Queering Time through the Myth of the Fall in James Joyce's *Finnegans Wake* and Marcel Proust's *Sodom and Gomorrah*

By
Iva Dimovska

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Supervisor: Dr. Věra Eliášová
Second Reader: Dr. Eszter Timár

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Abstract

In my thesis I analyze the queering of time through the act of writing in the novels *Finnegans Wake* (1939) by James Joyce and *Sodom and Gomorrah* (1921/22) by Marcel Proust, focusing in particular on the role that the myth of the Fall has as a catalyst of these processes.

I argue that the ambiguous intertwining of temporality and sexuality introduced by the myth of the Fall in its various versions structures the narrativization of sexuality and temporality in the two novels. Then, I address the ways in which the non-normative rendering of temporality through sexuality which this myth pattern evokes can be interpreted as queer time. In my analysis, queer times in Joyce's and Proust's novels emerge at those instances when non-normative desires and practices result in the complexification of the dimensions of time, or rather, when the intersection of various time modes leads to the possibility of subverting heteronormative organizations of sexuality.

Looking for the connections between the conceptualizations of queer and modernist time, and their relationship to the notion of human fallibility as evoked by Fall pattern, I invoke the concept of failure that is perceived as a source for productive reinventions of both sexual and temporal experiences in the field of queer studies. Finally, this queer notion of failure is also my starting point in the analysis of the modernist anti-novel which emerges at the narrative intersection of failed sexualities and temporalities as the "queer novel". In Joyce's *Finnegans Wake* and Proust's *Sodom and Gomorrah*, I argue, the inducement of temporal dissonance through queer forms of sexuality and sociability as motivated by the failure the Fall brings, is done through writing. The act of writing for Joyce and Proust becomes a queer temporal project.

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And Teona, thank you for all your love and for always being here, “tako jednostavno jesi da su svi strahovi smjesni”.

Table of Contents

"The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
And the first love of the world.

But all the clocks in the city
Began to whirr and chime:
O let not Time deceive you,
You cannot conquer Time.

In the burrows of the Nightmare
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.

In headaches and in worry
Vaguely life leaks away,
And Time will have his fancy
To-morrow or to-day".

(*As I Walked Out One Evening* - W.H. Auden)

1. Introduction: The Times of Time

The complex and unbelievably rich literary worlds created by James Joyce (1882-1941) and Marcel Proust (1871-1922) have attracted the enthusiasm and attention of readers for more than one century. Even though they were written in a culturally and intellectually different epoch, the questions they raise have not lost their creative strength, or have been definitely resolved. Even when seemingly dealing with issues of no importance in today's (scholarly) world, they somehow manage to reinstate their importance. On the first glance, my thesis confirms the resilience these modernist novels still enjoy, bringing into the focus an "outdated" research area and a methodological approach. I argue that these novels that belong to the highest orders of the modernist canon, cannot be fully comprehended without considering the ways in which the universes they create are deeply situated in ancient mythological worlds and patterns.

Mythological criticism and analysis are methodological approaches that combine the insights of several theoretical fields (anthropology, ethnology, psychology, history, comparative religion), and critically and interdisciplinary address the presence of myth in literature and culture. The mode of criticism they represent was significantly influential in the 1970s and 1980s in European (especially French) comparative literature. Firstly appearing in the work of authors such as Gilbert Durand and Claude Lévi-Strauss, the mythocritical interpretative modes explored the recurrence of universal mythical patterns in literary works from multiple different epochs and studied the ways in which their meanings are transformed in certain cultures, literary periods or individual authors. Though mythological criticism emphasizes that almost every literary work can be interpreted with this framework, a lot of its significant supporters claimed that mythification or "mythopoetics" – a term coined by Russian scholar Eleazar Meletinsky – "is a trait of twentieth-century literature [that] implies a particular world-view and an artistic strategy"

manifesting itself most clearly in the contemporary novel he describes as the "mythological novel" (275)[1]. The presence of myth as one of the features of the modernist novels takes various forms and shapes. Myth can be used as mere thematic motif that propels the plot, but also invoked as a structural principal of narration, whose re-actualization represents the unification of the contemporary genre with mythical forms of consciousness. Both Joyce and Proust transcend the simplistic local use of mythical allusions and invoke myth in such ways that ground the thematic, structural and aesthetic aspects of their works.

Although there are numerous definitions of the nature of myths, mostly deriving from the various functions they perform, myth is often defined as a narrative that signifies the origin of different processes, forms or things. According to Paul Ricoeur's definition, a myth is "not a false explanation by means of images and fables, but a traditional narration which relates to events that happened at the beginning of time and which has the purpose of providing grounds for the ritual actions of men [sic] of today and, in a general manner, establishing all the forms of action and thought by which man understands himself in his world" (*Symbolism of Evil*, 5). Thus, myth's most fundamental characteristic is its temporal function. Myth allows humans to understand and function in their worlds by helping them to temporally situate themselves in it. However, the role that myth has as a signifier of beginning, has often led to a simplification of its own temporality. As Meletinsky contends, mythical time is always "the proto-time", "the sacred time of origin" that is completely different form "empirical" or "real" time (159). In such

[1] Many of these authors claim that the existence of literature itself is dependent on myths, because "literature was shaped by the narrative repetition of mythic patterns" (Hartwich 153). "Literature continues in society the tradition of myth-making", writes Frye with a similar argument (xxi). Having that in mind, it can be said that the poetics of myth is not a characteristic trait only of twentieth-century literature, but of all literature, taking on different forms and meaning throughout the millennia, something that Meletinsky does claim as well. In this thesis, my goal is not to dwell deeper on the general features of this interpretive methodology or to study the importance myth has in different literary epochs, but to focus on the specific meaning it has for two modernist authors, Proust and Joyce.

manner, one of the most diffused conceptions of mythical time is the one that posits it as "anti-historical", eternal or paradoxically timeless.

In his analysis on the symbolic representation of time, Edmund Leach claims that the "historical" and "mythical" time represent "two different kinds of experience which are logically distinct and even contradictory" (109). The historical experience of time is a trait of modern civilizations and cultures, for which time is a mere successions of irreversible events. The mythical sense of time, on the other hand, is perceived as an oscillation between the two opposite poles of the present and the future and is characteristic of ancient or archaic societies (Leach 109-110). On first glance, his analysis perfectly summarizes the different treatments of time in mythology and modern literary genres (such as the novel), leading to the conclusion that the modernist fascination with myth is just a means of historical escapism (see Howe 17, Frank 445). Nevertheless, Leach's binary conception of time reduces the complex dimensions of mythical and historical time into one-dimensional patterns, and certainly does not illustrate the manner in which modernist writers evoke mythical time not as a way of introducing timelessness, but with the aim to re-imagine the irreversibility of historical time.

Proust and Joyce, as well as many other modernist writers have conjured new ways of interpreting history and myth as interrelated, rejecting their equation with "time" or "timelessness" through the "transformation of the historical imagination into myth" and vice versa (Frank 60). "The view that myth is a negation of historic time is nothing but an extreme updating corresponding to some anti-historic elements in twentieth-century philosophy", concludes Meletinsky (163). Starting from his observation and using the premises of mythological criticism in the interpretation of the ambiguous intertwining of temporality and sexuality introduced by the myth of the Fall in its different versions, in this thesis I will address

the process of queering of time through the act of writing in Joyce's *Finnegans Wake* (1939) and Proust's *Sodom and Gomorrah*, the fourth volume of *In Search of Lost Time* (1921/22).

The myth of the Fall as a part of a bigger archetypal pattern involved around the motif of death and rebirth has traditionally been analyzed in connection within mythical conceptions that emphasize the cyclical nature of time (Meletinsky, Campbell). As such, the myth of the Fall has always already been a part of various non-linear and anti-chronological models of perceiving time. Therefore, my goal is to address the intertwined processes of subverting homogenous timelines and normative sexualities as provoked by the myth of the Fall both in *Finnegans Wake* and *Sodom and Gomorrah* by combing the insights on the elaboration of the concept of time within modernist poetics of myth, on the one hand, and the theoretical reflections on "queer temporality", on the other. And while many different scholars have analyzed the role myth has played in the modernist examination of time, I propose an approach that would consider the problematization of linear timeframes that mythical patterns, or more specifically, the myth of the Fall induces, as intermingled with the simultaneous challenging of sexual normativity it performs. Then, I argue that the non-normative rendering of temporality through sexuality this myth pattern evokes can be interpreted as queer time.

Although "queer" is used most often to denote same-sexual desires and practices, at the same time it tends to overpass the spheres of gender and sexuality. The diverse potentials of "queering" I have in mind when referring to the multiplicity of meanings conjoined in the term can be depicted when queer is understood as "an open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses" that oppose and subvert the heteronormative, conventional, linear aspects and ways of life (Sedgwik Kosofsky 8). It is exactly this axis of thought that enables the intertwinement of "queer" and "mythic temporality" in a revised

understanding of time which focuses not on its chronological linearity, but instead, argues for alternative, queer times that "inaugurate, create, proliferate, shift social relations" (Freeman, "Queer Temporalities" 188). This, however, does not imply the distancing of the term from its most prevalent meaning, embedded in sphere of gender and sexuality. In my analysis, queer times emerge at those instances when non-normative desires and practices result in the complexification of the dimensions of time, or rather, when the intersection of various time modes leads to the possibility of subverting heteronormative organization of sexuality. Thus, in the novels of Joyce and Proust queer times inextricably belong in the field of alternative sexualities, but at the same time creatively transgress its boundaries, existing at the intersection of "failed" temporalities and sexualities.

Looking for the connections between the conceptualizations of queer and modernist time, and their relationship to the notion of human fallibility as evoked by Fall pattern, I invoke the concept of failure as a prominent notion in the field of queer studies, and use it as methodological approach that enables the comparison. By relying of works by queer theory scholars such as Halberstam, Freeman, Muñoz and Edelman and their queer analysis of negativity, I interpret the notion of failure as contained in the Fall pattern as a generator of affects as feelings of jealousy, loss, trauma, suffering; but at the same time as a means which can produce alternative forms of temporality, sociability and relationality. The failure is perceived as a source for productive reinventions of both sexual and temporal experiences.

Finally, this queer notion of failure is also my starting point in the analysis of the modernist anti-novel which emerges at the narrative intersection of failed sexualities and temporalities as the "queer novel". Proust's re-questioning of the "biblical homosexual sins" and Joyce's sexual perversifications achieved through the rewriting of the different versions of the

Fall can be read not only as "queering" practices that tend to introduce alternative temporalities, but also as narrative strategies that queer the form of the novel itself. In these two novels, the inducement of temporal dissonance through queer forms of sexuality and sociability as motivated by the failure the Fall brings is done through writing. The act of writing for Joyce and Proust becomes a queer temporal project.

2. Queering Time through the Myth of the Fall

My aim throughout this thesis is to analyze how the myth of the Fall has been repeatedly invoked in modernist literature as a means of reimagining linear temporalities and constructing alternative narrative temporal structures, as well as producing spaces for transgressing sexual norms. In order to do that, that I will engage in a new reading of the heterogeneous timelines evoked in Marcel Proust's *Sodom and Gomorrah* and James Joyce's *Finnegans Wake*, by analyzing the manner in which by intersecting their ways with alternative and non-normative sexualities, they can be interpreted as queer temporalities.

This chapter is organized in two main subsections. In the first section I address the significant similarities that exist between the conceptualization of temporality in modernist literature and culture and queer theory. Beginning with a brief description of the myth of the Fall in its various versions, in the second section I will focus on the ways in which the Fall's ambivalence especially determines its temporal and sexual features. Then, I analyze the manner in which the ambiguous and interrelated temporality and sexuality invoked by the Fall can be seen as the motivators of the processes of "queering time" in Joyce's *Finnegans Wake* and Proust's *Sodom and Gomorrah*.

2.1. Intersecting Modernist and Queer Temporalities

The concern with time has repeatedly been considered as one of the essential characteristics of modernity and as such, has greatly informed modernist literature (see Barrows 1, Bauman 172, Kern, 4-5). With the emphasis on the significant stance that temporality enjoyed as a part of a larger cultural, social and political framework that started developing towards the end of the

nineteenth and the beginning of the twentieth century, it is clear that modernist literature was not the only area within which authors embarked on questioning different issues centered on temporality. But the enthusiastic interest in time and different temporal modes informed the high modernist canon in various ways.

Time and its dimensions appear in modernity as well as modernist literature in different manners. The encompassing interest in time in modernist literature stimulated large number of scholarship on this topic. One of the most significant critical streams tended to analyze time as always universal, standard and global, oriented towards "breaking with the authority and legitimacy of the past […] offering a progressive illimitable future" (Barrows 1). The urge for universalization and standardization of time that prompted this approach was a crucial element in the struggle for better developed international commerce, military hegemony, colonial ambitions and the scientific and technological processes (see Barrows 4). Furthermore, it certainly received its most clear public representation through the creation of the world standard time at the International Prime Meridian Conference of 1884 held in Washington DC. Of course, the establishing of temporal precision was not the result of an immediate decision, but of the complex and long processes of modernity's ongoing industrialization and urbanism.

The standardization of time and its rationalization and reification in a globally applicable pattern was not easily accepted by the modernist writers nor uncritically implemented in their works. D.H. Lawrence, for example, was one of the many authors who called for the dropping of the manner of "on-and-on-and-on, from a start to finish, and allow the mind to move in cycles" claiming that our idea of time as a continuity in an eternal straight line has crippled our consciousness cruelly" (97-8). As greater number of modernists started to delve on the issues of temporality and their narrative representations in fiction, they inevitably begin conceiving their

own temporal conceptions, sometimes even radically opposed to what was considered the experience of time in "reality". Eventually that led to flow of analysis in modernist literature that largely reduced time to a private, interior, purely philosophical and aesthetic sphere, mostly due to the enormous influence that the Bergsonian theories on durée had at the beginning of the twentieth century. A lot of studies emphasize the relevance of experiencing temporality in modernist fiction in an individual, private "Bergsonian" fashion and the meaning it acquires through opposing the universal, standard collective time (see Kern 10-36). However, by claiming that modernism affirms, in Barrows' words, "a private, temporal isolationism" that distances itself from the social and public temporal rhythms, these theories can easily fall into the trap of promoting a view on modernist time as a "reactionary retreat" from the public sphere (10). And on the other hand, by fully ignoring the subjective, interior and private, the analyses focused only on the universal and standard features of time deprive modernism of one of its most important aspects. These two critical tendencies, however significant they may be, when taken as the only valid interpretative options lead to a perception of time in modernist literature as either public or private, global or local, isolated or contextual. None of the particular models of modernist temporality can by itself encapsulate the epoch's *Zeitgeist*. The various attempts of engaging with the issue of temporality at the fin of siècle should not be considered as separate articulations of thought, but rather as participating in the vast array of conjunctive and contradictory modes of problematizing time's narrative and human aspects.

As a great number of novelists whose works artistically and philosophically surpassed the limited ranges of Bergson's, Einstein's or the Greenwich time have shown, time in modernist literature is a much more ambiguous and complex construct then any of these theories might claim. Modernist writers of the epoch radically and productively destabilized the urges for

homogenizing time into standard and universal units and proposed more meaningful, creative and socially productive modes of temporality. Time in modernist literature has been unjustly construed as private, isolationist, antinational, anti-material, purely philosophical and aesthetical on the one hand and just as easily conceived as homogenized, standard, global, universal time on the other. Faced with the emerging of new socio-cultural atmosphere which prompted the development of contradictory and conflicted time modes, the modernists resisted the homogenous solutions to the ever growing temporal ambiguities that were reducing time as either standard and global, or privatized, apolitical and personal, and started creating alternative models of temporality. As the modernist novel started to become more encyclopedic in its forms and aspirations, it incorporated the new diverse forms of conceptualizing time, "without ever necessarily resolving the complex array of temporal models" (Barrows 3-4).

Starting from there, I propose a revisionist reading of the complex attempts for time rationalization, homogenization and reification that were not at all one-dimensional, but rather, coexisted with the contradictory forces that lead the simultaneous privatization, internalization of time, "rendering time itself palpable", as Mary Anne Doane argues, "as a weight, as a source of anxiety, and as an acutely pressing problem of representation" within the realm of the modernist novel (4). Thus, I argue for a different study of the modernist discourse of time within which time would be perceived not as purely aesthetical and philosophical, or apolitical and almost reactionary as it has often been, but would instead emphasize its always present political aspects, through an examination of its situatedness in a queer realm, created at the intersection of alternative experiencing of sexuality and temporality.

A number of studies have been devoted on the issue of queer temporality in different contexts: reaching from literature, through historical analysis to law issues. However, queer time

as it is addressed in these various researches has not been explicitly connected with the ambivalent, alternative and heterogeneous forging of temporality within high modernist literature. Therefore I argue that is possible and productive to rethink the perception of temporality in modernism through reviewing its characteristics through a queer framework.

Time in high modernist novels was conceived, experienced and represented as a multidimensional phenomenon, accumulating the tensions between the different conceptions of temporality as public and private, individual and collective, national and global, fragmented and stable, philosophical and material. Time's ubiquity was universally felt not only as the result of the ongoing efforts for its standardization and rationalization, but as a more complex and ambiguous phenomenon that offers new ways of perceiving the world none of which can be reduced to one common and universal framework. Amongst the other, time offered alternative ways of conceptualizing sexuality as well. I argue that there exist multiple similarities between the perception of the notion of time in queer studies and in high modernist fiction based on their strong and perpetual efforts to escape the homogenization and the straightening of temporality and, or better said, through sexuality, in universal, standard and rationalized modes.

It is worth mentioning that the development of the two dominant modernist conceptions of temporality were heavily influenced by the "crisis of culture" often described as one of the features of modernity and modernist literature. The various versions in which modernism appears are nearly always coupled with a notion of crisis, say Bradbury and McFarlane in their famous introduction to "Modernism: 1880-1930" (36). "Crisis is inevitably the central term of art in discussions of this turbulent cultural moment" argues Levenson, enlisting the various real and manufactured, physical and metaphysical, material and symbolic inescapable forces of turbulent social modernization that have rearranged the artistic forms of the epoch (4). This cultural crisis

was often experienced as a "disaster in the world of time" that lead to the emergence of introversion and internal self-skepticism as characteristic features of modernist literature (Bradbury and McFarlane 26). But on the other hand, this cultural crisis did not perpetuate only feelings of despair and disdain, but through the unsettlement of the old values brought forward new optimistic and futuristic conceptions. The feeling that the old world was ending, or as Virginia Woolf says a moment at which "human nature was changing" stirred up as much enthusiastic reactions for the bright feature that was expected to come as dark apocalyptic predictions (Woolf 321).

Both of these different socio-cultural positions were reflected in the experience and perception of temporality in modernist literature and informed the oblique and even contradictory nature of modernism. The idea of the modern was bound up with "consciousness of disorder, despair and anarchy" but at the same time for others, the modern element was "repose, confidence, tolerance […] material well-being" (Bradbury and McFarlane 41). Modernist writers celebrated the new hope that technological achievements brought, but were at the same time extremely suspicious towards them, condemning the temporal neutrality and standardization they tended to implement. The different axis of modernist temporality were not conceived as fixed poles, but rather as intermingled aspects that coexisted in an "explosive fusion", informing each other's existence, "destroying the tidy categories of thought, that toppled linguistic systems, that disrupted formal grammar and the traditional links between words and words, words and things, inaugurating the power of ellipsis and parataxis" (Bradbury and McFarlane 48).

The turn of the century itself, as Frank Kermode suggests, had a strong and significant impact on the perception of time in the midst of the all encompassing crisis, compelling authors

to distance themselves from perceiving time modes as a chronological and linear sequences and to reflect temporality as "revolution or cycle, to consider as so many *fin-de-siècle* and *aube-de-siècle* minds did consider, the question of endings and beginnings, the going and coming of the world" (Bradbury and McFarlane 51). One century later, at the turn of the twentieth to the twenty-first century, the linearity of temporality is yet again being reexamined by queer theory scholars.

Going through the reasons that prompted the situating of the question on queer temporality at the center of interest among Anglo-American queer theory during the first decades of the twenty-first century, Kate Thomas notes:

> "[t]his revival may be prompted by the tempo of tabloidesque inquires about whether queer theory is over, past, post. It may be prompted by good old-fashioned fin de siècle epistemic reflection. It is certainly inflected by the contradictions of a time of 'progress' for queer politics, about whose progressiveness many are dubious, a time accompanied by rollbacks and regressions in the form of renewed homophobias" (328).

As Thomas points out, the question that is concerned with what is queer temporality is not only closely related to the almost futile effort that tries to specify the exact meaning of queer, but it also goes to the center of the debate on what are the fields of study that queer theory should encompass. It seems that the issue of queer temporality started to emerge in the period when a lot of theorists were beginning to wonder "what is queer about queer studies", as the name of one of the edited volumes written on this topic indicates. Or rather, even caused those inquiries with its unique position, seemingly rather distant from the field of sexuality studies.

However, queer theory's involvement with the unending notions of the processes of becoming and of perpetual change, necessarily situated in time, is always involved with the issues of temporality. Starting from there, temporality has always been a significantly present topic in queer studies, form the works of its "predecessors" who like Michel Foucault developed a keen interest in alternative histories, to Judith Butler's and Eve Kosofsky Sedgwick's emphasis

on the temporality of the term in the beginning of the 1990s (see Thomas 327). As McCallum and Tuhkanen say, [w]ith the notion of queerness strategically and critically posited not as an identity or a substantive mode of being but as a way of becoming, temporality is necessarily already bound up in the queer" (8). As these becoming processes are not successive, substantial and determined but scattered, skewed, "queer", the temporality in which they take place and which enables their existence is not linear, but in the same manner, heterogonous, oppositional, alternative. Therefore, queer time has predominantly been perceived in opposition with the normative temporal engagements or sometimes as a result of the failure to pursue the designated biological, social and political timetable of chronological heteronormative temporality.

In her introduction to the special issue on "Queer Temporalities", Elizabeth Freeman says: "one of the most obvious ways that sex meets temporality is in the persistent description of queers as temporally backward [causing feelings of] uncanniness, untimeliness, belatedness, delay, and failure" (162-3). Most often the queer temporal rhythm is perceived as following a "contrapuntal, syncopated, and at worse, erratic, arrested" tempos (McCallum and Tuhkanen 1). Perceiving queer reality as embedded in a temporal failure and never achieving to reach the promised future has very often lead to a very specific situating of queer in the present realm and developing a negative stance towards the (heteronormative) past and future.

Queer theory's most significant offering is its deep investedness in the present made visible through its efforts to access and transform the present by distancing itself from the false historicism of the past and from the reproductive futural optimism, claims Lloyd Pratt (183-188). Addressing the emergence of temporality in queer theory as a significant topic, Halberstam claims that one of the reasons for this interest is the necessary study of the ways in which queer people experience temporality in modes different from the ones of promoted by heteronormative

values: “queers inhabit time and time-bound narratives in necessarily different ways from straight people […] staying outside of reproductive logics or refusing the futuristic logics of investment” (335). In a similar way Lee Edelman’s queer time is bound up in this radical attempt to liberate queers from what he calls the “the politics of reproductive futurism” (17). However, Edelman’s total immerse in the present which equates queer time with “no future” is, like he admits in one of his latter essays, an impossible utopian project (see “Ever After: History, Negativity and the Social”, 473).

José Esteban Muñoz’s utopian temporal project, unlike Edelman’s, does not abolish the future, or rather, the relation between queerness and futurity, but rather imagines queerness as a “temporal arrangement in which the past is the field of possibility in which subjects can act in the present in the service of new futurity” (156). Kosofsky Sedgwick has a similar attitude when it comes to the features and characteristic of queer time. Famously writing about the queer “continuous moment” in *Tendencies*, Sedgwick offers a conception of queer temporality which is fortunately undeterminable but at the same time incredibly resilient in opposing the chronological, linear and sequential timelines (5). The various diverse conceptions of queer time which is “defined as much by its own non-temporality as the twits that it gives to all other temporalities” are indicative of the productive potentials queer theory possesses in many different areas, ranging from political to creative (Barber and Clark 2).

Following Muñoz’s and Kosofsky Sedgwick’s directions, in my research queer temporality’s never ending, ever-perpetuating modes will not be addressed as purely anti-futuristic, completely backward or enclosed in the infinite present of the momentary now. Instead of studying the fixed temporal poles, I am interested in the flux, fluid and ambivalent movements between the past, present and future that destabilize the firm boundaries dividing

them into separate temporal axes whose spheres should not intertwine. Dealing with "modernity's competing orders of time", Proust's and Joyce's base their fictional worlds upon the temporal porosity that enables the crossing of boundaries between present, past and future modes (Pratt 196).

Therefore, the complexities of queer temporality in this work will not be addressed through the concept of timelessness. I argue that in Proust's as well as in Joyce's oeuvre time is not automatically undone or erased. Rather, they both attempt to perplex the experience of time, jointing the various different temporal conceptions that canalized the perception of time in modernist philosophy and literature. And in this manner, the flux, diverse and heterogeneous temporalities they evoke in their novels can be read as queer temporalities.

The significance of temporality in the works of prominent modernist authors such as Proust and Joyce has been interpreted with such uniformity that solidifies time as either too personal, "Bergsonian", or unrealistic and apolitical. By avoiding those routine interpretations and identifying new productive links between the experience and narrative representation of temporality in modernist literature and queer theory, I uncover the ways in which the temporal patterns in Joyce's and Proust's novels can be read thorough queer lenses.

Searching for new occasions to (re)think queerness and the treatment of temporality in canonical works of famous modernist writers in light of the newly emerging attempts to address the significance of queer time, in my analysis I posit the myth of the Fall as the link between the fields of modernist literature and queer theory. I argue that the intertwinement of both sexuality and temporality as done through the Fall pattern can be interpreted as a catalyst of the process of queering of time in Proust's and Joyce's novels. By using the conceptualizations of mythical time as another valuable stream of thought while analyzing the queering of time in these novels I

hope, in the words of Muñoz, to "create an opening in queer thought […] a portal of another mode of queer critique that deviates from dominant practices of thought" (2). The next part of the chapter is devoted on the analysis of the complex and heterogeneous altering of sexualities and temporalities as perpetuated thorough the myth of the Fall, and serves as a starting point for my reading of Joyce's and Proust's novels presented in the following two chapters.

2.2. Intertwining Sexualities and Temporalities through the Myth of the Fall

"Every age consciously or unconsciously constructs in its literature and art its own paradigms of the Fall", says Otten (4). In its most elemental narrative form, the myth of the Fall has been often described as representing the most universal human experiences: the desire for tasting the forbidden followed by the everlasting consequences of pain, suffering and regrets it causes. "The story of a Fall of Man, of a Fall of Angels, of a Fall of God, is common to civilizations throughout the ages. Its persistence is evidence that it contains, whether or not it answers, certain perennial concerns of man. The fallen state is the human state as we know it. The unfallen state is the eternal might-have-been", claims Smith (11). Its universality, however, does not deny the fact that the Fall motif has taken on various different forms across literary genres and periods, reflecting their characteristics. By being the "oldest myth of all", the myth of the Fall is certainly present in various versions (see Otten, 3, Smith 7-20). The Greek, Roman, Egyptian, Sumero-Babylonian and Persian stories all contribute to the contradiction and ambiguity that are so present in the narrative. And yet, despite of the various different narrative forms in which it has appeared, the myth of the Fall, especially in the Western World has gradually become equated with the story of Adam and Eve's expulsion from the garden of Eden, or the biblical fall.

However, there is no single myth of the Fall. Not even one single biblical myth of the Fall. Ranging from Lucifer's fall from the grace of God, Adam and Eve's expulsion from the garden of Eden to Cain's murder of Abel or the story of the Babylonian Tower, the biblical falls seem to always contain the idea of the "original sin" that is leading to man's failure and condemning him to a life full of pain and suffering. All of these stories, although not directly connected with the Edenic narrative can be read as "transform[ations that] render a duplication of the Fall motif" (Campbell 1:105). The great number of biblical stories that can be interpreted as belonging to this category owe their existence to the amalgamation of the already mentioned various myths. Therefore, my goal is not to examine all the different versions of the myth, nor to reduce their richness by focusing on the most famous and widely known stories of the Fall (such as the biblical Eden narrative), but to conceptualize a common critical framework that would lead to the investigation of their shared yet specific temporal and sexual features. In accordance to Smith's proposal, I believe that "it is more profitable to see all versions as springing from the same origins, denying perhaps the unique authority of the biblical story, but assuming rather that it is itself a part of a still developing myth" (137). On the other hand, although aware of the complexity of this pattern and the impossibility of writing about one myth of the Fall, I will mostly concentrate on two "versions" of the biblical fall, namely the story of Adam and Eve's expulsion from the garden of Eden while analyzing Joyce's *Finnegans Wake,* and the story of the destruction of Sodom and Gomorrah, the cities of the plain in the interpretation of Proust's *Sodom and Gomorrah*. I have chosen to analyze the Fall pattern through these two biblical falls primarily because of the significant position they assume in the two novels; and secondly, because I am dealing with two canonical Western European authors whose encyclopedic projects are deeply rooted in Western culture, art and philosophy.

It seems that two interpretative traditions have centered on the Fall motif. The first one, mostly held by early Christian theologians and philosophers emphasizes man's hubris that has caused the unfortunate and painful fall. But, as Mircea Eliade points out, "the myth of the 'fall' has not always been understood in accordance with its biblical interpretations. Especially from the Hellenistic period and down to the time of illuminism, countless speculations have sought to elaborate a more daring, and often more original, Adamic mythology" (1: 167). Joseph Campbell, in the third volume of his famous work "The Masks of God" entitled *Occidental Mythology*, is following the remnants of diverse mythological fall stories in their biblical equivalents. He is one of the authors who offer an alternative reading of this biblical episode of the Fall by focusing on the connections that can be established between it and the various ancient sources. "There is no Fall, no sense of sin or exile, in the primitive examples. They are affirmative, not critical, of life" (3: 105). Therefore, the second interpretive tradition comprehends Adam and Eve's fall as the event that has initiated the existence of life's realities that otherwise would not be known to humanity. Time, together with the desire for knowledge, self-discovery and the experience of sexuality, is one of the many benefits acquired after this "Felix culpa", "fortunate sin" or "happy fault/fall". "The phenomenological universe of time and space is a consequence of the Fall", says Otten (18). Falling from a harmonious paradisiacal state into imbalance, dissociation, fragmentation and chaos man falls also into an awakening of consciousness, self-knowledge, criticism and reflexivity, as well as into a discovery of sexual desires and libidinal energy. After the great Fall man and woman fall within themselves and in the Other, in and through Time.

Thus, the Fall is a sexual and a temporal event. The awakening that both the man and the woman experience does not only "open their eyes", enabling them to recognize good from evil as

the Genesis verse indicates, and bestowing upon them the gift of intelligence, but is a also sexual initiation (*King James Bible*, Genesis 3.5). The myth of the Adam and Eve's fall is not just a consequence of their newly acquired ability to distinguish between good and evil, but it is also the result of their tasting the "forbidden fruit", often deeply embedded in sexual imagery (see Dillistone 351). The loss of their innocence is thus also a punishment for the committed sexual crime. Paradoxically, their transgression of the laws of God also leads to the emergence of sexual pleasures. As Ricoeur points out, "[t]his reference of the instant of the fall to an innocent past, to a paradise which is spoken of only as lost, is secured by the intersection of the story of the fall into a story of creation. In virtue of that preliminary myth the first sin appears as the loss of a prior mode of being, as the loss of innocence" (*Symbolism of Evil* 244-45). The loss of innocence certainly signifies the loss of sexual innocence as well. The man before the fall, or the "creation-man", as a kind of child-man is represented as fully innocent before the fall, and only after the fall he is sexually awakened in shame (*Symbolism of Evil* 246).

The awakening of sexuality through the fall of both man and woman transforms the primordial, mythical, eternal or "timeless" time into a multidimensional timeline, consisting of past, present and future as separate dimensions. Furthermore, the Fall not only initiates the beginning of "real" time, but being the twofold event that it is, also announces the end of time, both personal and historic, allowing humankind to project and organize its lifetime while experiencing time through its many modalities. Thus, the Fall pattern introduces the complexity of temporality into human life through the awakening of sexuality in the affectual sphere of guilt, shame and sin. The tensions that the Fall story brings through its sexually ambivalent implications, and which from there on, transform the cosmological story into an eschatological myth, influence every aspect of human life – language, knowledge, work or the perception of

temporality. After the fall from innocence to experience through sin and shame, duality and ambiguity become the characteristics of human nature which from then on, is considered to be "destined for the good and inclined toward evil" (*Symbolism of Evil* 246). The Fall that marks the end of the state of innocence and the beginning of the ambivalent becomes implicated in everything that makes human beings really human, from the simultaneously slow and hastened passing of time to the equally perplexed pleasurable and guilt-ridden sexual act. "An anthropology of ambiguity issues from the myth; henceforth the greatness *and* the guilt of man are inextricably mingled", says Ricouer (*Symbolism of Evil* 247).

In the second volume of his trilogy "The Philosophy of Will" named "Fallible Man" and firstly published in 1960, Paul Ricouer introduces the important concepts of fault and fallibility by positing them as necessary for the understanding of the emergence of evil. In the subsequent volume "The Symbolism of Evil" he analyzes the Adamic myth as the first myth that describes the birth and development of the human condition through the Fall. The event of the Fall, according to Ricoeur is what transforms adam and eve from general undifferentiated ancestors of the human race to the individual human beings Adam and Eve that can enjoy the benefits and suffer the of sexuality, knowledge, temporality, love, work or intelligence. In that manner, the Adamic myth is the myth of the "fall". Or, as Gaiser points out, the Adamic myth is actually "the anthropological myth, the account of human fault – the classical "fall" narrative" (391). Ricoeur primarily analyses the "Adamic" myth as a myth of the origin of evil, and as such views the Fall as a mythic event to which the existence of evil is entirely connected to. As he says, "the myth of the fall is the myth of the first appearance of evil" and the "purpose of the myth of the fall is to dissociate the historical starting point of evil from the starting point, which we moderns can call ontological, of creation" (*Symbolism of Evil* 243 and 241, respectively). Although the question of

the emergence of evil cannot be fully comprehended without considering its (un)relatedness to the original sin, guilt and defilement brought upon the Fall, my goal here is not to address the significance that evil has for understanding the Fall pattern, but to examine the distortion of temporal linearity and sexual normativity initiated by the human fallibility.

Describing the Fall as structured in a dramatic fashion, or consisted of a succession of events and characters extended in time Ricouer also emphasizes the temporal dimensions of the Fall (see *Symbolism of Evil* 243-4). Later on, he writes: "[t]he myth [of the fall] is both the myth of the caesura and the myth of transition, the myth of the act and that of motivation, the myth of an evil choice and that of temptation, the myth of the instant and that of a lapse of time" (*Symbolism of Evil* 252). The double aspects that bring forth the creation and the destruction, the pleasure and the pain, and the knowledge and the suffering are also reflected in the temporality the myth introduces. The ambiguous structure of the myth of the Fall which Ricouer analyses mostly through the fallibility the Fall brings as the source of evil, positing Adam and Eve as victims, as well as culprits, also brings out a temporal tension between the past and the future, "delicately connecting them" (Fallible Man xlix). Through the reality of the fault experienced as one instance of the Fall, the past encompasses the future, and the future gives a new and brighter perspective on the past.

Therefore, the temporal whole which the Fall pattern invokes is a multidimensional one. The Fall ends the ruling of the eternal present and not only commencement of various timelines, but propels their mobile transformation, by metamorphosing the primal past into an ultimate future. The myth of the Fall, or the Adamic myth in Ricoeur's analysis, that was primary a "symbol of the beginning [of time, my note] was adopted […] [as] a *retrospective* symbol closely bound up with a whole historical experience turned toward the *future*", thus uniting the

beginning of time with the end of time (*Symbolism of Evil* 260). The temporal ecstasies of the past and the future are joined together in the concept of failure, originating in the myth of the Fall. The past is not only something that was left behind, but becomes a promise for new future and as such creates a hopeful present. The interest towards the future based on a transportation of the past in the realm of the present disrupts the linearity of the chronological progression and enables the linking of cosmogony with eschatology, the fall of the first man with the salvation of the last, and of the state of virginal innocence with sexual sin. What I am mostly interested in is the way in which the temporal transpositions I have been analyzing are effectuated by, or at least related to the sexual initiation the Fall induces. The myth of the origin of time is transformed into an eschatological myth that announces the ending of time and as such triggers the mobile transmutation of past to future and present, and the other way around, through the shameful and sinful, and yet pleasurable sexual awakening of humankind.

The dialectics of the mythical representations of the beginning and the end is profoundly implicated in the Fall pattern. As such, it determines the plot of every one of its versions: starting from Adam and Eve's expulsion from Paradise and their subsequent discovery of sexuality, temporality and human life; the Babylonic disaster that scatters the unity of mankind while leading to the emergence of thousands of new languages; or the flood that brings death and restoration at the same time. In such manner, the Fall pattern does not signify only the negative experiences of sin, mortality and guilt; but emphasizes the hidden potentiality of the positive aspects it entails, ranging from the experiences of sexual exhilaration, temporal joiussance or linguistic abundance.

In that manner, the Myth of the Fall is at the same time a myth of origin (i.e. cosmological myth) and a myth that describes the end of the world (i.e. eschatological myth).

When the Fall motif is interpreted as a part of a cosmological myth pattern, it may seem that is "out of time" and situated out of any temporal framework, while in fact it is the Fall itself that marks the start of Time. Its contradictory position never fades away: when it exists as an eschatological motif the Fall also marks, or rather induces the annihilation of Time. This myth of the beginning and the end of the world brings with itself the circular structure. When introduced, "the linear temporality of history becomes the circular temporality of myth; the straight line of advancing time becomes the circle of recurring time and the unique historical event becomes a repeated phenomenon […] the Fall myth, in short, is the alpha and omega of history" (Brochmeyer 222).

Starting from here, my reading of the Fall pattern does not reduce its complex structure to either one of the three time lines by equating it with the desire to go back to Edenic past, reach the promised paradisiacal future or eternally prolong the present. Rather, I propose an approach that treats the myth of the Fall as a device that enables the *amalgamation* of past, present and future and by doing that, creates a sphere in which they can interact in endless ways. But what drives my analysis here is not only the diversification of temporal dimensions the Fall induces, but also the role sexuality plays in that process. Therefore, in the next chapters, I will analyze the ways in which through their own reading of the Fall pattern Joyce and Proust develop a sphere in which the past, present and future intertwine and collide in an immensely diverse and unpredictable way through the invocation of sexually transgressive experiences.

Taking the complexity of meanings invoked by the double situatedness of the Fall pattern that was briefly discussed in this chapter as a starting point, throughout this thesis I maintain that at the turn of the centuries in high modernist novels of authors such as Proust and Joyce, the Fall pattern was invoked as a means for transgressing temporally and sexually normative behaviors

and practices. Therefore, in the next two chapters that deal with Marcel Proust's *Sodom and Gomorrah* and James Joyce's *Finnegans Wake*, I analyze these kinds of sexual and temporal transgressions as queer practices. In doing that, I address the Fall pattern as a motivator through which the queering of sexual and temporal norms is achieved.

3. Joyce's Multiplicity and the Perverse Power of the Fall

In *Finnegans Wake* Joyce indulges in an almost encyclopedic rendering of an enormous number of various accounts of the ancient myth of the Fall. By taking one of the most universal Fall patterns, focusing on the death and rebirth of a fallen god, and the biblical myth of the Fall that centers around Adam and Eve's expulsion from the Garden of Eden as specific interpretative backgrounds, I analyze the stories of two of the main characters in the novel, Tim Finnegan and his successor HCE.

As the previous analysis of the Fall pattern indicates, myth has the ability not only to annihilate time, but to establish it. The Fall ends time, but at the same time starts time, being the first event that marks the beginning of the world. The myth of the Fall "is not an event of the past, for it ontologically precedes everything that happens in time and space. It sets the conditions of spatial and temporal existence" (Dillistone 359). As such, the Fall pattern creates an wide ambiguous space that enables past, present and future as different temporal modes to intertwine in contradictory ways. By relying on the Fall pattern, I propose an approach that studies the temporal multi-dimensionality in *Finnegans Wake* by stressing the "Wakean immersion in time which multiplies narrative planes in an open-ended and uncontrollable way" (Treip 5).

I argue that the Fall pattern Joyce evokes is not only essential for establishing the book's cyclical structure, but its ambiguous temporal dimensions as well, whose entanglement I have analyzed through the amalgamation of different temporal lines. Starting from here, I focus on the ways in which Joyce employs the Fall pattern to develop his cyclical conception of time as a central trope in his effort to queer the past and the possible future (Booker 205). Thus, in this

chapter I aim to provide a reading of the myth of the Fall in *Finnegans Wake* that would firstly, emphasize its role in the creation of Joyce's temporal universe, born out of the amalgamation of past, present and future, and secondly, address it as a means thorough which this temporal universe could be perceived as queer one.

3.1. The Cyclic Fall

Finnegans Wake is cyclic as a whole, consisting of three long chapters and a shorter forth one. The last sentence runs into the first one, thus enclosing the novel into a perfect circle: "A way a lone a last a loved a long the" reads the last line on page 628 and merges with the first sentence of the novel "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus or recirculation back to Howth Castle and Environs" (Joyce 628 and 1, respectively). The novel starts at the beginning of mankind, past Eve and Adam's, only to indicate a couple of words later that it will *re-circulate* back to HCE (Howth Castle and Environs at this point). The title also reflects the cyclical structure of the novel, the Wake signifying both the ceremonial watch besides the body of a deceased person; and the process of emerging from sleep, i.e. death and symbolic resurrection[2].

It is widely known that the cyclical temporal structure of *Finnegans Wake* draws upon the cyclical theories of history set by eighteen-century Italian Giambattista Vico his book *La Szienza*

[2] Hart argues that even on a linguistic level, the words of the title itself also reflect the cyclicity present in almost every aspect of the novel: "It is interesting to note how even the title, with which Joyce said he was making 'experiments', reflects the cyclic structure of the book: three syllables in a group are followed by a fourth, the "Wake", just as the three long Books forming the cycle proper of Finnegans Wake are followed by the coda of Book IV, the Book of Waking. Similarly, the title may be read "Fin negans Wake", thus revealing possibilities of cyclic endlessness" (45).

Nuova (see Hart 46-48; Campbell and Robinson 14-15; Beckett 3-22; Klein 327-45). Joyce himself often mentioned Vico and his theories both in his letters and works. Starting from the analysis proposed by all of these influential Joycean scholars, almost every interpretation focusing on temporality in *Finnegans Wake* has discussed the influence of the Viconian theories and the ways in which they structure the book, both on micro and macro levels.

In a brief summary, Vico interpreted history as a cycle that passes through four phases: theocratic, aristocratic, democratic and chaotic. So, each historical cycle consists of an uninterrupted succession of three great "Ages", the Divine (or theocratic, the era of the Gods), the Heroic (or the aristocratic, the era of the great patriarchal fathers), the Human (democratic, the age of the Everyman), followed by a brief forth age, the chaotic that is marked by increased individualism and sterility, and represents the Fall. The cycle progress begins with a thunderclap, echoing the primitive people's fear of the world around them, and again, ends with the same thunderclap which "terrifies and reawakens mankind to the claims of the supernatural, and thus starts the cycle rolling again with a return to primeval theocracy" (Campbell and Robinson 14, Hart 47). However this very short and futile age is at the same time the one that brings the cycle to its end and begins the new one. Thus it is simultaneously a symbol of both destruction and hope, the carrier of meanings similar to those represented by the Fall pattern.

Although Vico's *Scienza Nuova* has greatly determined the structure of *Finnegans Wake*, the attention that various scholars have devoted to the ways in which this work had influenced the novel has unfortunately led to the omission of various different sources that have also determined the narrativization of temporality[3]. One of them, I argue, is the myth of the Fall. In

[3] In his study Hart examines some of the other works that have affected the representation of temporality in *Finnegans Wake*, claiming: "[c]hief among the non-Viconian cycles which help to mould the lines of Finnegans Wake are the word-ages of Indian philosophy and the opposed gyres of Yeats' 'A Vision' and Blake's 'The Mental

the next pages I will focus on the ways in which the pattern of the Fall, present in all the different versions of the myth, has its own temporality, which can be evidenced as one of the main motives determining the multiplication of temporal modes in *Finnegans Wake*. Following that, I will specifically focus on several characters whose stories and their timelines are, I believe, structured according the pattern of the myth of the Fall.

3.2. The Fall of Times

The Fall (that initiates the subsequent wake and thus brings forward the cyclical movement) is "the archetypal Form of all forms" in *Finnegans Wake*. "Running riddle and fluid answer, *Finnegans Wake* is a mighty allegory of the fall and resurrection of mankind" (Campbell and Robinson 13). The Fall is not explicitly articulated in the novel; instead, it is intertwined in the seemingly ordinary event of Finnegan falling from the ladder. This, however, unleashes the symbolic potential of the simple story to evoke the mythic narrative of the fall. As Campbell and Robinson point out: "Finnegan's fall from the ladder is hugely symbolic: it is Lucifer's fall, Adam's fall, the setting sun that will rise again, the fall of Rome, a Wall Street crash. It is Humpty Dumpty's fall, and the fall of Newton's apple […] And it is every man's daily recurring fall from grace. These various fallings (implying as they do, corresponding resurrections) cause a liberation of energy that keeps the universe turning like a water wheel, and provide the dynamic which sets in motion the four-part cycle of universal history" (Campbell and Robinson 14). It is the myth of the Fall that establishes and structures the work's cyclical dimensions.

Traveler' (49). However, he does not explicitly include the Fall pattern which, I argue, colors the representation of temporality in the novel.

The first twenty-five pages of the novel are devoted to the ambiguous subject that is introduced in the title and determines the whole work: the Wake, which as a part of the funeral ceremony represents the fall and the death of Finnegan, but as the process of reawakening initiates his resurrection. The book begins with Tim Finnegan (or an incarnation of the Irish giant Finn MacCool), an Irish man who works on a construction site as a hod carrier. "Bygmeseter Finnegan of the Sttutering Hand, freeman's maurer lived in the broadest way immaraginable […] and during mighty odd years this man of hod, cement and edifices in Toper's Thorp piled buildings supra building pon the banks for the livers by the Soangso. He addle liddle phifie Annie ugged the little craythur"[4] (Joyce 4). One day, Finnegan gets drunk at work, falls of a ladder and is apparently killed:

> "Thefall(bababadalgharaghtakamminarronnkonnbronntonnerronntuonnthunntrovarrhounawnska ntoohoohoordenenthurnuk!) […] The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man […] what then agentlike brought about the tragoady thudersday this municipal sin business? Our cubehouse still rocks as earwitness to the thunder of his arafats […] Dimb! He stotered from the latter. Damb! He was dud. Dumb! Mastabatoom, mastabadtomm […] for the whole world to see" (Joyce 5-6)[5].

Then, his friends hold a deathwatch over his coffin, a wake which soon turns to a real celebration ("there is a bockalips of finsky fore his feet and a barrowload of guenesis hoer his head", Joyce 6), again, confirming the circular and inevitable connection between death and life. During the festivities, someone pours whisky on him and he comes to life again and joins the dance ("Oh, foenix culprit!", Joyce 23). But as soon as the dead one rises, the ones gathered around him push him back ("Now be aisy, good Mr Finnimore, sir. And take your laysure like a god on pension and don't be walking abroad", Joyce 24). The primordial Finnegan has already been replaced with a new character, perhaps even his own reincarnation, who takes his place. In this way,

[4] Campbell and Robinson provide their own "translation" of these couple of lines: "Primordial Big Master Finnegan, free mason, lived, loved and laboured in the broadest way imaginable: piled buildings on the river banks, swilled ale, jigged with his little Annie" (39).

[5] "What brought about that Thursday-morning accident? […] It may have been a misfired brick, or perhaps a collapse of back promises; but as sure as Adam bit the apple of Eve, what with the noise of the traffic below, hod carrier Finnegan, high above, fell tipping full, his hod shook, he stumbled, he was dead. He is now fit for a mastaba-tomb" (Campbell and Robinson 40).

Finnegan's presence in the novel is extended, and the Fall's dual aspects, the death and resurrection it brings are clearly emphasized.

The comical Finnegan episode is only the prologue of the book, leading to the "main" characters and events. In this sense, the first episode represents the first Viconian age, the age of giants and gods at the beginning of the world. The age of Finnegan the Giant is thus the age of primordial chaos, most notably represented by the funeral wake celebration. His fall of the ladder represents the Fall that marks the beginning of humanity, the age of the men. Finnegan's fall is never final. Although he himself is put to rest, his resurrection comes in the form of a newcomer, his successor Humphrey Chimpden Earwicker (or HCE as he is called throughout the work) that appears at the end of Chapter 1 and from then on, his story, dominates the novel.

Tim Finnegan dies and comes back to life again, and by doing that, he defies linear time and the chronologity of its events. HCE's own story, as well the one of his predecessor Finnegan, is a story of the Fall. Or better said, his own story is composed of several accounts of the Fall. "HCE has supplanted Finnegan", write Campbell and Robinson. "Vico's giant has given place to Vico's patriarch. An impossible legendary age has been suppressed by the actualities of historic man. Or […] the fabulous days of the comical granddad have yielded to the presence of HCE, our living father […] an epic paradigm of Everyman" as the various universal names he is known for (such as Here Comes everybody or Haveth Childers Everywhere) indicate (53). The newcomer then, is a part of the new distinguished humanity. He has his own place in society, not a very prominent one, but like the everyman he is, he enjoys the community's respect. The last part of the first chapter is structured as a history of his background, ups and falls, but his undeniably decent position (Joyce 30-33). But the real story of HCE and his fall starts in the second chapter, retelling the events of "one sultry sabbath afternoon [when] Hag Chivychas Eve,

in prefall paradise peace […] runs into the inseparable sisters, uncontrollable nighttalkers Skertziade and Donyahzade" (Joyce 31-32)[6]. Nothing more has been said about what exactly happens after that.

Following this rather unclear event, the rumors about HCE's meeting with the two girls are started by a "Cad with a pipe" in the park who walks by HCE and asks him for the time (Joyce 37). Overly self-conscious and suspicions of the Cad's intentions, HCE starts to nervously defend himself. Utterly surprised by this unexpected speech he had to hear when asking for the time, the Cad goes home, and mumbles the story to himself. His wife hears him, and intrigued by the strange things she hears, she retells them to her priest and some of her friends. Soon after that, the rumors start to spread around the city. The park becomes a metaphor of the Garden of Eden and HCE's encounter with the two girls is transformed into an allegory of the Original Sin. HCE has been accused, he becomes the successor of father Adam, the one that tastes the forbidden fruit which leads to his indecent fall. But interestingly enough,

> "[t]he plague of evil gossip that encircles the present Mr. H.C. Earwicker races back through the past – touches and contaminates every likeness of the unforgettable great citizen thorough all the annals, not only of Ireland, but of man. Thus the inquirer finds it impossible to distinguish between the tumultuous earwigging (gossiping) of the present and that of the remoter days. The scandal-stew boils gloriously with ingredients from every moment of human time" (Campbell and Robinson 17).

The present rumors about HCE's ("indecent and immoral") fall that have the power to modify the past events of his life and endanger his reputation are another set of instances that are brought upon his fall, smearing the fixed temporal borders. These rumors or "earwiggers" soon escalate and are united into "The Ballad of Persse O'Reilly"[7], a popular lampoon. This ballad, poured forth by the river Liffey and uniting the falls of such various characters as Adam and the Duke of Wellington, Adam and Humpty Dumpty is yet another reenactment of HCE's fall (Joyce 45). Blending various historic and mythical figures, the characters themselves are paradigms of the

[6] "One sultry Sabbath afternoon, in pre-fall paradise peace […] Humphrey or Harold, stumbled out hotface as he was […] and met the inseparable sisters Shaharzad and Dunyazad" (Campbell and Robisnon 54).
[7] Perce-oreille is French for "earwig" (Campbell and Robisnon, 58).

passing times. Finnegan's fall signifies the transition from the divine primordial age to the human era. HCE's sinful fall and his resurrection present not only the "gradual demise of the infant and his reincarnation in the man', but also the "conversion of the early into modern times" (Campbell and Robinson 34). It is through the fall that time passes from the past to the future. The Fall initiates the movement of time.

Joyce effectuates the negation of linearity and the subsequent amalgamation of time patterns by evoking the Myth of the Fall as the primary structure. *Finnegans Wake* is an encyclopedic project, a novel whose limitations were the beginning and the end of the world. As Dirk Van Hulle says in his study of the compositional history and principles of the Wake, Joyce was motivated to write a history of the world from its inception and used various linguistic and historical resources as the growth patterns for his encyclopedic recyclings (57). The Myth of the Fall with its exceptional position served him as one of the most appropriate means for achieving his goal and establishing the cyclical pattern. The invocation of the various versions of the myth of the Fall is, as Schonfield argues, "based more on synchronicity than sequentiality [so that] the different myths do not form distinct narratives which proceed in a linear manner; rather, they reccur or are alluded to constantly, surfacing primarily in the form of leitmotifs" (Schonfield 273). This kind of simultaneous presence of different accounts of the Fall pattern determines the manner in which the characters appear, as well as the temporal structure of the novel. Build at the intersections of various different myths, the characters in *Finnegans Wake* are combinations of several figures throughout which the different account of the myth of the Fall is articulated. The fallen hero of the novel is thus created through the juxtaposition of multiple mythical, historical or fictional all-mighty fathers which have in way or another, experienced the Fall: the Egyptian god Osiris, the biblical Adam, Tristan, Shakespeare's Falstaff, Humpty Dumpty, the

Duke of Wellington, Finnegan the bricklayer, the Irish giant Fin Mac Cool and HCE, who is Humphrey Chimpden Earwikcer, Haveth Childers Everywhere as well as Here Comes Everybody. It seems that HCE's later acronym best describes the techniques Joyce employed while creating characters whose individuality emerges as a result of the junctions between several mythical types and patterns, and as such is inevitably collective. Thus, the characters in *Finnegans Wake*, who are often described as "fluid and interchangeable", or sometimes even "undistinguishable" may not exhibit a certain depth but rather form groups of collective identities drawing on recurrent patterns (Norris 4). The myth of the Fall is certainly one of the most significant motifs that determines the type of the characters, as well as the structure of the novel itself. By evoking different versions of the same mythical event instead of developing a linear plotline, done in the novel through the use of the Fall pattern, Joyce effects the temporal dimensions of the genre, and not only of the depicted characters and their personal stories. The continual gliding of the myths modifies the structure of the novel and presents a new form, argues Schonfield: "[t]he temporal structure of the traditional novel has been virtually abandoned and replaced with synchronicity: the whole history continually repeats itself in the present moment, and the present moment in turn becomes weighed down by history" (Schonfield 274).

3.3. The Prolific Perversity of Incestuous Sexuality

However, the Fall pattern does not only enable Joyce to develop a temporal structure that explicitly indicates the permanent fluidity of movements between the past, present and future, but achieves that through the simultaneous "perversification" or transgression of normative sexual desires and behaviors, as explained in the previous chapter. Therefore, Joyce's "equation of sex and sin, revealing all erotic desire and enjoyment to be irreducibly perverse" can also be

read as based on his rendering of the Fall pattern (Valente 216). The myth of the Fall, especially in its biblical account is typically interpreted in relation Adam and Eve's fall is not just a consequence of their newly acquired ability to distinguish between good and evil, but it is also the result of their tasting the "forbidden fruit", often deeply embedded in sexual imagery (see Dillistone 351). The loss of their innocence is thus also a punishment for the committed sexual crime. Paradoxically, their transgression of the laws of God also leads to the emergence of sexual pleasures. Joyce builds upon this almost perverse connection existing between the Fall and the birth of sexuality as a sort of punishment for the human race, and emphasizes the sexually sinful nature of the fall. Therefore, the Fall in *Finnegans Wake* almost always represents a violation of established sexual behaviors. HCE's fall comes about after his suspicious encounter with two girls in the park that soon after is transformed into a source for rumors centering upon his alleged sexual misbehavior. The motif of the Fall in *Finnegans Wake* is primarily reenacted as a sexually prohibited act and therefore as a sexually subversive experience. "Just as the thunder brings about the fall, so the moral tenor of the thunder brings about the weakness of the flesh", says Valente (215). Relying heavily upon the Biblical myth of the Fall, Joyce transforms the theme of rebellion against divine authority that is so embedded in its structure into a transgression of the prescribed sexual norms.

But on the other hand, Joyce considered precisely the aspects of sin, moral fall and shameful desecration to be the key features of sexuality. Moral and sexual disobedience are thus acts of transgression. Therefore, as Valente argues, "Joyce's sexual politics can be judged as fundamentally conservative and positively revolutionary with equal persuasiveness" (216). Emerging as a consequence of the Fall, and as such, reflecting its ambiguities, sexuality in *Finnegans Wake* is as controlled and rigorous as it is perverse and subversive. Sexuality is the

greatest punishment as well as the greatest pleasure bestowed upon the fall of mankind from the Garden of Eden. Joyce was very well aware of the sexual ambivalence present in the Fall pattern and invoked it as means through which he juxtaposed the past, present and future in *Finnegans Wake*. Thus, I argue, sexuality, as undoubtedly related to the Fall motif, is one of the domains that Joyce utilizes in the construction of his alternative temporal universe.

The fall is thus sexual. The first fall of the giant Tim Finnegan echoing the one of the primordial parents Adam and Eve brings to life not only temporality, but sexuality. HCE's fall is more explicitly sexual: following the mysterious encounter with the two girls in the park HCE's fall is a direct result of the spreading of rumors about his sexual misbehavior. The original sin of Adam and Eve is transformed into a parodic account about the social fall of the man who is allegedly involved in a suspicious sexual rendezvous. After his resurrection following the trial at which his guilt cannot be proven, a subsequent episode that depicts an almost incestuous sexual interaction between HCE and his daughter Issy represents another reenactment of the Fall. Joyce invokes sex and sexuality as areas through which he reenacts the Fall pattern. Therefore, the antagonistic interconnection between deviance and subversion, both of which are brought on by the Fall pattern, strongly determines the Joycean treatment of sexuality in the novel. On the other hand, as realized through the Fall motif, sexuality inevitably replicates its ambivalent temporality. The collision between past, present and future is thus achieved not only by invoking the Fall, but through the manifestation of this pattern as a generator of sexually forbidden and "deviant" and yet radical and transgressive attitudes and behaviors. Thus, sexuality in *Finnegans Wake* is both a consequence of the Fall and a mode through which the Fall remerges again. In that manner, the perverse sexual acts do not only appear as modes in which the Fall reappears throughout the book, but are also used as instances through which Joyce establishes the

conjunction of temporalities in *Finnegans Wake*. In *Finnegans Wake*, sexual and temporal dissonances are not only achieved but intertwined precisely through his invocation of the Fall pattern. As I have argued in the first chapter, the myth of the Fall with its sexual and temporal ambiguity certainly does provide the opportunity for creative endeavor of that kind.

According to Valente, sex as perversion appears through three main motifs in Joyce's works, as well as in *Finnegans Wake*: juvenile eroticism countering the myth of childhood innocence; the recurrent triadic casts opposing the myth of the monogamous couple; and the homoeroticism resisting the myth of the heterosexual family romance. All of these thematic circuits can be analyzed as instances of "deviant", forbidden and yet most pleasurable and eroticized sexuality (Valente 217-224). Realized through interdictions, sexuality in *Finnegans Wake* can be described as both restrictive as based on the obedience on prescribed rules and generative when it opposes them and results in the articulation of multiple perversities. The transgression of restrictive sexual boundaries occurs primarily in a conservative family environment. The Joycean sexuality is thus strongly dependant on the violation of sexual norms, especially in a familial surrounding, leading to the recognition that the "seductive effects of sexual sanction [are] an essential condition of eroticism itself" (Valente 215).

In a similar manner, Rabate indicates that "Joyce's ambivalent stance on the issue of male and female homoeroticism – which makes it difficult to pinpoint a tentative ideology of resistance or deviance in his works – always tends to reinscribe itself in the question of triangular desire. Such a desire appears related to the cultural dimension of paternity and motherhood, but without the ideological anchor of a nature taken as the norm of sexual property" (Rabate 159). Rabate's thoughts on the intermingled relations between homoeroticism, triplets and parental control can be applied on the analysis on a specific episode from Finnegans Wake, the

"Willingdone myseyroom"[8] (museum/nursery) episode which Valente reads as the second version of the Fall. Campbell and Robinson also analyze the episode on "Duke Wellington on his big white horse; three soldiers crouching in a ditch; a pair of Napoleon's jinnies, making believe to read a book of strategy; and as a sex-caliber telescope through which the Duke trains on the flanks of the jinnies" as a "reflex of the story of HCE, whose fall is to be but a variant of the fall of Finnegan" (41). Furthermore, as they indicate, "Finnegan's fall was on the identical spot where HCE is to become involved in his misadventure with two girls and three soldiers. On this spot there at present stands a museum dedicated to the memory of Wellington. Wellington is an incarnation of HCE" (Campbell and Robinson 41). As such, this vignette announces the Park episode and posits the general Willingdone as the one that enables the transformation of the first character that experiences the Fall (Tim Finnegan) to the second one (HCE).

Valente follows their direction, but also reads the recreation of the fall of the famous general Wellington as a story that depicts HCE's incestuous behavior with his daughter Issy. As such, here the Fall is invoked as a pattern that tells the story of the incestuous sexual flirtations between HCE and his daughter by reliving a glorious battle from the past. The battle between Wellington and Napoleon is reintroduced into to present through the Fall motif and structures this episode that directly conveys the "perverse" and dark side of all sexual experiences. Thus the Fall brings back past into the present and determines the representation of sexuality, that will be also reflected in the most significant episode that revolves around the topic of the sinful sexual fall in the novel: HCE's fall.

[8] This episode is devoted to the Duke Wellington, Arthur Wellesley, also known as the Iron Duke. He was an Anglo-Irish soldier whose defeat of Napoleon at Waterloo in 1815 made him one of the most famous military heroes in Britain. In her book "Third Census of Finnegans Wake" Adaline Glasheen writes that the Duke was "called the most typical Irishman, he was born in Dublin, and his memorial (phallic) stands in the Phoenix Park, on the Liffey quays" (302). Joyce used his figure in order to ironically recreate the battle at Waterloo as another invocation of the myth of the Fall.

The Fall appears as the category that enables the transformation of the one episode into the other. According to Valente, in this instance Earwicker himself appears as the reincarnation of the general Wellingdone, "grand and magnetic in his golden spurs and his ironed dux and his quarterbrass woodyshoes and his magnate's gharters and his bangkok's best and goliar's goloshes and his pulluponeasyan wartrews" (Joyce 8). The transformation of the general's name Wellington into Willingdone signifies both his paternal power and sexual potency, represented through the "big Willindone mormorial tallowscoop Wopunderworker (that is, the Wellington memorial, my note) [which] obsdies on the flanks of the jinnies" and is named "sexcaliber hrosspower" (Joyce 8). Campbell and Robinson analyze the role of the jinnies by pointing out that the word refers both to a couple of young mares on the battlefield, and to a pair of Napoleonic *filles du regiment* and as such, "[t]hese polymorphous beings correspond to the two temptresses of the Park episode" (41). Valente, on the other hand, interprets the jinnies which "is a ravin her hair and the Willindone git the band up" as a form in which his daughter Issy appears (Joyce 8). HCE's flirting with the jinnies can be read, argues Valente, as a desire for an incestuous sexual act with his daughter Issy[9], who is symbolically represented by the jinnies.

> "[HCE's] properly Victorian surveillance of the nursery for sexual misconduct occasions incestuous misconduct of his own. Having displayed a disciplinary zeal so vehement that the mother, Anna Livia, has attempted to hide her boys[10] behind her skirt (a strategy likewise freighted with sexual overtones), he spies

[9] The female characters in the book, starting from the mother ALP, the daughter Issy, the recurring character of Iseult all have dual positions in the novel: tempting the figure of the "father of the fornicationists" to his fall, then, they lift him up and restore him back to life, initiating the motif of the cycle (Campbell and Robinson 33). At the same time, it is important to emphasize Anna Livia Plurabelle, or ALP's role, the maternal principle that appears in the role of Finnegan's HCE's wife. ALP is the "circular river of time, flowing past Eve and Adam in the first sentence of the book" (Campbell and Robinson 18-9). She is the one that gather the remains of the fallen man and puts them back together, forming a new unit: she is the motivating flow that transforms the past into future, as stated by Campbell and Robinson: "Anna is the principle of vivid movement, ever setting in motion and keeping in motion the river-flow of time" (19).

[10] In the novel, the relation between HCE and his twin sons Shem and Shaun is universalized via its multiplication through many couples that render their conflictual interaction and "make the archetypal and mythic quality of the father-son relationship even more explicit" (Booker 193). Margot Norris also identifies the significance of the theme in Finnegans Wake, arguing that the novel is "founded on the involuted patterns of the Oedipus myth" (28). The dual theme of familial rivalry as enacted in the book through these perpetual conflicts between the brothers and their mutual fight against the father draws upon the two basic Biblical myths of the Fall: the story of Satan's rebellion

> on his schizoid daughter Issy peeing and sets off an antagonistic family romance which, centering on the urinary pun, water-loo[11], unfolds in a scrambled version of the battle between Wellington and Napoleon" (Valente 219).

Sending him a "hastening dispatch for to irrigate the Willingdone", the jinnies are "jillious agioncorting all the lipoleums" while "the Willingdone git the band up"[12] (Joyce 9). In such a manner, their purpose is, Valente claims, "to irritate him, to lubricate and fertilize him, a plainly erotic proposition, and to arrogate him, to seize his volition (the Willing-done)" while "their thrill is expressed in their cheer 'Yaw, yaw, yaw!'" (220). The girls of the regiment that flirt with general Wellington, and are yet to be transformed into the two prostitutes that approach HCE in the park, in the museyroom episode that has often been read as another rendering of Finnegan's fall and as a prelude to HCE's, take represent the incestuous flirtation between HCE and his daughter Issy, and as such reintroduce the Fall's two main aspects: the temporal and sexual distortion it initiates. In this episode, the Fall appears as the motivator of both temporal and sexual dissidence: by reliving a past event and uniting it with the present through the recreation of the Wellington-Napoleon battle in the first case, and by invoking the historic battle to represent an incestuous sexual encounter between HCE and his daughter that also results in a temporal bend in the latter.

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against God that results with his Fall and expulsion from heaven, and the story of Adam and Eve's Fall from the garden of Eden. At the same time, the stories that depict the familial conflicts between sons and father represent another reenactment of the Fall motif in the same manner as they can be analyzed as instances of that replicate the archetypal death-rebirth pattern, indicating the connections between these two grand themes. "The dynamic interaction between father and son is closely related to the motif of death and rebirth, and the process through which sons become fathers only to be supplanted in turn by their own sons operates according to the paradoxical cyclic rhythm of all rebirth motifs" (Booker 193). Reworking the ancient themes of brotherly rivalry and rebellion by correlating them with the story of the Biblical Falls, Joyce infuses the sexual ambiguity present in the myth of the Fall in these familial accounts and creates an opening through which sexuality can enter the domain of the enclosed family unit.

[11] The urination of Issy, and as Campbell and Robinson indicate, "the fire water (the whisky, my note) that intoxicated the ancient giant, and the two urinating girls who intoxicate HCE are variant aspects of the one eternal river-woman ALP" (41).

[12] As for the meaning of the expression "git the band up" and its sexual connotations which allow Valente to embark on such interpretation of the episode, he writes that "commonly read as a pun of the French *bander*" the expression means "to have an erection" (219).

And while Campbell and Robinson analyze the museyroom episode as a repetition of Finnegan's fall and an announcement of HCE's fall focusing on the significance of the brotherly conflict, Valente goes further and, as I have summarized here, interprets the scene in connection with HCE's sexual incestuous behavior with his daughter Issy. Through the analysis of this scene I have pointed to the multiplicity of meanings that are being noticed when by relying on the Fall pattern as an interpretative device. By emphasizing the relevance of the Fall motif as a structural unit, Campbell and Robinson, as well as Valente point out the temporal and sexual distortions this pattern introduces. What is most significant for my own argument here are the ways in which these perverse sexual acts can be read as repetitions or rather recreations of the Fall motif, and by doing that, they contribute to the juxtaposition of different time lines. In the last part of this chapter I will attempt to show how this intertwinement of sexual and temporal heterogeneity initiated by the notion of failure corresponds to the ways in which the concept of queer time has been outlined by some of the leading queer theory scholars.

3.4. Queer Failure

Actively wielding the notion of failure for productive political projects, queer theory scholars such as Judith Halberstam, Jose Esteban Muñoz, Heather Love and Lee Edelman posit queerness as central while discussing different narratives of failure. The investigation of failure in their works is often strongly related with the perception of homosexuality and homoeroticism as failed modes of sexual practices and desires. According to Heather Love, "same-sex desire is marked by a long history of association with failure, impossibility and loss […] Homosexuality and homosexual serve as scapegoats for the failures and impossibilities of desire itself" (Love 21). Queer scholars, starting from Butler, through Bersani and Halberstam to Love, Freeman and

Freccero have analyzed the ways in which homosexual is marked as the failed subject, as the inauthentic and unreal being who is incapable of proper love and fails to establish the desired connections between sociality, relationality, family, sex and reproduction (Halberstam 95). Similar things can be said about the subjects through whom Joyce realizes the transgression of sexual boundaries in *Finnegans Wake*, i.e. the masochists, the sexually exuberant children or the cast of the love triangles. Perverse, deviant and non-normative sexuality is a failed sexuality and moving in circles is no moving at all in the same way in which all different kinds of falling, failure, fallibility are equated with notions of negativity, loss, masochism or passivity.

Thus, the notion of failure is irrevocably intrinsic for the meaning of queer. Edelman, Muñoz, Halberstam, Love and others have argued that the mere repudiation of the connections between queerness and failure would simply lead to a reductive and overly positivistic understanding of queer. In his book entitled *Queer Art of Failure,* Halberstam dismantles the logics of failure by considering "failing, losing, forgetting, unmaking, undoing, unbecoming, not knowing [as] in fact more creative, more cooperative, more surprising ways of being in the world" (2). Instead, they have tried to embrace the potentiality hidden in the negative, redefining the approach towards failure and viewing it as an opportunity instead of a dead end. Just as Halberstam claims that "failure allows us to escape the punishing norms that discipline behavior", Joyce invokes the Fall as a means of destabilizing the linearly temporal, as well as the sexually conservative boundaries (3). The possibilities that Halberstam sees thriving in the world of failure unravel in Joyce's rendering of the Fall pattern as a means of undoing the sexually repressive and temporally progressive.

Joyce's usage of the notion of failure might not be so directly involved in dismantling the capitalistic system, fighting colonial imperialism, raising racial awareness or creating space for

gender variance, but the same logics that utilizes the notion of the Fall as a productive potentiality that defies the established order underlines these two different projects. What enables the interpretation of Joyce's invocation of the Fall pattern in *Finnegans Wake* as equally queer is his notable use of human fallibility as a way of disturbing the linear heretonormative temporality by simultaneously subverting the restrictive sexual injunctions. Joycean times in *Finnegans Wake* are as perverse as his treatment of sexuality is, and sexual acts and desires are as queerly perplexed as they meet at the juxtaposition of present, past and future.

The utopian hope and the anti-utopian failure, which both as critical affects and methodologies characterize the perception of "perverse" and failed sexualities in the works of Muñoz, Edelaman and Halberstam, also determine their understanding of queer time. The sole use of these strategies as either theoretical lenses or hermeneutical devices through which queer time can be approached severely limits their critical potentials. The Fall pattern, on the other hand, unites both the primal failure and the ultimate hope, and as such can be used, I argue, as an adequate hermeneutical tool for addressing the ambiguous complexities of queer temporalities. In the next part of this chapter, I will dwell upon some definitions on queer and queer temporalities and related them with the manner in which Joyce utilizes the Fall pattern as a means for subverting normative temporalities and sexualities. The works of Muñoz, Halberstam and Edelman and the ways in which they invoke the notions of failure and sexuality while thinking and writing about queer, or queer temporalities will serve as my starting points.

Muñoz's thoughts of queerness are deeply embedded in the phenomenon of utopia, drawing upon works of authors such as the German philosopher Ernest Bloch, the German idealist tradition represented by the works of Kant and Hegel, and the Frankfurt school thinkers such as Theodor Adorno, Walter Benjamin and Herbert Marcuse. For Muñoz, queerness is

enclosed in a realm of not-yet, and is marked by enduring indeterminacy that is conceptualized as ultimate critical potentiality (Muñoz 3-4). In his view, queer is a future ideal, and as such, queer is an essentially temporal modality. However, despite his desires for a complete rejection of the present's here and now in favor of the then and there of queer futurity (as the subtitle of his book suggest), Muñoz's queer temporality unites all time dimensions as he draws from the past in creating a present that would contain all the future potential. In a similar manner, Joyce recreates the signifier of the first past and the ultimate future, i.e. the Fall in the present, uniting the three temporal modes in a repetitive spiral. The resulting temporal map is a developed from a "backward glance that enacts a future vision" (Muñoz 4).

Instead of examining *Finnegans Wake* as a work that is fixed in its own never-ending progress, and as such, in the eternal immobile present, I refer to the Fall as a pattern that enables the surpassing of the limitations of the here and now of the present, leading both back to the past and towards into the future. So, although all the events are clearly set in the present, it is a present that occurs as a reenactment of the past and promises to be repeated in the future. The presentness of the here and the now is not, as Muñoz fears, a limitation that has to be rejected, but rather provides a space for a productive proliferation of the different temporal dimensions. Joyce transforms the past into the actual present and into a source for a possible future, and from there on, the future itself is transmuted into a path that leads towards a new repetition of the past, creating circular movements. In a spiral manner, the past creates the present and extends itself into the future only to be modified at the beginning of the next cycle through the unison with the futurity it helped created. In that way, unlike the unidirectional rhythms of linear timeline that presuppose the existence of a future as a result of the past, but do not allow the future to inform the times past, the queer temporality in *Finnegans Wake* signifies the ability of the past and

present to inform the future, but also of the future and present to determine the past. The present leads the search for lost times, but at the end, it is the future that finds time again, through its spiral unison with the past. *Finnegans Wake* not only destabilizes the boundaries of the three temporal dimensions but shows the limitations of such rigid conceptions. The past is not only open to the future, but the future also has the power to anticipate the past. In *Finnegans Wake* queer time is a spiral amalgamation of the potentials that both the past and the future hold for reimagining the present in a new perspective.

While Muñoz argues that "queerness is primarily about futurity" Edelman asserts that the future is the heteronormative land of the child, and claims the queer's right for the present, I invoke the Fall pattern and argue that its temporality that unites the critical potentials of the past, present and the future makes it an adequate hermeneutical tool through which the construction of queer times in Joyce's and Proust's novels can be articulated (Muñoz 11 and Edelman 150, respectively). I argue against utilizing the past and the future as tools in the combat against the temporal logics of the repressive present, or confining oneself in the present as a way of resisting the diminished past and the hopeless future. Instead I emphasize the critical potential of recognizing the strengths of analyzing queer time as a temporal calculus born at the intersection of past, present and future that encompasses their features and uses their unified potentials in the subversion of established sexual practices and desires.

In a fashion similar to Heidegger's thoughts on "futurity as history's dominant principle" as exposed in his theory on temporality in *Being and Time*, Muñoz thinks of queerness as a "temporal arrangement in which the past is a field of possibility in which subjects can act in the present in the service of a new futurity". The temporality in *Finnegans Wake*, established and analyzed throughout this chapter in light of the ways in which Fall pattern determines its

structure definitely fits Muñoz's definition of queerness. However, unlike Muñoz's desire to surpass the present which in his work is often equated with passiveness, stultification or impotence (as he says, he offers a "theory of queer futurity that is attentive to the past for the purposes of critiquing a present", 18), in Joyce's novel the present is just as filled with possibilities as the past is, and the future has the power to act upon the past, renewing it and thus transforming it to a potentiality that enables the productive collision of diverse time lines.

3.5. The Spiral that Queers the Cycle

As I have argued above, the Fall functions as one of motif through which the cyclical dimensions of the novel are based. "The 'fall' and the strange polysyllable following it, introduce us to the propelling impulse of *Finnegans Wake*. The noise made by the thumping of Finnegan's body tumbling down the ladder is identical with the Viconian thunderclap, the voice of God's wrath, which terminates the old aeon and starts the cycle of history anew", write Campbell and Robinson (29). However, the complex presence of Fall cannot be simply analyzed as an instrument for emphasizing the work's cyclical aspects. So, while Campbell and Robinson emphasize the Viconian circular outline of the novel and Hart argues for an analysis that would consider the work's more subtle horizontal structure, I offer one other possible reading of the temporal ambiguities of the novel that utilizes the spiral as a spatial configuration adequate for expressing the complex timelines of *Finnegans Wake* (Hart 18). The spiral offers a new perspective on the recurrent repetitions, not enclosing them in the passivity of the eternally-returning circle.

In his essay on the meaning of repetitions in modernist atonal music, Smith argues: "[r]epetitions, usually moments that provide orientation within traditional forms, here provide no such thing, as the form of repetition employed problematises the very concept of formal orientation […] creat[ing] a highly complex experience of time" (12). A similar conclusion can be drawn for Joyce's usage of repetitions in *Finnegans Wake*. Starting from my previous reading of the several juxtaposed Fall patterns, I argue that the utilization of repetitions in Finnegans Wake should not be merely analyzed as a means that establishes the cyclical narrative structure, but as a device that achieves that and at the same time destabilizes the passive circular motion. Yet again, Joyce's profound sentiment of self-parody is made clear through his attempt to diminish the cyclical structure he implements through the narration of episodes which seemingly establish a clear circular continuity, and yet problematize their merging into an uninterrupted unity. In *Finnegans Wake*, "repetitions often appear in radically different contexts, lacking the surrounding material to create a 'coherent' grouping" (Smith 9). For example, it may be said that the Wake is built upon multiple repetitions of the Fall motif, but every character enacts the Fall in a different manner. While Tim Finnegan the old Irish bricklayer falls into death at the end of his time, allowing for his successor to replace him, HCE and ALP's falls are depicted as primarily sexual, resulting from the actual or rumored sexual encounters they indulge in. Later on, in a manner similar to Finnegan's fate, HCE's fall provides the option for a newcomer to inherit his place, but that position is this time reserved for his twin sons, Shem and Shaun.

In such a way, although many of the episodes present obvious moments of repetition, the different contexts they create through their reemergence, transforms them into new experiences. Following Smith's analysis, it can be said that although they keep reappearing, the events are never entirely the same, and as such, they never "return within a 'coherent' group […] that is

required for a sense of narrative to justify the repetition" (12). It seems that the Joycean repetitions not only provide the novel's circular structure, but at the same time distance themselves from it. Therefore, the figure of the spiral which combines the features of both the circular repetitions and of the vertical advancements is a more appropriate figure for a visual representation of the novel's queer temporalities.

3.6. Linguistic Perversity

The conflict between the powers of creation and (self)destruction that comes to life through the revitalization of the Fall pattern is also mirrored in Joyce's writing techniques. Joyce claimed that he could do anything he wanted with language[13]. His goal was to enrich *Finnegans Wake* with uncertainties, appearing in the form of puns, neologisms, invented words, foreign phrases, wanting to allow the reader to make the work his/her own as much as possible. The linguistic excess is accompanied by an almost complete breakdown of language[14] as a means of expression

[13] The almost ceaseless process or writing through reading is just one example of Joyce's linguistic achievements. The *Work in Progress* is thus situated in an eternal perpetual progress that has no apparent end. At the same time, Joyce himself "intended that Finnegans Wake should never be out of date" (Hart 27). Being at the same time prophetic, directed towards the future, "giving his audience the impression that there was always something more beyond what they had understood, something more to be striven for" and eternally "modern", eternally present (Hart 30).

[14] The desire for linguistic self-parody that colors the structure of Finnegans Wake often takes the form of desire for suffering, dissolution and self-destruction appearing as one of the underlying themes of the narrative (Schonfield 285-286). Joyce's Finnegans Wake is "a kind of infinite regress of self-parody", says Hart (43). In her famous study "The Exile of James Joyce", Hélène Cixous links the Joycean fascination with self-destruction with the Fall motif: "Joyce tells us how men who wish to fly are condemned to fall, being born after the fall, how they wound and punish themselves, *willing* their vulnerability, how the fall provides the ambiguous pleasure of dizziness and terror combined with punishment as ridiculous act. One can desire to be Daedalus, and one can be proud to be Daedalus but in being Icarus there is an enjoyable felling of terror, and the two go together. One might almost believe that man makes himself wings in order to fall from greater height" (Cixous 508). Interpreting the desire for self-destruction in this manner, Cixous not only relates it with the Fall pattern, but also indicates a different approach to fallibility that emphasizes its productive, and as she says, enjoyable aspects.

and communication. As Booker indicates, radical linguistic experiments in *Finnegans Wake* are closely related to the central role that the myth of the Fall assumes in the work. Such multilingual wordplay "is only possible after the fall from the perfect correspondence with words and things in the Adamic language of the Garden of Eden" (Booker 203). The destruction of Babel can also be read as a version of the Fall pattern, this time indicating the fall of language itself. "The historicity of human language derives directly from the results of the fall, predating the tower of Babel. As such this linguistic condition is a fundamental property of mankind's being in the world" (Booker 204). Thus, the Fall in *Finnegans Wake* does not only represent the fall of mankind from the primordial Edenic state, but the fall and rupture of language as well. This is quite obvious from the first Fall scene at the beginning of the novel that depicts the fall of the Irish bricklayer Tim Finnegan with the sound of thunder that is at the same time as a "polysyllabic multilingual crash" (Booker 192). In accordance with the Fall pattern that is embedded in the death-rebirth motif, the "death" of the perfect language does not signify the its ultimate end, but rather marks the dawn of a new era of language use, depicted in the novel through the creative and almost incomprehensible distortion of its functionality. The demise of its function as a proper means of communication opens up new possibilities for its use as an instrument of subversion. The temporal and sexual radical dissonances in Joyce's world are achieved primarily through his linguistic radicalism. The fall of language inspires an uncontrollable multiplication of meanings and themes, and as such, acts as the means that enables the proliferation of alternative sexualities as well as temporalities. In such manner, language itself is transformed into a "perverse" weapon against the normativity of the world reflected in its temporal and sexual conventionality.

3.7. Language's Fall Becomes Queer Times

In *Finnegans Wake*, "the great themes of death and resurrection, sin and redemption, are moulded into firm cyclic outlines", argues Hart (24). However, as I have shown by analyzing the constant repetitions of death and resurrection through sin and redemption in the novel their recurrence is not entirely enclosed in a perfect cyclical pattern, but they reemerge in a spiral manner, their features being slightly modified with every new appearance. Instead of claiming that Joyce "employs the myth of the fall and its associated archetypal pattern of death and rebirth as central tropes in [his] efforts to bury the past in order to clear the way for the future" (Booker 205), or that the myth of the fall represents the ultimate celebrative return of the past, I have argued for an analysis that considers the complex and ambiguous temporalities in *Finnegans Wake* in light of the interconnections that exist between them and the spectrum of perverse sexualities in the novel. In doing that, I have proposed an approach that focuses on the ways in which Joyce appropriates and transforms the sexual and temporal ambiguities implicated in the Biblical myth of the Fall.

The Biblical myth of the Fall of Adam and Eve has often been considered as indicating the woman's guilt for the universal fall of mankind and as such used to reinforce patriarchal attitudes and behaviors. Joyce's appropriation of this myth in a manner that emphasizes its role in discovering sexual pleasure as one of its "fortunate" aspects and from there on, utilizes its potential in the creation of a space for exploring non-normative, forbidden and "perverse" sexualities can be definitely analyzed as a strong statement against the use of myth for traditionalistic purposes. The rewriting of the myth of the Fall in a manner that accentuates its temporal, sexual and linguistic ambivalences and then transforms their uncertainty into a means for their radicalization, clearly indicates the politicization and subversion of the Fall pattern. As

Booker concludes, "by infusing [his] mythic function with contemporary political significance, Joyce […] returns myth to history and re-institutes the possibility of using myth in productive and even subversive ways" (Booker 200).

The failure and the hope for reparation are intrinsic to the Fall pattern. Following this dynamics, "[t]he affirmation of renewal in Joyce […] suggest that the cultural fall resulting from our loss of faith in the past is a fortunate and liberating one that opens up a variety of exciting possibilities for the future" (Booker 195). The destructive and the reparative forces are merged into one in the spirally cyclical Fall pattern that determines the structural and thematic entirety of *Finnegans Wake*. The birth of sexuality, temporality, of language and of the human kind that rendered the Fall fortunate are the elements Joyce uses in his rewriting of the Fall pattern in a queer manner.

Thus, the Fall that, by all means, should be fatal, ends in providing a space for reimagining temporalities, sexualities and languages in alternative fashion. Invoking the Fall pattern as an instrument through which he is able to bring back the ultimate past into the present and transform it into a source for creating a future that would impact the subsequent recurrence of the past, Joyce creates an alternative temporal universe in which the past, the present and the future are intertwined in a perplexed manner. Furthermore, the past which he brings forward is embedded in a clear sexual ambivalence that opens the possibility for development of various non-normative sexual desire and practices. That is why I argue that the temporalities developed in *Finnegans Wake* in such manner can be read through queer lenses. Bringing the past into the present and transforming the future into a potential for reimagining the past through the formation of space of perverse sexualities, Joyce invents "other ways of being in the world, and ultimately new worlds", the very definition of what Muñoz considers as the ultimate potentiality

of queerness (Muñoz 1). Joyce's examination of the interconnections between the past, the present and the future through the sexual ambiguities of the Fall pattern brings the temporal order in the realm of the sexual. Or rather, combines them in a sphere where the birth of the sexual creates a space for the emergence of various alternative temporalities, in return leading to the intense "perversification" of desires and practices. He does not only rebel against the temporal linearity of the realistic narratives, but engages in a nuanced and diverse exploration of the ways in which the sexual informs the temporal, and the new temporal is re-imagined as a topography for alternative sexualities and time modes. Emerging at the intersection of "failed" sexualities and "failed" sequentialities, Joycean times in *Finnegans Wake* are queer times.

4. Proust's Vision and the Creative Power of Failure

The story of the destruction of Sodom and Gomorrah has often been characterized as one of the most interesting and thought-provoking narratives in the Bible. Ambiguously depicting the punishment that God inflicted upon the "wicked" Sodomites, the Sodom Cycle is usually considered as consisting of two Genesis chapters, 18 and 19. Nevertheless, the two cities appear on multiple occasions throughout the Old and the New Testament, most often signifying the "wicked sinfulness" of the Sodomites and the Gomorrahites. Although the exact nature of Sodomite's "sins" is never made explicit in the Bible, the subsequent interpretations of this narrative in early Jewish and Christian traditions most frequently describe their "wickedness" as a result of an "untrammeled homosexual lust" (Newman 34).

Tracing the development of the interpretations surrounding the narrative, scholarly researches state that the history of this episode, or rather, stream of episodes, uncovers a richness of meanings. And while in the Old Testament the "Sodomite sin" is most often regarded as a symbol of allegiance to other gods, atheism or used in support of theological arguments, in the writing of the New Testament Fathers it is transformed into a sexually deviant behavior (see Loader 49-150). The Sodomite's unexplained "wickedness" is the only constant in the narrative, while the plethora of sins that is prescribed onto them varied throughout the centuries, reflecting the theological and ideological positions of its interpreters.

In the next part I will firstly offer a brief descriptive analysis of the main events of this narrative and their most common interpretations. Then, I will focus on the manner in which the myth of the destruction of Sodom and Gomorrah that engenders sexual, as well as temporal dissonance, can be read as another instance of the Fall pattern.

4.1. The fall of Sodom and Gomorrah

Sodom and Gomorrah are two of the five Cities of the Plain (together with Admah, Zeboiim and Zoar). They are firstly mentioned in the Old Testament in Genesis 10, as the geographical locations inhabited by the generations of the sons of Noah. Later on, Genesis 13 tells the story of Lot's choice to stay and start a life in "the plain of Jordan that was well watered everywhere, before the Lord destroyed Sodom and Gomorrah, even as the garden of the Lord" (Genesis 13.10). Thus, Lot's decision to choose Sodom and Gomorrah as the settling site for his family was presumably informed by their resemblance with the Garden of Eden (in some translations referred to as the garden of the Lord). Three verses down, the men of Sodom are for the first time characterized as "wicked and sinners before the Lord excitingly" with no further explanation on the nature of their sins (Genesis 13.13).

The "real" story of Sodom and Gomorrah starts with Genesis 18. Although the visit of the angles and the subsequent destruction of the cities is depicted in Genesis 19, the eighteenth chapter structured around God's unwrapping of his plan to destroy the cities to Abraham, situates the story of Sodom and Gomorrah in the larger framework of the Abraham Cycle (see L.A. Loader 15-46, Cheon 14). The following chapter starts with the arrival of the two angels in the city of Sodom, who are warmly welcomed by Lot. And while Lot offers them a shelter for the night, the other citizens, "the men of Sodom, compassed the house round, both old and young, all the people from every quarter, And they called unto Lot, and said unto him, Where are the men which came in to thee this night? Bring them out unto us, that we may know them[15]" (Genesis

[15] As Loader argues, the Yiddish phrase "kid'ld' yada'at" that describes the request of the Sodomite men and is most commonly translated into English as "knowing someone" can, but does not necessarily have to implicate sexual interaction. Throughout the Bible it has only been used 10 times to signify sexual intercourse, while more often it appears as a phrase signifying the desire to literally meet someone (107). One other way of reading the Sodomite's

19.4-5). Hearing their violent outcries, Lot offers the Sodomite men his two daughters "which have not known men" to "do ye to them as is good in your eyes: only unto these men do nothing; for therefore came they under the shadow of my roof" (Genesis 19.8).

This is probably the most ambivalent and discussed scene in the Sodom Cycle. The ambiguous and unexplained "wickedness" of the Sodom men who desire to "know the angels" does not allow for a definite answer on the origin of their "sin". However, one of the most wide-spread interpretations of the nature of their wrong-doings argues that the Sodomite's sins can be explained as a lack of hospitality and hostility toward strangers, both actions considered as deadly sins in the Jewish tradition (see J. A. Loader, Newman 34, W. Loader 30). "The Sodom and Gomorrah story reflects yet another motif pattern known from extra-biblical literature, that of divine beings whovisit a city to test the hospitality of its people and eventually destroy the inhospitable city", write Miller and Hayes (60). J.A. Loader offers a very interesting interpretation that relates the Sodomite's transgression of the sacred law of hospitality to the subsequent characterization of their sins as "wicked", "unnatural" and finally, "homosexual".

According to his analysis, the Sodomite's sexual misdemeanor is not the most important feature of the sin of "sodomy", but rather, the violation of the sacred law of hospitality assumes that position. Their social misdeeds are expressed through the motif of "perverse sex", he writes (37). By refusing to welcome their guests and show them due respect, the Sodomites are "making natural intercourse impossible by violating the social fiber of the community as represented by the motif of hospitality" (37). In that manner, in Loader's reading, the sin is firstly an act of anti-social behavior that desecrates the basic principle upon which the community is established, leading to the perversification of its existing rules, such as the

desire "to know" the angels is to be like them, which can again be compared to Adam's and Eve's desire to be like the gods, ultimately leading to their (sexual and temporal) failure.

normative flows of time and the "normal" sexual acts and desires. The Sodomite's principal vice is their unacceptable social behavior (whether equated with breaching of the law of hospitality, their violence or the desire to become like the immortals) which is then expressed through the motif of perverse sex and leads to the destruction of the future.

Thus, homosexuality is a result of their inhospitable behavior, a punishment that is inflicted upon them after they decide to humiliate their guests by not welcoming them in the city. Contrary to the most wide-spread interpretations, the Sodomite's sexuality is not the reason for the angel's visit, but rather the consequence. (Homo)sexuality emerges as the punishment for human fallibility, in a way that is similar to the birth of heterosexuality as a sentence for the desire for knowledge and the committed hubris in the story of Adam's and Eve's fall.

Following the continuation of the story, after the Sodomite men refuse Lot's offer they attempt to enter his house, but the angels blind them so that they cannot find the door. In the next couple of verses the angles protect Lot's family as they all escape to the nearest city Zoar[16], while "Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven" (Genesis 19.24). The Sodom Cycle and the nineteenth chapter of the Genesis concludes with the mini-episode concerning Lot and his daughters. After witnessing the destruction of their world which signifies the end of time as they have been experiencing it, the two daughters of Lot are afraid for the future existence of the family. Therefore, they decide to intervene and save their family "by preserv[ing] the seed of [their] father" The plan is executed during the two flowing nights. They "make their father drink wine", "go in" and "lay with him" while "he perceived not when [they] lay down, nor when [they] arose" (Genesis 19.31-35). The children

[16] One of the most interesting scenes in this narrative is the fate of Lot's wife, not mentioned previously in the chapter, who escapes with her family but "looked back from behind [Lot], and she became a pillar of salt" (Genesis 19.26). Unfortunately, the scope of my project here does not allow me to focus on her role in the Sodom Cycle as a representative of the Orphic motif (see Cheon 14-23).

born out of this incest save and prolong the existence of Lot's family and of the entire community, indicate the final sentences of the Sodom Cycle. The homosexual sins of the Sodomites destroys Lot's family leading to the end of time, but the incestuous sexual intercourse between Lot and his daughters marks its new start and continues the family line. "Perverse" sexuality is thus seen as a motivator of temporal transformations.

They are several parallels that can be drawn between the myth of Sodom and Gomorrah and the Adamic Fall. Both the cities of the Plain and the Garden of Eden are firstly described as the "golden lands" of paradise (Genesis 3.12). But after man's and woman's mistakes, related to or resulting in ambiguously sinful sexual behavior, they are both destroyed (symbolically in the case of Adam's and Eve's fall, and literally for the Cities of the Plain). This destruction represents the end of time, arresting the coming of the future. But at the same moment, the eschatological event produces the new movement of time, signifying the begging of family life for Adam and Eve and the incestuous renewal of Lot's family tree.

In a certain way, the myth of Sodom and Gomorrah duplicates the interconnections that are established between the ambivalent depiction of sinful sexuality and arrested temporality in the story of Adam's and Eve's fall. The ambiguously wicked (homo)sexual conduct of the Sodomite men causes their fall and at the same instance ends the linear flow of time, represented by the annihilation of their present and future, and brought on by the fall of their city. From there on, the renewal of time, or the beginning of a new epoch is only possible after another instance of a perverse sexual act, depicted through the incestuous episode between Lot and his daughters, whose aim is maintain the family's tree through the un-ceased succession of time. Thus, sinful sexuality stops time and incestuous sexuality begins its flow anew. Describing yet another fall of men as related to an ambiguous, "wicked" and sinful sexual behavior that leads to the "end of

time" (symbolized by the destruction of the cities) while at the same moment reviving the flow of life (as the story of Lot and his daughter indicates) the myth of Sodom and Gomorrah can be analyzed as another instance of the Fall. I argue that the interconnections between the sexual and temporal "fallings" as depicted in the Sodom and Gomorrah myth enable the reading of this story as a version of the Fall.

In the next part of this chapter I examine the manner in which Proust has invoked the myth of the fall of Sodom and Gomorrah while developing his own theory of homosexuality. While doing that I am mostly interested in the manner he uses the notion of failure that determines his depiction of sexual and temporal ambivalences. I will investigate the ways in which the narrative of Sodom and Gomorrah represents the failure of retrieving time and at the same moment brings forth the possibilities of reimagining temporality through the multiplication and diversification of its dimensions. Furthermore, one of the most important axes of my analysis here will focus on the meaning language and writing assume when transformed into means of creating temporal heterogeneity through the representation of fallen and sexually perverse activities.

4.2. Sex beyond Sex: The Bumblebee, the Orchid and the Snail

The opening pages of *Sodom and Gomorrah*, the fourth volume of Marcel Proust's *In Search of Lost Time*, where he describes the experiences, life-style and choices of the inverts have probably become Proust's "most (in)famous text on homosexuality" (Scheher 53). Proust's

characterization of the homosexuals as the "cursed race"[17] still stirs up debates, leading scholars to wonder whether "this representation reflects or subverts conventional moral structures surrounding the subject and the prevailing sexological theory of his time" (Cairns 43). But while describing this behavior which is called vice "most incorrectly" or "for the sake of linguistic convenience", Proust does not attempt to essentalise the sinful nature of homosexuals (3:18). Rather, following the significance of the social nature of the "sin" implicated in the myth itself, as Loader argued, he is emphasizing the social marginalization that homosexual experience.

Another feature of Proust's theory on homosexuality that is essential for its full understanding is the manner in which he that depict the inverts by relying on multitude of botanical and natural metaphors without "the slightest scientific claim to establish a relation between certain botanical laws and what is sometimes, most ineptly, called homosexuality" (3:9)[18].

According to Gilles Deleuze's interpretation introduced in his study "Proust and Signs" the vegetal metaphor which firstly appears in *Sodom and Gomorrah* and from then on constantly recurs in all the volumes of the novel serves to primarily illustrate the isolation of the sexes who live forever under Samson's prophecy "the two sexes shall die, each in a place apart", a quote appearing at the first pages of the volume. But the separated sexes exist in the same individual,

[17] "[A] race upon which a curse is laid and which must live in falsehood and perjury because it knows that its desire, that which constitutes life's dearest pleasure, is held to be punishable, shameful, an inadmissible thing, which must deny its God […] sons without a mother, to whom they are obliged to lie even on the hour when they close her dying eyes; friends without friendships […]" (Proust 4:20).

[18] Proust's vegetal homosexuality has also caused many debates and divided opinions on the matter. Influential queer theory scholars such as Sedgwick or Bersani have argued that the thematization of homosexuality that invokes comparisons with animal and vegetal sexual hermaphroditism is "sentimental and reductive" or even "banal" (*Epistemology of the Closet* 216 and Bersani 24, respectively). Others have stated that "the general metaphor for homosexuality is nature, something as natural as the fertilization of flowers by bees. According to this apology, homosexuality is natural in man because there are so many cases of it in nature" (Scheher 69).

or the homosexual who is here compared to the hermaphrodite snail or plant "which cannot be fertilized except by other hermaphrodites (Proust 4:4)". Every homosexual encounter is thus transfigured and depicted through a comparison with the fertilizing rituals that occur between bees and flowers. When the narrator compares the sexual intercourse between Charlus and Jupien with the bumblebee that fertilizes the orchid, what he sees in front of him seems instantly beautiful. Charlus the bumblebee seeks Jupien the orchid, and their encounter is itself a "miracle" (Proust 4:38)[19]. Embodying the unison of the sexes, inverts are the only real transsexuals. And transsexuality (or the coexistence of the sexes in one body in Proust's vocabulary) is "the ultimate level of the Proustian theory of homosexuality" (Deleuze 121-22).

However, instead of triggering the communication between male and female which coexist in him/herself, the hermaphrodite separates them, although he/she is the one that possesses them. The "cursed" homosexual, self-fertilizing and yet sterile hermaphrodite then produces the two divergent homosexual series that live together and never establish meaningful contact: the daughters of Gomorrah and the sons of Sodom. In such manner, Deleuze contends, homosexuality, by containing both of the sexes and not being able to effectuated their unison, in Proust's novel is "the truth of love" which wrapped in jealousy, secrets and pain, is always destined to failure (80-81). The homosexual in Proust's vision that unites the two sexes and yet

[19] Comparing the encounter between the fertilizing bumblebee and the hermaphrodite plant and homosexual sex Proust writes: "The most extraordinary stratagems that nature has devised to compel insects to ensure the fertilization of flowers which without their intervention could not be fertilized because the male flower is too far away from the female – or the one which, if it is the wind that must provide for the transportation of the pollen, makes it so much easily detachable from the male, so much more easily snatched from the air by the female flower, by eliminating the secretion of the nectar, which is no longer of any use since there are no insects to be attracted, and even the brilliance of the corollas which attract them – and the device which in, in order that the flower may be kept free for the right pollen, which can fructify only in that particular flower, makes it secrete a liquid which renders it immune to all other pollens – seemed to me no more marvellous than the existence of the subvariety of inverts designed to guarantee the pleasures of love to the invert who is growing old: men who are attracted not by all men – but by a phenomenon of correspondence and harmony similar to those that govern the fertilisation of heterostyle trimorphous flowers like the *lythrum salicaria* – only by men considerably older than themselves" (Proust 4:38-9).

separates them signifies both the failure of the sexes and subsequently, of love, but at the same time it utilizes this failure of the homosexual as a motivator in the recapturing of lost times.

Starting from here and focusing on couple of episodes from *Sodom and Gomorrah* where these thematic motifs come to the front, throughout this chapter I will study the complex and intermingled relations between the notions of love, failure, homosexuality and temporality. Therefore, my goal is not to determine whether Proust's depiction of (vegetal) homosexuality is subversive or conventional, banal or innovative, but rather to examine the ways in which this vegetal homosexuality that signifies the failure of contact between the sexes is perpetually invoked as the trigger that has the power to retrieve lost time.

4.3. The Failed Homosexual Novel

According to Scheher, Proust's novel is "undoubtedly the most ambitious literary undertaking in which homosexuality is the determining factor for interpretation and general hermeneutics. Homosexuality is at the heart of the hermeneutics, serves as the posited transcendental origin of meaning, and circumscribes the text [...] It is not the theme of homosexuality but its patterns, structures, and discourses that serve as heterosexuality would in another work: as a general hermeneutic paradigm and *dispositif*, but also as an un-normative and ab-normal norm, as bent rule, and as a "queer" plumb line of interpretation" (34). His reading indicates that every theme of the novel is determined and can be analyzed through its explicit connections with homosexuality. Or rather, the representation of homosexuality colors the rendering of every thematic sequence of the novel, positing queerness itself, as Scheher claims, as a hermeneutical device through which all other topics can be addressed. The narrativization of temporality is therefore one of the themes of the novel that can be interpreted thorough this general

homosexual, or rather, queer hermeneutics. "It is that ever-mobile displacement of interpretation from theme to process subtended by a continual sexual displacement, a move away from the structures of heterosexuality that is at the heart of the novel", says Scheher (39).

However, the treatment of homosexuality in this central volume of the novel has been approached differently by various scholars since its first publication. In the next part, before moving on to the analysis of the ways in which homosexuality determines the amalgamation of timelines in the novel, I will briefly look into the ways in which the thematic treatment of this topic has been perceived as the main reason for its failure.

With all its baroque-styled digressions and detailed psychological examinations of the lives of inverts, Sodom and Gomorrah literally represents Proust's excessiveness, similar to the way in which *Finnegans Wake* has been repeatedly characterized through linguistic excess (Cano 41-45). By introducing the topics not explicitly present in the previous volumes, and whose existence was not planned as part of the *Search*, at the time of its publication *Sodom and Gomorrah* was often perceived as disrupting the work's thematic and temporal coherence (see Vigneron, Feuillerat in Cano, 42-45). The representation of homosexuality through Albertine's and Charlus's characters leads to the destruction of the progressive development of the narrative. Sodomy itself becomes the bearer of the structural excess that endangers the novel's temporal and thematic unity and is the cause for its ultimate failure. Vigneron goes so far as to trace a process of "aesthetic disintegration" that starts unfolding throughout this volume due to the "overwhelming power of Sodom" introduced through Proust's inexplicable rage that makes him "lose all sense of proportion and "transform nearly all of his characters into homosexuals" (522, 529 in Cano 43).

What is really interesting here is the way in which these scholars not only address sodomy, i.e. inversion which Proust had made central to his work not only as a moral equivalent of a tumor that completely distorted the novel's fragile body, and as such represents the lead cause for its ultimate failure, but also, as something that disrupted the novel's planned temporal progress both in terms of the fictive world that it wanted to create and with regards to its own existence as an artwork. The tumorous spreading of homosexuality in the novel sickens and later on kills off the unfolding of progressive temporality and by doing that, destroys the work itself. The novel is thus a failure, or rather, an anti-novel. And it is exactly at this point of intersection between failed sexualities and failed temporalities that the novel emerges as an anti-novel, or as I have been arguing, a queer novel.

Disrupting normative sexual behaviors by altering temporal progressions, or rather, depicting same-sex practices and desires that have the power to initiate the disturbance of linear time modes, this novel can be characterizes as queer novel. The *Search of Lost Times*, both as a process and as a novel, fails to the degree in which it overrepresents Sodom and Gomorrah, i.e. sexual inversion. The failure, however, is only a failure of time's normativity and in that sense; it represents the failure of the traditional realistic novel. Thus, the failure of normalizing temporalities and sexualities initiates the emergence of the queer novel.

4.4. The Mysterious Ambiguity of Perverse Homosexuality

On the other hand, the representation of homosexuality in the novel, especially through the multitude of metaphors used to invoke it, has often been studied as anything but explicit and subversive. "Pilling up metaphor upon metaphor, Proust essentially opens up the interpretation in a myriad of ways and effectively blocks interpretative closure: all these half-definitions of

homosexuality wind up undefining it" (Scheher 71). It seems that the multiplication of metaphors and comparisons around homosexuality only serves to disguise and further mystify its meaning, making it elusive, almost present, but never quite graspable, like time itself. Furthermore, the discovery of homosexuality, or rather, homosexual sex acts, is always represented through the protagonist/the narrator's perverse voyeurism, led by his desire to witness the forbidden and potentially dangerous. Just as for Joyce sex is inherently perverse and sinful, for Proust homosexual encounters are the "primal scenes of sadism" (1:161, 3:766).

The acts of voyeurism and curiosity as committed by the protagonist determine the narration of every homosexual sex act represented throughout the novel. Starting from Marcel's espying of the flirtatious scene between Mlle Vinteul and her unnamed lover at the end of *Combray* that is then reflected in the scene between Charlus and Jupien at the beginning of *Sodom and Gomorrah*, as well as in the scene taking place in the male brothel in *Time Regained*, homosexual sex is depicted as something mysterious, hidden, provoking and yet shameful, sinful and ambiguously repellent and alluring, similar to the ambivalent position sex has in Joyce's *Finnegans Wake*.

As Scheher indicates, the structurally similar "narrative integrity of the scene at Mountjouvain, the scene between Charlus and Jupien at the latter's shop and the scene of Charlus at the brother all depend on the narrator *not* being seen. Yet the formal integrity of the scene depends on the idea of being seen: each of those three sexual scenes is a performance of sorts for an audience that is supposedly not there" (46). Homosexual sex is a perverse performative as well as voyeuristic spectacle. Sadism, masochism[20] and voyeurism are all

[20] The inherently violent nature of sex is represented through the narrator's overhearing of the sexual encounter between Charlus and Jupien. Surprised and shocked by what he hears, he says: "It is true that those sounds were so violent that, if they had not always been repeated an octave higher in a parallel wail I might have thought that the one person was strangling another right next to me and that after, the murderer and his resuscitated victim were

intermingled with the depiction of homosexuality, transforming it into a sexual activity that surpasses the borders of normalized and normative sexuality.

And all of these three scenes that are witnessing the emergence of homosexuality are narrated from the protagonist's perspective who can barely see or hear what is happening while spying on the couples in every single occasion, the reader only gets a partial insight and can never really be sure on what and how is happening when it comes to homosexual acts. A double invisibility marks all the homosexual scenes, argues Scheher (47). The narrator's invisibility that determined his voyeuristic position at Montjouvain is structurally redoubled in his witnessing of the scene between Charlus and Jupien where the ones he is spying on still cannot see him, but now he cannot see them either, but can just hear the noises. And yet, he is certain that he knows what is happening. In such manner, the homosexual activity between Charlus and Jupien, or Morell, and the affairs Albertine has occur primarily within the narrator himself, while the reader can never be really sure if they happened in the "real" world or just products of his imagination. "In the light of the transformation springing from the process of internalization and inversion, it is the narrator's own position that is seen equally to be homosexual", says Scheher (82). In that way, homosexuality is firstly experienced and narrated by Marcel himself.

In the next part of this chapter I will address the ways in which Marcel's personal encounter with and narration of homosexuality is not only depicted as a sadistic act, but also as a masochistic experience, that triggers the feelings of jealousy, grief, pain, suspicion while disrupting the linear normativity of temporal existence. By doing that, I will focus on two instances that greatly define the narrative representation of events in the volume: his personal

taking a bath in order to remove the traces of the crime. From that I concluded that there is one thing as noisy as suffering, and that is pleasure" (Proust 4:12).

relation with Albertine, his "Gomorrahian" lover and his re-experiencing of the death of his grandmother.

4.5. "I am unable to confer on her retrospectively an identity"

In a manner similar to the representation of the male homosexuals, the queerness of the female characters, including their desires, the motifs that lead them and the acts they commit are hidden under, or better said, represented only thorough layers of suspicion. The reader never quite gets the chance to understand what do Albertine and Oddette really think or do, if they have ever had same-sex relations or those are just products of the imaginations of their jealous partners. Staring from the never named lover and friend of Mlle Vinteuil, via Odette's purported female lovers to Albertine's relations with Andree or Mme Putbus' maid, female queerness is regularly represented through absences, suspicions and negativity.

From the moment Marcel starts to suspect Albertine has same-sex desires and maybe experiences, his jealousy becomes the main source of his actions, as well as his love. His activities in Balbec throughout the volume are determined by his suspicions for Albertine's Gomorrahian desires and his intention to prevent their realization, whether embarking on an unexpected trip just in order to prevent her seeing her girlfriends on the seaside, or going to the Verdurin's dinner party only to inquire if one of the girls she might want to meet is there. In that way, Albertine never becomes a fully individual character; she is always represented as a part of the group of girls that surround her. As the narrator remarks in first volume, in a sentence that has inspired the title of this subsection, he is "unable to confer on her retrospectively an identity" (Proust 1:905). Even when she is alone with the narrator, and especially after he starts to develop his ever-growing suspicion about her same-sex activities, he can never feel her as fully present,

or as someone with himself. Albertine's lack of cohesive identity that makes her a never quite reachable and elusive presence is expressed in the ways other characters perceive her, possibly reiterating Marcel's own thoughts on her. When faced with the possibility of Marcel marrying her his mother says to him: "As a matter of fact, I can't say what I think of Albertine, *I don't think of her* […] But at this first stage, *I can praise her only by negatives*. She is not this: she has not the Rennes accent. In time, I shall perhaps say: she is that" (Proust 4:443, my emphasis). But Albertine never gets the time to surpass this negativity and to be known for something that she is, rather than something she is not. She is forever enclosed in time that cannot be reached. One of the budding girls or the young woman with the bad reputation, the captive of the fugitive, Albertine does not have the strength to move time forwards or backwards.

Albertine, whom the narrator can only perceive through her undefined and unreachable elusiveness, and whose queer desires and practices condemn her to "no future" can be analyzed, following Lee Edelman's suggestions, as a queer futureless child. Starting from Edelman's observations on the nature of the child as the representative of an always heteronormative future, I propose an approach according to which Albertine would signify the second half of this imaginary pair, being completely different from it. She would therefore be the "queer child". For Edelman queerness and queer temporality can only be achieved through a full repudiation of the past as well as of the future that is reproducing and emerging from such past (11-20). I believe that Edelman's queerness can be used as lenses through which the character of Albertine can be addressed. Albertine has no future, she remains the child from the beaches of Balbec through whom Marcel wishes to restore the past, or the captive that never amount to be amounts tobe a part of his future, despite his desires. In this way, her character clearly depicts the notion of queerness as Edelman perceives it.

For Edelman, the queerness that queer sexualities signify emerges from its opposition to the all-encompassing temporal, social and political order. Queerness's task and goal is to always disrupt and redefine not only identities, but the very basis on which notions such as sociality, civic order, or futurity rely on. As such, queerness cannot be reconciled with the figure of the heretronormative who embodies the normative social order through being the ideal citizen who will insure the endless coming of the productive future through heterosexual reproductive practices (Edelman 13-15). The figure of the child in Edelman's work becomes the bearer of "reproductive futurism". On the other hand, the child who opposes the reproduction of social as well as temporal futurity by disturbing her/his identity ("for queerness can never define an identity, it can only disturb one", says Edelman (17)) is definitely a queer one. This queerness has literally nothing to offer. Its nothingness is used as an instrument for the "murder" of the child as futurity's emblem that "reinserts that the future is a mere repletion and just as lethal as the past" and thus, brings "no future" at all.

However, another aspect that has to be considered and which is intermingled with the ways in which Marcel experiences his love towards Albertine not only through pain and jealousy, but as a vehicle for retrieving past times is his involuntary memory and reliving of his grandmother's death. The awakened grief and gilt over his grandmother's death seems to arouse Marcel's sexual desires for Albertine of the past, as much as for the young pages, bell-boys and hall-porters for the Balbec hotel (Proust 4: 233-6). In this sense, it is not Albertine herself whom he desires, but rather the past times he had spent in her company, in those happy days when his grandmother was alive. She becomes the instrument through which his body longs not only to re-live the past but to completely replace it with the present, and make it the future through experiencing a sexual encounter with her. In that way the sexual desire here is not directed at

Albertine, but at the past self of the narrator that he wishes to restore, almost implying a sodomitical, and autoerotic relationship between Marcel and his former self, whose only purpose would be to bring back the past.

Marcel seeks to experience temporal change through indulging in queer sexual activities. The encounter between past and present that informs the future is imagined as emerging through a sexual act. This situates the disruption of chrononormativity as resulting from what Freeman calls a "tactile meeting" that enables "times touching each other" (*Time Binds* 110). The meeting between past, present, and future times is here configured as an erotic experience. But the temporal flexibility or the disruption of time's linearity, at least in Marcel's thought and hopes, certainly depends on the feasibility of attaining queer sexual pleasures. The sexual encounter with Albertine that is imagined as a sodomitical sex act with his own past self is intended to bring the past, present, and future into new conjunctures.

Albertine's body, or rather, the narrator's body constitutes the moment of pure "touching" of the past and the present through sexual contact[21]. The jealousy directed towards Albertine, as the narrator himself is aware on many occasions is actually a result of "the selfish exaltation of the lover who is in love with his own love", and the consequence of his efforts to control and capture not her, but his own feelings (Kristeva 26). Furthermore, this justifies my proposed reading of his illusionary desire towards Albertine as a form of sodomitical relationship

[21] Gorgio Agamben's suggestion that pleasure as an universal human experience should be posited as the basis for a new rethinking of the notion of time, resonates nicely with the ways in which Proust evokes the past through sensual and erotic pleasures. In his essay "Time and History" Agamben argues: "For everyone there is an immediate and available experience on which a new concept of time could be founded. This is an experience so essential to human beings that as ancient Western myth makes it humankind's original home: it is pleasure" (104). Marcel's desire to bring back the past through an erotic pleasure reflects Agamben's insights.

with himself. What is more significant for me here, is the way in which this queer relationality with oneself is transformed into a means that has a power to alter normative timelines.

Embodying Edelman's queer non-futurity, Albertine signifies the annihilation of time. Therefore, she is certainly not the means through which the narrator can capture the lost time. Instead, she is the one through the failure of grasping the past is being rendered. Interestingly, in such manner, Albertine's queer negativity that seemingly can only mark the failure of time is transformed into an impetus for discovering new ways in which past, present and future can interact, thus indicating the impossibility of Edelman's project in whose work queer temporality is always condemned to an one-dimensional presentness.

Proust, therefore, does not kill off Albertine without any reason: he uses her death that erases her from Marcel's life as a motivator that provides him the chance to oppose the progress of a sexually and temporally normative timeline and discover new modes of queering time. "It is the signs of love that implicate lost time in the purest state", says Deleuze (18). In this case, the death of the grandmother acts as a sign of the forever lost time and motivates the search for regaining the plenitude of times. The worldly signs, the signs of love, and the sensuous signs might be the signs of lost time, indicating the failure to ever retrieve the wasted time, but they are necessary as the stepping stones towards the signs of art that have the power to reimagne and regain time. Albertine, the beloved one, causes suffering and pain for the narrator, but it is that pain that leads the metamorphosis of the narrator to a writer that is able to recapture time. It is necessary for him to decipher the signs of love and lose his time in order to regain it in all its multiplicity through art.

The search of lost time, according to Deleuze, is a search for truth which the narrator seeks through the interpretation of four kinds of signs: the worldly sings, the signs of love, the

sensuous sings and the signs of art. Each kind of sign has its own timeline, but at the same moment intersects and participates in the times of line that the other sings develop. Therefore the multiplicity of timelines introduced by the sings clearly indicates the plenitude of time itself, making the search for the truth through the deciphering of sings always a temporal one, or a search for the truth of time (15-17). As Deleuze argues, each kind of experience, or sign in his own typology, has its own corresponding timeline: "[t]he worldly signs imply chiefly a time wasted; the signs of love envelop especially a time lost. The sensuous signs often afford us the means of regaining time, restore it to us at the heart of time lost. The signs of art, finally, give us a time regained, an original absolute time that includes all others (24-25). Therefore, Proust's novel is not completely oriented towards the past through the search of lost time, but rather multiples and complicates the various timelines in order to regain time, not by going back to the past, but by mingling the past, present and the future in a manner that defies temporal linearity. The absolute regained time at the end consist of all times, creating a sphere in which all timelines are amalgamated. The main events that stimulate the search for lost time and the subsequent artistic recuperation are failed, homosexual, guilt-driven and jealous love. The Search consists of series of discontinuous sexual and temporal failings and attempts for their transformation into sources of productivity. Failure of time, love and sex result not only in the loss of time, but drives the desire to recapture time, and from there on, directly participates in the creative refiguring of time's irreversibility.

The jealous lover, as Deleuze indicates, has a peculiar sense of time. "The jealous man's memory tries to retain everything because the slightest detail may turn out to be a sign or a symptom of deception, so that the intelligence will have the material requisite to its forthcoming interpretations. Hence there is something sublime in the jealous man's memory; it confronts its

own limits and, straining toward the future, seeks to transcend them" (52). Therefore, the desire to capture time, or even overcome its limits begins in the mind of the jealous lover. However, as Marcel's case proves it, every attempt to rule time in such manner, or according to Deleuze's interpretation, when situated in the sphere of love is doomed to fail. The signs of love, as well as the sensuous signs that are invoked in moments when involuntary memory takes over, "set the path of art" (Proust 6: 889). The recapturing of time through writing would be never realized without the powerful influence of love, appearing in the forms of jealousy, grief and pain cause by Albertine's homosexual experiences.

4.6. The Lover Becomes a Writer

Providing the space for transforming the negative affects queer sexuality brings into ways of altering time's normativity, writing will prove to be the most productive means for overcoming the jealousy and coping with the pain over the death of the beloved one. Failure experienced as jealousy, grief, loss, pain or suffering and intertwined with the existence of same-sex desires profoundly determines the narrativization of time in Proust's *Sodom and Gomorrah*. However, failure's negativity is here re-imagined as an instrument that initiates the skewing of prescriptive and regulative sexual behaviors. Marcel's desire to capture and fully control the future with Albertine and to bring back the innocent past he believes he enjoyed with her erupts directly from his suspicions that she might have engaged in same-sex practices. Only after the inevitable failure of these plans that seek to restore a regulating and fixed flow of time, Marcel discovers that process of writing through which he is able to manipulate time's dimensions. This seems to indicate that time can never be only linear and normative and every desire to perceive it and represent it in such manner is ultimatively a failure. The failure of regaining past time here is

utilized as a stimulator that leads the transformation of queer negativity into a means for disturbing time's linear normativity through the act of writing. Instead of treating the past as a material for achieving linear progress or fully abolishing it (neither of them possible), the narrator is now able to engage with it as deeply as he does with the present he lives in order to create the most desirable future.

Albertine's queerness brings her "no future". However, this kind of queer temporality or better said, annihilation of temporality by its enclosement in a sphere of perpetual present that abolished both present and future induced by queer Gomorrahian desires is only appropriate as an interpretative mode while analyzing Albertine's character. Caught only in the eternal present with no possible implications on the future or achievable modifications on the past, Albertine's queer temporality and sexuality does not seem to be replicating the Fall pattern. The ultimate queer in Edelman's view that was hereby analyzed through Albertine that has no implications or rights on the future is equated with pure negativity. In such way, queer temporality when deprived from past and future is no temporality at all. Though useful for analyzing Albertine's personal temporality that negates both the past and the future, I believe that Edelman's definition on queer temporality does not seem applicable when dealing with Proust's complex intertwining of past, present and future. Edelman's queer futureless temporality signifies the fall of the Fall pattern that continues to inform the rendering of sexuality and temporality in the volume.

The most productive manner of employing Albertine's queer negativity in my own analysis is by addressing the time annihilation she invokes as a means for utilizing the potential of this failure in developing new methods of grasping the past, or reinventing the present and the future. Thus, the impossibility of bringing back the past as the past and thus merging it with the present that would simply reinstate time's normative order is repudiated through the unfolding of

Albertine's story. The narrator's desire to produce a chrononormative timeline by capturing Albertine and insuring their future fails. This failure is reconfigured as productive because at the same moment it makes him realize that the queer mingling of present, past and future is only possible when their features are creatively transformed in the sphere of writing.

The failure of grasping or annihilating time though the futility of establishing a meaningful relation with his beloved or with his own self, is here productively transformed in an impetus for writing. Writing or literature becomes a sphere or better said an instrument through which Marcel is able to grasp, convey and transform the sexual and temporal failures into something worth saving – his own story. Writing redeems life's sexual and temporal failability and celebrates it while literally creating new universes only in these universes is the conjunction of past, present, and future made possible through the invocation of queer sexual pleasures. Writing affords the sort of transcendence the narrator needs in order to employ the hidden potentials of negative effects, such as jealousy, guilt, loss, grief or failure. Through the process of becoming the narrator or the writer, Marcel gains the ability to control the implications that failure brings to the story. Here writing itself becomes the reparative practice that has the power to overcome the paranoid negativity and modify it into productive potentiality. The lover who suffered has become the writer who is able to blur the lines between past, present, and future. Only literary narratives are able to recuperate time, transforming the novel into a "story of redemption through art or of the recuperation of essence through writing" (Scheher 36). The artist, or the writer, "has the revelation of an original time, coiled […] embracing simultaneously all its series and dimensions" says Deleuze. Through writing, the author can experience the "true sense of the expression 'time regained', which is understood of the signs of art (46). Art and writing capture time in all its multifacetedness.

In Proust's novel writes Scheher, "homosexuality exists as a difference from itself, in its modifications, its displacements and its variants […] In that it produces figures, it is a machine generating text across its own difference from itself. In the *Recherché*, heterosexuality produces a stultifying sameness of discourse: heterosexuality is thematic […] Opposed to the closures of doxologically represented heterosexuality, homosexuality, for Proust, produces a constant deferral of meanings along a chain of signifiers" (75). In a manner similar to Scheher's interpretation, Deleuze argues that the essence as revealed through the work of art that helps capture the lost times is "a difference, the absolute and ultimate Difference" (41). It is the difference which forms the essence of both art and homosexuality that introduces the heterogeneity and multiplicity of time. The heterogeneity of homosexuality represented in the multiplicity of metaphors that seems to dissolve and differentiate its meaning, rather that unifying it in one single and stable position motivates the diversification of temporalities. The perverse and fallen homosexuality is the impetus that inspires the process of writing in whose sphere time dimensions intersect and multiply.

Fallen homosexuality is nothing but productive, converting the sterility and negativity of jealousy, pain and suffering into "flowers, butterflies, pages and books" (Scheher 81). It is the possibility and reality of failure and disappointment as experienced through homosexual, jealous or sadomasochistic acts that complexifies and diversifies the lines of time. By wanting to transmit the past as the past, the jealous lover is cursed to anticipate and wait for a time that will never arrive. But his failure enables him to retrieve a time in which the past, the present, and the future will intermingle, inhabiting the same dimension. Failure in this volume is also reflected in the profound incapability of the protagonist to retrieve the lost times or to enjoy a productive future. Interestingly enough, it is this failure of following a chrononormative timeline that will

provide him with the deepest pleasures, and open up new and queer horizons of time in front of him. The oscillation between different temporal modes is achieved so smoothly that the collision of times is almost unnoticeable.

The homosexuality of the fallen race that caused the fall of the cities of the plain, destroying their future is the carrier or rather, the motivator of differentiation that creates the constant flow of movements that disrupts the sexual, as well as the temporal sameness. "The theory of homosexuality of *Sodome et Gomorrhe*, with its attendant figures of fertilization is a way of making the sterile fecund", says Scheher (80). The fallibility of the cursed race and the sinful nature of sex itself, present since the first fall and maybe most vividly represented through the fall of Sodom and Gomorrah, serves as the starting point for the invisible narrator in his positing of the creative process of writing as the means of discovering productive and fertilizing techniques that advance his search of lost time.

Proust's main goal is not, I argue, to discover the ways in which the past can be preserved and survived in itself and for itself. Instead, he is oriented towards dwelling on the manner in which the past cannot only be viewed as a category for itself, but as a starting point that leads to the retrieving of time while amalgamating the links between past, present and future. After love itself causes the failure of the attempt to establish the past as the past itself by repeating it into the present, Proustian queer times rise at the intersection of time's various dimensions with love's complex and yet failed series of signs.

5. Conclusion: The Giants of Time[22]

The preoccupation with temporality in modernist literature as well as in queer theory at the turn of the centuries in both of these cases is profoundly related or even prompts the rethinking of the boundaries of the respective disciplines. The emergence of interest in time in queer theory undoubtedly signifies the start of a period of significant critical reexamining of the directions and goals queer theory has set up for itself, including the positions that sexuality, normativity and temporarily (should) enjoy within its diverse field of study. In a similar manner, the nearly obsessive preoccupation with time in modernist literature emerges out of and at the same time reflects the profound ambivalent characteristics of modernism's cultural crisis, stimulating the critical examination and revision of the novel's features. As an essential element of this critical self-reflection, time itself does not act as a mere instrument, but rather is a motivator that enables and perpetuates the questioning of the boundaries these disciplines have set up for themselves in the effort to reflect on their limitations.

Starting from the presumption that both Proust and Joyce situate writing as a mode that enables them to queer modernity's competing temporal modes, I have examined the ways in which alternative conceptualizations of time and sexuality have greatly influenced the formation of the genre of the modernist novel. The novel underwent significant modifications at the beginning of the twentieth century, which lead to the rise of a new literary form sometimes

[22] This subtitle is inspired by the last sentence of Proust's sixth volume "Time Regained" that ends the novel. Watching his friends who have aged throughout the volumes and reflecting on the temporal positions mortals inhabit during their lives, he writes: "occupying so considerable a place compared with the restricted place which is reserved for them in space, a place on the contrary prolonged past measure, for simultaneously, like giants plunged into the years, they touch the distant epochs through which they have lived, between which so many days have come to range themselves – in Time" (Proust 6: 531-32). I believe that one of the most important realizations by the end of both *Finnegans Wake* and *In Search of Lost Time*, as Gillespie argues, is the discovery that "we are all giants of all time in the limit of our present time" (341).

known as the "anti-novel", structurally and thematically radically different from the traditional realistic genres (Hussey 138). Moreover, I have argued that alternative formulations of temporality and sexuality were a major factor in the inception, and further advancement of these literary innovations. Analyzing the ways in which queer desire, practices and characters introduce non-normative, anti-linear and diverse timelines in each of these novels, I read them as "queer novels". From there on, I have traced the glimpses of the "queer novel" as a new modernist genre, born at the intersection of the newly-emerging temporality and sexuality. The queer novel was born out of the modernist attempt and failure to annihilate, overcome, control or simply conquer time that was converted in a synthesis of time's multiple dimensions through the pluralization of non-normative sexual desires, acts and practices.

In this thesis, I have analyzed the limitations and potentials that the concept of failure introduces through the paradoxical doubleness of Fall, which is represented through the descent into the negativity that shame, sin, death and punishment carry and their productive modification. I have argued that the failure brought on by the Fall can be seen as the initiator of simultaneous and intertwined complex temporal amalgamation and sexual perversification.

The ambiguous and unresolved sexual and temporal tensions the myth of the Fall invokes are further compexified in Joyce's and Proust's novels through the creative act of writing. Both Joyce and Proust explore the inherent transforming and even mythical power that writing has and utilize it as a perpetual source for the conversion of the failure the Fall brings into a means for opposing hetero and chrononormative sexualities and temporalities. The excessive failure of Joycean language and the tumorous and uncontrollable spreading of Proust's writing have prompted the various interpretations of these novels as the representatives of the modernist "anti-novel". In my analysis I have addressed them as radical and new ways for representing the

failure of temporal and sexual homogeneity that can be interpreted as instances of the "queer novel". My goal has not been to list the generic features of a new genre and starting from there, to classify these novels as belonging to that specific category. Rather, I use the conception of the "queer novel" as an interpretative strategy that allows me to emphasize the significance writing has had in the process of queering normative sexualities and temporalities.

The multiple affinities between the ways in which the two novelists use the Fall pattern as a source of temporal and sexual dissonance do not erase the differences between their projects. Explicitly representing the demise of the Parisian aristocracy at the turn of the centuries with the depiction of multiple love and social affairs, Proust may seem as "a 'straightforward' recounter of many strands of the life of his times" (Gillespie 321). Joyce, on the other hand, "tended toward amalgamating and conflating archaic and historical episodes of humanity and placing his compounds within myth-based analytical and container structures such as the […] Viconian paradigm of the succession of ages and ricorso or recycling in the *Wake*" (Gillespie 322). And while, based on this distinction, it is tempting to situate Proust as the "historian" and Joyce as the "myth-maker", I believe that the ways in which they both render historical events through the Fall pattern proves this characterization as reductive. That being said, the way in which Proust utilizes the Fall pattern through the myth of Sodom and Gomorrah takes on a more implicit and subtle meaning, especially when compared to the ways in which the story of the eternal Fall and rebirth structures the encyclopedic "merging of mythological motifs in a mosaic of repetitive fragments" (White 115)

Nevertheless, I believe that the most striking difference consists in the manner in which the Fall as an event is represented and experienced by the characters and/or narrator. No matter whether it appears in the form of Tim Finnegan's death and wake, or HCE's accident in the park

and the following trial and rumors, the Fall in *Finnegans Wake* is always an expected and joyful event. Proust's Marcel, however, does not primarily experience the Fall as Felix culpa. Only after assuming the role of the instruments that stimulate the process of writing, Marcel's suffering, pain and jealousy as consequences of the Fall are seen as the productive means for re-imagining the world surrounding him. While the Fall in Joyce's universe exists from the start as a welcomed and happy incident that enables the fluctuant movement of times and sexualities, in Proust's world the transformation of the Fall is what disrupts the temporal and sexual normativity. While humor and hope colors *Finnegans Wake*'s comic universe, *Sodom and Gomorrah* is embedded in a deep melancholy for the lost and never fully regained time. Failure in this volume is also reflected in the profound incapability of the protagonist to retrieve the lost times or to enjoy a productive future.

In *Finnegans Wake*, the Fall that occurs simultaneously in language and in the "real" world causes unexpected troubles, but at the same instance and almost unnoticeably alters them in moments of celebration and excitement that perplex time and destabilize sexual norms. On the other hand, in Proust's novel, the transaction with death, suffering, pain or jealousy that the Fall invokes are seen as the hermetic principles of artistic creation (Gillespie 249). In that way, the Fall presumes the meaning of a more explicit structural principle in *Finnegans Wake*, while in *Sodom and Gomorrah* it acts as a motivator that initiates the unfolding of the main events.

It can be said that Joyce's novel begins with the Fall that immediately invokes the linguistic excessiveness resulting in the processes of temporal and sexual perversification. Proust's novel posits the (homo)sexual perversification as the reason for the Fall which enables the overcoming and the transformation of time's linearity through language and writing. They both invoke the notion of productive failure as contained in the meaning of Felix culpa, which

enables them to transform the negativity of jealousy, loss, trauma, and suffering into alternative forms of temporality, sociability and relationality. Thus, the failure to bring back the past as the past, in an unmodified form and merge with the present is perceived as a source for productive reinventions of both sexual and temporal experiences. In *Finnegans Wake* and *Sodom and Gomorrah* time itself fails to preserve its chronology and continuity and is dispersed into multiple temporal flows through queer sexual pleasures, resulting in the formation of fragmented temporal universes in which past, present, and future are shattered in an explosive collision. The emergence of non-normative desire and practices acts as a motivator of these time-shattering processes. Thus, queer times in *Finnegans Wake* and *Sodom and Gomorrah* are born in the moments when alternative sexual desires, acts and practices cause the multiplication of time's dimensions, or when the intertwinement of various timelines results in the transgression of chrononormative existences.

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