

Can the Web Aid the Search for a Perfect Edition of Ulysses?

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Abstract

Despite the growing importance of the World Wide Web in cultural and economic life, its significance in literary study is largely ignored. In a discipline that might best suit the technology because of the Web's reliance on text, its practical uses, both for academics and as a medium for reading literature, are not only downplayed but often vehemently opposed. This disparagement of the Web is tied to three concepts: literariness, legitimacy, and copyright. Using James Joyce's *Ulysses* as an example, this thesis looks at the ongoing problems of the editing of the novel, at the role the academy plays in defining concepts of literariness and legitimacy, and at how that role is legally and economically enforced by copyright. It will argue that, where these three concepts might inhibit the work that could be done to the text in this regard, the Web, and many of the practices and ethical codes which have been written into it since its inception, can help overcome a number of these issues. In so doing, it will also argue that a possible relaxation of the academy's role in relation to the literary canon and definitions of literariness would be of benefit to the discipline.

For all the linguistic and philosophical complexity of *Ulysses*, the opening of the novel strikes a reader with force, crystal clarity: money matters. Indeed, as Buck Mulligan struggles to settle the milkmaid's bill and asks three times to borrow money from Stephen Dedalus once he's paid, the shrewd Irishman senses that Dedalus, with his poetic sensibility and his penchant for terse, meaningful and beautiful phrases, might make them some money: 'Cracked lookingglass of a servant! Tell that to the oxy chap downstairs and touch him for a guinea. He's stinking with money',¹ and just three pages later: 'I told him your symbol of Irish art. He says it's very clever. Touch him for a quid, will you? A guinea I mean' (p. 9, ll. 290-1). The 'oxy chap', Haines, is so impressed with Stephen that he wants to make a book of his sayings; he is, throughout 'Telemachus', on a quest for authenticity, a search for the perfectly legitimate anthology of Irish identity. Stephen, quite aside from any interest in the literary credentials of his aphorisms, simply asks 'Would I make any money by it?' (p. 14, l. 490).

While Paul K. Saint-Amour has noted that these exchanges represent a satire on notions of copyright ownership and intellectual property, and what financial gain is to be had from them,² it might also be said that this discourse on authenticity, characterised by the reverence shown to Dedalus by Haines and by the financial power struggle between Dedalus and Mulligan, also represents a satire on the work of the academy. Literature, after all, is a discipline with a contested but dominant canon, and it is a discipline in which, as scholars, we earn what we earn (like Stephen, and by extension Mulligan and Haines) by participating in a battle of literariness, in definitions of what constitutes worthy literature. Taking part in what Pierre Bourdieu calls 'the struggle for the dominant principle of hierarchization',³ our business as literary scholars, whether we foreground it

1 James Joyce, *Ulysses: The Corrected Text*, ed. by Hans-Walter Gabler with Wolfhard Steppe and Claus Melchior (London: The Bodley Head, 1986), p.6, ll. 154-55. Further references to this edition appear parenthetically in the text.

2 Paul K. Saint-Amour, 'James Joyce, Copyright: Modernist Literary Property Metadiscourse', in *The Copywrights: Intellectual Property and the Literary Imagination* (Ithaca: Cornell University Press, 2003), pp.159-98.

3 Pierre Bourdieu, 'The Field of Cultural Production', in *The Book History Reader*, ed. by David Finkelstein and Alistair McCleery, 2nd edn (New York: Routledge, 2006), pp.99-122 (p.99).

or not, is the promotion of works, movements, authors, ideas, at the cost of the suppression of others, *as* literary; the academy has its favourites, and what it refers to as literature, tautologically, is what it refers to as literature. To that end, like Haines, our work is characterised by a search for perfection in the face of a relatively long literary history. Of *Ulysses* this is particularly true: the long debates over textual editing, characterised by Gabler and Kidd, as well as the James Joyce Estate's use of copyright as a way of determining authenticity and literariness, not to mention the use of copyright to secure marks of authenticity in academic publications, all characterise typically academic work.

Certainly, in that struggle for dominant principles, the academy has a large role to play; the field of cultural production, according to Bourdieu, is characterised by 'three competing principles of legitimacy' which are typified by the 'art for art's sake' notion of artists, the 'bourgeois taste' as consecrated by 'the dominant fractions of the dominant class [...] such as academies', and a definition founded on the principle that works are legitimised because of their appeal to a mass audience.⁴ While it may seem that the mass audience constitutes the greatest influence because its numbers are theoretically greatest, it is the academy, which in sanctioning what is considered aesthetically acceptable as literary (and not just aesthetically but ethically; Gordon Graham recently argued that the study of the humanities makes for *good* people,⁵ and the academy makes it their business to promote what should and shouldn't be studied and read) that holds the largest sway. Its role as arbiter makes its position invaluable to both artists who produce for artists, who they promote, and the mass audience, who – at least according to the academy – require that their aesthetic and ethical suppositions are sanctioned.

The academy, as one smaller portion of the world's readers, to that end, has perhaps a disproportionately large cultural dominance over what, as readers, is considered worthy of the classification “literature”. This consideration has become particularly acute in relation to high

4 Bourdieu, p.105.

5 Gordon Graham, *The Institution of Intellectual Values: Realism and Idealism in Higher Education* (Exeter: Imprint Academic, 2005), pp.171-83.

modernism and so to *Ulysses*, because its consecration by the academy has made perhaps the principle 'art for art's sake' movement, the producers of which maintained it could stand outside of political concerns, overtly political. As a movement it has been held up as a pillar of aesthetic as well as ethical legitimacy, or literariness, and its most famous proponents canonised as geniuses who should be noted as such, both by the academy and the so-called mass audience, as well as later artists. In noting that political relationship Bourdieu finds company with Deleuze and Guattari, whose own discussion of literariness hints at the nature of the discipline to conform with the ideas of dominant groups, the success of a literature depending on its being 'connected to other commercial, economic, bureaucratic and judicial triangles which determine its value'.⁶

The academy is one of those groups, determining value. What, then, defines literariness for the academy? Once again, Bourdieu provides a useful explanation, arguing that the field of cultural production is characterised by a sense of elitism in which cultural capital and economic capital are inversely proportional: if a work is easily consumed by a mass audience – by extension of this it holds economic capital; because of copyright it can only be disseminated in a commercial market, and because of its material existence, it cannot be produced, only bought – then its cultural capital decreases. A work, when considered literary, remains largely outside the remit of popular culture, and therefore at odds with economic capital. Put simply: cultural capital increases as economic potential decreases. A truly literary work must be known to be a literary work, without it necessarily being understood or widely read. This, indeed, is a curious situation: if the aim of a literary work, in being literary, is not to be too widely read (to hold cultural over economic capital) then what can its relationship be with those outside that academy? Does it have one?

Ulysses and the Academy: An Industry in Creating the Perfect Text

In the context of Bourdieu's cultural capital, *Ulysses* is a work of great importance in the twentieth

6 Gilles Deleuze, Felix Guattari, ed. by Robert Brinkley, 'What is a Minor Literature?', *Mississippi Review*, 11.3 (1983)13-33 (p.16).

century because of the academy; its original censorship and subsequent release thereof centred on the notion that first, the difficulty of the text would ensure that the impressionable would remain oblivious to its perceived obscenity (the young in particular, who would, it was said, find the novel too difficult) and because, as a work of genius which had been reified by the academic community, its position as a literary text, whose use of obscenity could only be a pursuit of noble ideas, was assured.⁷ As such, its commercial viability was tied to the notion that it would not achieve substantial commercial success but that it would remain known to the public as a great work.

The academy was central to that. Indeed, Judge John M. Woolsey made this point explicitly in his statements on the lifting of the ban on the novel, and even used the existing literary criticism to justify his decisions: 'Ulysses' is not an easy book to read or to understand. But there has been much written about it, and in order properly to approach the consideration of it it is advisable to read a number of other books which have now become its satellites'.⁸ That literary criticism formed one part of the argument on which *Ulysses* could become legally available for public consumption is interesting enough; that the judge who sanctioned its release from censorship also claimed that these critical texts (among them *James Joyce's 'Ulysses'* by Stuart Gilbert) were essential for an understanding of the novel, working as satellites which were a necessary part of a constellation of texts of which Joyce's novel was only one, is tantamount to claiming that the academy, as Bourdieu's arbiters of literariness, are as important to high literature as the authors themselves. One thing is for certain: it was partly because the academy had signified Joyce's work as great literature, and because it was deemed that a proportion of common readership would find the novel inaccessible, that it could be released from censorship in 1933. The relevance of *Ulysses* to the general public, at least around the time of its original publication, is perhaps best summarised by T.S. Eliot, one of the critic-artists who helped shape early discussion of the work:

7 See Julie Sloan Brannon, *Who Reads Ulysses? The Rhetoric of the Joyce Wars and the Common Reader* (New York: Routledge, 2003). See particularly 'Joyce's Canonization, in which the Professors Are Kept Busy' and 'Joyce.com, in which Image Is Everything', pp. 11-53 and pp.31-52 respectively.

8 Judge John M. Woolsey, quoted in Paul Vanderham, *James Joyce and Censorship: The Trials of Ulysses* (London: Macmillan Press, 1998), p.116.

The influence which Mr. Joyce's book may have is from my point of view an irrelevance. A very great book may have a very bad influence indeed; and a mediocre book may be in the event the most salutary. The next generation is responsible for its own soul; a man of genius is responsible to his peers, not to a studio full of uneducated and undisciplined cox-combs.⁹

While Eliot doesn't explain quite who his 'uneducated and undisciplined cox-combs' are, his message, not unlike the legal argument for the release of *Ulysses* from censorship, is quite clear: this work, whose very genius is tied to its position as admired by artists (like Eliot, Pound was largely responsible for shaping criticism of *Ulysses* so that it had an aura of universality; what Eliot referred to as 'in principle [...] classicism')¹⁰ and as legitimated by scholars, is indicative of Bourdieu's conception of cultural and economic capital. It is by definition not a work which can retain its genius in the mass market, where it would not be appreciated as such.

Indeed, as the Joyce Wars have shown, the study of *Ulysses* is perceived as being of such high importance to the academy that scholars have spent decades trying to construct, using various editing techniques, notes and manuscripts, an ideal version of the text; one which, according to the principles of legitimacy outlined by Bourdieu, might become completely authentic. With more than ten editions in circulation, including Rose's *Ulysses: A Reader's Edition*, aimed at the mass audience, and Gabler's two editions attempting complete textual authority, *Ulysses* is perhaps the definitive work in literary criticism given that the text itself, sanctioned by the academy and presented to the mass audience, is divided between editions of high economic but low cultural capital, and low economic but high cultural capital. Indeed, the presence of two separate editions under the editorship of Gabler is telling: the *Critical and Synoptic Edition*, presenting a genetic text for scholarly study, is aimed at comprehensive textual authority over mass readership, while

9 T.S Eliot, 'Ulysses, Order and Myth' in *Selected Prose of T.S. Eliot*, ed. by Frank Kermode (London: Faber and Faber, 1975), p.175.

10 Eliot, p.176.

Ulysses: The Corrected Text belies something else entirely, replacing the genetic text with simply the final reading text of *The Critical and Synoptic Edition* and implying, rightly or wrongly, that one version of the novel is suitable for the academy (it is a literary text) and that the other should form part of a non-academic canon of common readers.

The same division between the interests of academy and mass audience is further espoused by the tone of these debates over textual authority, these attempts to create a perfect *Ulysses*. A topic which, given its minutiae, might be perceived to hold exclusively scholarly importance, the Joyce Wars were also often underpinned by the use of overtly academic language. In particular, Kidd levels this criticism at Gabler, arguing that his defence of his editorial techniques in the 1984 and 1986 editions had taken on a tone of pretentiousness, technical language replacing genuine systematic inquiry and consistency of meaning, while Fritz Senn asked 'what exactly – what EXACTLY – does it mean?' of Gabler's claim that the *Critical and Synoptic Edition* would ensure 'the synoptic presentation of *Ulysses* in progress from manuscript to print',¹¹ a key phrase for the editing of his edition. Alongside the ill-defined theory of the continuous manuscript, a concept which is also attacked for its seeming lack of meaning, and which was integral to Gabler's editorial theory, it is easy to see how the creation of perfect texts is an industry in which only the academy might take an interest, perpetuate, and benefit from. To that end, the nature of the debates, in content and tone, seemed always to be destined, largely, for the pages of journals and not for the public, whose involvement with *Ulysses*, nonetheless larger than most works of scholarly privilege (according to Brannon around 100,000 copies of *Ulysses* are sold per year)¹² is one which reinforces the notion that Joyce's work is a work of difficulty; the censorship debates, not to mention those on textual editing, highlight that.

Ulysses, then, is a prime example of Bourdieu's 'struggle for the dominant principle of hierarchization'. With its various editions, each espouses numerous textual variants, taking one core

11 See John Kidd, 'Gabler's Errors in Context: A Reply to Michael Groden on Editing "Ulysses"', *James Joyce Quarterly* 28.1 (1990), 111-151. Kidd quotes Senn and Gabler on p.128.

12 Julie Sloan Brannon, 'Joyce.com, in which Image is everything', p. 45.

text and altering it according to that editor's understanding of legitimacy within the field of cultural production. Rose, controversially introducing punctuation into 'Penelope' so that it could be comprehensible to the common reader,¹³ not only subverted the notion of literariness by placing it in the hands of a mass market audience, privileging economic capital as a means for achieving cultural capital, but also enraged many Joyce scholars whose search for an authentic *Ulysses* reinforced the idea of the academy as arbiter of literary works. Gabler, in his *Critical and Synoptic Edition* – though equally controversial in its methods, according to a number of Joyce scholars; notably his public feud with Kidd – chose to include, within the text, an indicator of that textual scholarship within it, *recto* pages containing his final reading text, *verso* pages espousing a number of notes which, without scholarly training, it would be difficult to read and study. Gabler wrote that 'The user of the edition should be in a position to read the textual development in reverse – i.e., he should be able to begin his analysis from [...] the text which he finds printed out separately on the edition's right-hand pages and, subtracting from it level after level of revision, work his way backwards to the earliest such state included in the synopsis'.¹⁴

Not a simple task, textual scholar or not. As such, Gabler's edition characterised the view of literariness according to the academy: this was a text whose legitimacy came from its ability to appeal only to the academy itself, even if its methods perhaps drew readers further away from an ideal version of *Ulysses* and into a genuinely academic understanding of literature as a set of codes which a non-scholarly reader, as well as plenty of scholars without training in textual scholarship, would almost certainly fail to decode.

Indeed, even those scholars who were working on the project admitted that the work would not be of general interest and should not be aimed at the common reader. According to Bruce Arnold, the division of *Ulysses* between scholars and common readers was even advanced as an example of why a new copyright would not need to be sought for Gabler's 1984 edition, with Peter

13 See Gabler's discussion of this in 'A Review of 'Ulysses Reader's Edition' by Danis Rose', *James Joyce Quarterly*, 34.4 (1997), 561-73.

14 Hans Walter Gabler, 'The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's *Ulysses*', *Text: Transactions of the Society for Textual Scholarship*, 1 (1981), 305-26 (p.319).

du Sautoy maintaining that he didn't attach 'all that importance to the extension of the copyright period as I think the larger sales will still go to the older uncorrected texts which will be out of copyright and cheaper; students will be told to read the corrected texts but will that be enough?' and Richard Ellmann contesting that 'It would seem intolerable that different versions of *Ulysses* should be circulating together once the Gabler text has been fixed and issued'.¹⁵

Here the same point seems to have been made in two different ways: du Sautoy, who reported to the board of advisers that worked on the project on behalf of the Estate, claims that, for a mass audience, it is economic capital and not cultural capital which plays the greatest role and thus neglects the need for a new copyright, with the Gabler edition coming onto the market purely for scholars and students – those scholars-in-training – while Richard Ellmann, one of the foremost Joyce scholars, argues that it is the purity of the text (an endeavour which, as Kidd and Senn showed, could and often did slip into realms of the academic, in the pejorative sense of the word) which should govern the existence of *Ulysses*, so that Gabler's edition should become the only edition in print. A kind of textual cleansing, Ellmann does not consider this: with Gabler's text appearing as it did, plenty wouldn't buy it. Such is the importance of the 1986 edition: they would, perhaps, buy *The Corrected Text*, and Eliot's 'undisciplined and uneducated cox-combs' could remain outside the scope of the work being done on the genetic text, with both the academy and the mass audience retaining two versions of the same ideal text. With these considerations in mind, Gabler's edition became, once again tautologically, a pillar of what makes *Ulysses* literary by appealing to the understandings of the academy, defining literariness; that other editions could exist alongside Gabler's only more greatly shows that, even with a single text, the division between literary and non-literary works, and so academics and the mass audience, is assured.

The Academy and the Web

There are those, like Declan Kiberd, who would contest such a vision: truly, Joyce wrote for the

¹⁵ Bruce Arnold, *The Scandal of Ulysses* (London: Sinclair-Stevenson, 1991), p.114.

mass audience and it is the Joyce Industry, its promotion of the text as a difficult text, which has sullied it.¹⁶ Curious indeed. And shouldn't the largest of Bourdieu's groups, the understanding that a majority readership might grant legitimacy, be considered? Yet in scholarly study it is not, largely. This paradox of cultural capital is in recent years best explained from the point of view of the lack of discussion around the use of the Web as a medium for literature, as a place for reading. Indeed, it can be claimed with much confidence that it is not considered a literary space, and that the Web does not harness any cultural capital within the field of production, be that from artists – who don't write on it, by and large – or academics, whose schema of aesthetic and ethical judgement doesn't consecrate texts which are found upon it, even though Web text is perhaps as widely read as printed text, and retains a particular appeal to the concept of “mass audience”. This, in one sense, is very odd: the Web, more than any other medium since the book, and throughout its many evolutions, is incredibly text-heavy. Indeed, Bassett defines Web writing and reading 'by the wordiness of websites and blogs, by the skeins of written speech strung out around the world as e-mail exchanges, by the proliferation of talk spaces which are coalescences of words, by the [...] many chat-rooms and other virtual communities'.¹⁷ Still further, most denizens of the Web define themselves in language: Google, which regulates the Web and through which most people's experience of the Web is rendered, almost exclusively only recognises text in its assessment of what to archive and show to its users;¹⁸ Wikipedia, Twitter and Facebook – despite the name – rely on language more than anything else. A user's experience of the Web is often characterised predominantly by language.

The perception of the Web as being without legitimacy extends to the mass audience, too: not thought of as as a mode or a medium for literariness by academics or writers, the common

16 See particularly 'How *Ulysses* Didn't Change Our Lives' in *Ulysses and Us; the Art of Everyday Living* (London: Faber and Faber, 2009), pp.3-15.

17 Caroline Bassett, *The Arc and the Machine: Narrative and New Media* (Manchester: Manchester University Press, 2007), p.128.

18 In Google's own advice for Webmasters, they explicitly state that most Web languages are not supported in the Google search algorithm, and that text is preferred and privileged. See *Technical Guidelines* <<http://www.google.com/support/webmasters/bin/answer.py?hl=en&answer=35769>> [accessed 2 July 2011] (para 1 of 10)

reader, while using the Web daily, doesn't use it as a medium for the reading of literary works either. Authors like Dave Eggers, one of few contemporary authors to have been canonised by the academy and to bring work online, through *The McSweeney's Internet Tendency*, isn't widely read online, in the face of competition from blogs, social networks and non-fiction sites. The *Tendency* seems to have caught up to the fact and now, unlike when the site came online in 1998, it has become a sub-section of a main website, which promotes their print work.¹⁹ So-called literary authors – perhaps rightly, if a mass audience is ignoring them – seem generally to ignore the Web, along with an academy which still further downgrades it *as* something non-literary, those academics that are interested in “new media”, like UCL, forming their own digital humanities departments, and established departments largely not discussing it in relation to their work, as if perhaps it didn't exist at all.

The mass audience then, who read word after word on social networks, blogs and reproductions of newspapers, aren't reading literature online; and the academy isn't exploring it either, isn't looking for work to bring into the canon, to promote to that mass audience any of the work that it brings forth. Nonetheless, older works, often from dead authors, are reproduced online; this is largely due to copyright considerations, with older works having entered the public domain, but plenty of older works which are still under copyright – including *Ulysses* – are reproduced, too. And the reproduction of *Ulysses* online might easily benefit both scholars and common readers, if it were viewed as a medium for literature, for reading, or for study. Indeed, according to Michael Groden's accounts of the *Ulysses in Hypermedia* project, suspended in 2004 because the James Joyce Estate would not grant copyright permission,²⁰ an online version of Joyce's text could include the following:

19 See The McSweeney's Internet Tendency, 'We've Made Some Changes' (June 2011) <<http://www.mcsweeneys.net/pages/weve-made-some-changes>> [accessed 4 July 2011]

20 Michael Groden, *James Joyce's "Ulysses" in Hypermedia* (2004) <<http://publish.uwo.ca/~mgroden/ulysses/>> [accessed 17 July 2011]

the text of *Ulysses*; definitions and annotations; an archive of major published critical books and articles on *Ulysses*; source works such as *The Odyssey* and *Hamlet*; basic help for students; maps; photographs, ideally period ones, of the buildings and streets in Dublin, historical figures and events; film and video versions of parts of *Ulysses*; an audio version of *Ulysses* and recordings songs that are mentioned, quoted, hummed, or sung; searching and indexing features; and space for users to add their own comments and links.²¹

This, to define the Web as a space which, in a virtual sense, functions like Jameson's postmodern architecture, a form 'which randomly and without principle but with gusto cannibalizes all the architectural styles of the past and combines them in overstimulating ensembles',²² represents the allure of hypermedia, the ability to perform, according to Gabler, whose use of a computer in the preparation of the 1984 *Ulysses* is well documented, 'valuable auxiliary operations that were either impossible or prohibitively arduous before the computer was used in editing'²³ and can produce, through mechanical means, ways of reading literature that are potentially more rigorous, potentially more accurate, and involving a wealth of mediums. To date, this has been the relationship between hypermedia – as defined on the Web by hypertext – and the study of literature in the humanities: hypermedia offers the opportunity to bring scholarly study of literature to higher levels of sophistication, while also situating the text within a framework of computational tools which enhances the readability, flexibility and accessibility of such editions. It offers a set of functions which improve the notion of the scholarly edition too, solves some of the problems from which scholarly analysis suffers when collated in print. McGann, exploring the idea that critical editions are 'infamously difficult to read and use' because they use the book form as a way of studying the book form and so require a large imaginative leap as well as typographical effort on the part of

21 Michael Groden, 'Perplex in the Pen – and in the Pixels: Reflections on “The James Joyce Archive,” Hans Walter Gabler's “Ulysses” and “James Joyce's “Ulysses” in Hypermedia” ', *Journal of Modern Literature*, 22.2 (1998), 225-244 (p. 239).

22 Frederic Jameson, *Postmodernism: Or, the Cultural Logic of Late Capitalism* (Verso: London, 1991), p.19.

23 Hans Walter Gabler, 'Moving a Print-Based Editorial Project into Electronic Form', *Electronic Textual Editing*, ed. by John Unsworth, Katherine O'Brien O'Keefe and Lou Burnard (TEI: 2006)<http://www.tei-c.org/About/Archive_new/ETE/Preview/gabler.xml> [accessed 23 August 2011] (para. 11 of 20)

readers, maintains that 'the full power of the logical structures is checked and constrained by being compelled to operate in a bookish format'.²⁴

A point on which Peter Robinson agrees,²⁵ this represents the constraints of Gabler's *Ulysses* edition; the "corrected" page appearing on the *recto* side of every double spread, the *verso* containing the same text treated with various short-hand notes which, though useful, represent a method of exploring the text which is not easy, not particularly suitable for a reader other than a textual scholar, and does little to engender the feeling that these critical editions have any influence outside the small circle of academics that use them. Hypermedia editions of such works, though, might hold the potential for a marriage between common readers and scholars: if the format was simpler, each page of the text containing, in the case of *Ulysses*, Joyce's own text, revisions of that text which might be accessible and concurrently viewable, through hypertext links, in new windows of the same browser, plus (as Groden proposes) small embedded audio players for recordings of songs mentioned in the page of text, and so on, it is easy to see how a *study* of Joyce's text, usually only reserved for those who might struggle with the difficult formatting of a critical edition, might transform simply into a *reading* of the text, which, almost tacitly, involves the kind of study that is explicit in academic work.

This Tanselle outlines: 'the idea that reading and reference cannot be simultaneously accommodated is at odds with the concept of radial reading (which combines both). Surely the richest kind of reading depends on having conveniently at hand, for constant reference, the information that textual scholars have amassed'.²⁶ Further along that line of thinking, McGann, in outlining his privileging of the hypermedia edition, notes that hypermedia offers not only a more efficient and potentially more popular version of the scholarly edition, but that it also increases historical accuracy. He proposes, for example, that a hypermedia edition of the ballads of Robert

24 Jerome McGann, *Radiant Textuality: Literature After the World Wide Web* (Palgrave: New York, 2001), p.56.

25 See 'Where We Are With Electronic Scholarly Editions, and Where We Want to Be', *Jahrbuch für Computerphilologie - online*, 5 (2004) <<http://computerphilologie.uni-muenchen.de/jg03/robinson.html>> [accessed 18 August 2011]

26 G. Thomas Tanselle, 'Foreword', *Electronic Textual Editing* <http://www.tei-c.org/About/Archive_new/ETE/Preview/tanselle.xml> [accessed 18 August 2011] (para. 8 of 11)

Burns, based on the Kinsley/Clarendon edition, might assemble an encyclopaedia of these texts as oral compositions, just as Burns would have known them, bypassing the issue of the remediation of these aural compositions to print.²⁷ Groden's proposals for *Ulysses in Hypermedia* show that Joyce's text might benefit from the same process.

To that end, with the critical edition typographically simplified so that it might extend to more than an academic readership, the hypermedia edition performs the role of the scholarly edition in its comprehensiveness, its encyclopaedic nature, while also reinvigorating the material with a more accurate rendition of its historical context and compositional process. Groden, further, posits that the hypermedia text can provide for the work of scholarly editions and common readers' editions in one volume, providing layers which, according to the familiarity of the reader with the text, 'can start with the basic information and, only if they want it, move on to more elaborate information' with advanced readers also being able to 'start with the more advanced information and skip the basic identifications that they probably already know'.²⁸ In this context, our *Ulysses* edition online becomes the potentially comprehensive edition which completes the search for a perfect text: it contains the textual genetics of Gabler's *Critical and Synoptic Edition* and it provides non-textual elements to support those genetics, as well as, if it suits the reader, a totally clean final text in itself. Further, it makes sure that the information contained within it is *open* to all, but does not have to be *encountered* by all.

Between Groden and McGann, then, we see a completion of an encyclopaedic text which avoids, as a result of the reformatting of these scholarly notes, the confusing typographical presentation of Gabler's textual variants, and which can also provide within one volume a set of notes and additions which apply to common readers as well as scholars. To illustrate the point, Groden notes that, in Bloom's encounter with Lyons in which the latter confusedly assumes that Bloom has given him a tip on The Gold Cup ('I was just going to throw it away' (p.70, l. 534)),

27 McGann, *Radiant Textuality*, p.61.

28 Michael Groden, 'Problems of Annotation in a Digital Ulysses', in *Joycemia: James Joyce, Hypermedia & Textual Genetics*, ed. by Louis Armand, (Prague: Litteraria Pragensia, 2004), pp.118-34 (p.125).

several notes can be given which are suitable for and available to different levels of readership, within this one hypermedia edition: a description simply of The Gold Cup, a description which can contain information about its significance to the text, a level of analysis which includes themes and critical arguments.²⁹ Of course, it could also contain none of these elements during any one reading as well, presenting simply an edited text like Gabler's *Corrected Text*. In so doing, the division between the academy and the common reader is lessened; although it will still be the academic community which writes the notes.

The Novel and the Web

The division between the academy and the mass audience in the field of cultural production, then, might find a reconciliation in the Web, in hypermedia. Offering a technological solution to the typographical concerns outlined by McGann as well as the problem of a physical division of common readers and academics through critical and reader's editions, the Web, so often the home of diverse but unified concepts, might too unite the field of cultural production in ways that neither the mass audience, the academy, or even artists, would previously have considered.

What of Jameson's 'overstimulating ensembles', though? As with a wealth of new media theory, these arguments – in the case of Joyce perhaps more founded than in most writers; Tofts claims that '*Ulysses* is seen to be eminently eligible for hypertextualisation'³⁰ – are notably more useful as theories than as applications to the formal conventions of the Web as we currently know them. Indeed, this argument, while also praising the potential of hypermedia projects, is one which McGann, discussing the discrepancy between computer processes and creative works, supports: 'Because it treats the humanities corpus – typically, works of imagination – as informational structures, it ipso facto violates some of the most basic reading practices of the humanities

29 Groden, 'Problems of Annotation...', pp. 122-125.

30 Darren Tofts, '“A Retrospective Sort of Arrangement”: Ulysses and the Poetics of Hypertextuality', *Hypermedia Joyce Studies*, 3.1 (2002) <<http://hjs.ff.cuni.cz/archives/v3/tofts2.html>> [accessed 27 July 2011] (para. 1 of 20)

community, scholarly as well as popular'.³¹ In other words, the form which literary works take often seems unsuitable for hypermedia, with hypermedia tools being useful as methods for analysing a text but not presenting it in the form for which it was intended.

With the novel precisely, this statement is particularly true. It represents the epitome of nineteenth century artistic thought, the pillar of bourgeois artistic culture; it symbolises what Lukács identified as an attempt to configure and define the essence of the developing bourgeois life against that of the classical outlook: 'The novel is an epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality.'³² It is, as the dominant artistic form of the now expanded class of the bourgeoisie (a class in crisis, according to a number of critics including Lukács and his Frankfurt school counterparts such as Adorno and Benjamin, and also later Marxists such as Jameson, whose essay *Postmodernism* is a thesis on the bloating out of that ruling class), representative of a method of analysis which as McGann outlines, dominates contemporary scholarly exploration, as well as common methods of readership: 'Even when we work with cybernetic tools, our criticism and scholarship have not escaped the critical models bought to fruition in the nineteenth century'.³³

For what reason? Namely, that our modes of analysis are unacceptable for the material to which those methods are being applied. For example *Ulysses*, a work which develops along classically bourgeois thematic lines, is best analysed using the apparatus of nineteenth century literary study, because as a bourgeois work, an archetype of the novel, it is a product of them. To that end, an analysis of the text in hypermedia is always going to be tenuous, because it is, by nature, a fitting of irregular concepts. As Alan Kirby notes, 'It is almost possible to argue that digimodernist literature does not exist. Where are the digimodernist novels, poems and plays? Who are the digimodernist writers? [...] literature does not have the relationship to digimodernism which

31 McGann, *Radiant Textuality*, p.139.

32 Georg Lukács, *The Theory of the Novel: A historico-philosophical essay on the forms of great epic literature*, trans. by Anna Bostock (London: Merlin Press, 1978), p.56.

33 McGann, *Radiant Textuality*, p.159.

it had to postmodernism or modernism',³⁴ because literature, dominated for the last two centuries by the novel, has no new formal framework which engages with digital culture, with cyberculture's ultimate symbolic space, the Web. And *Ulysses*, a text which espouses the bourgeois ideal in theme and form, also conforms to the material dictates of the epoch. To that extent, we're trying to match concepts which don't match. Rather, Web reading and writing is characterised by atomisation and quotation; 'atomisation' being the disruption of the continuity of the work of art in time – the lack of synchrony, textual meaning jettisoned from the totality – and 'quotation' the privileging of certain key textual moments over and above the whole.³⁵

With that statement in mind consider the visual differences in two separate editions of Joyce's *Ulysses*:

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned :
 — *Intraibo ad altare Dei.*
 Halted, he peered down the dark winding stairs and called up coarsely :
 — Come up, Kinch. Come up, you fearful Jesuit.
 Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding country and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untoussured hair, grained and hued like pale oak.
 Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.
 — Back to barracks, he said sternly.
 He added in a preacher's tone :
 — For this, O dearly beloved, is the genuine Christine : body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.
 He peered sideways up and gave a long low whistle of call then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. Chryssostomos. Two strong shrill whistles answered through the calm.
 — Thanks, old chap, he cried briskly. That will do nicely. Switch off the current, will you ?

Facsimile of *Ulysses* 1922 edition, first page



Online version of *Ulysses*, first page

Clear visual differences abound. In appearing as it did in its first edition in 1922 *Ulysses* was emblematic of its time; the page contains only Joyce's given text, plus traditional and socially

34 Alan Kirby, *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture* (New York: Continuum, 2009), p.218.

35 I am indebted in the use of these terms in this discussion to the work of Theodor W. Adorno in 'The Radio Symphony: An Experiment in Theory' in *Current of Music: Elements of Radio Theory*, ed. by Robert Hullot-Kentor (Cambridge: Polity Press, 2009), pp.144-162.

recognisable margins on its four sides. The second image is equally emblematic: unlike the 1922 edition, which comprises a text in totality, the online *Ulysses* is comprised of fragments, of atoms, all of which are socially accepted normative Web segments. In imagining the page as a standard print format, contained in what would be the top margin is a menu bar, which offers hypertext paths to further information including other authors and texts, where on the left is a standard navigation for this section of the website; in this case, a link to each of *Ulysses'* different episodes. Finally, on the right hand side is several pictorial adverts, with a large graphic depicting the name and logo of the Web domain at the top-left of the screen; both also completely normative in the Web realm. A typical Web page, it is notable that none of the elements described by McGann and Groden, nor the benefits to the reading process commended by Tanselle, are present; this is an online text which treats *Ulysses* simply as publishers of the printed text have, transferring the novel from medium to medium. As such, it does little to address the issue first raised – the alienation of scholarly readership from common readership, of academy and mass audience – and these normative typographical practices, just as normative as those displayed in the 1922 edition of *Ulysses*, contain inherently within them a number of changes to the reading process which are deformative. After all, reading, and for that matter writing, have long been associated with concentration, permanence and contemplation,³⁶ and the presence of seemingly disparate objects framed in one space, as is present in the Web example, should prove to be debilitating. While the positioning of the reader in relation to the text remains as it has for hundreds of years, the number of stimuli, fragmented on any given page, increases; the totality of a page of text is divided into 'quotations' for which the implied readers' interpretation is necessarily altered, and the page itself is subject to 'atomisation', each layer of meaning segregated from the layers about it, and yet appearing as one.

Again, we return to Jameson's 'overstimulating ensembles'. The reduction of the text *visually* leads to an atomisation of reading practices which leads in turn to a reduction in the implied reading

36 For an excellent summary, see Sven Birkett, 'Hypertext: Of Mouse and Man' in *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*, 2nd edn. (New York: Faber and Faber, 2006), pp.151-66.

process of the novelistic form. Curiously this phenomenon has been much accepted in Web theory but little applied to literature; it is as if literary discourse, outside the so-called radicalism of the hypertext fiction project, might glide over any shift the Web might bring, simply by ignoring it. In 1997, for example, Jakob Nielsen wrote in 'How Users Reader on the Web' that

They **don't**.

People rarely read Web pages word by word; instead, **they scan the page**, picking out individual words and sentences. In research on how people read websites we found that 79 percent of our test users always scanned any new page they came across; only 16 percent read word-by-word.³⁷

Though it might seem trivial to say so, the effect of this assertion on any interpretation of *Ulysses*, should it be read online, is quite profound; in a language-dense novel such as this, what kind of a reading and what kind of a critique can be formed, if only 16% of the piece is to be read? The aim of the solution to that problem, to produce through formatting of the text a set of signposts that aid the reading process without allowing the reading process to produce through its own ends the fruits of meaning which are uncoverable within the text, is prescriptive to the extreme, and represents a fundamental alteration of the traditional didactic and philosophical role of reading for meaning in literary art. 'The electronic medium', wrote Gabler, 'is not a particularly comfortable site for sustained sequential reading'.³⁸

In order to clarify this statement Lukács one again provides explanation, in a definition of the metaphysical aim of the novel as form:

the fundamental form-determining intention of the novel is objectivised as the psychology of the novel's heroes: they are seekers. The simple fact of seeking implies that neither the goals nor the way leading to them can be directly given, or else that, if they are given in a direct and solid manner, this is not evidence of really existent relations or ethical necessities but only of a psychological fact to which nothing in the world of objects and norms need necessarily correspond.³⁹

37 Jakob Nielsen, 'How Web users Read' <<http://www.useit.com/alertbox/9710a.html>> [accessed 19 February 2011] (para. 1 of 6)

38 'Electronic Textual Editing: Moving a Print-Based Editorial Project into Electronic Form' (para. 17 of 20)

39 Lukács, p.60.

That Joyce's two chief characters spend the day wandering, searching or 'seeking' something is obvious (they, nor the reader, are ever quite sure what, but Bloom is often on a quest for the material, Stephen Dedalus the spiritual or intellectual; though of course their paths meet and their incentives combine and change) and its relation to Lukács's definition of the novel as form, and by extension the novel as the artistic representation of bourgeois life, is even more so. After all, what more direct exegesis might one need than 'Signatures of all things I am here to read' (p. 31, l. 2)? Indeed, 'Proteus' is an exercise in 'seeking', from Stephen's continuing dividing and questioning of temporality, his exploration of the form that gives rise to totality – 'I am, a stride at a time. A very short space of time through very short times of space' (p. 31, l. 11) – to his subversion of known, subjective reality: 'ineluctable modality of the visible: at least that if no more, thought through my eyes' (p. 75, l. 1) and 'the ineluctable modality of the audible' (p.75, l. 13), both signifying a 'seeking' of phenomenological objectivity in a world in which, witnessing as the reader does Stephen's own interior monologue, we are all at pains to decode and justify.

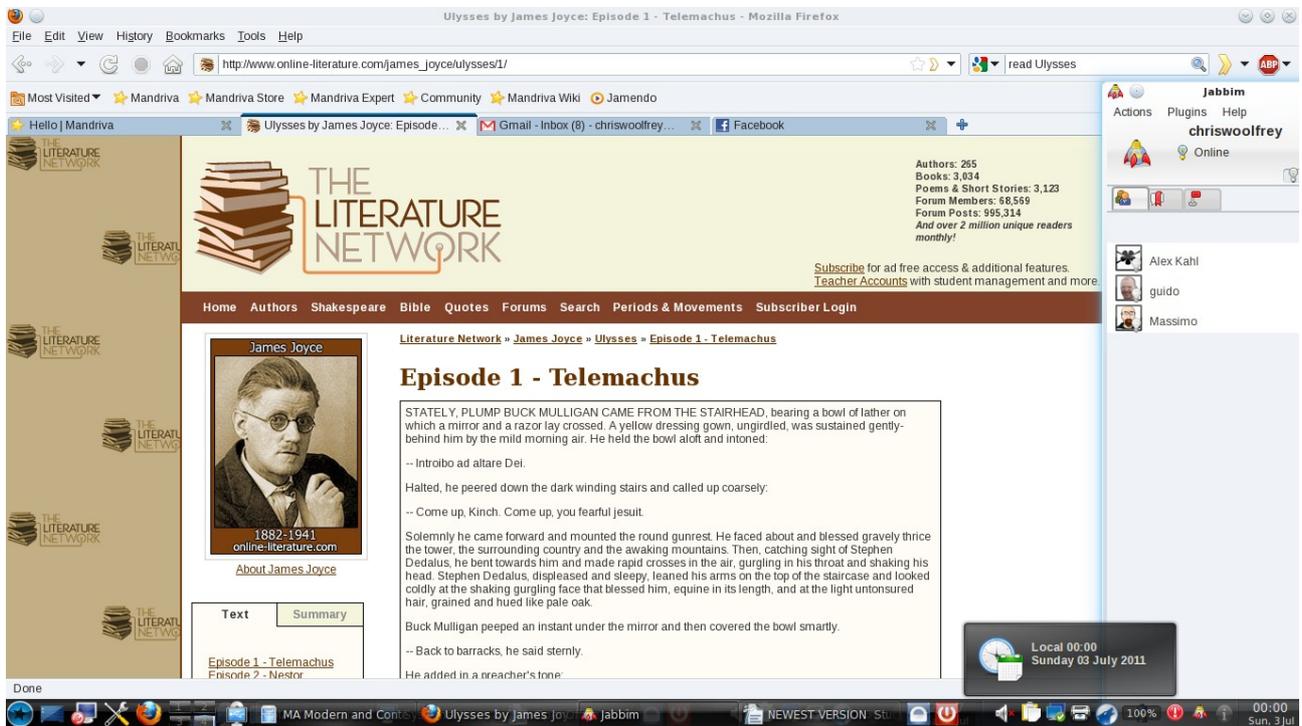
In other words, the reader seeks what the hero, as defined by Lukács, seeks; more precisely, it is in the reader's seeking of what the hero seeks that the novel as form can be defined. To that end, one might ask the following of Web conventions: if certain words or phrases, of utmost importance, are to be given typographical significance in the text before the reader can attribute meaning, then what has been sought? Can 'Ineluctable modality of the invisible: at least that if no more, thought through my eyes. Signatures of all things I am here to read' ever mean quite the same thing as 'Ineluctable modality of the invisible: at least that if no more, thought through my eyes. Signatures of all things I am here to read', if the form shifts? Indeed, like the symphony, itself a musical representation of bourgeois artistic thought and life according to Adorno, the novel relies on the 'power [...] to *absorb* its parts into the organized whole', in which 'Every detail, however spontaneous in emphasis, is absorbed in the whole by its very spontaneity and gets its true weight only by its relation to the whole'.⁴⁰ In that sense, every word, sentence, paragraph and episode of the

40 'The Radio Symphony', pp.149-50.

novel is seeking relationship with, and is necessarily in relationship with, the constituent parts of the novel as a whole, the totality of which can only be realised once the novel is complete; and only by exploring it temporally from first word to last can it be defined as 'seeking'. Each moment seeks connection with the whole, and is transformed by it, so that the sum of the novel is both the whole and its parts. Compared directly with *Ulysses* particularly, it becomes quite clear that the novel, as conceived of by Lukács, works in a similar way to the symphonic form: rendered in episodes and seemingly without plot or resolution, each line of Joyce's prose, connecting with its episode and with the totality of the whole, renders meaning only in relation to the whole and its parts. With the switch between 'Telemachiad' and 'Odyssey' sections particularly, and then the joining of these two narrative strands in the closing episodes, one sees the relation between interpretations and events inflected by totality and progression, so that the appearance of certain key symbols and identifiers, from the ship coming in to the harbour and the body of the drowned man to the several missed encounters between Stephen and Bloom, while seen from different perspectives and through varying discursive apparatus, become indicative of this temporal progression and their relation with a harmonising totality, achieving unity.

Not only *Ulysses*'s characters then but its form, are 'seeking'; the novel, just as the symphony, relies on a relation with totality. The Web page, stripped of a relation with that totality, and of that 'intensity', brings things back to Jameson's 'overstimulating ensembles'; just as the online *Ulysses* page is an overpopulation of fragmented parts, the Web is, at least in terms of a reading of a novel like *Ulysses*, a place in which we move, as readers, in a strange and unsuitable way; what Kirby refers to as 'antisequentiality and ultraconsecutiveness', or the notion that our movement through the Web contains an internal logic from page to page but not over the course of time, so that there is no 'totalizing pathway'. Indeed, each session on the Web, in terms of reading, represents 'one-offs, virtually impossible to repeat, and, the corollary, they are intrinsically amnesiac – the brain cannot reconstruct them in the absence of logical, overarching shape, so finds it difficult to

remember them.⁴¹ To this end, a more truthful representation of the Web page, and a traditional piece of literature such as *Ulysses* rendered on it, will look more like this:



Screenshot of my workstation while writing this thesis, Sunday 3 July 2011

This, an important aspect of the form of Web reading, represents the following material condition: with a computer, there is more than one book, in the least. The laptop, desktop, and so on (the workstation, thought of as a whole) is the medium by which we view the Web, as the book holds the text. This book-inside-the-book is, too, atomised; and so we find that just as the text runs counter to received understandings of the novel form, so too does the so-called book which holds it.

The Web and Legitimacy

Is the Web doomed to a role of titillation through over-stimulation then, to be kept outside of the concept of the legitimate by both the mass audience and scholars? Can it be read in its own right? The Webmaster at the website in the present study seems to think the case for the Web as a medium

41 Kirby, p.64.

for reading, compounding many of the points already made here, is weak:

One thing to understand about our site is that when reading text, people often go back to the book index page, then click on the next chapter. Just because of how we've done the navigation [...] many people don't use our site for actual reading, just research (searching for a passage or quote or whatever that they remember and need to cite)⁴²

The statement certainly solidifies many of the claims made so far about the nature of hypermedia and its use in relation to literature. Still further, in discussing this online *Ulysses* with the Webmaster, I learned that each reader which visited the first page that held the first episode stayed on this page for an average of just two minutes and twenty-nine seconds: hardly enough to read 'Telemachus'. Even more illuminating, of the pages which users visited following the first page, which if the average time on the page is to be believed, wasn't properly read, it can be shown that a little under half returned to the front menu (a page with Joyce's image, a biography, and an introduction to the novel), while close to fifteen per cent chose as their next destination the second episode, 'Nestor', with nearly seven per cent opting for 'Penelope', the novel's eighteenth and final episode. Interesting in itself, the navigation of this online text becomes more complex when one learns that pages from which readers have *come* to 'Telemachus' are the same: just over half came from the front menu (nothing remarkable about that: just like reading *Ulysses* in print) while 'Nestor' came next, 'Penelope' after it. Further study also shows that readers approach the episode from all over the text: the remaining forty-three per cent of readers who didn't come to 'Telemachus' from the front menu is widely spread across the novel, with episodes such as 'Proteus', 'Calypso', 'Ithaca', 'Lotus Eaters' and 'Sirens' all featuring.

In Web format then, *Ulysses* is no reader's edition: few read it. But it isn't a scholarly edition, either: this text, while supposedly for reference, contains nothing of Groden's extra-textual

42 Email from Chris Beasley, Webmaster at www.online-literature.com.

elements, none of the documented benefits of hypermedia editions, and offers little to that end, to a reader who is coming for the first time or returning to the text in search of elucidation. With its lack of bibliographical information, too, it isn't easy to tell, without research, which version of *Ulysses* one is reading, so its usefulness as a reading edition, let alone a scholarly edition, is small; there is nothing by way of elucidation on this matter, nothing to address Gabler's comment that 'the user of a scholarly edition in electronic form needs to be clear that what is being supplied on a given [...] website is indeed an edition: it should announce explicitly what the edited materials are, what principles and methods have been brought to bear on them, and what the edition claims to have achieved'.⁴³ As such, it holds none of the stamps of legitimacy outlined earlier, nor any of the hypothetical benefits to the reading process outlined by Tanselle, McGann and Groden, so that it brings nothing to the field of cultural production for either scholars or common readers. That said, as a Web edition it does possess one characteristic of most online text: it is searchable. To that end – and I've used it during this study – it becomes incredibly quick to find the position of quotes within the text, or which events occur in which episodes, and so on; something which Gabler, in the same essay, marks as one of the strengths of electronic editions. As a quick reference guide, then, it serves a good purpose, and one which could be useful for scholars as a tool for use *with* existing scholarly resources.

Can this edition be called literary, though? It seems that the presentation of the text on the Web downgrades the literariness of the novel. 'We're not experts on all the books we publish',⁴⁴ the front page of this online *Ulysses* says, and for the academy this is precisely the problem: literature outside the hands of those experts, the arbiters, breaks down fundamental notions about the literary, and about literature. Still further, the basic reading statistics show that this Web version does little to offer a scholarly or a readerly approach to the text, neither increasing the number of people reading it nor presenting extra material for specific study. One clear example of this comes in the case of a

43 'Electronic Textual Editing: Moving a Print-Based Editorial Project into Electronic Form' (para.15 of 20)

44 'Ulysses: Submit a New Introduction', <www.online-literature.com/bookintro.php?id=ulysses&author=james_joyce> [accessed 24 September 2011] (para. 1 of 2)

glaring editorial error. 'Oxen of the Sun' and 'Circe' have been entered incorrectly, so that their second halves are identical. Found when searching the text for the phrase 'word known to all men' – a quick search which denotes that this online version is not making use of Gabler's edition – it became clear that 'Oxen of the Sun' had somehow closed with the final section that should be ascribed to 'Circe'. To that end, this edition presents a treble falsity: the same text appears twice, destroying the interpretative power of Joyce's novel as 'seeking' in Lukács's terms; a section of the text is now missing, 'Oxen of the Sun' not having its proper ending anywhere in the text at all; and the ability of a reader to feel the authority of the text, its symphonic structure, has been shaken. Combining these considerations with apparent reading practices – the disruption of the 'seeking' mode of the novel was already in place when it became clear that readers were practising 'atomization' and 'quotation' online – it is evident that, as a readers' or scholars' edition, this online text fails to perform vital functions.

Perhaps the academy is right after all then, to look on the Web with suspicion. After all, was not the glaring error in 'Oxen of the Sun' and 'Circe' of this online edition uncovered by a student, somebody in the business of learning best scholarly practice? And would such a glaring error have occurred in the hands of scholars, trained experts? As a case in point, this error is justification, perhaps, for the notion that the literary, and what constitutes it, should remain in the hands of those who make it their business. Through proper peer review, indeed, quite aside from being in the hands of textual experts, such an omission would probably not have occurred.

The Academy at War: Scholarly Misapprehensions

That would be true, of course, only if scholarly texts were always authoritative, and here we must return to the idea of the perfect text and the definition of legitimacy through its search. Gabler's own edition, after all, was commissioned by the James Joyce Estate and was intended to be a definitive version: it was suggested that after its release other versions should not be circulated. Consequently,

it has all the watermarks of a legitimate edition. In saying so, let it be noted that Gabler's *Ulysses* was ambitious if it was also controversial. His editorial practice, one which gave equal credence to manuscripts and drafts as published editions, represented an interesting and refreshing departure from a world of privileging published and copyrighted works over other working editions. It is best described by Gabler in his essay 'The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's *Ulysses*':

No creation of the human mind springs to instant life and perfection without revision. Whether preserved or not, there must always have been discrete textual states, in temporal succession, of a literary composition. Thus the work may be said to comprise all its authorial textual states. By such definition, the work attains an axis and extension in time from earliest draft to final revision. Its total text presents itself as a diachronous structure correlating the discrete synchronous structures discernible, of which that conferred by a publication is only one, and not necessarily a privileged one.⁴⁵

As a theory of editing, and one which Jerome McGann supported,⁴⁶ it was to release the text from the confines of published editions, establishing a conception of the text as being in several equally privileged stages of development: what Gabler called the 'continuous manuscript',⁴⁷ and what McGann, speaking of textual editing practice in general, has called an eclectic edition, an edition which is 'by definition *not* a single authorial construct but a polygot formation'.⁴⁸ As such, Gabler and his team, rather than taking the traditional route of establishing as copytext the last edition of the manuscript which Joyce himself approved,⁴⁹ looked back through drafts, letters, and so on, in order to establish those changes which Joyce might have intended given that, according to Gabler,

45 Hans Walter Gabler, 'The Synchrony and Diachrony of Texts: Practice and Theory of the Critical Edition of James Joyce's *Ulysses*', *Text: Transactions of the Society for Textual Scholarship*, 1 (1981), 305-26 (p.309).

46 See 'Ulysses as a Postmodern Text: The Gabler Edition', *Criticism*, 27 (1985), 283-305.

47 'The Synchrony and Diachrony of Texts', p.318.

48 Jerome McGann, 'The Socialization of Texts', in *The Book History Reader*, pp.39-46 (p.67).

49 See Brannon, 'Editions in Progress, or, Preventing Accidentals in the Tome' in *Who Reads Ulysses?*, pp. 60-70.

'there is, as a document, no one authorial manuscript corresponding to the text as published' .⁵⁰

The effect of this, while perhaps not always noticeable in grammar changes, was, from a critical point of view, elucidated by one of the academy's most prominent scholars on Joyce, Richard Ellmann, in his 1984 review of the edition. Discussing one of the key interpretative points in the novel, Ellmann notes that Gabler's restoration of Stephen's answer, in 'Scylla and Charybdis', to the question he later he asks his mother in 'Circe', alters fundamentally many decades of critical scholarship on the novel: 'This passage has been much interpreted. I suggested a dozen years ago that the word known to all men must be love. Hugh Kenner has suggested that it is “perhaps” death — a revelation that would hardly require a mother’s ghost to divulge. Another writer, Thomas Sawyer, in the *James Joyce Quarterly*, proposes that the word known to all men is “synteresis,” which would seem rather to be the one word unknown to all men.’⁵¹ Those words, restored by Gabler, are as follows: 'Do you know what you are talking about? Love, yes. Word known to all men. *Amor vero aliquid alicui bonum vult unde et ea quae concupiscimus*' (p. 161, ll. 429-31).

The implications of this change, if Ellmann is correct in his claim that the conversation represents the climax of the novel, are great indeed: the elusive word, elusive until 1984, suddenly became part of the framework of *Ulysses*, changing the structure of the novel and also Stephen's relationship with his mother significantly. Now, thanks to Gabler, Stephen's question during 'Circe' takes a tone of accusation, affirmation, even superior knowledge: while a reader from 1922 to 1984 (or a reader reading an edition based on a pre-1984 edition, like our online text, let us not forget) might extrapolate in a number of ways, as indeed scholars did, Gabler's *Ulysses* answers the question before it's spoken, not only closing off that interpretative ring somewhat, but also altering the nature of Stephen's 'seeking'. Perhaps as much as an online text which reconfigures the text typographically, then, Gabler's *Ulysses* re-configures the notion of the novel-as-seeking, as well as a scholar's definition of legitimacy in regard to the text.

⁵⁰ 'The Synchrony and Diachrony of Texts, p. 317.

⁵¹ Richard Ellmann, 'The Big Word in “Ulysses”', *New York Review of Books*, 25 October 1984. Available online. <<http://www.nybooks.com/articles/archives/1984/oct/25/the-big-word-in-ulysses/>> [accessed 25 August 2011] (para. 6 of 14)

As a result, an important question arises: which constitutes a greater abuse of *Ulysses*, the mistaken placement of one section of the novel in two places (which, because of the immateriality of the Web, can be quickly rectified) or the knowing inclusion of a word which changes, fundamentally, the thematic structure of the novel? And does the insertion of the answer to this question, potentially destroying the ability of the novel to work as a mode of seeking, alter the form as fundamentally as the re-mediation of the novel from print to Web? Are some printed texts changing *Ulysses* to the same degree as our Web version? Was John Kidd right, in his attack on the Gabler edition, to note that 'To conclude that the *Synoptic Edition* did not drop any chapters of *Ulysses* is not the same as to say that it is accurate or well conceived?'⁵²

In order to look at this question, let us turn to the ongoing debates around Gabler's editing process. Now well documented, the release of the *Critical and Synoptic Edition* in 1984 represented such a placement of faith in the project that the James Joyce Estate considered at the time applying for a new copyright, such was the magnitude of the edition; Charles Rossman even claims that the edition was conceived of as a way of receiving renewed copyright permissions.⁵³ Supported by, among others, prominent Joyce scholars Hugh Kenner, Richard Ellmann and Michael Groden, the text has, since 1984, represented the recommended text for readers of Joyce, over and above the 1922 text and its subsequent editions. The subject of the Joyce Wars, the text is also perceived by many, notably John Kidd, to have included many contentious editorial decisions. In 1988, Kidd characterised the contentions in Gabler's edition as being a result of three considerations: 'factual error, editorial judgement, and the inevitability of differing textual versions'.⁵⁴ The problem of differing textual versions has already been discussed here, and it is an important consideration in relation to Web editions of the text, but for purposes of legitimacy and literariness, it is the continued discussion of Gabler's ill-decisions, among them, according to Kidd, the decision to

52 John Kidd, 'Gabler's Errors in Context: A Reply to Michael Groden on Editing "Ulysses" ', *James Joyce Quarterly*, 28.1 (1990), 111-51 (p.132).

53 See 'The Critical Reception of the "Gabler *Ulysses*": Or, Gabler's *Ulysses* Kidd-Napped: Part Two', *Studies in the Novel*, 22 (1990) 323-353 (pp.324-328).

54 John Kidd, Letter. *Times Literary Supplement*, 21-27 October 1988, p.1175.

ignore unpublished correspondence and neglect certain manuscripts, as well as the failure to provide adequate documentation of Joyce's hand in corrections or to discuss the transmission of the work with its new changes – not to mention inconsistencies in the genetic text prepared by Gabler itself – which is most worrying.⁵⁵ After all, his edition was supposed to do two things: provide a more accurate and authoritative version of the text, and explain, through the standards of a genetic text, how the edition came to its conclusions about that authority. In various attacks, John Kidd showed that it is debatable as to whether it did either.⁵⁶ Despite these problems, or at the very least contentions and considerations, Gabler's edition continues to be one of the most used and sold editions of *Ulysses*, backed as it is by an academy of scholars which propel it, and who, according to Rossman, could not by definition of their closeness to the project have let it fail. In other words, with the support of the already established Joyce scholars, Gabler's edition was destined, despite any malfunctions, for success.

Success is not a guarantee of quality though, and Gabler's edition, despite holding a seat of legitimacy in the field of cultural production because of its promotion by the academy, is certainly flawed, certainly not authoritative. To that end perhaps, it represents one of a series of texts, the online edition being one, which symbolises a failure in the search for an ideal *Ulysses*. Indeed, while the 1984 and 1986 editions are perhaps the best versions of the novel to date, they are not the authoritative, ultimately literary texts that the academy might claim them to be, that the field of cultural production, in Bourdieu's terms, would desire. And if they aren't, and the academy can't produce the work which maintains its place as arbiters of legitimacy, then how can its position remain? How can it, in the face of the ongoing debates around Gabler's edition and the credible attacks on it by John Kidd, continue in its task of the creation of the perfect text?

Once again the Web, seemingly relegated from claims to legitimacy, might offer an answer:

55 See John Kidd, 'Errors of Execution in the 1984 *Ulysses*', *Studies in the Novel*, 22.2 (1990), 243-49.

56 An argument developed over several publications. See particularly 'An Inquiry into *Ulysses: The Corrected Text*', *Bibliographical Society of America*, 82.4 (1989); 'The Context of the First Salvo in the Joyce Wars', *Studies in the Novel*, 22.2 (1990), 237-42; 'The Scandal of *Ulysses*', *New York Review of Books*, 30 June 1988, pp. 32-39; and 'Errors of Execution in the 1984 *Ulysses*'.

after all, mistakes online can be rectified more easily – materially it is far easier, permitting a continuous editing process – so that the changes proposed in work like John Kidd’s, which has gained in credibility in scholarly circles but still remains without the official sanctioning of copyright permissions from the Estate, might actually be enacted. Indeed, while scholars know of the debates about Gabler’s edition, about The Joyce Wars, none of these changes been made in a new edition, precisely because of this fact. At what cost would a new edition bring these changes to the scholarly community, to the Estate, to a mass audience?

The Web, of course, would allow for such a scenario, its immateriality even promote such an action: in keeping with community-edited sites, like Wikipedia, it would be more than possible for someone like Kidd to enter the debate in a more concrete way, offering changes for publication rather than for the pages of journals. Still further, a Web-based platform offers a far more comprehensive genetic text than a printed edition. After all, an online version of Gabler’s text, even the readers’ edition, could contain change logs for editorial contentions and suggestions, just like Groden's edition might have shown different annotations and notes, so that if now, in 2011, Kidd’s suggestions were to be included, it would be easy to see exactly what was changed, and it would also be possible to assess his changes against Gabler's, and Gabler's against previous editions. There could also be a place for discussions of potential changes before they take place, which might also be publicly accessible; should the change be accepted by the community which developed the online edition (in this way the academy would retain its position as arbiters of legitimacy by limiting it to the academy if they wished) it could simply be included in the already existing archive. For example, when Kidd showed Gabler that he had missed a card written by Joyce detailing certain editorial changes, it was rebuked, subsequently proved to be correct by Kidd, and then neglected: the omissions was not corrected in further printings.⁵⁷ Online it would be much easier to make the case for such amendments: once the information has been noted, it can be

57 See Charles Rossman, "The Critical Reception of the Gabler Ulysses: or Gabler's Ulysses Kidd-napped." *Studies in the Novel* 21.2 (1989), 154-181 (pp. 165-66).

debated, publicly and with a record of the debate, and then included or not, in one edition which can be contributed to by many. Once the debate has ensued and the emendation rejected or accepted, it's simply inserted into the text: and a look back at the logs will show, if it needs to be shown, a record of the changes made, and who was in favour of them and why, so that the controversies around Gabler's edition, not to mention its being propelled to stardom by a select group of scholars whose influence protected it against criticism, would be unlikely to happen again. There would be transparency around the edition, and the edition could in fact achieve the ambitious aims that it was supposed to achieve, and which Gabler, in that landmark essay of 1981, concedes it could never have achieved in print: 'James Joyce's *Ulysses* [...] is a 732-page novel in prose. To present its textual diachrony in the integral apparatus of a critical edition, the expansiveness of a parallel text display is not a practicable proposition.'⁵⁸

Ulysses, Piracy and Copyright

On the Web, it certainly is, and yet, despite the possibilities of such a project, and despite its obvious benefits, Michael Groden's *Ulysses in Hypermedia* was refused copyright permissions. Why? Is this snobbery on the part of those who wish to guard Joyce's literary reputation? Perhaps, as our example of an online version of the text showed, it is a case of the Web, at current, not being able to present the text in a satisfactory way; however well the text had been rendered – and as the mistake in the 'Oxen of the Sun' and 'Circe' episodes of our given example show, it isn't that good – there is perhaps a fundamental chasm between what *Ulysses* is and what the Web can do. In which case, perhaps the refusal to grant copyright by the James Joyce Estate was entirely justified: the text does justice to Joyce only in the book form, the form for which it was intended, for which it has until now existed, and because of which it cannot be transferred to the Web.

So we are back to the book, as object, to notions of legitimacy relating to the book. After all,

58 'The Synchrony and Diachrony of Texts', p. 317.

if it is the academy which defines what constitutes literariness, then can it not equally be said that the academy also defines literariness and what constitutes it as being bound up within the confines of the book-as-object? Certainly, in its choice of sources, the academy privileges the book over other mediums: during this thesis I have reluctantly relied largely on printed sources, be it books or journals, even if certain Web sources might have been more appropriate, of greater interest, or even simply more applicable and easy to read, because the academy, in privileging work which is copyrighted, neglects by circumstance a large proportion of online work. Indeed, the only example of a work which has not been granted copyright in this thesis is the online version of *Ulysses* presented at www.online-literature.com, which constitutes, at the very least, a very liberal application of the term 'fair dealing' and at the very most an infringement of moral rights – the CDPA argues that anything which is made available by an electronic retrieval system counts as published work – as well as, because of its duplication of the 'Circe' episode, a case of derogatory treatment; perhaps indication that copyrighted works are granted copyright for good reason.⁵⁹

The third in a trinity of concepts defining literariness and legitimacy emerges then, and suddenly things become clearer: for a work to be considered legitimate and literary it should be presented in book form, which means that, to reach that stage, it has almost certainly been granted copyright, and thus it went through a network of professionals, most of which have probably been through the university system, who under a process of revision and peer review, deemed the work worthy. From these books, the academy may consecrate or vilify who it wishes. It is hard to know, had Groden been granted his copyright, whether *Ulysses in Hypermedia* would have rivalled Gabler's, or others' editions of *Ulysses* in academic circles, but one thing remains certain: had it been granted its copyright, a key obstacle, namely the recognition of the project by the academy, would have been overcome. Returning to Bourdieu, it can reasonably be claimed thus: economic capital is tied irrevocably to copyright permissions, while cultural capital, with the academy as

59 A difficult issue, Simon Stokes excellently summarises copyright debates around the Internet in *Art and Copyright* (Oxford: Hart Publishing, 2003). See pp. 87-99.

arbiter, is characterised by its existence or non-existence too.

The book, then, tied invariably with copyright permissions, is an equally important part of the academy's struggle for a perfect *Ulysses*, and literariness remains tied to it. Indeed, copyright, by placing certain limits on a reader's freedom with the work – namely the ability to reproduce the work for commercial gain, to translate it or produce abridgements – creates a tacit agreement between user and producer in which the producer provides certain reassurances about the cultural quality of the work; it is under copyright, it has the watermark of legitimacy.

In relation to *Ulysses*, we have seen this undeniably at work: the James Joyce Estate had argued that Gabler's 1984 *Ulysses* would bring about significant enough change to issue a new copyright on the work, and with *Ulysses* close to becoming copyright free at that time, the extension of copyright permissions could guarantee the sanctity of such things. Further, if the edition was headed by, supported by and arbitrated by the academy, it could also retain its legitimacy and its literariness in a way that the many potential works which could be created, and by anyone, if the work was to enter the public domain, could not. Indeed, while Rossman claims that the desire for a new copyright was commercially orientated, allowing for the continuing economic domination of the Estate from 1984,⁶⁰ it could just as easily be claimed that their intentions, just as those of Gabler and his team, were noble, even if they were misguided.⁶¹ After all, further time in the hands of the arbiters and guardians of the literary represented close to another century of guaranteed cultural capital, an extension on official policing which could deter and destroy unsolicited and unauthorised copies, just as it had in the case of the pirated Roth edition and the 1970s *Collectors Publications* paperback edition.⁶² Indeed, as Adrian Johns has elucidated, a copyrighted, printed work could ensure that the work is reliable, that the author and publisher are who they say they are, that one copy of the book will match another, so that we can 'take them for granted, every day of our lives.

60 Rossman, pp. 324-28.

61 Rober Spoo is in agreement on this. See 'Injuries, Remedies, Moral rights, and the Public Domain', *James Joyce Quarterly*, 37 (2000), 333-362 (p. 335).

62 For a discussion of the 1970s edition see John W. Van Voorhis and Francis C. Bloodgood, '“Ulysses”: Another Pirated Edition?', *James Joyce Quarterly*, 9.4 (1972), 436-44.

We depend on them, and our reliance is, by and large, justified. [...] we may assert that printed texts are identical and reliable because that is simply what printing *is*.⁶³

The greatness of *Ulysses* as a literary text, then, is perhaps as equally dependent on its existence as a book as a means for the maintenance of copyright, just as its existence as a book is integral, perhaps, to an understanding of the thematic implications of the text. Without its copyright, it cannot be assumed, as Johns notes, that the author stated *was* the author, that the publisher *was* the publisher, that the text being read *was* the intended text for the edition copyrighted at that time. Thought of with that in mind, the book, linked irrevocably with copyright, contributes to literariness and legitimacy; and the James Joyce Estate has never granted copyright permissions for a Web project.

In Defence of the Web

As with each of the traditional definitions of legitimacy so far discussed, copyright can hinder as well as help the accumulation of cultural capital. Once again, Gabler's edition is a case in point. As the Gabler and Kidd debates have shown, copyright was used as much for protection against other scholars as it was against the spectre of illegitimate work, of waning cultural capital; without being sanctioned as the official arbiter of legitimacy by the Estate, Kidd has been unable, despite cogent arguments, to develop any of his work practically. Free of copyright though, plenty of the issues around the Gabler text, at one point so inflamed that its U.S. distributor Random House considered pulling it from production in 1988,⁶⁴ might more easily have been rectified, with peer review still possible and the work carried out being open to all because of a lack of copyright; if necessary several versions of the text could simply be created. Rather than being held in the hands of interested, often biased, and sometimes counter-productive parties, *Ulysses* could go where it needed to go, with Kidd developing, if necessary, an altered version of the Gabler text. As Robert

63 Adrian Johns, 'The Book of Nature and the Nature of the Book', pp.255-74 (p.255).

64 See Rossman, p. 323.

Spoo has put it, 'the copyright monopoly informed the Joyce Wars in ways we still do not fully appreciate. Under monopolistic conditions, of course, any "inquiry" that might have been caused by the Gabler text [...] could have been remedied quickly by versions of *Ulysses* drawn, re-edited or not, from the public domain'.⁶⁵

Once again though, the Web is seen to suffer from a sense that its lack of copyright control, necessitating that its works are potentially pirated, wipes it clean of cultural capital. This issue is compounded by the problem of its form, that it disrupts the 'seeking' element of the novel. Indeed, as a result of this formal consideration, some academics would claim that it is necessarily flawed. See, for example, Naomi S. Baron:

What if we forgo the printing step altogether and simply read everything online, whether as an ebook or as a file downloaded to your desktop? [...] My humanities professor had striven to nurture within his students an understanding that many written works were worth keeping: to annotate, to contemplate, and to re-read. If printouts discourage annotation, contemplation and re-reading, online alternatives don't even leave the starting gate.⁶⁶

This is terribly ill-thought out. Baron neglects, to her incredible detriment, the materiality (or lack of) the Web in her assertion that re-reading has no place in the online world; her argument, that because we do not own the text in book form its re-readability is compromised, confuses materially necessary conditions in the printed word – we re-read the same text because it is there and previously we had no more efficient options; this recalls McGann's criticism of printed scholarly editions – with an ungrounded ideological feeling about the nature of books in print. What stops a reader, reading online, from returning to the same version of the same text? And would this not suit scholarly study particularly if the text was formatted in the ways that Groden proposed?

⁶⁵ Spoo, p. 336.

⁶⁶ Naomi S. Baron, *Always On: Language in an Online and Mobile World* (New York: Oxford University Press, 2008), p.201.

Baron offers no answers. Alan Kirby offers a little more on the topic, arguing that something like Wikipedia, generally for enthusiasts considered to be one of the Web's successes, 'isn't *wrong* so much as *not good*'.⁶⁷ Taking the online encyclopaedia's page on Pynchon's *The Crying of Lot 49* he shows that the section on connections between Nabokov and the book has drawn idiosyncratic comparisons which, though imaginative, belie a lack of scholarly knowledge. Kirby's argument, that without arbitrators the Web will struggle to become a place of genuine authority – once again we come back to Bourdieu – focuses on the democratic nature of these projects. It is because anybody can edit and contribute to them, Kirby argues, that they suffer from a potential lack of quality; something which, because of the process of arbitration which copyright brings, is guarded against in the printed work. In the academy peer review, the editing at various stages, and so on, will be undertaken by recognised academics who have gone through a series of qualifications and can guarantee their cultural legitimacy.

Sound enough, comparisons can clearly be drawn between something like Wikipedia and Gabler's project. The *Critical and Synoptic Edition*, after all, was backed and worked on by some of the most prominent Joyce scholars and as a result it should be the closest to flawless that an edition of *Ulysses* has become. But as this thesis has hoped to show, and as Kidd showed, it is not without its flaws. Indeed, Bruce Arnold would argue that it was because of the process of peer review, with a carefully chosen set of scholars taking charge of the project, that the work was allowed to come to fruition without significant changes, and without an improvement of quality; because the project was backed by a selection of foremost Joyce scholars, the success of the work was effectively assured, and because these scholars backed it, so was a positive critical reception: Kenner in particular produced a 'rave review' of the edition for the *Times Literary Supplement*.⁶⁸ Controlled peer review here is genuinely disadvantageous: it allows for one dominant group to push their interests, whether quality or no.

67 Kirby, p. 116.

68 Arnold, p.140.

The Web and the Perfect Text

In this sense, the democratic nature of Web projects is an obvious benefit. And that democratic nature is written into the very technology of the Internet, defines its culture; the principles of 'end to end', the notion of information sharing which at a basic level governs all dealings on the Internet, necessitates a lack of arbitration and has a lack of discrimination built into it. As Lawrence Lessig, Professor of Law at Stanford Law School put it: Innovators [...] knew that, if their ideas were wanted, the network would run them; that this network was architected never to allow anyone to decide what would be allowed'.⁶⁹ Here the quality of the idea, not the perceived holder of legitimacy, are rewarded; if the concept is sound, then an audience will accept it, and a platform will be granted for the work. These mechanisms, present in something like Wikipedia (where, admittedly, the section about Nabokov and *The Crying Lot of 49* isn't so good) would be unlikely to have allowed the lack of discussion around editorial principles, the lack of fact-checking, that has already been discussed here and elsewhere in relation to Gabler's *Ulysses*. In a mechanism which shows every dispute over editing practice publicly, which archives all such disputes, these kinds of unanswered questions would almost certainly not have gone unanswered. Even if they did, they would do so publicly and on record, so that the questions could continue to be asked, so that it would be clear that questions had been raised and ignored. Indeed, it comes as a surprise, given that this is the fundamental proposition of Wikipedia – that *anyone* can edit it – that while Kirby has written on the section in question,⁷⁰ he has neglected to make the recommendation to the Wikipedia community to change the paragraph in order to improve it, or indeed, as he could so easily have done given that he published an argument about it in his book, edited the offending paragraph himself, so that it was of a higher quality.

At the very least he could have made the case that the paragraph was worth deleting.

⁶⁹ Lawrence Lessig, 'The Architecture of Innovation', *Duke Law Journal*, 51.6 (2002), 1783-1801 (p.1789).

⁷⁰ Kirby, pp. 112-116.

Without doing so, Kirby's argument is self-fulfilling, and just as indicative of Baron's as an example of the academy dismissing the Web with arguments that don't properly deal with what the Web formally is. As much as five years ago McGann made exactly this point, showing that the academy doesn't use the Web because it's non-scholarly – and here we are again with the academy working tautologically – with the Web being non-scholarly because the academy doesn't use it. But it would only take scholars using it in order to *make* it so: if the academy licenses literariness in the field of cultural production, then their consecration is all it would take. But the reason that this is yet to happen, despite the obvious possibilities, has nothing to do with the Web as a technological medium, but rather the way it is perceived as being illegitimate, anti-literary. To that end, McGann says, 'the central problems are institutional and political, not technical or even, in a strict sense, economic'.⁷¹ Indeed, it isn't hard to envisage a system of peer review online: the academy already works this way in print. And McGann, by suggesting that review can continue in the 'traditional ways', is more than happy to present this model of digitally-based scholarship as simply an extension, perhaps even saviour, of the academy's right to be the arbiters of legitimacy. The field of cultural production can remain as it always was and McGann's solution, partly technological, shouldn't shake up any of the academy's foundations except, perhaps, an attachment to print-as-medium.

Other scholars have made similar suggestions. Peter Robinson and Roger Bagnall are doing excellent work in textual editing, developing systems which allow for open and free editing in hypermedia projects for *The Canterbury Tales* and Dante's *Commedia*, as well as a large volume of Greek and Roman texts, and their systems are Open Source and Free Software systems – making use also of the Creative Commons, developed by Lessig as a way of lawfully guaranteeing that work remains available to share and modify – which promote in their very underpinning the notion of continuous innovation. These are already being used in academic work related to literature, so it

71 Jerome McGann, 'Culture and Technology: The Way We Live Now, What Is to Be Done?', *New Literary History*, 36.1 (2005), 71-82 (p.78).

is clear that the Web could indeed hold the keys to the possibilities of a perfect text. It's strange, then, that no such *Ulysses* project exists: as Groden has shown, the text is ripe for it. If necessary, control need not be relinquished, merely ceded: if the academy, with its level of expertise, need retain its role as arbiter, it could create a project which required an academic email address to log-in (www.ulysses.edited.ac.uk) or it could even be run by somebody like the Institute of English Studies, with log-ins granted to certain people and not to others. Bagnall notes that this is the case with a number of projects at the Institute for the Study of the Ancient World, with an advisory group being set up to arbitrate, and proposals being submitted to an editorial board.⁷²

In that way, most of what has traditionally been held in the hands of the academy can remain there, but with the *technological* if not the *social* benefits of 'end to end' remaining prescient, granting far more practical solutions to problems of textual editing which, as has been shown, undermine, complicate and even confuse notions of the academy as the holder of authority, as arbiters of legitimacy and literariness. Once again the Web, this time practically instead of thematically, might arbitrate a possible marriage between the mass audience and the academy in the search for a perfect text and in struggles for the dominant principle of hierarchization in the field of cultural production. As with the hypothetical benefits of an online hypermedia edition of the text, in which reading and studying were seen to be joined in such a way that the division between academic texts and texts of common readership was removed, so too does the cultural practice of Open Source and Free Software, the Creative Commons and 'end to end', and the democratic systems which all of these concepts necessitate, bring about the origins of a copytext which comes closer to the notion of the perfect *Ulysses* than any of the previous editions in print.

To that end, Joyce scholars are ignoring the potential benefits. For what reason? Perhaps it is because the academy, arbiters of legitimacy, fear the possibility of the decrease of cultural capital as the grip of the elite on a text is loosened. After all, if this system remained free of copyright, was not printed in a book – which upheld the copyright by definition of its fixity; its ability to *be* what it

72 See 'Integrating Digital Papyrology', in 'Online Humanities Scholarship: The Shape of Things to Come'.

says it is to be, according to its copyright⁷³ – and was open to all, including non-scholars, what markers of literariness might be used?

Concluding the Search for the Perfect Text

It is not the aim or the place of this thesis to make comment on the workings of the whole academy in relation to that issue, but it is clear that one such solution is to relax or remove one of these three pillars. Presumably, as the academy would begin to render itself useless in doing so, the answer would not be to loosen its grip as arbiter; but it could move itself further away from the book and into the online world. In so doing, it could re-engage itself with the general reader from which, according to McGann, it is estranged,⁷⁴ and for which in terms of literariness it is supposed, according to Bourdieu's account, to arbitrate. It could, still further, look into the relaxing of copyright laws, where the very difficulty of finding the perfect text is often made yet more difficult because of their stringency, as the Gabler edition has shown. It could also do both and keep itself still as an authority on which, of the many versions that might become available without the restrictions of copyright, constituted works of high literature. Indeed, given Gabler's conception of diachrony, and given that, according to Kidd, this definition of diachrony was ill-achieved in the Gabler edition (how can a copyrighted book, a book which is by definition of its material existence and because of its copyrighted state as “*this* work, created at *this* time” and a pillar of fixity, be diachronous?) it could also, because it is an inherently diachronous medium, and inherently immaterial, suit the project's potentially noble aims far better.

Certainly, the idea of a truly diachronous perfect text would be, for McGann, not only desirable but a possible necessity, and it could be achieved with the Web. The problem might be that our perceptions of legitimacy, of copyright and the book-as-object, will hold us back. In the words

73 See Johns' discussion of Eisenstein's *The Printing as an Agent of Change* and the notion of fixity as a key definition of printed works, and by extension, their authority. In 'The Book of Nature and The Nature of the Book', pp.258-62.

74 McGann discusses the “crisis in the Humanities”, and the Web as a potential solution for that crisis, in 'Culture and Technology: The Way We Live Now, What Is to Be Done?'

of economist Arnold Polanski, there's a strange gulf between the way knowledge works and the industry which produces it: 'Knowledge or information production is a cumulative process of modification, improvement and refinement of the pre-existing knowledge [...] Traditionally, the knowledge industry develops its products by a proprietary approach'.⁷⁵ As such, what we *know* and have deigned and what can be disseminated through official production lie in disparity; largely as a result of copyright but also because of the process of publication and dissemination, printed works can actually lag behind online works, which according to Geoffrey Nunberg act as 'dynamic interfaces to an open-ended discourse',⁷⁶ so that those which are consecrated by the academy and arbitrated to a mass audience as examples of literariness could often be out of date, as with the Gabler editions. An approach to *Ulysses* which used Open Source methods and the Web, then, could solve a number of the problems that plague Gabler's edition as well as the textual issues uncovered in the 1922 copytext, and might help the academy produce a genuinely perfect text. There would be none of the privileging of so-called legitimacy over good work, as with the *status quo* promotion of the 1984 and 1986 *Ulysses* (to quote Polanski again, 'The open source mode of production ensures that no individual or firm [...] can appropriate the collective output'⁷⁷) so that none of the vested interests that Bruce Arnold, Charles Rossman, John Kidd and others accused many of those involved in the Gabler edition of having could be executed even if they wanted to, with Kidd being able to submit his criticisms to committee and peer review, whether Gabler had wanted it or not. In other words, the Open Source model, and the Web as medium, brings about change by enacting what Nunberg calls 'the opening up of the right to speak.'⁷⁸ The Web might really be the medium for creating the academy's perfect text in this regard.

Whether it is or not, one thing is for certain: with the copyright on the 1922 edition of *Ulysses* due to expire in the United Kingdom on 1 January 2012, it is imperative that the academy

75 Arnold Polanski, 'Is the General Public Licence a Rational Choice?' *The Journal of Industrial Economics*, 55.4 (2007), 691-714 (p.691).

76 Geoffrey Nunberg, 'Farewell to the Information Age' in *The Book History Reader*, pp.509-25 (p. 520).

77 Polanski, p.695.

78 Nunberg, p.521.

has a serious, sustained, and meaningful discussion about its relationship with the Web, with the online world, and with online texts. It may well be the only way it can retain its position as arbiters of legitimacy, as guardians of literariness; and if it doesn't hold that any more, than what existence could it have?

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