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Naming and Gender in James Joyce's Fiction

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Abstract

In his fiction James Joyce plays unabashedly with names and naming. His attention to women's names is revealing, since he nicknames female characters differently from the way that he nicknames male characters, and he allows the females to generate names for themselves. Though historically a legacy of male tradition, the naming of women, as it occurs in *Ulysses* (1922) and *Finnegans Wake* (1939), becomes decidedly female: Joyce's women characters exploit the opportunity to name and rename themselves, reinventing their identities, veiling and unveiling their personalities.

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Matthew O'Connor of Djuna Barnes' 1936 *Nightwood* tells Nora "there is not one of us who, given an eternal incognito, a thumbprint nowhere set against our souls, would not commit rape, murder and all abominations" (88). He is right not only in a pragmatic sense, that our lack of anonymity makes cowards of us all, that names identify us and would link us unwittingly to the abominations we would, nameless, commit, but also that names *fix* our identities. Names prescribe and maintain our behavior, and because names can both order and stifle, codify and smother, characters in a fiction often rebel against such nominal systematization. "To be named is to undergo reification," Susan Cohen argues, adding that characters, particularly female characters, reject any such occulting (793). In this essay, I will discuss not only how the modern Irish writer James Joyce created women characters who mutiny against their names but how his female characters manipulate, truncate, and violate the names of others to mete out a particularly literary and rhetorical revenge against the patriarchal constructs of naming in Victorian Dublin.

Naming is a legacy of male tradition. In Genesis, one of the earliest myths of naming and creation, though one not followed by all cultures, Adam was the first namer. Subsequently, Adam's nominal execution has been captured in literature by writers like John Milton, whose attempt to recreate Adam's naming process was partly the subject of Book VIII of *Paradise Lost*. In Milton's analysis, the act of naming is not only one of privilege, one of power, one of domination, but it is described as an act of

apprehension as well, an act that presumes an instant comprehension of the thing named. The authority of personality, then, as well as the authority of evaluation, rests with the namer; and when such authorities rest with men, the woman character reveals her rejection of it. Joyce unveils this particularly female concern in his writings.

Because the power to name has rested historically with men, the female's position is doubly fixed—not only by a name that declares her gender but one that bespeaks her male-defined identity. For a woman, the patronym is always a borrowed name; it is always an "imposture," as Stephen Dedalus notes of names in the Ithaca episode of Joyce's 1922 novel, *Ulysses* (*U* 16.362–63)[2]: it is either the name of the father or the name of the husband. Men have accepted the permanency of their names as one of the rights of being male, but women's names carry no such permanency. It is customary for a woman to surrender her surname when she marries—shedding for once the name of the father—but it is not unusual for a woman to lose her proper name as well, since she is subsequently referred to in feminized constructs of her husband's name, as in *Mrs. Donnelly* of Joyce's short story "Clay," published in his 1914 collection of stories, *Dubliners*, and *Mrs. Yelverton Barry* and *Mrs. Denis Breen* of *Ulysses*, for example. The name of a married woman, then, has only one marker that distinguishes it from her husband's name, one marker that indicates that she is *not* her husband, and that is the title *Mrs.* Any name acquired through marriage, then, identifies the woman in terms of what she is not. Linguistically and semantically, the title *Mrs.* acts as a marker to identify what is *not* there: thus, the title *Mrs.* has always declared gender, but when placed before the name of the husband, *Mrs.* declares the absence of the phallus since it negates the name that follows. The wife becomes, by name, an inferiorized version of her husband. She shares his identical name, but she is forever diminished because the name is not her own: thus, the married woman metamorphoses into a forgery of the husband. The surname becomes a *prescriptive* name for her. It is the patriarchy's way, as Matthew O'Connor explains to Nora in Barnes' *Nightwood*, of "dressing the unknowable in the garments of the known" (136).

Joyce scholar Fritz Senn also suggests that a name is a means of "dressing the unknowable" (467), that names act as drapery, that they serve to evaluate and reevaluate the unfamiliar. Not coincidentally, Shem, the artist figure and projection of Joyce himself, is described in Joyce's 1939 *Finnegans Wake* as *Mr. O'Shem the Draper* (*FW* 421.25). The reference is to Jonathan Swift's *Drapier Letters*, in which Swift assumes the name of *Drapier*; but the play on *Drapier/Draper* is an interesting one, since the pseudonym functions as an example of nominal drapery. Senn explains that names, like drapery, are used in Joyce's 1914 *Dubliners* as:

> something assumed, put on, and sometimes changed. They are changed in the second story which features two adventurers. Only one of them is identified, and this with a touch of condescension: "a boy named Mahony" (*D* 21). He is a namer too: he "spoke of Father Butler as Bunsen Burner" (*D* 22). In the emergency of an unforseen encounter, an evasive plan is considered: "In case he ... asks us for our names ... let you be Murphy and I'll be Smith" (*D* 26). This type of pseudonymous drapery was introduced into Western literature by Odysseus of many counsels and of several aliases. What we deduce is that the narrator's name is *not* Smith. And pseudo-Smith will in fact cover his escape by calling "loudly across the field: Murphy!" (*D* 28). From what we can tell, these final words, the last ones spoken, are those uttered with most volume within the story: they are an onomastic falsehood, a fiction within a fiction. ... "An Encounter" is a story about the naming and renaming of Mahony and his reevaluation. There is nothing condescending anymore when Murphy becomes Mahony again in the last paragraph. (467)

Throughout life, our names often change because we are constantly being evaluated: our nominal identities move from parental nicknames, to childhood tag names, to adolescent counterparts, to adult names; and in between, each of us assumes and shrugs off a host of generated names. Mary Seeman explains that the progressive evolution of a person's name is a cultural trademark, and she cites how personal patterns of naming can be "read," recalling that "a women's magazine once chronicled the development and transformation of a woman's affiliations by the successive names with which, over the years, she signed her letters: Judy; Judi; Judith; Jude; J.; Judy" (242). The multiple signatures recall the closing affixed by Anna Livia Plurabelle, the matriarch/heroine of *Finnegans Wake*, to one of her letters: "Your wife. Amn. Anm. Amm. Ann" (*FW* 495.33). Yet before personality or maturation enters into the picture, women are the only creatures, save children, whose names are assigned and issued by social sanction; it is society's sanction of patronymy that most diminishes the importance of women's names.

One way that women get around these issues is through self-naming—autonomastics—or through the use of a pseudonym. Both are attempts to "rupture paternal origin," according to Brook Thomas, but the pseudonym, in particular, he says, "indicates a desire to lessen the control of others over us" (117). While a number of characters in Joyce, male and female, adopt false names, it is important that we distinguish the grounds that motivate women to create names for themselves from those that motivate men to do the same.

Women are commonly the subject of naming, since their behavior is often the subject of male scrutiny; but they frequently name themselves, too, and once women characters generate self-names, they rupture not only paternal bonds, but they sever the ties of identity that bind them. A woman might be moved to autonomastics, for example, because she dis-

likes her married name. Molly Bloom, Joyce's heroine in *Ulysses*, muses over the horror of certain awful names "with a bottom in them Mrs Ramsbottom or some other kind of a bottom" (*U* 18.844–45). Apart from her dislike of the *Ramsbottom* name, Molly also considers some "devils queer" Gibraltar names, among them, the names *Pisimbo* and *Opisso*. Although she is scandalized by the micturitional name *Opisso*—Molly swears, "O what a name Id go and drown myself in the first river if I had a name like her O my" (*U* 18.1466–67)—chances are that Molly doesn't recognize the *piss* in *Pisimbo*, since the *s* in that name would be pronounced as a *z*. The juxtapositioning of *Pisimbo* and *Opisso*, then, is most likely a successful element of Joyce's visual play.

Molly's attention to names is often humorous, particularly her assumption about how the writer *Paul de Kock* got his name. Molly conjectures, "Mr de Kock I suppose the people gave him that nickname going about with his tube from one woman to another" (*U* 18.969–70); but Molly's nominal critique also extends to her own name, a name she dislikes. She complains of her own name saying, "my mother whoever she was might have given me a nicer name the Lord knows after the lovely one she had Lunita Laredo" (*U* 18.846–48). We know that Molly is thinking of her maiden name *Tweedy* and not her given name *Marion* since many of her thoughts in the passage are about her real and imagined surnames: "I never thought that would be my name Bloom," she thinks. "Mulvey I wouldnt go mad about either," she adds; and then she imagines, "suppose I divorced him [and became] Mrs Boylan" (*U* 18.840–41, 845–46). Of course, this also assumes that Molly thinks her mother could have given her a different family name; and since Molly was in all likelihood illegitimate, her mother would have had a choice of family name, a choice that a married mother would not have. Her apparent dislike of the name *Tweedy* doesn't quite explain why she dislikes books with a Molly in them, though it is possible that she dislikes the name *Molly*, as well, and that she does not like being reminded of the name by well-meaning neighbors or by irreverent novelists. "Aram Molly bawn she gave me by Mrs Hungerford on account of the name," Molly complains, adding, "I dont like books with a Molly in them like that one he brought me about the one from Flanders a whore always shoplifting anything she could cloth and snuff and yards of it" (*U* 18.556–59). Molly dislikes the surname *Tweedy*; but she may dislike her formal given name *Marion*, too, and while she may have invited the use of the name *Molly* herself, her literary criticism seems to imply otherwise, since it suggests that she dislikes the diminutive *Molly*, as well.

Like Molly, dozens of women in Joyce's fiction have nicknames and diminutives, names that are affectionate forms of endearment on the one

hand, but names that are somewhat character-deflating on the other hand, caricatures, almost, that suggest smallness, sweetness, frailty, etc. In this respect, it is interesting that Molly's mother's name (a name that Molly likes, *Lunita*) is a name that translates into "small moon." And such onomastic "smallness" is passed through the female line from mother to daughter, from Molly Bloom to Milly Bloom, the name *Marion* being a diminutive of *Mary*, the name *Milly* a diminutive of *Millicent*. Indeed, Leopold Bloom even muses upon the similarities between the mother and daughter when he suggests that their names, like their personalities, are the "same thing watered down" (*U* 6.87). Thus, both of the first names to which Molly responds (*Marion* and *Molly*) can be read as names that suggest a lack of strength and independence. The name *Milly*, however, is taken from the name *Millicent*, a name that means "strong work,"[3] but this meaning is contradicted when the name *Millicent* is rendered in the diminutive, since the name *Milly* deconstructs any suggestion of strength. Again, there is an onomastic association of the female with weakness in the diminutive form of her name. Consequently, the name of the woman defines her in patriarchally-licensed terms: she is small, weak, frail, dependent and, most important to our understanding of cultural constructs, like her mother. Naming in the diminutive, in other words, is one way of ensuring oppression of the female line. Regardless of whether the name is given to the woman or whether it is self-adopted, there are semantic and associational differences between diminutives assigned to and adopted by women and those assigned to and adopted by men, as we shall see.

To be sure, in Ireland diminutive naming is also common with male names—*Paddy* for *Patrick*, for example, or *Shauneen* ("little Sean") for *Sean*; moreover, the Irish distinguish between fathers and sons with the same name by adding *Beag* 'little' or *Mor* 'big' to the name, as in *Seamus Beag*, or *Magee Mor Matthew* (*U* 9.820–21); but it is difficult to find as many male diminutives of this sort in Joyce as there are female diminutives, regardless of tradition—although male diminutives of this sort abound in the works of Irish writers like W. B. Yeats and J. M. Synge, Joyce's contemporaries—and this is a distinction I argue below. What is important to our reading of Joyce and his onomastic maneuvering is the way he uses or misuses traditional naming practices.

Mary Seeman, who has worked on names and dreamwork, suggests that unconscious associations frequently emerge in nicknaming as they do in dreams. Explaining the psychological motives behind nicknaming, Seeman explains that "nicknames are derived from names in much the same way that dreams are derived from reality, by an unconscious trans-

forming process that utilizes regression, duplication, displacement, condensation, reversal, and symbolization" (240–41).

Seeman's work can inform a variety of approaches to *Finnegans Wake*, since naming and dreaming are essential elements of Joyce's *Wake*, and since a number of readers contend that the book is Earwicker's dream of himself under the self-assumed name *Porter*,[4] a pseudonym no doubt derived from his occupation as a bartender. Yet Seeman's research can also augment the study of women's names throughout Joyce's canon, particularly the infinite supply of nicknames or diminutives he assigned to his women characters, as exemplified by the following cursory list culled from *Dubliners, Ulysses* and *Finnegans Wake*: *Nannie Flynn, Evvy Hill* (also called *Poppens*), *Polly Mooney, Annie Chandler, Lizzie Fleming, Kate Morkan, Molly Ivors*, and *Lily* the Caretaker's daughter; *Molly* and *Milly Bloom, Sally* and *Crissie Goulding, Lily Carlisle, Martha "Mady" Clifford* (who tells Bloom that her real name is *Peggy Griffin*, another diminutive [15.766–67]), *Josie Breen, Susy Dignam, Boody, Maggy, Dilly* and *Katey Dedalus, Gerty MacDowell, Cissy Caffrey, Edy Boardman, Floey, Atty* and *Hetty Dillon, Mamy, Budgy* and *Mina* [*Wilhelmena*] *Purefoy, Mina* [*Wilhelmena*] *Kennedy, Minnie Watchman, Bridie Kelly, Kitty, Fanny, Biddy the Clap* and *Florry*; *Kate, Issy*, and *Vanessy*—these are just a handful of Joyce's women characters whose names have been transformed into nicknames. Of course, a number of men in Joyce's fiction have nicknames, too, but their names are not characteristically diminutive; instead, they have for the most part physiognomic names, names which call attention to the male body, to physical attributes, to sexual prowess, or to personality traits, as in the following examples: *Pisser Burke, Nosey Flynn, Thomas Squaretoes, Pimply Meisel, Hoppy Holohan, Bags Comisky, Mackerel, Buck Mulligan, Maggot O'Reilly, Tusker Boyle, Blazes Boylan, Foxy Campbell, Nasty Roche, Peter Pickackafax, Kinch the Knife-blade*, etc. The men's nicknames suggest action and sexual potency, a clear distinction from the diminutives of the womens' names.

While Molly's name, like her mother's, is a source for feminist conjecture—we wonder who assigned it, for example—Molly's nominal memory is of interest, too, since for all her attention to names, Molly's onomastic memory is often shabby. She cannot recall, for example, the first name of Lieutenant Mulvey, and although most readers assume it to be Harry, the text lacks any further corroborative evidence. Molly thinks, "Molly darling he called me what was his name Jack Joe Harry Mulvey was it yes I think" (*U* 18.817–18), a trio that recalls Bloom's three guesses at the name of James Carey: "Like that Peter or Denis or James Carey that blew the gaff on the invincibles" (*U* 8.442–43). Since the name *Harry* is last in the trio of Molly's guessed names, it is easy to speculate about the lieutenant's

full name, tempting, even, since her pattern of guessed names mimics Bloom's, where he gets the name right on the third try; but Molly cannot recall Mulvey's name, and she doesn't settle upon the name Harry but ends her guessing at that point. Mulvey's name, however, remains indeterminate not only because Molly lists alternatives for the name, but given the fact that there is always a certain amount of uncertainty in names as they occur in Joyce's works, a question mark hovers over a number of names in *Ulysses*, and Molly's rendering of Lieutenant Mulvey's name is no exception. After twenty years, Molly, of course, can be forgiven such a memory lapse, but it is important to our understanding of Molly's unconscious, as it were, that she forgets, misremembers or is uncertain about the name of one of her early loves. Her memory is unreliable, in other words.

Memory, in fact, plays an essential role in any author's manipulation of literary onomastics. Memory does a lot to names. In Bloom's misremembering of the name *Penrose*, for example, he thinks *Pendennis*, instead: "What was the name of that priestylooking chap was always squinting in when he passed? ... Pen something. Pendennis? My memory is getting. Pen...? Of course it's years ago" (*U* 8.176–79). In their introduction to *Who's He When He's at Home?*, the Benstocks discuss Bloom's nominal error (16–17) and they relate it to an earlier error of Bloom's when he substituted the name *Denis Carey* for *James Carey*: "That the name Denis persists in his mind as a bugaboo of sorts can be evidenced both from the substitution of Pendennis for Penrose, and earlier Denis Carey for James Carey" (17). It has not escaped Bernard Benstock's attention that the name Pendennis is a name surrounded in phallic suggestions like the name Penrose itself. Indeed, the middle syllable of Pendennis, the *denn* that separates the two syllables of *Pen-is*, affords Bloom, the namemaker, a longer penis. As such, orthographical extenders are not uncommon where Joycean penises are concerned. Just as an extra vowel in the name *Peeter the Picker* extends the length of Peter's member (*FW* 616.09), the additional *n* in *pennis* (*FW* 495.23) suggests the same, especially since the pennis is in a "sluts maschine" (*FW* 495.23). Memory often distorts names, confusing them; and the reader, too, can be implicated in the confusion. Brook Thomas plaintively asks, for example, "Do we have Pendennis or Penrose? Kendal Bushe or Seymour Bushe? Sidney Lee or Simon Lazarus? Purefoy or Beaufoy? Crofton or Crofter or Crawford?" (121). Much along the same lines, Bloom ponders in Sirens over his habitual error with the name *Figatner*, wondering, "Why do I always think Figather? Gathering figs, I think" (*U* 11.149–50). Clearly, what memory does to names is that it turns them into the impostures Stephen Dedalus warns us about in the

Ithaca episode of *Ulysses*, a chapter where names and naming are called into question.

So far as women are concerned, though, every surname is a misrepresentation, since it catalogues women in terms of their fathers or husbands. Throughout his canon, Joyce inscribes women's onomastic concerns by tying issues of women's naming to concepts of economics, politics and physiognomy, linking concerns of wealth, gender and gynecology in his practice of literary onomastics, and it is this group of organizing principles that governs the selection and assignment of names to his female characters.

Joyce initially links the issues of women's naming and economics through an allusion to Shakespeare's *Othello* where the villainous Iago compares one's good name to one's wealth. Shakespeare explains the name in monetary terms, and this is essential to our understanding of women, naming and patriarchy, since women in patriarchal societies are characteristically impoverished. Shakespeare's Iago explains the importance of a name in economic terms, saying, "he that filches from me my good name/ Robs me of that which not enriches him/ And makes me poor indeed" (3.3.159–61). If a name is one's tie to riches, then imposing paternal or spousal names upon women is one more way to ensure their poverty. Joyce briefly alludes to Iago's speech in *Ulysses* when, in Scylla and Charybdis, Lyster mocks Richard Best, who is reluctant to hear about Shakespeare's ill use of the name *Richard*, and complains, saying, "That is my name, Richard, don't you know. I hope you are going to say a good word for Richard, don't you know, for my sake. ... I hope Edmund is going to catch it. I don't want Richard, my name. ..." (*U* 9.903–17). Best's complaint is drowned out by laughter, according to Joyce's stage directions, to which Lyster replies *a tempo*, "But he that filches from me my good name. ..." (*U* 9.919), a timely allusion appropriate in a chapter so filled with onomastic manipulations, not least among these Lyster's own, rendered in dramatic form as "*QUAKERLYSTER*." Of course, devaluing a name, stealing it, or, as Iago suggests, sullying it, is by all means a "filching." Iago's character makes these sentiments ironic, since he sets out in *Othello* to discredit Desdemona's name. Such injurious behavior is an act of thievery, and like any other act of thievery, it often necessitates a timely and appropriate revenge. Joyce fashions Shakespeare's revenge when, in Circe, he renders Iago's name as "Iagogo" and "Iagogogo!" (*U* 15.382,728), substituting Iago's nominal mutilation with Joycean onomastic retaliation.

Not all sullied reputations effect retaliation, though. Lenehan is surprised, for example, when, after claiming to have seen Molly in

deshabille, he gets no appropriate response from Bloom (*U* 14.1464–1502), no revenge against the soiling of his wife's, his "dona's," name (the *OED* defines *dona* as "A Spanish or Portuguese lady"). It is probable that Bloom hears Lenehan's remarks, since the gossip is punctuated with the interrogation "Sir?" (*U* 14.1480), a word most readers attribute to Bloom's characteristic politesse. It is likely, then, that Bloom interrupts Lenehan's discussion, a discussion which is immediately steered toward the topic of "spud[s] again the rheumatiz" and the poppycock of such an old wives' tale (*U* 14.1480–81):

> Know his dona? Yup, sartin I do. Full of a dure. See her in her dishybilly. Peels off a credit. Lovey lovekin. Not your leankine, not much. Pull down the blind, love. ... Got a prime pair of mincepies, no kid. ... Must be seen to be believed. ...
>
> Smutty Moll for a mattress jig. And a pull all together. *Ex!*
>
> (*U* 14.1474–98)

It is not surprising that the name Molly would suggest to Lenehan and company a prostitute (hence the *Smutty Moll* reference uttered some twenty-five lines later), since the word *moll* is slang for a prostitute. Joyce would have been familiar with what misleading connotations the name *Molly* would suggest to a contemporary audience, since he was knowledgeable about etymologies and connotations. Molly is referred to earlier in the chapter as "*Mrs Moll*" (*U* 14.509) when the narrator briefly recounts Bloom's dream of her in red slippers and Turkish trunks. An unusual form of her name, and one that strengthens her onomastic association with Lenehan's "Smutty Moll," the "Mrs Moll" reference corroborates Lenehan's account of the sighting of Molly. Moreover, "Mrs Moll" recalls the earlier "*Mrs Marion Bloom*," a form of address that annoyed Molly's husband in the Calypso episode when he retrieved a letter addressed that way to her.

Further, Lenehan's suggestion of the "mattress jig" is not surprising either: although he uses *jig* in the sense of the dance, the word is associated with Molly's mattress for other reasons, namely, because of its noisy quoits who appear as characters in Circe jingling and jigjagging (*U* 15.1136–38). In addition, it is interesting that Lenehan describes Molly's breasts as meatpies, since he echoes Bloom's earlier mammilary metaphor, "Prime sausage" (*U* 4.179). In fact, Molly's breasts generate another name for her, "*Marion of the bountiful bosoms*," when she is described by one of the Cyclops narrators as "Pride of Calpe's rocky-mount, the ravenhaired daughter of Tweedy" (*U* 12.1003–07). But apart from the physical evidence that might corroborate Lenehan's remarks

(Molly is referred to in Sirens as "a buxom lassy" [*U* 11.502], for example), Molly corroborates his statement by using the word *smutty* herself in Calypso and Penelope. When Bloom asks whether she finished *Ruby: the Pride of the Ring*, she replies, "Yes. ... There's nothing smutty in it." (*U* 4.354), but she then goes on to question Bloom about the outcome of the book: "Is she in love with the first fellow all the time?" (*U* 4.354–55). Subsequently, Molly's plot-specific question indicates that she stopped reading *Ruby* because it lacked nasty bits, because there was "nothing smutty in it." *Smutty* also occurs in Penelope, where Molly suggests that she'll "let out a few smutty words" to drive Bloom mad (*U* 18.23, 18.1531). Framing the narrative of the chapter much like the word *Yes* does, *smutty* is a word associated with Molly's discourse. It is not unlikely, then, that "Smutty Moll" is a reference to her; and this is important because it indicates not only the gossip that was bandied about Dublin that afternoon in reference to Molly but also the male perception of her. Though Molly is only given eight names throughout *Ulysses*, the names either associate her with illicit behavior of one kind or another, or they associate her with saintliness, as in the name *S. Marion Calpensis* (*U* 12.1710), a name that connects her with Calpe (Gibraltar). Importantly, the names we have for Molly, unlike the names we have for Bloom and Stephen in *Ulysses*, are all given to her by others; she does not name herself at all. With the exception of the names Molly's mother gives her, all of the names Molly receives are given to her by men; and the names reflect the social/sexual biases of the early 1900s.

Molly's reputation around Dublin was colored not only by her sensual appearance but by her stage career as well. Ned Lambert refers to Molly by her stage name *Madame Marion Tweedy*, assuring John Henry Menton that she's got plenty of game left in her still (*U* 6.693, 706). A customary stage name for married women, *madame* was often used in turn of the century Victorian Dublin, and Molly used it herself even before she married Bloom. The *Oxford English Dictionary* explains that the term *madame* was assumed by British and American singers or musicians, and by other professional women engaged in businesses such as dressmaking where native taste or skill is reputed to be inferior. Molly's use of the appellation *Madame*, then, probably is meant to signal her operatic expertise as a Spaniard over the Dublin Irish. Another example of its use occurs in the name *Madame Glynn*, a London singer in Joyce's short story "A Mother." As it is applied to Molly, the Madame appellation is interesting because, although it connotes *Mrs.*, it is not used before Molly's married name, as the appellation is customarily used, but before her maiden name: *Madame Marion Tweedy*.

Given the Shakespearean circumstances that a name equals money, however, it is interesting that most of Molly's names are generated on account of her stage career. Importantly, Molly selects her "own" name when any sort of business transaction is involved. She performs on stage under the name Marion Tweedy, for example, and likewise, although the name "Mrs Marion Bloom" annoys Leopold when he reads it on the envelope of Boylan's letter (*U* 4.243–45) – "Bold hand. Mrs Marion," he thinks to himself (*U* 4.244, 311), put off by Boylan's circumvention of Molly's formal marital name – "Mrs Marion Bloom" may be the name Molly prefers for herself, since it is the way she chooses to write her name in the newspaper advertisement about her sale of secondhand clothing, an advertisement that Simon recalls with wry humor in the Sirens episode: "Mrs Marion Bloom has left off clothes of all descriptions" (*U* 11.496–97). Boylan, of course, does not use Molly's professional name on the day's correspondence, though the missive is ostensibly a professional one. Moreover, Molly chastises Bloom in the Circe episode for not allowing her the *Mrs. Marion* name, saying, "Mrs Marion from this out, my dear man, when you speak to me" (*U* 15.303–06); and although he heeds her scolding immediately thereafter (*U* 15.345), he ignores her request throughout the remainder of the chapter. While it seems that Bloom at one time suggested that Molly use the name "Mrs Marion Bloom" in a lost and found ad in the *Irish Times* to reclaim the suede gloves she left in the women's room at the Dublin Bakery the day she first met Boylan (*U* 18.256), Bloom denies Molly the independent name *Marion* when he asserts in Circe that her name is "Lady Bloom" (*U* 15.1677), thrusting his own identity upon her and defining her in terms of his own name. To be sure, Bloom's nominal suggestion for the advertisement was most likely part of his "pimping" scheme; that is, Joyce suggests that Bloom choreographed Molly and Boylan's encounter, assuming that the introduction would lead to an adulterous affair. If this is correct, then it is no surprise that Bloom would sanction Molly's use of "Mrs Marion Bloom" in an advertisement that would probably catch Boylan's eye. In effect, Bloom's unwillingness to yield to Molly's "Mrs Marion" name can be read not only in economic terms, since the *Marion* rubric seems to designate her "other" life – her stage life, her professional life, indeed, her life with Boylan – but his reticence can be read in Shakespearean terms, as well, since it is an attempt to erase or "filch" the wife's name.

In selecting a name for her stage career, Molly, like so many of Joyce's women characters, acts out a sort of Eve Syndrome, where the woman displays a characteristic and typical desire to name herself. It is interesting that Eve, for example, chose for herself the palindromic name *Haw-*

wah, a nominal figure that reads the same backwards or forwards. Importantly, the palindromic English name *Eve* is not a by-product of transliteration from the Hebrew into English orthography, as the name is a translation of the Hebrew word for life, *hawwah*. The palindrome is also known as *versus diabolici*, since the Devil is said to have concocted it; its diabolical character seems to lie in its circularity, denying the irreversibility of time. There is something mystical about a palindrome in that it inhibits interruption, it warns against violation, it refuses decoding. It is a puzzle that cannot be mastered or deciphered. Subsequently, a number of women's names in Joyce are seemingly palindromic—ALP's first name *Anna* (or as she is also called in the *Wake*, *Nan*), *Ada Farrington*, and even the names *Emma* and *Issy* seem to do the same sort of thing. While all four are not precise palindromes, the names turn back on themselves, announcing their circularity. The names *Emma* and *Issy* are what one might call phonetic palindromes, since the syllables of the names echo each other backwards: "Emma"; "Issy." With Issy, the reversal effect is further reinforced by her association with mirrors. Likewise, the way that Joyce arranges and rearranges the initials *A. L. P.* throughout the *Wake* is suggestive of the palindrome because of the way the initials tumble over one another, asserting in their continual rearrangement a circularity and infinity associated with the palindrome. The women's names, then, signal an alignment with Eve, an empowered namer. By naming herself, the woman asserts a self-defined personality, a personality she decrees to be her own. Women's autonomastics, then, announces a calculated rejection of male definitions, while at the same time it heralds woman's re-evaluation of the self. Signalling a clear break from the patriarchal constructs of naming, women's autonomastics provides women with eternal incognitos, weaponry against the stratagems of male definition. When women take their own names, when women disjoin themselves from the system of male naming, they no longer have to involve themselves in the patriarchal world that is described by Matthew O'Connor in *Nightwood* as one of "rape, murder and all abominations" (88). Autonomastics is for the woman an easily accessible mode of expatriation in that it allows woman a thumbprint, an identity, set against nowhere in the world.

Naming, to Joyce's women characters, is political; it is either done by the patriarchy, or in defiance of the patriarchy. We do not know, for example, why Anna Livia Plurabelle's surname is different from Earwicker's, but her independence as woman, as river, as goddess and Eve figure suggests that the name transcends patriarchal confines. The name *Plurabelle* suggests that Anna Livia is many women, just as she is many rivers. In fact, because her surname differs from Earwicker's, the washerwomen question

the circumstances of ALP's marriage to HCE, and they also question the attention to matrimonial details, suggesting that the couple's marriage banns were never announced or that the service was performed by a captain. ALP's name makes her the subject of discourse—because of her name, she is transformed into a suspicious figure.

Most women, though, are ineffectual when aligned with the politics of naming. Such politics abound in Joyce's canon, where Joyce's women struggle against the confines of their names. Specifically, how do women in Joyce's works reveal their struggles? How do they mark their positions? *Eveline Hill*, the protagonist of the *Dubliners* story "Eveline," for example, successfully extricates herself from the confines of her "Eve" name, since like her nameling in the Garden of Eden who was tempted by promises of knowledge, Eveline, too, is tempted: "He had tales of distant countries. ... He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians " (*D* 39). Apparently, Eveline is seduced by names—names of ships, names of "different services," and personal names—Frank's name, her own, and her brother Ernest's, as well. A brief look at two of the men's names in this story is revealing: it is interesting that Eveline's favorite brother is named *Ernest*, a name that suggests a sincere, purposeful and "earnest" person, while her lover's name, *Frank*, is a name with equally attractive associations, since it connotes a candid, open and straight-from-the-shoulder man. And Eveline describes him as such, thinking, "Frank was very kind, manly, open-hearted" (*D* 38). In addition, Hugh Kenner briefly discusses Frank's name, saying, "It is clear that Frank is the right name for a man like that; there would have been no story if he had told [Eveline] that his name was Boris" ("Molly's Masterstroke" 20). Traditionally, though, it is more common for women to be given "virtue names" like these, and while Joyce is faithful to verisimilitude in nearly every aspect of his art—including his literary onomastics—here he tampers with traditional naming patterns by assigning virtue names to male characters. Eveline, though, so named, brings Garden of Eden politics crashing into Dublin's playground, a notion Joyce himself entertains in *Finnegans Wake* where the "Eve and Adam's" reference in the first line identifies prelapsarian Dublin (*FW* 3.01).

Having tied policies of naming to issues of economics, politics and gender, Joyce takes his literary onomastics one step further and inscribes in some women's names a kind of circularity that mimics the woman's body. A name, because it is both linear and round, is much like the "square circle" configuration Joyce used in his descriptions of the *Wake*. In fact, Joyce's own name mimics a Moebius strip in that his initials, *J. A. A. J.*

(*James Augustine Aloysius Joyce*), are symmetrical, palindromic, and self-contained– like the snake that swallows its own tail. Of course, there is a tendency in Joyce to set up a pattern only to destroy it later, so few models and paradigms of naming are applicable to Joyce's entire canon; but the Viconian concept of circularity and infinity seems applicable to many of Joyce's women's names.

In their introduction to *Women in Joyce*, Suzette Henke and Elaine Unkeless discuss two conflicting views of Joyce and women, noting that while Carl Jung praised Joyce for his "remarkable insight into the female psyche," Nora Joyce protested that her husband knew "nothing at all about women" (xi). Just as the women of *Dubliners* are "almost always portrayed in relation to men as mothers, wives, daughters, sisters, lovers, or would-be spouses" (Henke and Unkeless xvi), they are also named in relation to men. Naming conventions, like the rest of language, have been shaped to meet the interests of society, and in patriarchal societies the shapers have always been men (Miller and Swift 7). In Joyce's works, few women are drawn in the act of naming, with the exception of Miss Kennedy, who refers to the old fogey at Boyd's as "*greasy eyes*" (*U* 11.169), a name responsible for the later rendering of Bloom as "*Greaseabloom*" (*U* 11.180, 185); and Milly, who may have given Bloom the name *Papli* (*U* 4.397) since it sounds like a child's approximation of Papa, Leopold or Poldy, just as the name *"Dante" Riordan* in *A Portrait* approximates the word "Aunty." That so few women are namers in Joyce is important to our understanding of women and names since it may indicate Joyce's fidelity to a male system of naming. Naming is most obviously tied to issues of paternity, but it is also tied to issues of authority and apprehension, and that is why Joyce's onomastic *inventio* as it applies to his women characters is an important part of his rhetoric of nomenclature. In his works, women's names reveal a position of undecidability in that the names both confine and liberate the women, defining them in terms of husbands and fathers, mothers, saints, and whores, belittling them through diminutives, condemning them to indetermination (as in the name E___ C___), but steering them toward autonomastics, endowing them, however briefly, with the power to name themselves. His female characters are privileged to rename themselves, to fashion their own names, names that indicate difference *from* rather than commonality *among*, enabling them to emerge from the veil of male onomastic drapery.

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Note

1. An early version of this paper was read at the Modern Language Association convention in Washington, DC, in December 1989.

2. References to Joyce's works, in the editions cited below, are indicated parenthetically as follows: *D*, *Dubliners*; *FW*, *Finnegans Wake*; and *U*, *Ulysses*. References to *D* and *FW* are page numbers; to *U* are chapter and line numbers.

3. *Millicent*, of Germanic origin and entering England through Norman *Melisende*, is composed of the elements *amal* 'labor' and *swinth* 'strength' (Hanks and Hodges 238).

4. Patrick A. McCarthy discusses the *Porter* name, suggesting that the name is "derived from [Earwicker's] role as carrier of liquid refreshments to his customers at the tavern," noting, as well, that "several early critics thought that was the hero's real name" (565).

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