings."[134] In the "Nestor" chapter, Joyce writes, "Aristotle's phrase formed itself within the gabbled verses and floated out into the studious silence of the library of Saint Genevieve where he had read, sheltered from the sin of Paris, night by night" (30). Libraries, indeed, revive the past,

[131] Ibid., 133.
[132] Walter Benjamin, "Unpacking My Library: A Speech on Collecting," Translated by Harry Zohn (Shocken Books, 1931), 62.
[133] Venkat Mani, "Libraries" in *A New Vocabulary for Global Modernism*, 134.
[134] Ibid., 137.

and "Gone too from the world, Averroes and Moses Maimonides, dark men in mien and movement, flashing in their mocking mirrors the obscure soul of the world, a darkness shining in brightness which brightness could not comprehend" (34). Here, we are reminded of Joyce's background as both a teacher and student of English literature, where he has epiphanies of "copies to be sent if you died to all the great libraries of the world, including Alexandria" (50). Joyce's discourse was shaped by libraries and translations of books, but also his interest in journalism and listing played an important role in his experimental narrative approach.

Joyce's library in Trieste engages the critic with the multilingual nature of modernism. In Richard Ellmann's *The Consciousness of Joyce* (1977), a list is provided consisting of almost six-hundred books that Joyce left in Trieste after he moved to Paris in June 1920.[135] There has also been a collection of Joyce's Paris library compiled by Thomas E. Connolly in "The Personal Library of James Joyce: A Descriptive Bibliography" (1955). Browsing through the online archive of his library, I observe the edition of *Arabian Nights* translated into Italian by Armando Domenici. I also find *Rubaiyat of Omar Khayyam* (1910) translated by Edward FitzGerald, Gustave Flaubert's *Madame Bovary*, and Sterne's *The Life and Opinions of Tristram Shandy*. This information proves Joyce's involvement in collecting books from different histories and cultures.

When it comes to the accessibility of libraries, Shidyaq moved through European and Arab cities to unravel their libraries. At times, he became frustrated with the print culture in the Arab world. He was an avid reader of Arabic literature, as well as books in English and French. In *Kashf al-Mukhabaa 'an Funun Urubba*, Shidyaq writes how upon his return to Cambridge, after translating the Bible, he negotiated with the head of the organization who requested from Shidyaq to work on correcting manuscripts. Shidyaq would only approve if he

[135] Joyce's Libraries found on *James Joyce Online Notes* (Oxford, England).

could live in Paris, for he always desired to learn the French language.[136] Shidyaq grew up in a household where his father kept a private library. His father, being a collector, taught Shidyaq the value of books. Roper attempts to sketch Shidyaq's wandering through the different libraries he visited in his article "Ahmad Faris al-Shidyaq and the Libraries of Europe and the Ottoman Empire" (1998). He explains that the books acquired by Shidyaq's father were manuscripts since the printing press had come late to the Arab world. Shidyaq was a scribe and calligrapher who "copied for his own use many of the texts which he owned," writes Roper, "there were limits, however, to the extent to which he could satisfy his literary appetites in these ways" (234). Shidyaq found it challenging to acquire works of classical Arabic literature, in particular, the *diwans* (collected poems), and thus, he became a diligent advocate of this. Roper writes that Shidyaq was quite aware of the significance of developing good libraries, and, therefore,

> "Wherever he went, it was his declared policy to visit such libraries as were available, especially if they were likely to contain Arabic books or manuscripts. In his famous literary autobiography he singled out libraries, along with printing and educational establishments, as places to head for when visiting any country. His assiduous work in the libraries of Europe and Turkey enabled him to study, appreciate, copy, and later edit great works of the Arabic literary heritage, many of which had not yet been published and had lapsed into obscurity in their homeland."[137]

In the libraries of Oxford, Cambridge, the British Museum, and the Bibliothèque Nationale, Shidyaq found many manuscripts in Arabic and some of the precious collections of classical Arabic literature. There have been some speculations regarding his role in the library of Cambridge, where critics assume that he might have been more than just a reader but also one

[136] My own translation of the passage in *Kashf al-Mukhabaa ʻan Funun Urubba*, 210.
[137] Roper, "Aḥmad Fāris Al-Shidyāq and the Libraries of Europe and the Ottoman Empire", 234.

who took part in compiling and classifying the library's manuscript. However, Roper suggests that there have been some errors in the manuscripts, which could have been easily noticeable to Shidyaq, but which were not prevented posing another mystery to his role in the Western world.

In 1857, Shidyaq worked on the translation of the bible to the Arabic language. In Malta, he lived from 1826 to 1828 and again from 1835 to 1848, where he worked as a teacher at the University of Malta, [138] and a supervisor over Arabic manuscripts and translations.[139] He wrote a book titled, *Al-Wasita Ila Ma'rifat Ahwal Malta* (Tunis, 1866), where he talks about the Maltese culture and language which he did not fancy. Shidyaq was responsible for important press contributions in Arabic in Malta.[140] Before moving there, he lived in Egypt where he met with American missionaries who promised him an appointment in Malta under the supervision of Reverend Friedrich Schlienz.[141] Shidyaq's sharp tongue, intolerance of incorrect grammar, and meticulousness when it comes to the Arabic language multiplied his enemies, as Alwan acknowledges. "A literary quarrel soon ensued among the exponents of the modern Arab renaissance. At first the quarrel took the form of a linguistic and literary debate, but it soon degenerated into personal invective laced with very offensive language, largely due to Faris' own uncontrollable tongue."[142] Shidyaq's has been condemned by many modern authors for his use of profane and subversive adjectives.

While Shidyaq was living in Paris, he started a weekly periodical in Arabic entitled 'Utarid', with the assistance of the Orientalist Carletti. The first issue appeared in October 1858 and reappeared in June 1859. One scholar claimed that the suspension of the publication of the periodical was perhaps because Shidyaq planned to leave for Constantinople.[143] By 1859,

[138] Roper, "Aḥmad Fāris Al-Shidyāq and the Libraries of Europe and the Ottoman Empire", 235-236.
[139] Dionisius A. Agius, "Arabic Under Shidyaq in Malta: 1833-1848", 52.
[140] Ibid., 52.
[141] Ibid., 52.
[142] Alwan in "Ahmad Faris Ash-Shidyaq and the West", 65.
[143] Ibid., 4.

Shidyaq arrived in Constantinople/Istanbul, where he became the founder and editor in chief of *Al-Jawaib*. In the beginning, according to Mohammed B. Alwan, he worked by himself, but as the circulation grew, he sought the help of his son, Salim, who then became the newspaper's director. It continued to be printed from its conception in 1861 until Shidyaq's death in 1887. It dealt with topics concerning politics, literature, society, and became one of the most popular newspapers due to its distribution not only in Istanbul, but also in the Levant, North Africa, Arabian Peninsula, Northern Europe, and India.[144] Alwan classifies the content of *Al-Jawaib* publications in four categories, based on his own collections of its imprints and two sale-catalogues.[145] The first presents Shidyaq's own writings, the second refers to Classical Arabic works on Arabic language and literature, the third are works written by his friends or supporters, and the fourth is a collection of maps, pamphlets, and documents in Arabic and Turkish.[146] The history of Arabic printing stimulates further research regarding its relationship with the modernist novel genre.

Parallel to Shidyaq, Joyce was involved in newspapers, conscious of the relationship between advertisements and high culture, he adopted their typography in *Ulysses*. Joyce's familiarity with broadcasting stations and advertisements created a world where popular culture and novels coexist. Hugh Kenner claims that the function of a modernist text is to create its own reader, and in *The Mechanic Muse* (1987), he explains that "the real language of men is chameleonlike; words refuse to mean what they ought to, and a culture which does not observe this is a culture in decay."[147] By juxtaposing the typographical features in "Aeolus" with the elements and tropes of newspapers, Joyce established a new reader. He writes, "The machines clanked in threefour time. Thump, thump, thump," (115) and "Clank it. Clank it. Miles of it unreeled" (116). The rendering of sound through the use of onomatopoeia "sllt",

[144] Christian Junge, *Die Entblößung der Wörter* (Reichert Verlag, 2019), 51.
[145] Mohammed B. Alwan, "The History and Publications of Al-Jawā'ib Press", *MELA Notes*, no. 11, 1977, 5.
[146] Ibid., 6.
[147] Hugh Kenner, *The Mechanic Muse* (Oxford University Press,1987), 131.

the breaking of silence, the action of sound, "Sllt. The nethermost deck of the first machine jogged forward its flyboard with silt the first batch of quirefolded papers. Sllt," and then, it becomes an existent word, a verb, "Almost human the way it sllt to call attention. Doing its level best to speak. That door too silt creaking, asking to be shut. Everything speaks in its own way. Sllt" (117). Readers are witnessing the transformation of meaning, medium, and sentence structure. Words that did not exist before are now conceivable. Alliteration in headlines "ERIN, GREEN GEM OF THE SILVER SEA" reveals a tension between the quest for the new and "Homeric ideal of an oral literary past."[148] The capitalized italicized texts are significant in which they "function as headlines", as Stephen Donovan discerns while posing the challenges that face critics in locating "Joyce's dialogical representation of such languages within the specific histories of these mass cultural forms."[149] Donovan addresses the symbolic meaning construed to the development in newspaper style and typography, but which also demonstrates the language and psychological habits of mass culture. Furthermore, his connection with libraries and translations constitutes the major qualities of a global modernist author. In this chapter, I emphasize how Shidyaq and Joyce's background in journalism and obsession with libraries accentuated the foreignness of their novels.

For Joyce, employing newspaper headlines in his novel displaces the reader and function of the text as it translates one medium into another. It stresses the ephemerality and flexibility of the modernist novel. In 1906, Joyce was living in Rome and "avidly reading every Irish and English newspaper he could get his hands on".[150] Patrick Collier in *Modernism on Fleet Street* (2006), calls attention to a key event of 1922, the death of Alfred Harmsworth, an early developer of popular journalism. His most notable innovation is the *Daily Mail* in London

148 Emily C. Bloom, *The Wireless Past: Anglo-Irish Writers and the BBC, 1931-1968* (Oxford University Press, 2016), 5.
149 Donovan, Stephen, *SHORT BUT TO THE POINT: Newspaper Typography in 'Aeolus.' James Joyce Quarterly*, vol. 40, no. 3, 2003, 524.
150 Patrick Collier, *Modernism on Fleet Street* (Ashgate Publishers, 2006).

in 1894, which reminds readers of the scene where Leopold Bloom is reading *TitBits* while defecating.

> Asquat on the cuckstool he folded out his paper turning its pages over on his bared knees. Something new and easy. No great hurry. Keep it a bit. Our prize titbit […] Quietly he read, restraining himself, the first column and, yielding but resisting, began the second. Midway, his last resistance yielding, he allowed his bowels to ease themselves quietly as he read, reading still patiently, that slight constipation of yesterday quite gone. Hope it's not too big to bring on piles again. (83-84)

This vulgar description can also be paralleled with a passage from Shidyaq's *Leg over Leg* when he writes in "That which Is Long and Broad":

> Let us now return to the Fāriyāq, just as he returned to his profession— namely, the copying of manuscripts—albeit against his will. It happened that at that time two young emirs of the region had decided to study works of grammar at the feet of a grammarian, and the Fāriyāq was present at these classes, bent over his copying. One of the two pupils was slow to understand, quick to answer. He'd yawn and stretch, fidget and fart, slack off and snore, stick out his bum and sneeze. If he thought he'd understood a point, he'd scratch himself under his armpit and smell the scent, sniffing at it with bared teeth and smacking his lips like someone savoring a piece of cottage cheese. (163)

This language shocks and repulses the readers as it juxtaposes the task of either reading *TitBits* or copying of manuscripts with "constipation" and "farting". It introduces a parody of high and popular culture. Both Joyce and Shidyaq have been involved in serious political consciousness, whether concerning the language of colonization or the Ottoman empire or religious morals. And indeed, their understanding of modernism consisted of similar stylistic techniques, such as parody, profanity, vulgarity, enumerations, and others. I now wish to focus attention on the discussion of themes that are present in both novels to stress that the similarities in their

approach to language and stylistic techniques are only the crust of this comparative study. Shidyaq and Joyce did not only approach literature from the same corrupted and experimental mindset but also in the way they lived their lives.

B. A Comparative Reading of *Ulysses* and *Leg over Leg*

The experiences of both authors in exile link their intellectual and literary background. The rationale behind placing Shidyaq with Joyce began with the simple realization that both novels have been published in Paris and censored for their provocative incorporation of profane and vulgar language. Their texts are also perceived as representative of the modernist movement in their corresponding literature and languages. Whereas Shidyaq published in Arabic in Paris despite his knowledge of the English and French language, Joyce published in English despite it being the language of "colonization". Nonetheless, why should Shidyaq be read in parallel with Joyce? I place both of them in a comparative study to deliberately challenge preconceived notions regarding the sociopolitical boundaries of modernism. First of all, we stretch the field of world literature when two authors of different literary heritages come together under the global modernist framework. Second, this will inevitably move Shidyaq out of conventional *Nahda* discussions and challenge scholars who focus on located modernisms. It will expose the politics of translations whereby a novel as important as *Leg over Leg* remained untranslated to the English language until eight years ago. Furthermore, it is time for Joyce's *Ulysses* to be read in parallel with a modernist text in Arabic literature. Heavily analyzed since its publication, it has never been associated with Arabic culture, although we can locate many allusions for authors and texts in *Ulysses* related to Arab society. In the following paragraphs, I will discuss common patterns and themes I came across while reading both novels, and which will prove along with the previous chapters, why these two publications belong together. From

their portrayal of women to the loss of a child, they are not only humorous and naughty but also real and nostalgic.

We have already discussed the aesthetics of enumerations in both novels, where their relation to sounds and rhythms creates a dissonance for both local and foreign readers. These sounds solicit the realization of oral literature, the origin of storytelling, and its connection with temporality. Joyce alludes to Homer, Shidyaq uses the *Maqāmāt*, and through this adoption of the language of sounds, a list of archaic vocabulary or word coinage manifests itself in their modernist novels. The formation of lists is, of course, not random. I argue that both their literary lists, foreign phrases, and errors are deliberately and carefully placed in their texts to interrupt the conventional and synchronic pattern of the narrative. Indeed, they trigger the reader's uneasiness and ignorance by their overabundance use of foreign knowledge. They do not only use a multitude of languages, but they work on defamiliarizing the Arabic or English language. In a sense, they invite foreign readers and alienate the local reader, and paradoxically, they further alienate the foreign reader and invite the local reader.

Their modernism articulates the image of a woman as a progressive character. For Joyce, it is Molly Bloom, and for Shidyaq, it is Fāriyāqiyyah, the feminine of Fāriyāq. Both are the wives of the protagonists whose existence in the novel is another controversial element that lays down the fundamental trope for a comparative reading. We first meet Molly in the "Calypso" chapter with Leopold's description of her garter juxtaposed with a Mediterranean scenery,

> Wander through awned streets. Turbaned faces going by. Dark caves of carpet shops, big man, Turko the terrible, seated crosslegged, smoking a coiled pipe. Cries of sellers in the streets. Drink water scented with fennel, sherbet. Dander along all day. Might meet a robber or two. Well, meet him. Getting on to sundown. The shadows of the mosques among the pillars: priest with a scroll rolled up. A shiver of the trees, signal,

> the evening wind. I pass on. Fading gold sky. A mother watches me from her doorway. She calls her children home in their dark language. High wall: beyond strings twanged. Night sky, moon, violet, colour of Molly's new garters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass. (68)

In this chapter, the reader finds out that Molly is unfaithful to her husband and that the protagonist has lost a child named Rudy. "If little Rudy had lived. See him grow up. Hear his voice in the house. Walking beside Molly in an Eton suit. My son. Me in his eyes" (80). Luca Crispi in "Revisiting Molly's Lovers" (2014) notes the "most famous list" created by Hugh Kenner of critics, such as Richard Ellmann and David Hayman, who vindicated Molly's reputation "since at least 1959". He writes, "From the start, the list's trajectory suggests that it was never intended as an accurate enumeration of Molly's lovers, few as they actually are."[151] This compilation of Molly's suitors is, in fact, infested with errors made by either Joyce or Joycean critics. This representation of the unfaithful wife manifests itself in a list, but, of course, the form of a list becomes expected as the novel reveals a number of them.

As Bloom is climbing into the bed, he lists, "New clean bedlinen, additional odours, the presence of a human form, female, hers, the imprint of a human form, male, not his, some crumbs, some flakes of potted meat, recooked, which he removed" (Ithaca, 862-863). Whereas the pattern of Shidyaq's lists follow the rhyming of words or a compilation of synonyms, Joyce's lists express themselves in either allusions or questions or budgeting or music notes. With that said, when it comes to women, Shidyaq is obscener, and for Joycean critics reading this, they will be glad to know there is an author whose profanity exceeds Joyce.

Shidyaq's first chapter shows interest in women's sexual fulfillment. He advocates for the right of women to be educated and demand sexual pleasure. In the author's notice, Shidyaq asserts his concern in discussing the praiseworthy and blameworthy qualities of women. His

[151] Luca Crispi, "Revisiting Molly's Lovers", *James Joyce Quarterly*, 2014, 490.

metamorphosis as a woman means he is writing *as a woman* not simply *about women*, as Johnson remarks in the foreword.[152] Traboulsi contrasts him from "other male champions of women during the *Nahda* – like al-Tahtawi, al-Bustani or Amin – who dreamt of an ideal Oriental woman educated yet restricted to her household, and whose education was destined to produce a more enlightened generation of men, al-Shidyaq stressed unmitigated equality between women and men."[153] Certainly, *Leg over Leg* reconsiders gender roles and examines the consciousness of Fāriyāqiyyah. We first encounter the name Fāriyāqiyyah, Fāriyāq's feminine alter ego, in the sixth chapter of the third volume with an implication that it is hard to distinguish between Fāriyāq and Fāriyāqiyyah. In "An Incitement to Nudity," the narrator indicates a possible infidelity with the Fāriyāq's wife and the Persian convert who strips himself of clothes and tries to persuade his wife to undress, using religion and sinfulness as his motive.

> The derangement of both husband and Persian increased and became so entrenched that the wife feared they might find themselves together in some tricky situation and get into an argument and a fight. She therefore requested that the Fāriyāq take the Persian into his home. In the midst of all this, the Branch had now caught up with her, coming from the Syrian lands, bringing with him the delirious promise of delicious fruit and a sturdy trunk. She therefore put him up in her house, treating him like an honored guest and trying constantly to have the Chamber to herself with him, even at the cost of her husband's continued derangement and her own loss of her family […] The Persian stayed with the Fāriyāq, who accepted him only because of his meekness, weakness, and general taciturnity. Then, one night, after seeing lovely ladies visiting the Fāriyāq's wife, his tongue was untied and he said things that indicated that it was not by divine

152 Johnson, "Foreword" in *Leg over Leg*, xxix.
153 Fawwaz Traboulsi in "The Quest for Another Modernity", 182-183.

> guidance that he had become a Christian but that he had been compelled by poverty and hunger. The man went to bed that night with his heart afire with passion and during the night he left his room and set off for that of the Fāriyāqiyyah. Her husband noticed what was going on and set upon him with a rope, and the other was unable to defend himself. (293)

In "Compare and Contrast", Shidyaq contemplates the conditions of a married man and composes two tables of having a wife and having no wife. He compares how setting out with her on a windy day, she would reveal glimpses of her breast, in contrast with how he would set out alone on a windy day and watch other women deliberately reveal glimpses of their breasts. He even goes further to suggest that she would seduce other men, winking at them, and luring them to "follow them" (101). These imaginary scenarios engage the reader as they stress women's adultery, and, yet, he advocates for women's right to demand sexual liberty. Both Joyce and Shidyaq challenge traditional female sexuality, but paradoxically, they are also condemned for their stereotypical construction of women's infidelity. Molly Bloom's monologue in the "Penelope" episode envelops the consciousness of women, uninterrupted and without punctuation marks. Does the reader listen to the woman's voice, and which sentences make sense?

> […] I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (933)

The last scene dawns on the foreign reader an image of an Oriental woman whose repressed desires have been yielded with the repetitive word "yes". Yes, she knew Rudy would not live. He would have been eleven if he did. Joyce's nostalgia towards his lost child seems to have been of little interest to scholars, perhaps because of the lack of material to work with. However, at the end of the episode "Circe", Bloom sees Rudy's figure appearing slowly.

> *(Silent, thoughtful, alert he stands on guard, his fingers at his lips in the attitude of secret master. Against the dark wall a figure appears slowly, a fairy boy of eleven, a changeling, kidnapped, dressed in an eton suit with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.)* (702)

Bloom screams his lost son's name: Rudy!

> RUDY: *(Gazes, unseeing, into Bloom's eyes and goes on reading, kissing, smiling. He has a delicate mauve face. On his suit he has diamond and ruby buttons. In his free left hand he holds a slim ivory cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket.)* (703)

His desire to see Rudy again transforms this experimental and highly erotic text where human suffering and melancholia takes over. Rudy's existence in Bloom's consciousness installs a world connected to memories and dreams of having a son with a book in his hand, smiling, reading, and living. In 1908, Joyce and his wife Nora lost their third child from miscarriage.[154] This event, indeed, traumatized the sensitive and loving author. Whereas it is challenging to locate humanity in books replete with parody and lists, seemingly occupied with language more than feelings, the figure of a lost child proves the relationship between spirituality and literature.

[154] Kathleen Ferris in *James Joyce and the Burden of Disease*, (University Press of Kentucky, 1995).

Shidyaq's "Elegy for a Son" reveals the pain in his heart over his sickly child who reached the age of two and began struggling for life "for six days and nights, moaning weakly and looking at his parents as though complaining to them of his sufferings" (207). Fāriyāq prays for his son to die to relieve him from his suffering. This heart-wrenching section reminds us of the human behind the book, the distress of losing a beloved one, the sorrow and grief that comes with it.

لا انسينَّك او احين فما اتى ... حين عليّ خلا من استذكار

ولا رثينَّك ما بقيت وأن آمُت ... فليتلونَّ رثاك عنى القارى

يا حسرةً عُدم التبصُّر بعدها ... عَدَمَ التبصّر في احتمال خَسارى[155]

> Ne'er shall I forget you—or should I do so, I shall be dead, for never have I known
>
> A time when upon your memory I did not dwell;
>
> Your elegy I'll declaim so long as I remain, and if I die,
>
> Then let the reader my place fill!
>
> What grief! My capacity for patience thereafter was as little as
>
> My ability to conceive of how to bear my loss. (211)

He writes about dying more than once after his son died once. The memories of the past haunt both authors, and their exile from one city to another, further alienated them from their communities. "Fabled by the daughters of memory. And yet it was in some way if not as memory fabled it" (Joyce, 28). In their novels, they demand immediate experience of this displacement, through language and profanity, they attract attention only to interrupt the traditional perception on the novel genre, women, and religion. Their digressions are not

[155] Shidyaq, *al-Sāq*, fourth volume, 210.

digressions, and their errors are not accidental. They deliberately play with language and time to embrace history and culture, but, at the same time, they manipulate the notion of high culture. Their humor and incorporation of foreign phrases is a reflection of a world that is connected. When we study global modernism, we reflect on literature that qualifies as ‘modernist’, despite its geographical and historical position. Language, finally, understood as ‘modernist’ becomes an instrument of universality. We are indebted to these authors for creating a plane that flies in different ways, across different times, and lands everywhere.

CONCLUSION:

FINAL WORDS, WORDS, WORDS

بينما كان الفارياق رأسه ورجلاه في البيت كان فكره يصعد في الجبال. ويرتقي التلال. ويتسور الجدران. ويتسنم القصور ويهبط الأودية والغيران ويرتطم في الأوحال. ويخوض البحار. ويجوب القفار. إذ كان أقصى مراده أن يرى غير منزله وناسا غير أهله. وهو أول عناء الإنسان في حياته.

While the Fāriyāq's head and feet stayed put in his house, his mind was climbing mountains and hills, scaling walls, conquering castles, descending into valleys and caves, plunging into mire, roaming deserts and launching itself upon the waves, for his dearest desire was to see a land other than his own and people other than his family, which is everyone's first concern while growing up.[156]

Imagine literature without Shidyaq. Imagine a world where there is no *Ulysses*. How different literature would be without these two authors! The coexistence of *Al-Sāq 'alā l-sāq* and *Ulysses* in one study is a long-overdue exploration. Read as the earliest modernist novel in Arabic literature, *Al-Sāq 'alā l-sāq* has possibilities to go beyond the located modernism of the Arab world. Its employment of language, avant-garde style, obsessive approach to literary lists invites and shuns foreign and local readers as *Ulysses* continues to do. *Ulysses* and *Leg over Leg* bridge the gap between other cultures and their respective literary heritages. Why, then, have they been judged as 'untranslatable'? This study meditates questions concerning their place of publication, position in global modernism, deliberate errors, preoccupation with translations, newspapers, and traditions. I argue that despite their challenging elements, they lend themselves to foreign readers because of their incorporation of foreign literature and languages.

156 Shidyaq, *al-Sāq*, 109.

This project studies the role of French culture in liberating these authors who were censored because of their vulgarity and obscenity. Paris, the nineteenth-century literary capital, the symbol of the Revolution and Universal Expositions, is a place of global modernism. Whereas both novels have been read, at times, in comparison with the authors' histories, the texts cannot be deemed less fictional. Critics often use their writings as historical documents on the worlds they lived in. However, despite the number of common episodes that relate to their biographies, the novels are simply a work of imagination. In an analytical discussion, I argue that their critical observations on the colonial past and their attack on authority, religious and political, promoted themes and ideologies needed in their fragmented societies. My investigation reads Shidyaq outside *Nahda* discussions to place him back on the map for scholars to understand how his novel goes beyond the philosophies of the *Nahda* period. I turn to Joyce's *Ulysses* because I believe these two texts hold history and traditions in a way that no other modernist novel has done.

Their novels swim through time, allude to classical authors, parody the sacred, and shape a fragmented notion of the novel genre. They reveal a common understanding of language that goes beyond language, a form that goes beyond all forms, and a necessity to establish an engagement with foreignness. Through defamiliarization and a progressive view on women, religion, and the national literary space, they create novels that have everlasting relevance. Certainly, I emphasize that this study is not complete. It would be delusional to assume one can cover all the parallel themes and stylistic techniques of two large novels in one study. This research adopts the method of "selectivity". I had to limit my close reading to the most relevant and apparent passages to encourage future comparative research between Joyce and Shidyaq. Finally, I began with a quote by Marcus Aurelius, and I shall end this research with another one:

> Take a view from above – look at the thousands of flocks and herds, the thousands of human ceremonies, every sort of voyage in storm or calm, the range of creation, combination, and extinction. Consider too the lives once lived by others long before you, the lives that will be lived after you, the lives lived now among foreign tribes; and how many have never even heard your name, how many will very soon forget it, how many may praise you now but quickly turn to blame. Reflect that neither memory nor fame, nor anything else at all, has any importance worth thinking of.[157]

[157] Marcus Aurelius, *Meditations: Book Nine* trans. Martin Hammond (Penguin Classics, 2014), 125.

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