

## A Linguistic-Synergetic Approach to James Joyce

Elena Genievnna Fomenko

Classic Private University, Zaporizhzhya, Ukraine  
clara8257@mail.ru

**Key words:** Sterne-Joyce phase shift, verbalization, parameter of order, dissipation, deflected word form, fractal dimension, epiphanic contiguity (togetherness)

The increasing amount of scientific research on James Joyce raises a question why, despite all the efforts of many scholars, we are still far from understanding the nature of his “rhetorical embroidery” (Senn, 2015), sophisticated multi-language games (Slote, 2005), endless “interplay between text and non-text” (Volpone, 2014, p. 87), and “verbiage” (Zarrinjocee, 2016). Attridge (2000; 2004) is one of the very few who explores Joyce’s word-making laboratory. His attempts at multidisciplinary research, which is still undermined by Joyce’s scholars, are grounded in a need for revealing self-organizing, dynamic, and non-linear properties of Joyce’s verbalization. It is time Joyce’s research made it clear what makes his verbalization unique and what co-evolutionary processes in his time’s other languages of fiction contribute, together with Joyce, to language primacy in contemporary literary fiction.

The purpose of a linguistic-synergetic turn in Joyce’s studies is to examine Joyce’s co-evolution with other attempts at changing the language of fiction, including M. Proust, Andrei Bely, Thomas Mann, V. Woolf, D. Richardson, and others. Joyce’s deviations from literary norms and his dissipative verbalization, in “Finnegans Wake” in particular, point to his circulated simultaneity of augment meaning through carefully construed verbalization networks that accumulate what F. Senn calls a “verbal event” (Senn, 2015).

The proposed shift to the linguistic-synergetic view of Joyce’s verbalization is stipulated by his own passion for mixing languages, as if English were exiled similar to his own life on the continent, breaking conventions, playing with etymologies, inventing word forms, and mastering deflected word-forms. In this, Joyce’s verbalization is in harmony with the overall process of literary language change of his epoch. Marcel Proust’s “madeleine moment” is close to the “biscuit”-like thinking in Joyce’s “Two Gallants” (Senn, 2015). Andrei Bely published “Petersburg” six years before Joyce’s “Ulysses”. His “Masks”, published in 1930, shows the same language experimentation as “Finnegans Wake”, which was published later. Velimir Khlebnikov whose language innovation is recognized all over the world died before “Ulysses” came out. These are examples of an apparently independent search of verbalization change, for Joyce’s knowledge of Russian was not enough to borrow either from Bely or Khlebnikov.

The reasons for developing a linguistic-synergetic approach to Joyce’s verbalization are as follows. First, current research on Joyce’s verbalization can gain from the convergent linguistic-synergetic methodology which is grounded in a multidisciplinary theoretical cooperation. This methodology is capable of integrating Joyce’s dynamic simultaneity of context-text-subtext into world fiction from Homer to the present day. From the synergetic perspective, parameters of order determine subsystems within complex systems (Knyazeva, 2008). With regard to a work of fiction, an individual writer is synergetic to other writers due to his or her reading tastes, experience, personality, and language consciousness. Joyce’s non-linearity is synergetic due to the presence of many texts in his fiction. His intention of multiplying “panepiphanal” (Joyce,

1992a, p. 611.13) revelations needed a space that was freed from conventional narration whose hierarchy he made implicit.

Second, Joyce's verbalization is built on his self-organized parameters of order (he sets them and then masterfully changes within "Ulysses"). He attracts other contemporary writers in the sphere of his parameters of order – and not only English-speaking ones, like Virginia Woolf or William Faulkner, but also, for example, Vladimir Nabokov among many others. At the same time, Joyce gets involved in new turbulences (it is still hard to say how many of them are construed and how many spontaneous), thus leading the way to hyper-textual reading, perception, and interpretation of his own canon and beyond it. Joyce is in constant search of the material of any kind to master his waves of thought in networked verbalization. He cracks word-forms from the inside, through which he goes, like a spear, playing with sounds, allusions, languages, historical facts, and what not. To illustrate the point, in "Finnegans Wake" Joyce invents a deflected word form "Baddelaries" (Joyce 1992a, p. 4.3), which is a distorted spelling of Charles Baudelaire's surname. Simultaneously, the ME word *bad*, *badde* "evil" is allusive to Baudelaire's "The Flowers of Evil", and the Swedish word "delar" denotes "shares, pieces, segments", pointing to six poems from this masterpiece that were at first rejected as immoral for publishing. Thus, "Baddelaries" dissipates Baudelaire, the French poet, "The Flowers of Evil", and other masterpieces, like Joyce's "Ulysses" or Lawrence's "Lady Chatterley's Lover", which shared the fate of being banned.

Third, Joyce thinks in terms of dynamic context-text-subtext, which is open to the inflow of verbalization directly borrowed from other writers, or paraphrased, or reworked by him. Joyce carefully integrates his works of art into world culture, selecting the literary giants to be equal to them. He is not disturbed in the least by sharing the title of "Ulysses" with the play "Ulysses" by Nicholas Rowe. In "Two Gallants" Joyce uses direct verbalization from Rowe's play "The Fair Penitent" (1703). In "Finnegans Wake", he transliterates «Dovolnoisers, prayshyous» (Joyce, 1992a, p. 350.15–16), the Russian words said by Alexander Prozorov in "The Three Sisters" by Chekhov. In a similar vein, «Eirewecker to the wohld bludyn world» (Joyce, 1992a, p. 593.3) contains a deflected word-form "blydin" construed by two Slavonic words *blud* "whoredom, bastardy" and *lud* "people". In Russian, "bludny syn" alludes to Luke's Parable of the Lost Son. Joyce borrows his main character's name in "The Dead" from Bret Harte's novel "Gabriel Conroy", but this reference, with the exception of a freezing description of snow lying everywhere, is misleading, as Harte's and Joyce's characters have nothing in common. Allusive verbalization from the novels by such Irish writers as George Moore and Sheridan Le Fanu is traced in Joyce's "The Dead". Joyce borrows elements of his new parameters of order from Oscar Wilde. All this indicates that Joyce's verbalization has a fractal, or similarly patterned dimension, (Mandelbrot, 1983, p. 1). His self-reflection with regard to a pattern of a fractal dimension is his verbalization "gnomon", which appears on the first page of "Dubliners".

This paper argues that Joyce builds verbalization of simultaneity on the fractal dimension of epiphanic (similar to the Christian revelation) contiguity (togetherness).

The object of this study is to explore Joyce's verbalization from the linguistic-synergetic perspective with a special emphasis on what I propose to designate the Sterne-Joyce phase shift.

### **Joyce's Fractal Dimension**

It is worth noting at the outset that synergetic complex systems become dynamic due to the presence of attractor. Early Joyce selects "epiphany" as an attractor of change; he borrows the concept of Christian epiphany to build his "epiwo" (Joyce, 1992a, p. 611.24). Joyce's fictional

model, from beginning to end, is coherent due to the attractor of epiphanic contiguity (togetherness) that is the core of his order-chaotic fusion-synthesis. Joyce gradually reinforces his epiphanies to let a synergetic flux of revelation flow. For this, as early as “Dubliners”, he discontinues the traditional hierarchy of narrative categories by developing built-on meaning to verbalize an encounter with the epiphany. Gradually, he moves from his gnomon-like constructs in his early fiction to the fractal dimensions of “Ulysses”, “Giacomo Joyce”, and “Finnegans Wake”. Joyce’s word form is similarly patterned with something like that to trigger self-organized dissipations of different kinds. To illustrate the point: “the Saur of all the Haurousians» (Joyce, 1992a, p. 344.33–34) involves a misheard word combination “the tsar of all (good) Russians”, the fusion of Armenian sur “sword” and Greek souros “lizard”, and an allusion to the Scandinavian dog-king Saur. The fractal dimension dissipates power: the Russian tsar (sitting on the throne), dissipates in the “the ruler Saur the dog” which is of different nature (a human born to rule over others and a dog appointed by sword to rule as a kind of punishment). In other words, the fractal dimension allows Joyce to dissipate verbalization in simultaneity whose total effect is greater than the sum of individual verbalization.

Joyce inputs verbalization chaos to oscillate his unstable deflected word forms in order to renew the process of self-organization by means of acoustic mistakes, polysemantism, musicalization, synthesis of art, stylization, and hybridization. Joyce’s deflected word form is resonant verbalization of a fractal dimension.

The fundamental features of Joyce’s fractal dimension are:

- holism of communication channels;
- symbiosis of discontinued narration and verbal event;
- dissipation of “something like that”;
- simultaneity of “context-text-subtext”.

For example: “Of the first was he to bare arms and a name Wassaily Booslaeugh of Riesenborg. His crest of haroldry, in vert with ancillars, troubliant, argent, a hegoak, poursuivant, horrid, horried” (Joyce, 1992a, p. 5.5–7). A hero named “Wassaily Booslaeugh” serves as an entry to a fractal dimension that involves (1) Vico’s Age of Giants (via “Riesenborg”, “giant” in German), (2) Vasily (Wasil) Buslaev, a hero of Novgorod’s folk tale epic, who was unfortunate to die, similar to Finnegan and Humpty-Dumpty), (3) Greek Heracles or Roman Hercules (the shared feature of strength). Buslaev (Joyce accurately transcribes his Russian name) is the main hero in three heroic folk tales (bylinas). This Russian brave heart is notorious for ignoring public opinion. Only his mother is able to take control over him. One day he lays his shirt on fighting against Novgorod’s peasants with his squad of similar dare-devils. Vasily is about to win but his mother saves the peasants. Another folk tale describes Vasily as an adult who goes to Jerusalem to repent for his sins. However, his pilgrimage does not improve his character, for he continues breaking behavior codes. He dies leaping over the stone against the rules. Buslaev is the embodiment of Novgorod’s glory whose other hero Sadko, a symbol of this trade city, Joyce incorporates into the deflected word form “sadcontras” (Joyce 1992a, p. 156.10). Vasili strongly believes in his elm club which is traced in the last syllable of Joyce’s “boomerinstroms” (Joyce, 1992a, 4.6). The Czech lexeme “stroms” may denote a club similar to the one used by Buslaev. By this weapon verbalization of Buslaev’s name dissipates into “Killykillkilly: a toll, a toll” (Joyce, 1992a, p. 4.7–8). Simultaneously, the Scandinavian lexeme “strom” denotes a stream, preparing the fractal dimension dissipated by about four hundred rivers and other streams, many of which flow along Slavonic territories. Joyce also connects the battle with the paddle, as in “a bitvalike a baddelfall” (Joyce, 1992a, p. 348.3–4), dissipating warlike battles (Russian “bitvas”)

and the peaceful tradesmen of the Scandinavian origin who became masters of Kievan Rus and sailed down the Dnipro River as merchants. He calls them “Variagated Peddlars” (Joyce, 1992a, p. 310.15) and writes the name of their state in the Irish manner: “the Askold-Olegsonder Crowds of the O’Keef-Rosses and Rhosso-Keepers of Zastwoking” (Joyce, 1992a, p. 310.16–17). The Russian top class in the period between the 10<sup>th</sup> and 17<sup>th</sup> centuries, verbalized in “old boyars that’s now boomeranging in waulholler” (Joyce, 1992a, p. 348.10), dissipates “boomerangstrom” (Joyce, 1992a, p.4.6) in the heroic fractal dimension. “Wassaily” implies “being a vassal” and, also, “sailing” (“peddlars”, Odyssey, Irish immram as dissipations). Buslaev is close to Finnegan as both died because of their boldness. Thus, Joyce resonates “something like that”, using distorted verbalization as a source of “sliding” into a fractal dimension that brings together Joyce’s “context-text-subtext”.

### Sterne-Joyce Phase Shift

I define the phase shift in fiction as the process of self-complication up to the critical condition that destroys the conventional model with a view to emerging and developing a new one under the influences of change attractor.

The Sterne-Joyce phase shift is marked by the broken (interrupted) narrative structure. This shift intersects the narrative and non-narrative phases in fictional space. Moreover, it changes intensive parameters of conventional narrative order. Broken (interrupted) narrative is replaced with primacy of language. Henceforth, narration reaches the threshold which demands for reduction within a narrative structure to release inner energy of language primacy. Density of verbalization gets correlated with dislocated self-organizing narration. This leads to simultaneity of context-text-subtext in a verbal event. The extremes of this shift are traced in “Finnegans Wake” that celebrates the open plurality of thought forms. To quote “Ulysses”: “What, reduced to their simplest reciprocal form, were Bloom’s **thoughts** about Stephen’s **thoughts** about Bloom and Bloom’s **thoughts** about Stephen? He **thought** that he **thought** that he was a Jew whereas he knew that he knew that he was not (Joyce, 1992b, p. 919).

The system’s equilibrium gets off balance in “Tristram Shandy” by Laurence Sterne. It was Sterne who replaced the conventional event with a verbal one employing a stream-of-consciousness technique. Joyce completes this shift by going to the extremes of hybridization in deflected word forms.

The Sterne-Joyce phase shift has a bifurcated parameter of deviation which the attractor of contiguity (togetherness) provokes. Such a parameter makes it possible for one fictional text slide through another, as it happens in “Tristram Shandy” and “Finnegans Wake”.

To illustrate the point, Sterne links chaotic narration with uncontrolled error and uncertainty: “but **error** <...> **error**, Sir, creeps in thro’ the minute holes, and small crevices, which human nature leaves unguarded” (Sterne, 2000, p. 116). This verbalization of “error” stands out in Joyce’s verbalization “riverrun” (Joyce, 1992a, p. 3.1), which can be Joyce’s self-formulated self-organizing principle of context-text-subtext simultaneity. Sterne’s “error” refers to “the mere hobby-horsical likeness” (Sterne, 2000, p. 91), zigzag thinking, as in “zig-zagging of my father’s approaches” (Sterne, 2000, p. 127), and “such knots cast in our way in getting through life” (Sterne, 2000, p. 133). Sterne immerses into discursive thinking, similar to “my father and my uncle Toby’s discourse upon TIME and ETERNITY” (Sterne, 2000, p. 151). Joyce continues work on language primacy from Sterne’s associative networks to dissipative fractal dimensions.

All in all, the Sterne-Joyce phase shift changes the established order of the system by innovative verbalization of consciousness. “Tristram Shandy”, “this rhapsodical work” (Sterne, 2000, p. 31), gives birth to simultaneity, for in Tristram’s words, “my work is digressive, and it is progressive too, and at the same time” (Sterne, 2000, p. 58). Sterne explains his new way of writing as follows: “two contrary motions are introduced into it, and reconciled, which were thought to be at variance with each other” (Sterne, 2000, p. 58). Hence, an impulse of variation triggers dynamics of the whole; over time, repeated variation turns into a self-organizing parameter of order. Sterne’s “digression” verbalizes deviation that creates turbulence. Yet, Sterne’s rhapsodic model was not able to go beyond repeated scenes; it lacks multiplicity of meaning which propels Joyce’s turbulence.

Put briefly, Sterne’s rhapsodic model matures as Joyce’s epiphanic (revelatory, actualized) model. Sterne initiates new parameters of stream-of-consciousness order and Joyce completes his transition from narration as action to a verbal event. Unlike Sterne, Joyce’s highly organized mental structure is complicated by stratification of augmented meaning in multiplying associative networks. Joyce rejects conventions of narration for the sake of generating thought-forms. His polyphony of verbalized meaning opens his fiction to epiphanies-bifurcations. Joyce’s verbalization strictly follows his fractal thinking via the use of allusive verbalization from other writers. As an innovator and initiator of new writing, Sterne builds associative networks but it is Joyce who destroys word forms and releases their multiplicity. Hence, Joyce’s simultaneity of context-text-subtext has a revolutionary effect. In “Finnegans Wake” with inclusive echoes of many languages Joyce achieves the chaotic margin of which he seems to be tired at the end of the book. His verbalization gets more and more transparent and his spearing through the word form reduces with the last sunrise in Anna Livia Plurabelle’s life. In that regard, Sterne’s associations are prerequisites for a new parameter of order which Joyce develops to an extreme. This shift, in my view, was caused by conventional narration in crisis. Sterne wonders, “Are we **for ever** to be twisting and untwisting **the same** rope? **for ever** in **the same** trade – **for ever** at **the same** place?” (Sterne, 2000, p. 275)

Joyce’s verbal event is gathered together by the contiguity attractor. Joyce uses verbalization “encounter” not only in the title of his second story in “Dubliners” but he also designates his verbal event: “I go to **encounter** for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (Joyce, 1996a, p. 283). Sterne’s innovative search continues in 19<sup>th</sup>-century fictional discourse. Bidney acknowledges the epiphanic vision in Lev Tolstoy’s “War and Peace” (Bidney, 1997, p. 155–156). The indirect style of Gustave Flaubert, sensory impressions of Edouard Dujardin, poetry of Charles Baudelaire and Arthur Rimbaud, plays by Henrik Ibsen are well-known influences on Joyce. Joyce establishes new parameters of order together with Marcel Proust, Andrei Bely, and late Thomas Mann, the giants of revelatory fictional verbalization.

A verbal event implies vertical, not hierarchical, basic narrative categories. The narrative experience is replaced with the change attractor. This liberates the inner verbalization forces of fiction in the direction foreseen by Sterne: “let me go on, and tell my story my own way” (Sterne, 2000, p. 10). In other words, the Sterne-Joyce phase shift enters a turbulent mode (a space of chaotic dynamic verbalization), which processes conflict between parameters of order and turbulence. Joyce’s “Dubliners” is a bunch of revelations within the framework of gnomon-like fractal dimensions. Each of fifteen short stories is a segment of holistic plurality. Later, “Finnegans Wake” retains narration in the memory of Irish and world culture through verbalized equilibrium.

The Sterne-Joyce phase shift reveals two competing models in the history of fiction – a narrative model (the space of action is in the explicit) and an epiphanic model (the space of action is in the implicit). The latter verbalizes inner person's active consciousness, attracting all language material provided by an individual text, an individual writer, and collective fictional discourse of the epoch. Verbalization is given priority in the movement through verbalized space.

In order to break conventional narration, it is necessary for a writer to choose from the cultural constants within the patterned circulating matrix ACTION/NON-ACTION /UNITY/NON-UNITY whose harmonization conceptualizes CONTIGUITY ("togetherness"). Convolutioned narration is unstable because a verbal event (Unexpected Encounter) occurs in the zone of crisis, as the matrix has one pattern in the implicit. Sterne's Tristram emerges into remembrances to experience UNITY with his family whose members are gone. Sterne is in search of simultaneity which he expresses by means of repetition, including serial punctuation marks: "I have but half a score **things** to do in the time – I have **a thing** to name – **a thing** to lament – **a thing** to hope – **a thing** to promise, and **a thing** to threaten – I have **a thing** to suppose – **a thing** to declare – **a thing** to conceal – **a thing** to chuse, and **a thing** to pray for" (Sterne, 2000, p. 269).

Joyce's UNITY is of a different kind. For example, he makes the name of the Irish politician John Gray (1815-1875) sound as if it was French: "Jean de Portuleau" (Joyce, 1992a, p. 553.13–14). Joyce alludes to Gray's occupation connected with water (l'eau). Joyce's "Nielsen, rare admirable" (Joyce, 1992a, p. 553.13) and "the Pardonell of Maynooth" (Joyce, 1992a, p. 553.12–13) refer to Lord Horatio Nelson (a pun based on admiral and admirable); Nelson's column was in Dublin's O'Connell Street in Joyce's time. Charles Parnell's monument is still in its place in this street, like a new one dedicated to Joyce himself. Thus, the list of monuments in one of Dublin's major streets is given with references to the characteristic features of their models. In his patterned matrix Joyce avoids the opposites; he chooses one constituent to harmonize it with other three ones. Joyce masters verbalized contingencies by individual-authorial punctuation, unfinished sentences, impersonality, and a renewed constructive principle of inner time as "through" experience. To quote "Ulysses": "Hold to the now, the here, **through** which all future plunges to the past" (Joyce, 1992b, p. 278). But special attention he gives to his word-making experimentation.

### Verbalization of Joyce's Contingencies

Joyce's resonating verbalization destroys the parameters of order that feature traditional narration and this process is not only continuous but also endless in his works. Joyce verbalizes CONTINGENCY by the following means:

- **Phonetic-acoustic CONTINGENCY** creates conflict of sound and plurality of meaning.

For example, "Corrigan's pulse and varicose veins" (Joyce, 1992a, p. 214.21) contains a distorted reference to varicose veins, which denotes coarsely twisted and enlarged veins on legs. The lexeme "coarse" is borrowed from Latin "cors" whose meaning was "common". Veins are transmitters of fluid (blood). "Corrigan's pulse" is an allusion to an Irish physician Dominic J. Corrigan (1802–1880) after whom the abnormal water-hammer pulse is called. Corrigan's surname originates from the Irish sept O'Corragain. "Corrigan" also means "a spear" in Irish.

Joyce often resorts to alliteration and assonance: "flouts for forecasts, flaits for finds and the fun of the fray on the fairground" (Joyce, 1992a, p. 128.30–31). He speaks of "vowelglide" (Joyce, 1992a, 486.6). Compare with Sterne: "<...> pell mell, helter skelter, ding dong, cut and thrust, back stroke and fore stroke, side way and long way, have they been trimming in for me"

(Sterne, 2000, 128). Joyce often combines alliteration and assonance with grammatical and semantic repetitions, like in “**Be** ownkind. **Be** kithkinish. **Be** bloodysibby. **Be** irish. **Be** inish. **Be** offalia. **Be** hamlet. **Be** the property plot. **Be** Yorick and Lankystare. **Be** cool. **Be** mackinamucks of yourselves. **Be** finish” (Joyce, 1992a, p. 465.31–33). The anaphoric repetition ties twelve sentences with recognized literary allusions.

• **Prosodic CONTINGENCY**

For example: “Lookery looks <...> Mookery mooks” (Joyce, 1992a, p. 231.34-35).

• **Morphological CONTINGENCY**

Joyce repeats morphological parts of the word, such as the serial suffix in “in the semblance of the substance for the membrance of the umbrance with the remnance of the emblence” (Joyce, 1992a, p. 220.31–33). Only first two words are registered in a dictionary. “Membrance” is a reduced form of “remembrance” and “umbrance” stands for “encumbrance”. “Remnance” is Joyce’s invention based on the Old French lexeme “remanant”. “Emblence” is likely to be the reduced form of “semblance”, it may be also related to “emblem” in the meaning “inserted part”. “Semblence” and “emblence” correlate as self-similarity of inserted parts.

• **CONTINGENCY by means of truncation, splitting and coalescence**

The simplest way is to omit pauses between the words: “Forgivemequick, I’m going” (Joyce, 1992a, p. 215.7). A similar effect is produced by a distorted name, as in “Nero or Nobookisonester himself” (Joyce, 1992a, p. 177.14). The name of Nebuchadnezzar is mixed with what sounds like “No-book-is-one-ester” and “No-book-is-on-Ester”. The use of “ester, ether, airwave” can be a metaphor to a book whose ink vanishes over time. Nero loved singing and composing plays and poetry; Nebuchadnezzar’s name was glorified on the bricks of the Babel Tower. Jonathan Swift loved Ester and Vanessa: “here perhaps at the vanessance of his lowest” (Joyce, 1992a, p. 177.16–17). Joyce produces the effect of doubling, which is one of his favourites.

• **Superimposition CONTINGENCY**

In this case the standard word form becomes open to the inserted word form which produces deviation. “Saddenly now” (Joyce, 1992a, p. 363.13) contains the adverb “suddenly” whose deviated spelling points to the inserted adjective “sad”. The resulting meaning is simultaneity of sudden sadness.

• **Multilanguage (hybridization) CONTINGENCY**

The sentences “Only stuprifying yourself! The too friendly friend sort, Mazourikawitch or some other sukinsin of a vitch” (Joyce, 1992a, p. 437.28-30) contain the Russian lexeme “mazurik”, which corresponds to such English words as “knave”, “pickpocket” or “fraudster”, and the Russian word combination “sukin syn” that means “son of a bitch” (the Russian word for “son” coincides with the English word “sin”). The Russian verbalization fractal is prepared by “stuprifying”, in which the verb “stupefy” denotes “make stupid, astonish” and “riff-raff” denotes “a disreputable person”, a mazurik of the criminal world.

Joyce naturalizes Russian words by supplying them with an English article, as in “the izba” (Joyce, 1992, p. 335.3) (a wooden house, a hut), “the skatter” (Joyce, 1992b, 345.18) (“a table cloth”), “a komnate” (Joyce, 1992b, p. 350.34) (“a room”); the plural ending of an English noun replaces the Russian plural ending in “old boyars” (Joyce, 1992b, p. 348.10), and some others. Joyce invents word forms that contain the lexemes from several languages, as below: “droomodose days” (Joyce, 1992a, p. 351.17). He retains the combination of consonants in the English words “dream” and “drama”, adding to them the Russian lexeme “dryoma” (corresponds to the English word “nap”). The same Russian word is transmitted to “In the drema of Sorestost

Areas” (Joyce, 1992a, p. 69.14), letting the Russian meaning “nap” slide through the English meaning “dream”.

• **Allusive CONTINGENCY**

This type is hidden and can be in the implicit. Joyce’s researchers work hard at revealing such verbalization. For example, Joyce distorts the name of Shakespeare’s Falstaff several times: “Fall stuff” (Joyce, 1992a, p. 366.30), “fraudstuff” (Joyce, 1992a, 7.13), “fell stiff” (Joyce, 1992a, p. 379.18), “Fill stap” (Joyce, 1992a, p. 595.32), “fool step” (Joyce, 1992a, p. 70.13) or “I’m fursted like fungstif” (Joyce, 1992a, p. 456.24). Another Shakespeare’s allusion is “Steadyon, Cooლოსus” (Joyce, 1992a, p. 625. 21-22), which paraphrases Cleopatra who deified Mark Antony.

• **CONTINGENCY by means of a deflected word form**

For example, Joyce verbalizes “twolips have pressed togetherthem” (Joyce, 1992a, p. 15.1–2). “Two lips” sounds like tulips, which is reasonable for decoding “to gather them, the tulips”. Two lips are closed similar to a tulip. One more example: “Epistlemadethemology for deep dorfy doublings” (Joyce, 1992a, p. 374.17-18). The first invented word form includes “epistolary”, “theology”, and “epistemology”. The first three letters point to “epiphany”, which is not only Joyce’s method of writing but also the theological concept. Joyce might have meant “epistolary-epistemological epiphany” designating his own method of writing. The correct spelling of “epistle” makes the epistolary activity explicit.

• **Intra-intertextual CONTINGENCY**

For example: “If I seen him bearing down on me now under whitespread wings like he’d come **from Arkangels**” (Joyce, 1992a, p. 628.10).

Anna Livia Plurabelle is about to dissolve in the stream of life and death, so mentioning the archangels is understandable. In “The Dead” two archangels, Gabriel and Michael, give names to the characters. The preposition “from” echoes, first and foremost, a series of similar repetitions in “The Dead”: “**From** what had it proceeded? **From** his aunt’s supper, **from** his own foolish speech, **from** the wine and dancing (Joyce, 1996b, p. 254). Eveline from “Eveline” also stood near the water, thinking in similar conditional sentences as Anna Livia Plurabelle: “If she went” (Joyce, 1996b, p. 42); “If I seen” (Joyce, 1992a, p. 628.10). But the synergetic effect is created by the distorted lexeme “archangel” that is the allusion to Ibsen’s play “Lady from the Sea” whose English translation contains both the noun “archangel” and the repeated preposition “from”: Yes, I have heard **from** him. First I had few short lines **from Archangel**. He only wrote he was going to America” (Ibsen, n.d.). Besides, Joyce’s verbalization underscores by its spelling the tartar word “arkan” which denotes “a rope” or “a lasso”. Therefore, Ibsen’s verbalization goes through Joyce’s epiphanic bifurcations in “Dubliners” and “Finnegans Wake”. Joyce hides the allusion to Ibsen by combining the meaning of “archangel” with “arkan” and using the plural form of the noun. The epiphanic attractor by means of contingency brings together Ibsen, Joyce’s role model of playwright to whom he wrote a letter and for whom he even learned Norwegian, and Joyce’s own art. It is also worth noting that the last images that Anna Livia sees are the gulls: “A gull. Gulls” (Joyce, 1992a, p. 628.13). It might be a coincidence but it reminds of Chekhov’s Nina Zarechnaya who said she was the seagull herself (the meaning of her surname in Russian is “living beyond the river”).

All in all, Ibsen’s Ellida, Chekhov’s Nina Zarechnaya, and Joyce’s ALP dissipate in the fractal dimension of heroines. There is always “something like that” in Joyce’s model, as it is based on the eternal pillars of sliding through ages and places, through a verbal event on which

Joyce reflects with allusive verbalization – a great deal of “something like that” can be attracted by his epiphanic contiguity.

At the very end of “Finnegans Wake” Joyce’s simultaneity of context-text-subtext is narrowed to a bifurcation point that brings him back from his life’s exile to his Irish roots: “I go back to you <...> till the new sight of the mere size of him, **the moyles and moyles** of it” (Joyce, 1992a, p. 628.1–3). Joyce paraphrases Thomas Moore’s lyrics “Silent, O’Moyle” (the street harpist plays this music in Joyce’s “Two Gallants”) in “Finnegans Wake”: “and I would my swanchen’s necklace a school of shells of moyler marine to swing their saysangs in her silents” (Joyce, 1992a, p. 548.33–34). This is in synergy with the Celtic legend, which is inherent in Joyce’s Irish rhizome.

In conclusion, the use of the linguistic-synergetic approach to James Joyce opens up new horizons with regard to the study of the Sterne-Joyce phase shift. In a co-evolutionary process, a hierarchy of narrative categories is replaced with a verbal event that dissipates “something like that”. Joyce transforms Sterne’s verbalization of associative networks into deflected word forms that enter fractal dimensions by means of dissipative verbalization. In order to bring together verbal events, the change attractor of CONTINGENCY (TOGETHERNESS) is used to construe endless dissipative word forms with a view to verbalizing phonetic-acoustic, prosodic, morphological, hybridization, allusive, and some other types of CONTINGENCIES. The convolution of the Sterne-Joyce phase shift is completed by Joyce who brings the idea of stream of consciousness, initiated by Sterne with a view to actualizing associative experiences of an inner human being, to the limit by toggling the traditional word form to the regime of continuous deviation. Joyce’s verbalization is allusive rather than associative. The change attractor of CONTINGENCY (TOGETHERNESS) receives the property of coupling (languages, cultures, meaning, sounding, dissipative structures). Further research needs to be directed towards the study of hybridization of deflected word forms with a special reference to a specific language (for example, hybridization by means of Slavonic lexemes in “Finnegans Wake”). At issue is the claim that Joyce’s innovative verbalization is in co-evolution with other innovative writers of his time.

### **Bibliography:**

- ATTRIDGE, D. (2000): *Joyce Effects: On Language, Theory, and History*. Cambridge: Cambridge University Press.
- ATTRIDGE, D. (2004): *Peculiar Language as Difference from the Renaissance to James Joyce*. New York: Routledge.
- BIDNEY, M. (1997): *Patterns of Epiphany: From Wordsworth to Tolstoy, Pater, and Barrett Browning*. Carbondale, Illinois: Southern Illinois University Press.
- KNYAZEVA, H. (2008): The Riddle of a Human Being: A Human Singularity of Co-Evolutionary Processes. In: *Cosmos and History: The Journal of Natural and Social Philosophy* 4/1-2. [Cit. 2017-6-03]. Mode of access: <[www.questia.com/read/1G1-192259933/the-riddle-of-a-human-being-a-human-singularity-of](http://www.questia.com/read/1G1-192259933/the-riddle-of-a-human-being-a-human-singularity-of)>
- MANDELBROT B.B. (1983): *The Fractal Geometry of Nature*. New York: W. H. Freeman and Company.
- SENN, F. (2015): Logodaedalian bypaths: evading the obvious. In: *Hypermedia Joyce Studies* 14 [Cit. 2017-6-03]. Mode of access: <<http://hjs.ff.cuni.cz/main/essays.php>>
- SLOTE, S. (2005): A Eumaeon Return to Style. In: *Hypermedia Joyce Studies* 6 (1) [Cit. 2017-6-03]. Mode of access: <<http://hjs.ff.cuni.cz/archives/v3/slote.html>>

VOLPONE, A. (2014): The Poetics of the Unsaid: Joyce's Use of Ellipsis between Meaning and Suspension. In: *European Joyce Studies* 23 (1) [Cit. 2017-7-03]. Mode of access: <<http://www.questia.com/read/1P3-390186371/the-poetics-of-the-unsaid-joyce-s-use-of-ellipsis>>  
ZARRINJOUE, B. (2016): James Joyce's Finnegans Wake: A Universal Culture. In: *Hypermedia Joyce Studies* 15 [Cit. 2017-4-03]. Mode of access: <<http://hjs.ff.cuni.cz/main/essays.php>>

**References of illustrated material:**

IBSEN, H.: *Lady from the Sea* [Cit. 2017-12-03]. Mode of access: <<http://www.fullbooks.com/The-Lady-from-the-Sea1.html>>  
JOYCE, J. (1992a): *Finnegans Wake*. London: Penguin.  
JOYCE, J. (1992b): *Ulysses*. London: Everyman's Library.  
JOYCE, J. (1996a): *A Portrait of the Artist as a Young Man*. London: Penguin Popular Classics.  
JOYCE, J. (1992b): *Dubliners*. London: Penguin Popular Classics.  
STERNE, L. (2000): *Tristram Shandy*. Oxford: Oxford World's Classics.

**Summary**

**A Linguistic-Synergetic Approach to James Joyce**

The proposed linguistic-synergetic approach to James Joyce's verbalization focuses on simultaneity of context-text-subtext. The Sterne-Joyce phase shift is marked by the broken hierarchy of conventional narrative categories for the sake of a verbal event that emerges due to the attractor of epiphanic contiguity. Bifurcated verbalization is expressed by prosody, acoustic effects, allusions, synthetic word forms, splitting and fusion of word forms, and some other techniques.