

APPROPRIATING JOYCE: JAMES JOYCE'S STYLISTIC INFLUENCE ON ROBERT ANTON WILSON

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摘 要

本論文細述作家勞勃安東威爾遜如何挪用原為詹姆斯喬伊斯所採用的幾種風格技巧，該等技巧及其相關的原素涵蓋了不合理的銜接和拼湊的口語、並行發生的情節、借用的風格、戲劇、語言的戲耍、歌曲／押韻詩、角色交錯、露骨的性描述、組合法則、將自傳素材溶入小說以及直接比喻或論及喬伊斯。全文貫徹地論証雖然威爾遜的很多技巧來自喬伊斯，但他卻能將之化為自己的技巧一毫不畏言這些技巧的出處，結論重申威爾遜並非單純的模仿者：指出身為後代作家的他雖受前人喬伊斯的影響，然而他的作品除了這些影響以外，仍自有其可觀之處。

Abstract

This paper demonstrates how several stylistic techniques originally employed by James Joyce have been appropriated by Robert Anton Wilson. These techniques and their related elements range from the use of non sequitur and verbal collage, synchronicity, borrowed styles, drama, linguistic play, song/rhyme, character cross-over, sexual frankness, organizing principles, fictionalizing autobiographical elements, through direct allusion and/or reference to Joyce. The paper also maintains throughout that although Wilson received many of these techniques (and more) from Joyce, he has managed to make them his own . . . *all the while acknowledging where he got them from*. As a final note, it is stressed the Wilson is not a mere imitator. While Wilson, the ephebe writer, has indeed been influenced in style by Joyce, the precursor author, there is much more to Wilson's work than this influence.

"Those readers who are not thinking of the constantly shifting perspectives in *Ulysses* . . . are probably thinking of my own novels. Like Joyce, Brecht and Welles, I have always considered the Victorian novel, with its omniscient (personal or impersonal) narrator and its one block-like "objective" "reality", to be totally obsolete and incapable of conveying 20th Century experience. all the novel (or film) of today should attempt to do is recount how various people create their own individualized reality-tunnels in their quest for that ever-receding Holy Grail, "the real truth," which exists, if at all, outside our space-time continuum."

— Robert Anton Wilson
Ishtar Rising (p. xxii)

At first glance, one might consider the work of James Joyce . . . *a modernist writer* . . . and that of Robert Anton Wilson . . . *a postmodernist critic-philosopher-writer* . . . to be too far removed in time and space to be fruitfully discussed

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together, but there's more in common than not in their writing. Joyce has had a tremendous influence on many modern writers, both "canonical" and not. One of those he has had a most decided effect upon is Wilson.

Joyce's effect upon Wilson's writing style extends throughout the entire range of his corpus of works — his prose, drama, poetry, essays — fictional and nonfictional. Granted, others have influenced Wilson (*and some quite pervasively*¹), but Joyce seems to have had a particularly special influence upon him . . . in one interview, Wilson went so far as to say Joyce has in some way influenced everything he wrote (*On Finnegans Wake*). The extent of this Joycean influence on Wilson's writing is quite pervasive — we know that Wilson first read *Finnegans Wake* at the age of sixteen (about 1948) and has been re-reading, studying, and lecturing on it ever since (*Illuminati Papers* 31). In this paper, I will examine just how this influence has manifested itself in Wilson's writing style.²

Because I am writing this paper for the *Journal of National Chengchi University*, a journal not limited to literary studies, I will not attempt to be comprehensive when dealing with Wilson's work. Rather, I will primarily discuss the major influence patterns regarding narrative fiction style involved in the work of the two writers, particularly looking at examples from Joyce's *Ulysses*³ and their relationships to those of Wilson's writings.

Analysis of Joyce's writing style is by no means a new endeavor. For the

¹ For instance, Carl Jung, R. Buckminster Fuller, Friedrich Nietzsche, Wilhelm Reich, Timothy Leary, and Aleister Crowley have all had major impact upon Wilson's thinking and his writing. One can also see strong parallels with the ideas of Jacques Derrida and Jacques Lacan, although I've found no direct influence-link. . . yet. The system is complex enough to warrant further exploration.

² Although many writers have been influenced by Joyce, I have chosen Wilson for this study primarily because he is in turn influencing a generation of Discordian poets, writers, and philosophers - as anyone familiar with the Erisian Movement is well aware of - and because I find his work inherently worthy of consideration in and of itself. While this particular study deals with Wilson as he is influenced by Joyce, future work will deal with Wilson's work as independent of others. Perhaps others would be interested in continuing with this sort of influence study with other authors and Joyce or Wilson. For my purposes, the scope of the study needed to be rigidly limited to these two writers particular stylistic exchange relationship. This does not imply that this is the only point worthy of study in Wilson's work - far from it. This limitation in discussion is that of convenience, nothing more.

³ We will concentrate upon *Ulysses* here for several reasons: (1) the parameters of the study have to be limited somehow or it will become much too broad for a journal of this type; (2) convenience of citation; and (3) significance of influence, with the possible exception of *Finnegans Wake* this is the one work by Joyce which has had the most profound impact upon Wilson.

most part, I will follow the example provided by Karen Lawrence in her **The Odyssey of Style in Ulysses** — although my own concern with her work is limited *to its usefulness for providing guideposts for appropriational studies like the present one*. This is despite some of the shortcomings in Lawrence's work.⁴ The problem with Joyce studies is not that there is a lack of material, but rather that there's simply so much that one is often-times swamped in the effort to "*get to the meat of the matter*."⁵

In this analysis, I first wish to introduce several of the various major stylistic techniques which Joyce employed in his writing of **Ulysses** and how they are recapitulated in Wilson's work. I will then examine some of the thematic elements and ideas which Wilson seems to have acquired from Joyce. Lastly, I will note some of the ways in which Wilson acknowledges his debt to Joyce, including the various allusions to Joyce found scattered throughout his corpus.⁶

Non Sequitur and Collage

One of Joyce's basic stylistic conventions is to make use of *non sequitur* and *collage*. This is the combining of elements which formerly had little to do with one another, but together create a synthesis of meaning. That is, the narrative parts would not normally be found together, but once they are juxtaposed, they form a new meaning.

While the technique is employed throughout **Ulysses**, it is found most predominantly in the "**Aeolus**" chapter. Here, we find the collage of what appear to be newspaper headlines and the narrative about newspaper men. A simple enough example of Joyce's use of this effect occurs quite early in **Ulysses**:

⁴ Lawrence tends to omit several stylistic techniques which I have chosen to explore here due to Wilson's appropriation. This is understandable as Lawrence's focus is not on influence patterns but on experimental technique. One problem I do find in her piece is the sometime — oversimplification of placing a stylistic maneuver into only one or two chapters when Joyce combined his stylistic experiments throughout the work (abietit she is correct in observing that there were usually one or two dominant effects in each chapter).

⁵ Other works which have proven useful insofar as examining Joyce's stylistic experiments in **Ulysses** are Zack Bowen's **Ulysses as a Comic Novel** Sheldon Brivic's **The Veil of Signs** Jacques Derrida's "**Ulysses Gramophone**" in **The Augmented Ninth** and most especially John Porter Houston's **Joyce and Prose** and Lorraine Weir's **Writing Joyce**.

⁶ It is useful for one to keep in mind that Wilson is *not* what Harold Bloom would have identified as a "strong" poet in his **Anxiety of Influence**. He not only acknowledges his debt to Joyce, but seems to revel in it. This does not, however, make Wilson an *unoriginal* poet . . . far from it, I would say. Of course, there is the additional effect which Wilson seems to be attempting to accomplish which does fit Bloom's scheme, and that is the ephebe poet appropriating the precursor poet.

IN THE HEART OF THE HIBERNIAN
METROPOLIS

Before Nelson's pillar trams slowed, shunted, changed trolley, started for Blackrock, Kingstown and Dalkey, Clonskea, Rathgar and Terenure, Palmerston park and upper Rathmines, Sandymount Green, Rathmines, Ringsend and Sandymount Tower, Harold's Cross. (96)

The mood is set by the independent heading which leads us into the narrative which follows. The various tram lines become the arteries and veins extending from the very heart of Dublin.

The collage-headlines also work as linkages form one "episode" within the narrative to the next, shifting the reader's concentration from one element to another. For instance, at one point Joyce sets up Bloom's exit from the newspaper office as follows:

[Bloom] went to the door and, holding it ajar, paused. J.J. O'Molloy slapped the heavy pages over. The noise of two shrill voices, a mouthorgan, echoed in the bare hallway from the newsboys squatted on the doorsteps:

— *We are the boys of Wexford
Who fought with heart and hand.*

EXIT BLOOM

— I'm just running round to Bachelor's walk, Mr. Bloom said, about this ad of Keyes's. Want to fix it up. They tell me he's round there in Dillon's.

He looked indecisively for a moment at their faces. The editor who, leaning against the mantelshelf, had propped his head on his hand, suddenly stretched forth an arm amply.

— Begone! he said. The world is before you.

— Back in no time, Mr. Bloom said, hurrying out. (*Ulysses* 106-7)

The subhead "Exit Bloom" is almost theatrical in its positioning and use, and yet it serves as a transition from one element to the next. Notice the use of lyrics from a song to lead into the transition. Wilson takes up on this technique, integrating

it into his own collage effects:

"Holy God." Joe laughed. "Do what *thou* wilt shall be the whole of the law."

The goose gets out of the bottle the same way John Dillinger got out of the "escape-proof" Crown point jail.

"Jesus motherfucking Christ," Joe gasped. "*It's alive!*"

JUST LIKE A TREE THAT'S STANDING BY THE WAAATER
WE SHALL NOT WE SHALL NOT BE MOVED

The only place where all five Illuminati Primi met was the Great Hall of Gruad in Agharti, the thirty-thousand-year-old Illuminati center on the peaks of the Tibetan Himalayas, with a lower-level water front harbor on the vast underground Sea of Valusia. (Wilson and Shea, *Leviathan* 23)⁷

The heading, part of the lyrics to a song variously repeated throughout this volume of the novel, serves as a bridge into the next scene of the narrative.

SPACTIME Games (Synchronicities in Space and Time)

One of the major stylistic achievements made by Joyce in *Ulysses* is his collapse of space and time. His technique for doing this has also had the greatest impact upon Wilson's writing and ideas. We must bear in mind that Joyce was writing at the beginning of the century when Einstein's ideas about the Space-Time continuum were just receiving publicity. Joyce pounced upon these "new" ideas incorporating them into the very fabric of his work.

This technique of narrative interruption through synchronic occurrence is very important in Joyce's later writing. The technique is employed quite often in *Ulysses*,

⁷ For our purposes, I will consider the three original *Illuminatus* novels to be principally authored by Wilson. Although *Illuminatus* was in fact co-authored with Robert Shea, it is Wilson's style which seems to most permeate the piece. Wilson has returned time and time again to the subject matter, while Shea has for the most part abandoned it. I am sure that anyone who has read Wilson's later works and even half-heartedly compared them to Shea's later *Shiké* novels would agree with me on this point. This does not invalidate Shea's obvious contributions to the work, I merely make this distinction for the convenience of this paper. In a longer work, I would prefer to address Shea's contributions more closely . . . something which is not possible nor needed here.

particularly in the “**Wandering Rocks**” and “**Sirens.**” for instance, Father Commee’s journey along Dublin’s streets is interrupted by unrelated asides on Mr Denis J Maginni, professor of dancing, and then on Mrs M’Guinness, and finally we return to the narrative on Father Commee (181). The only unifier for the three separate narrative events is their *coincidence* in time — their synchronic occurrence.

Wilson uses the same technique in his own writing. For instance, the narrative involving George Dorn and his striking a deal with the Syndicate leaders is interrupted by an aside synchronic event at the bottom of the ocean — detailed in Joycean language — and then the narrative returns to Dorn:

They reentered Drake’s office, and Drake and Maldonado each signed the parchment scroll . . . [Drake] smiled at George. “Since you can’t guarantee the additional objects, I’ll expect to hear from your boss within twenty-four hours after you leave here. This whole deal is contingent upon the additional payment form you.”

ORGASM. HER BUBBIES FRITCHED BY THE GYNING
DEEPSEADOODLER. All in a lewdercrass chaste for a moulteeng fawkin.
In fact, hearing Drake say that he was to be leaving the Syndicate fortress made George feel a bit bitter. He signed in behalf of the Discordians and Jung signed as a witness. (Wilson and Shea, The Eye in the Pyramid 285-86)

The is not just a simple case of collage as in the previous section. It is a shift in space to the bottom of the ocean where the primordial creature Leviathan is acting — a synchronic event separated in time. However, there is a connection between the Leviathan aside and the Dorn story-thread . . . and that is of charged emotional /physical reaction.

Thus, we have the *coincidence* of the synchronic occurrence, but it is a coincidence loaded with meaning . . . *a meaningful coincidence*, **synchronicity**. It is the use of these Jungian synchronicities which Wilson has borrowed most heavily from Joyce.

According to Lawrence, Joyce’s interruptive episodes are attempts to demonstrate a lack of connective fiber in time and space. She further notes this in another of Joyce’s techniques, the repetition of events from different perspective (Style 85). An example of this from Ulysses which Lawrence also employs in building her own case regarding Joyce’s style and synchronicity, is that of “*woman and the twig*”:

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A flushed young man came from a gap of a hedge and after him came a young woman with wild nodding daisies in her hand. The young man raised his cap abruptly: the young woman abruptly bent and with slow care detached from her light skirt a clinging twig.

Father Conmee blessed both gravely and turned a thin page of his breviary. *Sin . . .* (Joyce, *Ulysses* 184)

Note that Father Conmee's text happens to be opening to the reference "*Sin* " — meaningful coincidence, true synchronicity. Later, the narrative is interrupted by a recurrence of the image. "The young woman with slow care detached from her light skirt a clinging twig"(190). The main difference between the two citations is that of speed, the medium of time — in the second version, time is slowing down. Rather than this being a demonstration of "absence of connective fiber," I would argue that it is an affirmation of the time/space continuum.

These experimental effects achieved with time and space occur throughout the novel *Ulysses*. Often, the first occurrence of an event in the narrative serves as some sort of "tease" or prelude to the full experience of it. The second version may go into fuller detail in the description or narration. For instance, the conversation between Father Cowley and Simon Dedalus is first recorded rather simply, as an interruption of the regular narrative: "— Hello, Simon, Father Cowley said. How are things? —Hello, Bob, old man, Mr Dedalus answered, stopping" (Joyce, *Ulysses* 197). The same conversation is repeated later, but continues on from where the first instance lets off:

—Hello, Simon, Father Cowley said. How are things?

—Hello, Bob, old man, Mr Dedalus answered, stopping.

They clasped hands loudly outside Reddy and Daughter's. Father Cowley brushed his moustache often downward with a scooping hand. (200)

Additional information is supplied, more details added to the reader's picture of the events.

Wilson follows Joyce's example, using this technique as a means to provide the reader with new perspectives within which to view the event. He will often describe an event in one book which originally occurred in another book, but his

perspective might be wholly different. Dialogue is very often skewed and warped, characters changed, all in an effort to demonstrate his own creed that all views, all beliefs, all perspectives are valid. It is the viewer/perceiver that matters. Note the following scene from *Illuminatus* — George Dorn has just been rescued from the Mad Dog County Jail by the militant anarchist Mavis (*the destructin of the jail walls coincided with George's own masturbatory orgasm, so his trousers are a bit messy*):

“That splotch of come on your trousers has had me horny ever since Mad Dog. Also the excitement of the raid. I’ve got some tension to burn off. I’d prefer to save myself for a man who completely meets the criteria of my value system. But I could get awfully horny waiting for him. No regrets, no guilt, though. You’re all right. You’ll do.”

“What are you talking about?”

“I’m talking about your fucking me, George.” (Wilson and Shea, *The Eye the Pyramid* 78)

Compare this to the very same event as it is described in *Schrodinger's Cat*:

“I’ve a lot of tension since raiding the jail,” Mavis went on, slipping the trenchcoat to the sand. “I really need a good Potter Stewart, George. Wouldn’t you like to Potter Stewart me? Wouldn’t you like to lie on the sand and stick your great big pulsating Rehnquist into my warm Einstein?”

“This is ridiculous.”

“Listen, George,” Mavis went on intensely. “When I was young I decided to save myself for a man who completely meets the criteria of my value system. That’s when I was reading Ayn Rand, you see. But then I realized I could get awfully horny waiting for him to come along. You’ll have to do.” (Wilson, *The Homing Pigeons* 14)

Not only are certain details added and others left out, but the very language is warped. It should also be noted, although not entirely evident in this particular excerpt, that the event is being observed by Frank Dashwood (George’s alternate personality from *the Universe Next Door*) in the second selection while the *Illuminatus* selection has no such observer.

For both Joyce and Wilson, all versions of the same incident are correct.

However, their correctness is not based in objectivity, but in the subjectivity of the individual *narrator/persona-of-the-moment*. By reading two versions of an event, the reader builds a third, even more complex version of the event — which seems to be the purpose behind Wilson's experiments with the technique (*as he reads Joyce*).

Borrowed Styles

Another stylistic convention Joyce uses in *Ulysses* which Wilson seems to have adopted is that of *the borrowed style* whereby the author departs from his usual mode of writing and enters another, borrowed, style which the reader recognizes as of a certain type. This is both an experiment in language and a means of disrupting the reader's preconceived notions of how information is going to be imparted. Of course, there are also practical reasons for adopting other styles . . . those of furthering the plot in the new style.

While Joyce's major experiments with the technique of borrowing styles are primarily found in the "*Cyclops*," "*Nausicaa*," and "*Oxen of the Sun*" episodes of *Ulysses*, Wilson's are not so limited. At the same time, it should be noted, Wilson's tend not to be so heavily "experimental" or self-indulgent as Joyce's — while Joyce often uses the technique as an ends in itself, Wilson uses it more sparingly and usually as a means for advancing the narrative.

According to Lawrence, Joyce's melange of styles has two important philosophical implications: first, it expresses Joyce's skepticism about any one mode of writing; and second, the interpolated passages demonstrate the problem of the modern writer — "the styles of the past are available only as parody and the discourse of the present only as cliché (*Style* 108). Note the adaptation of a medieval tone in the following selection from *Ulysses*:

Dunlop, Judge, the noblest Roman of them all, A.E., Arval, the Name Ineffable, in heaven high: K.H., their master, whose identity is no secret to adepts. Brothers of the great white lodge always watching to see if they can help. The Christ with the bridesister, moisture of light, born of an ensouled virgin . . . Mrs Cooper Oakley once glimpsed our very illustrious sister H.P. B.'s elemental.

O, fie! Out on't! *Pfuiteufel!* You naughtn't to look, missus, so you naughtn't when a lady's ashowing her elemental. (Joyce, *Ulysses* 152)

Here we experience a juxtaposition of modern act and medieval sensation. Wilson's stylistic changes tend not to be so unexpectedly confusing. For instance, a pseudo-religious tone is adopted during a black magic ritual conducted by Aleister Crowley in *Masks of the Illuminati*:

Here me Crowley said IEOU PUR IOU PUR IOATH IAEIO IOOU
ABRASAX SABRIAM OO OO ADONAI EDE EDU ANGELOS TON
THEON LAI GAIA AEPE DIATHARNA THORON! Indwelling sun of
myself Thou fire Thou sixfold star initiator compassed about with force
and fire Indwelling soul of myself Sunlionserpent Hail all Hail thou great
wild beast Thou IAO Lust of my soul Lust of mine angel pouring himself
forth within my soul . . . (267)

Unsettling, but not altogether disruptive of our expectations. Another typical example of Wilson's stylistic borrowings occurs in the same novel:

Glory to thee from gilded tomb, resounded the voice of Tim Finnegan.
Glory to thee from waiting womb, chanted Molly Bloom.
Glory to thee from earth unploughed, cried Osiris.
Glory to thee from virgin vowed, sang Isis. (286)

While also a direct allusion to Joyce's characters, this is a much more effective use of the religious chant than the former example — not so much because of the style being adopted but because of the medium and context of the piece itself.

The Rhetoric of Drama

One of the most common observations about Joyce's writing is that his is a most aural style — that is his writing depends more upon the oral element than the visual. It seems natural for such a writer to experiment with the dramatic form — particularly due to its inherent dependence upon dialogue.

While all of the “*Circe*” episode of *Ulysses* is an experiment in drama, there are obvious preludes to it in earlier sections of the novel. Note how the following brief selection seems to be no more than a collection of quotes from a dialogue. The lines are ascribed to speakers in prose fashion, but their delivery is as if from a drama.

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- Did Tom Kernan turn up? Martin Cunningham asked, twirling the peak of his beard gently.
- Yes, Mr Bloom answered. He's behind with Ned Lambert and Hynes.
- And Corny Kelleher himself? Mr Power asked.
- At the cemetery, Martin Cunningham said.
- I met M'Coy this morning, Mr Bloom said. He said he's try to come. The carriage halted short.
- What's wrong?
- We're stopped.
- Where are we?
- Mr Bloom put his head out of the window.
- The grand canal, he said. (Joyce, Ulysses 74)

It would take one very little effort to rearrange the elements of this brief exchange in order to transform it into the form of a *real* drama.

Like Joyce, Wilson also experiments with dramatic elements in his prose. At one point in *Illuminatus*, the brief aside "SIMON MAGUS. You will come to know gods" is soon followed by that of "VECTORS. You will come to no gods" (The Eye in the Pyramid 298). This is a slight contamination of the prose by a dramatic element, a technique Wilson borrows from Joyce. Elsewhere, he becomes much more bold about the infection:

It is said that nineteen peace officers were torn limb from limb in the course of the hanging of Wing Chee.

FRANK: But he was hanged anyway.

ERNEST: But they knew they had hanged a *man*.

FRANK: Like hell. They thought they'd just hanged a crazy gook.

(The Universe Next Door 167)

Here we see the prose surrendering itself to the drama — a turning within itself. We also see the technique of allusion being applied, another fairly standard Joycean strategy.

The most important episode of *Ulysses*, at least as far as it's drama is concerned, is that of "*Circe*" — which is all drama. According to Lawrence, the entire chapter is figurative (Style 146). Events can no longer be empirically trusted as real or unreal. Even a rather mundane greeting between husband and wife, carries other levels of meaning in Joyce's *Ulyssesian* drama:

BLOOM

Molly!

MARION

Welly? Mrs Marion from this out, my dear man, when you speak to me.
(*satirically*) Has poor little hubby cold feet waiting so long?

BLOOM

(*shifts from foot to foot*) No, no. Not the least little bit. (Joyce,
Ulysses 359)

This seems like a fairly normal enough greeting, until we realize that Bloom ankles are fettered, something not likely to happen in objective “reality” but quite possible in Bloom’s subjective fantasy/nightmare (*not to mention, the “cold feet” impotence subtext*).

By the time we get to “*Circe*” in Ulysses, two things have changed in the novel: impressionism is replaced by expressionism and analogy gives way to dramatized conceit (Lawrence, Style 148-49). The same changes occur in Wilson’s use of drama. Notice the style with which he writes Joyce’s monologue from Masks of the Illuminati:

JOYCE

[*Liturgically*]: In my high and mountain heart

I have laughed thritytwo years away

In folly and scorn: the flesh and blood

Of werwolf Time. (287)

This expressionistic effect is carried through with the filmic script-jumps such as “*Trying for Pix of the Cock*” which occurs in Right Where You Are Sitting Now, which is predominantly a non-fiction collection of essays:

Map of Ireland, Comera pans in on Dublin area.

NARRATOR’S VOICE (offscreen): On April 23, 1014, Brian Boru moved his armies onto thee field of Clontarf, which is Gaelic for bull...

click, blurry lines

AL PACINO in a very dark, shadowy room

PACINO: Shit, shit, shit!!

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CAMERA pulls back, ACTRESS comes into view.

ACTRESS: Damn you, you motherfucker! (155)

Although the piece is on one level a fairly accurate report of what one might see if one were to switch channels of the television, it is presented in the work as more — as a rendering of how twentieth-century man (or at least Wilson) experiences reality. Of course further comparison of Joyce's and Wilson's expressionistic drama can be explored through an analysis of the trial and sexual images in "*Circe*" with Wilson's play, *Wilhelm Reich in Hell*.

Playing With Language

Joyce plays with language. It's one of the things his prose does best. He uses language in ways which are bold and new — and confounding and confusing — his prose is often an experiment in linguistics.⁸ while "*Eumaeus*" is the episode Lawrence and others consider most successful in terms of Joyce's linguistic play, all of *Ulysses* may be considered such a game — and *Finnegans Wake* even more so. For instance, Joyce often substitutes wrong/slant-words in his prose, warping language to gain the proper effect:

"I'm the bloody well gigant rolls all them bloody well boulders, bones for my steppingstones. Feefawfum. I zmellz de bloodz odz an Iridzman" (*Ulysses* 37).

Wilson, who styles himself a "*guerilla ontologist*" — using and mis-using language as a means of exploration into meaning and perception — uses the same kind of linguistic strategies as Joyce, with much the same effect: "Clem looked around uncertainly. SDATE YOUR BIZNIZ PLEEZ, said a computerized voice, evidently out of the ceiling" (*The Homing Pigeons* 69). Joyce's "I zmellz de bloodz odz an Iridzman" paves the way for Wilson's "SDATE YOUR BIZNIZ PLEEZ."

Joyce's language games are part of the very fabric of *Ulysses*. The novel cannot stand without them — *and this is even more true with *Finnegans Wake**. Joyce

⁸ This "schizophrenic use of language" is one of the appeals Joyce's writing had for Jung, he found it at once confounding, confusing, and extremely appealing (see Jung's essay on Joyce in his *Collected Works*).

⁹ One letter I received from Wilson had the heading. "*Uncle Bob's Olde Time Soda Shoppe & Guerilla Ontology Works*" [complete with multi-lingual quotes and anecdotes].

fills the pages with small linguistic quirks like: “Davy Byrne smiledyawednodded all in one: — Iiiiiichaaaaaach!” (145). Following suit, Wilson likewise fills the pages of his novels with such turns-of-phrase and language games:

“Little check on her? Liddel chick honor?” Sir Talis Saur chanted. “If god is dog spelled backward,”¹⁰ he hissed, lisping, “what does that mean? Not the Almighty?” But Sir John was fucking a fox-bitch in heat, groveling in the mire; mind and heart and soul lost in the Night of Pan. (*Masks* 97)

Wilson’s language play has precursors other than Joyce, of course. One can also hear the voices of Aleister Crowley, of Wilhelm Reich, and of Erwin Schrodinger in Wilson’s words, but Joyce’s seems, at least to me, to be most steady. All of these influences are mixed together and cooked at incredible temperatures, producing an unusual alchemical style.

Often, Wilson will turn to a similar subject in his novels, using different language experiments in each text’s approach. For instance, in *The Homing Pigeons*, Wilson wrote an entire novel filled with graphic sex, but without using sexually graphic words — he replaced them with proper nouns (*usually the names of politicians or of radical feminists, often the target of Wilson’s cutting wit*). Thus, a vision of the goddess of Love masturbating takes on skewed form.

She appeared to Marvin Gardens reclining upon a golden bed, and Her hair was splendidly red and She was naked and wanton and unashamed; on Her face was the narrow-eyed bliss of Kali, and one hand was opening the lips of Her Feinstein as She pleased Herself. She was on page sixty-four of *Penthouse*. (189)

No one reading the passage could possibly mistake what the Feinstein is — and yet Wilson uses a word that is completely out of place and it still delivers the desired meaning.¹¹ Thus, for Wilson, meaning is not in the word, but in the

¹⁰ Wilson takes the “god”-“dog” palindrome from *Ulysses*, as we will see later.

¹¹ The novel is an experiment in language which is also intended as something of an attack on radical feminist nations of censorship. The piece is filled with explicit sexual scenes and of obscenities. There are no “colorful words” though. In place of the normal descriptive off-color language used for such scenes, Wilson uses the names of prominent feminists and politicians (primarily those who have called for some sort of censorship at one time or another). Wilson has a favorite technique in which he gives people a piece of radical

recipient's perception of its meaning. Compare this scene with one from *Masks of the Illuminati* in which Wilson describes a similar action by another woman, also in a "holy" context:

She was sprawled totally naked, except for a blue garter with a silver star, on her left thigh. Goldily nude on a crimson-jeweled Arabic purr-purplebed, her left hand lewdly moving in the grove of brown hair above that maddening garter, doing that horrid disgusting thing to herself, to gather per darker bane, a bolt like a brick sheet hose, her face flushed with the same unbearable and inhuman rapture as the famous statue of Saint Teresa in Rome. "To the puer, all things are puella," Yeats mumbled, vanishing with myriad reflections into infinite mirrors. (Wilson, *Masks* 97)

It isn't the sexual organ which is the focus of the latter section as was the case in the former. Rather, Wilson merely alludes to the movements . . . at least less graphically so. The "purrpurplebed" could come straight from Joyce — it gives both information about the bed itself and of the feline nature of the woman's personality.¹² Usages similar to the slant-pun "brick sheet hose" can certainly also be found in Joyce's prose.

Songs and Rhymes

Another stylistic technique which is quite evidently appropriated by Wilson from Joyce is that of the quotation of poetry and song lyrics within his text. Throughout *Ulysses*, Joyce frequently uses songs as means of adding "color" to a scene. In the following brief passage, Buck Mulligan sings a bit of an old song:

feminist writing which damns men as male chauvinists and as the root to all sexism. Most people he gives the piece to react neutrally or in support of the writing. He then gives them the original document which he has doctored - a selection from Adolph Hitler's *Mein Kampf*. He has opposed many movements which profess liberation and freedom and equal rights but which use similar totalitarian rhetoric.

¹² And, of course, the Goddess of Fertility archetype is often accompanied by a large cat of some sort (i.e., Ishtar's lions) — not to mention the slang expression which equates female genitals with felines - possiesall.

Buck Mulligan's face smiled with delight.

— Charming! he said in a finical sweet voice, showing his white teeth and blinking his eyes pleasantly. Do you think she was? Quite charming! Then, suddenly overclouding all his features, he growled in a hoarsened rasping voice as he hewed at the loaf:

— *For old Mary Ann*

She doesn't care a damn.

But, hising up her petticoats . . .

He crammed his mouth with fry and munched and droned. (11)

Wilson also frequently has characters singing songs as narrative counterpoint in his own prose — such as Howard the Dolphin's several solos in *Illuminatus* — much in the same way as Joyce does in *Ulysses*.

Wilson's use of song does not stop at the level of character-voiced action. The songs will also be voiced by the invisible narrator as a supplement to the narrative action. For instance, one should note the way in which he frequently quotes from the song "*Rock Around the Clock*" in *The Eye in the Pyramid* as a narrative interruption which adds meaning to the events (*the ticking-down of the clock towards the destruction of the world — or the "immanetizing of the Eschaton"*). This same technique is employed in similar fashion by Joyce:

Many errors, many failures but not the one sin. I am a struggler now
at the end of my days. But I will fight for the right till the end.

For Ulster will fight

And Ulster will be right.

Stephen raided the sheets in his hand.

— Well, sir, he began . . . (*Ulysses* 29)

Joyce uses the song lyrics to further clarify Stephen's state of mind. I believe it is likely, given the high degree of influence by Joyce on his writing, that Wilson may very well have appropriated the technique from Joyce, consciously or unconsciously so.

Joyce — *in keeping with his narrative displacement of space and time* — will often tie a song's melody or words to a flashback sequence, involving a character's particular emotional response to another character (*at a certain time, usually the present looking back on the lost past*) and memories surrounding that character. As an illustration of this technique, we can see that at one point in the narrative,

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Bloom reminisces about his daughter and Joyce interrupts the narrative with lines from the lyrics to a song about seaside girls:

On the *Erin's King* that day round the Kish. Damned old tub pitching about. Not a bit funky. Her [Milly Bloom] pale blue scarf loose in the wind with her hair.

*All dimpled cheeks and curls,
Your head it simply swirls.*

Seaside girls. Torn envelope. Hands stuck in trousers' pockets, jarvey off for the day, singing. Friend of the family. *Swirls*, he says. Pier with lamps, summer evening, band.

*Those girls, those girls,
Those lovely seaside girls.*

Milly too. Young kisses: the first. Far away now past. Mrs Marion. Reading, lying back now, counting the strands of her hair, smiling, braiding. (54-55)

While Bloom is here thinking of his daughter, we can see Wilson and Shea using the same technique in *Illuminatus* when Simon Moon speaks of his own dead Wobbly father, linking the memory with the song "*Joe Hill*"

It's uncool to love your father these days, so I didn't even know that I loved him until they closed the coffin and I heard myself sobbing, and it comes back again, that same emptiness, whenever I hear "*Joe Hill*".

"The copper bosses killed you, Joe."

"I never died," said he.

Both lines are true, the mourning never ends. (*The Eye in the Pyramid* 63)

The songs have objective meaning outside of the novels, and yet Joyce and Wilson have appropriated them into their respective writings — *infusing them with subjective meaning for the characters with which the songs are introduced in the narratives.*

At other times, Joyce (*and Wilson following him*) will use a song within a flashback as part of the flashback event itself — *and not as part of the present narrative emotive restructuring of that flashback event as above.* Bloom, in one brief scene involving Martin Cunningham, does not add special meaning to the *geisha* song which he recollects, he merely remembers having heard of another character (Martin's drunken wife) singing it (*Ulysses* 80).

Wilson also has moments when a song is merely part of the event of the flashback with little or no emotive baggage attached to it. For instance, when, in *The Homing Pigeons*, Frank Dashwood spies his alternate universe self George Dorn having sex with Mavis on the beach, he notices a woodpecker in a tree — triggering a flashback memory of a song he sang in high school:

The woodpecker went to work above them just then, banging away like
a Rock drummer. Dashwood remembered from Nutley High School:

The woodpecker pecked on the outhouse door;
He pecked and he pecked till his pecker was sore. (14)

Of course, this particular episode is also an example of synchronicity, although I use it here to illustrate another technique.¹³

Character Cross-Overs

Throughout Joyce's corpus of writings, a major character from one work will often appear as a minor character in another. Sometimes characters become related to one another through complicated means of blood, friendship, enmity, or other means. This technique goes well beyond the obvious relationships that one book in a series would have with another (*for instance, Portrait of the Artist as a Young Man and Ulysses both have Stephen Dedalus as major characters, but they are both about him so this is not unusual or remarkable — just as Wilson's Illuminatus books are part of the same series so they would unsurprisingly share characters*). What Joyce does which is interesting with these character cross-overs is to create relationships where they are surprising or extraneous to the present work.

Examples of this extraneous reference can be seen in a few of the scattered references in *Ulysses* to characters from *Dubliners*. I will illustrate this technique

¹³ This particular scene is at once an example of flashback song quotation without psycho-emotional content and synchronicity on at least a few levels: (1) it is synchronistic in that the woodpecker triggers a memory of a song about woodpeckers from high school; (2) it is synchronistic in that the song being remembered is really not about woodpeckers, but about sex — it's basically a sophomoric pun ("pecker"="penis"); and, (3) it is synchronistic in that this is once more an instance of Wilson's use of a kind of **apophrades** (Bloomian return of the dead) in which he retells a scene from one novel in another — we have already examined this scene in that context earlier in this paper.

here by using as examples Joyce's cross-references to three characters from "***The Dead***" in *Ulysses*. First, Bloom thinks of a line from a song which then reminds him of Julia Morkan (*Aunt Julia, one of the spinster sisters, from "The Dead"*) who, like Molly Bloom, was a singer (133). Stephen also thinks of Julia Morkan, but this time as a dying woman, and as related to another character from "***The Dead***," his godmother Kate Morkan. The text lists details that Stephen is reminded of when he sees Bloom in the home-and-hearth scene (547). Lastly, Molly refers to characters from "***The Dead***" in her long monologue. At one point, Molly remarks in passing upon the singing ability of Bartell D'Arcy, an acquaintance of hers (636-7) — but also one of the guests at the party hosted by the Misses Morkan in "***The Dead***."

Like Joyce, Wilson introduces relatives of characters from one novel into another (for example, Sigismundo Maldonado of *The Historical Illuminatus Chronicles* — set in the late 18th century — is the ancestor of Banana-Nose Maldonado of *Illuminatus* — set in the 20th century, likewise, Simon Moon's Irish ancestor is found sailing to America in the same work). Several characters found in *Illuminatus* appear in the non-fictional *The Illuminati Papers* as the "authors" of several of the essays (Simon Moon, Hagbard Celine, and Epicene Wildeblood all appear as essayists — *Wilson uses his own characters as pseudonyms for his essays, interestingly each writes only upon his own narrow field of interest [computers, economics/politics, art-film-music]*).

Sexual Frankness

Obviously, from the various quotations I have thus far employed in this paper, one can see that Joyce and Wilson share the trait of frankness in sexual description. In fact, they're both quite liberal with their erotic scenes and graphic vocabulary. This in of itself is not necessarily interesting. Given the high degree of freedom today's authors have to include sexual images within their work, one would be hard pressed to make a case that Wilson receives his sense of literary erotic freedom from Joyce.¹⁴

¹⁴ One could make a case for influence here, but not of sole influence. We have to keep in mind that Wilson has been influenced by several writers and thinkers who were quite free in their discussion of human sexuality (Wilhelm Reich's psychological theories are an example in point — although Wilson seems less intrigued by Reich's ideas as by his suppression and censorship, the emphasis Reich placed on the orgasm is still there nonetheless).

What is interesting is the strong relationship between certain scenes in *Ulysses* in which Joyce describes sexuality and the inclusion of very similar scenes in Wilson's work. These passages become even more intriguing when we note that while they are quite similar in situation and the ideas being expressed, they do differ in one important aspect: Joyce tells about sexuality, but Wilson shows it. Take for example this brief instance in which Molly describes her breasts and Bloom's habit of sucking on them for long periods:

yes I think he made them a bit firmer sucking them like that so long
he made me thirsty titties he calls them I had to laugh yes this one anyhow
stiff the nipple gets for the least thing Ill get him to keep that up
. (620)

In *Illuminatus*, Wilson's Bloom, Saul Goodman, is shown in the act of performing the very same nursing behavior on his own wife's nipples. Rebecca, like her precursor Molly, also enjoys the erotic sensation: "Oh, Saul. Oh, Saul, Saul," "Rebecca closed her eyes as the mouth tightened on her nipple . . ." (*The Golden Apple* 90).

Just as Joyce had Molly describe this nursing behavior of Bloom's as a habit, Wilson shows Saul nursing at his young wife's breasts on more than one occasion (a habit of his own lovemaking).¹⁵ As if to cement the connection even further, Wilson's Goodman uses the same pet name for Rebecca's breasts as Bloom uses for Molly's:

Oh, darling, yes, darling, I like it too. It makes me happy to make you
happy . . . Oh, Rebecca. Let me kiss them again. They're so pretty.
Pretty pretty titties. Mmm. Mmm. Pretty. And so big and round. Oh,
you've got two hard-ons and I've only got one. And this, this, ah, you
like it, don't you, that's three hard-ons. You want me to take my finger
away and kiss it? Oh, darling, pretty belly, pretty. Mmm. Mmm. Darling,
Mmm. Mmmmm. Mmm. Lord. Lord. (*The Golden Apple* 93)

Of course, Bloom and Goodman are certainly not the only men to have called their wives' breasts "titties," so there is no way for me to demonstrate conclusively

¹⁵ Unlike his impotent precursor Bloom, Goodman has no trouble making love to his own wife. He is also faithful to her. An interesting contrast between the two characters.

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that Wilson must have gotten the idea from Joyce — *nor is it necessary here to do so*. However, even without being able to say it is a definite incidence of appropriation, one still has to admit the connection is interestingly quite strong {*coincidence or coincidence?*}.

Joyce and Wilson seem to share some basic ideas about sexuality. We observe this particularly in how their characters relate to one another sexually and how they interpret these actions. For instance, in *Ulysses* Joyce has Molly present her views on male sexual motives and response while describing some of her early sexual experiences¹⁶:

after I tried with the Banana but I was afraid it might break and get lost up in me somewhere because they once took something down our of a woman that was up there for years . . . they're all mad to get in there where they come out of youd think could they never go far enough up and then theyre done with you in a way till the next time yes because theres a wonderful feeling there so tender all the time how did we finish it off yes O yes I pulled him off into my handkerchief pretending not to be excited but I opened my legs I wouldn't let him touch me inside my petticoat . . . (626)

Notice that Molly's basic assessment of male sexuality is that of an over-riding desire for deep penetration. She characterizes all men as desperate to enter a woman's vagina as far as thrust and penis length will allow. This view that men are self-centered sexual creatures concerned with physical depth (*but not emotional*) in their sexual intercourse is an old one and still quite common. At least one of Wilson's characters seems to at least partially share this obsession with physical depth during sexual intercourse. In *The Eye in the Pyramid*, George Dorn experiences the same kind of "need" when confronted with a very seductive Mavis while on board the *Lief Erickson*¹⁷: "She'd sucked his cock, he'd watched her in manic manustupration,

¹⁶ Rather, Molly presents Joyce's impression of a woman's view of male sexuality. While Jung praised Joyce for his ability to get inside a woman's head and provide insights into feminine psychology, this assessment may be a little naive. For instance, notice that one of Molly's first masturbation techniques is to use a banana for penetration into the vagina. This probably reflects more of Joyce's male fantasy about female masturbation than actual female sexual practice.

¹⁷ The *Lief Erickson* is Hagbard Celine's gigantic submarine. It is crewed by an international group of anarchist capitalists. It also happens to be painted a bright gold (an allusion

but he was desperate to get inside her, all the way, up the womb, riding her ovarian trolley to the wonderful land of fuck, as Henry Miller said” (252). One difference we can clearly see between the prose by Joyce and Wilson in these two examples, and elsewhere, is that of show and tell. In the former excerpt, Joyce tells us about this male sexuality through Molly’s description while Wilson shows us through George’s actions in the latter. Joyce’s most graphic sexual moments are usually those of description, of telling, while Wilson’s are those of action, of showing.

Granted, Joyce can be quite frank and sometimes shocking, but his are still primarily descriptions. Certainly, he can be quite accurate in his prose regarding sexuality and relationships with passages consciously filled with graphic sensibilities, as when Molly describes her frustration with Bloom’s odd “impotent consent” to her adultery: “Ill let him know . . . that his wife is fucked and damn well fucked too up to my neck nearly not by him 5 or 6 times handrunning” (*Ulysses* 641). The difference between passages like this one by Joyce and those by Wilson, though, still remains that the former tells while the latter shows. This is particularly interesting because they treat so many very similar subjects and often have the same underlying idea or value to express.

Organizational Principles

At this point in our investigation, I should at least mention the organizational strategies which Joyce and Wilson employ in their writing. Joyce’s *Ulysses* follows the Greek mythological framework of Homer’s *Odyssey*. Wilson also uses a mythological framework for his *Illuminatus*, the Hebrew Kabbalah.¹⁸ For his *Historical Illuminatus Chronicles*, Wilson continues this pattern by using still another

to the song by the “Beatles” — “Yellow Submarine”). This is a reflection of Celine’s humor in the book (his manifesto is titled Never Whistle While You’re Pissing), but more importantly it is both part of Wilson’s complex system of interrelated synchronicities in the novel and his own humor in/outside it.

¹⁸ Those familiar with Umberto Eco’s *Foucault’s Pendulum* are aware of Eco’s use of the **Kabbalah** as the organizing framework for that novel. There are quite a few other similarities between the two novels — sinister conspiracies, hidden truths, alchemical parallels, etc: It is doubtful that there is direct influence going on here, though. Eco’s novel was written much later than Wilson’s, but I doubt that he has read *Illuminatus* — although that certainly is possible. For the moment, I would prefer to place the similarities between the two in the category of coincidence — meaningful coincidence. Of course, another true synchronistic coincidence related to this thread of reasoning would

mythological/mystical framework: each chapter represents a gloss on the Major Arcana (triumphs/trumps) of the *Tarot*.

There is also some very interesting overlap between these organizational structures. While Joyce's *Ulysses* may have a Greek predecessor, it may also have some connections to Kabbalah. After all, the protagonist is Jewish. There are also Greek elements in Wilson's *Illuminatus* — the goddess Eris is Greek as well as several of the main and minor characters throughout the series.

Autobiographical Fictions

As any and practically all commentators on Joyce have noted, Joyce's fictions are more than mere creations from nothing — *exnihilo musings* — but are more often than not based somehow in his own life. Joyce's means of coping with real life seems to have been to remake it into fictional life. Thus, his stories are often more autobiographical than not.

Stephen's disillusionment with the church and his rejection of the religion and beliefs of his parents, all this is Joyce's. Events which occur in the novels almost invariably have precedent in Joyce's real life. Wilson, unsurprisingly, follows suit. For instance, few scholars would deny that Lilith Velkor in all her incarnations as red-headed beauty in *Illuminatus* has a most striking resemblance to Wilson's own wife, Arlen Riley Wilson.

It is partly here — in autobiography — wherein we may find at least a partial key as to why Joyce has had such a strong impact upon Wilson's writing — the power of the kindred soul. Wilson and Joyce may be separated through *SPACETIME*, but they are united through experience. While Joyce was Irish, Wilson is Irish-American, raised in a predominantly Irish neighborhood.¹⁹ Both were raised Catholic,

driving us to the use of another Bloom, Harold this time, makes of Kabbalah in his literary theory — that of the anxiety of influence (and thus the uroboros devours itself — returning to the beginning which is the present study.)

¹⁹ As one of my readers for this piece points out, those wishing more information on the Irish issue and Joyce should turn to Lin Yu-Chen's [林玉珍] piece on the subject, "Joyce, Yeats, and Irish Issues" in *Chung Wai Literary Monthly* (vol. 21, no. 11, April 1993, pp.118-144 [中外文學21卷11期]). Those wishing Wilson's accounts on his own Irish background and how it shaped his life and writings should turn to both volumes of his autobiography, *Cosmic Trigger*, albeit the second volume is more informative on this issue.

but each felt the Church to be an oppressive institution and rejected it. Both followed unconventional paths in their lives and had unusual careers — leading lives flavored with heavy doses of anarchism.

Possibly because he may experience a strong sense of affinity for his precursor, Wilson has taken certain elements of Joyce to heart, both as a scholar of Joycean prose and as a writer-philosopher heavily influenced by it. During his years living in Ireland, Wilson had time to pursue some of his pet theories about Joyce and his writing.²⁰ One such theory is his belief that the “mysterious” man in the brown mackintosh who appears at several points in *Ulysses* is Joyce himself (Wilson, *Cosmic Trigger* 2 180). Although Wilson has yet to present a satisfactory “proof” that this mysterious fellow is Joyce, it has not stopped him from experimenting with the same perceived technique. As Wilson imagines his precursor Joyce stepping into the pages of his fictions, Wilson steps into the pages of his own:

Joe [Malik] began with only a rough idea: he was going to write a novel about a man writing a novel.

He decided to call his protagonist Robert Anton Wilson . . .

The he set the writer to work.

Wilson began writing a comedy about quantum physics called *Schrodinger's Cat*.

Unfortunately, he perversely put Malik inside the book, as one of the characters . . .

And slowly and insidiously, the illusion began to seem real. Joe began to *identify* with his role in the book.

He began to think *Wilson* had created *him*.

He was trapped in his own device. (Wilson, *The Unviverse Next Door* 11-12)

²⁰ Wilson has always been rather outspoken on Joycean matters, both conventional and unconventional. Often his theories seem controversial on the surface, but upon closer examination one finds much more to them than shock value. A case in point would be his comparisons of Joyce's *Finnegans Wake* with the I-Ching and the DNA molecule (*Coincidence*). At first, one wonders where anyone could get such far-fetched ideas. It begins to make more sense when one looks at the case a little more closely (besides, the DNA — I-Ching connection is one that has been debated by Chinese scholars before Wilson appropriated it for Joycean matters [see Tchen Ni-Kia's “The Chinese DNA in I-Ching, 5000 years before the reinvention of the modern DNA, identical one to other,” *Chinese Culture*, Vol. XXIV, No. 3, September 1983, pp.41-55]).

This is one case in which we need not establish that Joyce actually used the technique in order to cite it as an example of influence upon Wilson's prose. I believe this may be an interesting case of perception. Wilson *perceives* this to be one of Joyce's techniques — so regardless of it actually being so or not, he is being influenced by his *perception* of Joyce's style.²¹

Allusion to Joyce

As part of our final analysis, I would like to present the one technique in which Wilson gives the most clear and obvious indication of his debt to Joyce — the allusion. Throughout his writings, Wilson gives at least a subtle nod toward his precursor in the adoption of the various stylistic techniques we have thus far discussed. However, Wilson goes further in this acknowledgement through the use of allusions to Joyce. These allusions range from subtle nuances, to quotes, to simple chapter headings. In *Illuminatus* we find that Atlanta Hope's best-selling novel is titled *Telemachus Sneeze* (also the title of one of the sub-chapters in that trilogy). Another of Wilson's novels, *The Homing Pigeons*, includes a chapter titled "*The Return to Ithaca*." These are obvious allusions to *Ulysses*, but there are more subtle ones as well.

Often when we find an obvious allusion to Joyce's *Ulysses* in one of Wilson's books, it sets up a chain of more complicated, more subtle, allusions in other books. For instance, at one point in his autobiography, *Cosmic Trigger*, Wilson discusses the link between the star Sirius, dogs, and various religions. In that discussion, he remarks upon a passage in *Ulysses*:

Nevertheless, such is the repressed gullibility of even the most hardened Skeptic that I have found myself wondering once or twice about new meanings in the ancient Zen riddle, "Does a dog have the Buddha-nature?" And, on rereading Joyce's *Ulysses* for the first time in several years, the Metaprogrammer was struck by the Black Mass in which the souls of all the saved chant "Dooooooooooooooooog" while the all souls of the damned chant "Dooooooooooooooooog." (144)

²¹ In a more detailed analysis, one might also explore Wilson's stylistic borrowings from Joyce in terms of parody. The techniques I have presented here seem to be less parody and more appropriational though.

In the Gabler edition of *Ulysses*, these “Black Mass” quotations occur on pages 489 and 490. When we read further in this section, we find a description of the room and the altar:

On an eminence, the centre of the earth, rises the fieldaltar of Saint Barbara. Black candles rise from its gospel and epistle horns. From the high barbicans of the tower two shafts of light fall on the smokepalled altarstone. on the altarstone Mrs Mina Purefoy, goddess of unureason, lies, naked, fettered, a chalice resting on her swollen belly. Father Malachi O'Flynn in a lace petticoat and reversed chasuble, his two left feet back to the front, celebrates camp mass. The Reverend Mr Hugh C Haines Love M.A. in a plain cassock and mortarboard, his head and collar back to the front, holds over the celebrant's head an open umbrella. (489)

Compare this “Black Mass” description to that found in Wilson and Shea's *Illuminatus* when it is Joe Malik who participates in the “Rite of Shiva” and not Stephen Dedalus:

It was as if he had left the twentieth century. The furnishings and the very architecture were Hebraic, Arabic, and medieval European, all mixed together in a most dis-orienting way, and entirely unrelieved by any trace of the modern or functional.

A black-draped altar stood in the center, and upon it lay the thirteenth member of the coven. She was a woman with red hair and green eyes — the traits which Satan supposedly relished most in mortal females . . . She was, of course, naked, and her body would be the medium through which this strange sacrament would be attempted. (*The Eye in the Pyramid* 117)

Thus, one reference in *Cosmic Trigger* leads the reader to the source in *Ulysses* which in turn leads us to yet another level of allusion in *Illuminatus* — a far more complex and richer system than it at first appears to be.

Another direct allusion to *Ulysses*, albeit a rather odd one, occurs in *The Homing Pigeons*. Just as Joyce took the larger-than-life epic characters of his Homeric precursor and collapsed them into ordinary human beings, for this novel Wilson takes his Joycean precursor, ordinary human beings, and collapses them into mere anatomical parts. Thus, Ulysses becomes no longer a man, but a penis. One

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of the subplots of this novel deals with the sexchange operation of Epicene Wildeblood who becomes Mary-Margaret Wildblood. The penis, a rather large one, is amputated²² and changes hands quite a few times before making it into the possession of the anarchist dwarf Markof Chaney who has a plastic surgeon graft it onto his own body (not being satisfied with his own organ). Eventually, Markof and Mary-Margaret meet:

They went to the kitchen to get the cognac, and he was swaggering a bit, like Perry Mason about to cross-examine, or the new gun in town.

He patted her Frankel gently. She patted his new Courage.

Then they went to the bedroom, and — after circumnavigating the globe and passing through 10²³ possible universes — Ulysses finally returned to Ithaca. (201)

Not the most direct nor flattering of allusions, but an allusion nonetheless.

Wilson's one work of fiction to date which contains the largest number of direct allusions to the work of Joyce is *Masks of the Illuminati* in which James Joyce also happens to be a character. One of the more clever of these occurs when Wilson describes Joyce's reaction to hearing "*Die Lorelei*":

The accordionist started a new tune: *Die Lorelei*. Joyce watched dim shadows ambiguously move, starting at the bookcase. "Flowers," he muttered. "*Blume*." (277)

Of course, this is an allusion to Leopold Bloom's pseudonym "Henry Flowers." Another reference to *Ulysses* can be found during one of the drug-and-sex initiation scenes: "*Je suis Bovary*, Flaubert said looking embarrassed. *Je suis Molly Bloom*, Joyce said unembarrassed" (285).

In other allusions in *Masks of the Illuminati* Wilson refers not to Joyce's writing, but to his life. For instance, at one time the character Joyce has an hallucination in which he sees:

²² At the time of writing this particular novel, Wilson was either employing poetic license or he was ignorant or the medical procedure for sex-change surgery. He may have been naively assuming, as most people seem to believe, that the penis is amputated for these operations, or he may have been parodying such mistaken beliefs.

Lucia Joyce lifted her skirt flirtatiously, showing a blue garter.

Go, damn you, she shouted at James. Hide under the ground. I know you're watching us. Watching, always watching. You know everything — men women boys girls — and you see through it all don't you? You live in your head and don't love anyone.²³

Here, we are obviously seeing a kind of *return of the dead*, as in *Ulysses*. Joyce is confronted by the spirit of his schizophrenic daughter (*who, although not physically dead at this point, is certainly spiritually dead to Joyce and beyond his reach by this time in the novel*).

In his non-fiction work, Wilson will often discuss Joyce's novels or quote from them merely to add *color* or emphasis to one of his points regarding such diverse interests as politics, poetry, quantum physics, economics, and psychology. Turning to works such as *Right Where You Are Sitting Now*, *The Illuminati Papers*, *Prometheus Rising* and *Quantum Psychology* we can find just such references.

At other times, Wilson spends a great deal of time and effort to specifically and more extensively discuss Joyce's work. We will often be treated to insights into his impressions of a work or a concept. Just such a brief occurrence can be found in an account of his impressions of Dublin and synchronicity in Joyce:

On June 16, 1985, I went to the office of the *Dublin Evening Herald* to turn in my review of the new "corrected" edition of *Ulysses* . . . I was handing in a review of a book containing 1000 synchronicities and I seemed to be part of a larger synchronicity containing both me and the book. (*Cosmic Trigger* 2 178)

The fullest and most detailed discussions of Joyce by Wilson are found in *Coincidence* and several of his lectures.

Sometimes, Wilson will turn to Joyce, not out of intellectual but out of emotional need. Demonstrating just how deeply he is affected by Joyce, Wilson turned to his precursor in even so emotional a time as his daughter's death²⁴:

²³ Notice the lack of quotation marks in this novel — another technique Wilson may have borrowed from Joyce.

²⁴ Luna Wilson was the first murder victim to be placed in cryogenic suspension — at the time of his daughter's murder, Wilson was the head of the Institute for the Study of the Human future and had many friends in this field. It was through donations made by such friends and others that this expensive and complicated procedure was made

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Looking out my window down at the vast sprawl of the Bay Area, I sometimes recall that somewhere down there another young girl lies beaten to death, another poor cop is breaking the news to another pair of bereaved parents. We still have one murder every 14 minutes in this mad society. I know, truly, that I have been a lucky man, and my family has been lucky . . . compared to most of human history, which is still, as Joyce said, a nightmare from which we are seeking to awake. (*Cosmic Trigger* 252)

In this particular instance, Wilson's view of Joyce may seem quite pessimistic, but that is understandable given the immediate circumstances. On the whole, Wilson tends to receive a very positive message from Joyce. Although Wilson is quite a skeptic, this should not be too easily confused with a pessimistic life philosophy. He is actually one of the most optimistic philosopher-writers writing today.

In this paper, I have tried to demonstrate how several stylistic techniques originally employed by Joyce have been appropriated by Wilson. These techniques and their related elements range from the use of verbal collage, synchronicity, borrowed styles, drama, linguistic play, song/rhyme, character cross-over, sexual frankness, organizing principles, autobiographical elements, and allusion. I have tried to maintain throughout that although Wilson received many of these techniques (and more) from Joyce, he has managed to make them his own — *all the while acknowledging where he got them from*.

As a final note, I feel compelled to stress that Wilson is not a mere imitator. A danger in this kind of influential comparison is that readers may receive a skewed image of the ephebe writer. While Wilson has been influenced in style by Joyce — at least that is what this is what this paper has been an attempt to demonstrate — there is much more to Wilson's work than this influence.

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possible for his daughter. Luna was just 15 year-of-age when she died, beaten to death during a robbery. Wilson's account of Luna's life and death is the most powerful and most moving episode in his autobiography (see *Cosmic Trigger*).

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