

The Impact of James Joyce on the Work of Juan Ramón Jiménez

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The work of the Andalusian writer Juan Ramón Jiménez probably constitutes one of the earliest indications of James Joyce's impact on Spanish literature. Born in 1881, only a year before Joyce, Juan Ramón wrote between the years of 1941 and 1954 a series of critical essays in which we find one dedicated to Joyce, and two long poems in prose entitled *Espacio* (*Space*) and *Tiempo* (*Time*), the readings of which bear some markedly Joycean traits, notably in their use of the interior monologue and their overall consideration of time and space. A more detailed exploration of Juan Ramón's work demonstrates that his knowledge of Joyce, a factor underlined by the considerable number of occasions in which he is mentioned, is far greater than one might have hoped to expect from two such close contemporaries.

In this discussion I should like to offer a brief consideration of Joyce's impact on Juan Ramón's literary career. My approach will be essentially twofold: to analyze the presence of Joycean traits in Juan Ramón's work, and to consider the surprising number of parallels in their personal lives and literary careers, parallels which exerted similar degrees of influence on their intellectual evolution. Although to some extent Juan Ramón is identified in the Spanish tradition as a poet more than a writer of prose, one of the most striking aspects of his work is the fact that even though the majority of his canon was originally written in verse, at the end of his life he decided to recast it in prose form, for he no longer saw such a clear distinction between the genres. Indeed, without rhyme, he maintained, there is no such thing as verse.¹

Juan Ramón's work, like that of Joyce, encompasses a considerable degree of diversity. A Nobel Prize winner in 1956, his career oscillated between his activity as a poet and his essays in literary criticism. The second of these activities developed in a manner akin to that of Joyce with the poet beginning to submit collaborations to literary journals in his late teens.² Juan Ramón was also a writer with a broad knowledge of international culture who even in his youth found himself interested in a diversity of international writers.³ He knew English, French, and German, and together with his wife, Zenobia Campubrí — herself bilingual — he embarked upon the translation of the work of Rabindranath Tagore, and then, at the beginning of the Spanish Civil War, travelled to America, a place from which he never returned.⁴ As a result of this self-imposed exile Juan Ramón wandered from one place to another, constantly changing address and leading a lifestyle surprisingly comparable to that of Joyce.⁵

While in exile Juan Ramón maintained contact with current literary trends not only in Spain, but in Europe as a whole. The situation in Ireland was of particular interest to him, as can be seen in the letter which he sent to his friend Ramón del Valle-Inclán on 2nd July 1920. In this letter Juan Ramón

thanks Valle-Inclán for sending him a copy of *Divinas palabras* (*Divine Words*), but perhaps more importantly, draws attention to the connections which exist between his friend's work and that of Irish dramatists. He even advises him to attempt to stage one of his plays at the Abbey Theatre in Dublin:

He enviado un ejemplar de *Divinas palabras* a Lennox Robinson, uno de los directores del Abbey Theatre de Dublín, donde, como usted sabe, dan sus representaciones normales los famosos y esquisitos "Irish players." El otro día le decía yo a nuestro Alfonso Reyes que cómo se parecían algunas cosas de usted, esta hermosísima farsa en especial, a ciertas primeras obras—Yeats, Synge, Lady Gregory—del teatro irlandés moderno . . . Creo que si allí pudiesen leerla en español—porque traducir esta espléndida lengua de usted es imposible, naturalmente—les gustaría de veras *Divinas palabras* y la incluirían en su repertorio, al lado, por ejemplo, de *In the Shadow of the Glen* o *The Well of the Saints*, del gran Synge.⁶

I've sent a copy of *Divine Words* to Lennox Robinson, one of the directors of the Abbey Theatre in Dublin, where, as you know, the famous and exquisite "Irish Players" normally enact their representations. The other day I spoke to our friend Alfonso Reyes about how some of your things, this beautiful farce in particular, resemble certain first works—Yeats, Synge, Lady Gregory—of modern Irish theatre . . . I believe that if they could read it there in Spanish—because translating your splendid language is impossible, naturally—they would really like *Divine Words* and they would include it in their repertoire, along with, for instance, *In the Shadow of the Glen* or *The Well of the Saints* by the great Synge.⁷

In terms of his literary career Juan Ramón regarded himself both as a symbolist and a modernist, for he considered modernism to be an all-encompassing movement, and symbolism to be a school of thought which existed alongside others including parnassianism, dadaism, cubism, and impressionism.⁸ It is this very conception of modernism which links him to Joyce.⁹ In his article "El enseñante de literatura" ("The Literature Teacher") (1953), Juan Ramón underlines a number of the characteristics of modernism: that the movement originated in Germany in the eighteenth century with the aim of reconciling Catholic dogma and new scientific discovery, that originally it was a philosophical rather than a literary movement, and that it is an expression of the search for something new for the future.¹⁰

Juan Ramón's personal search for something new is reflected by the adoption of an impressionist technique and by his use of an essentially symbolist language. These elements are present not only in his poetry, but also in his prose, and perhaps most notably in *Espacio* and *Tiempo*, the works to which I shall shortly turn. Along with impressionism Juan Ramón also used the technique of *collage*, attempting to generate the same effect as Joyce. A clear example of this can be seen in his *Diario de un poeta recién casado* (*Diary of a Newly Wed Poet*) (1916), which contains a series of announcements and journalistic titles of the type with which he frequently liked to experiment. According to Aurora de Albornoz, Juan Ramón incorporated this technique with the intention of depicting the deformity of a fragmented and even grotesque world, one which is a reflection of contemporary reality.¹¹ The effect of this technique is similar to that created when Leopold Bloom visits the newspaper offices in the "Aeolus" chapter of *Ulysses*.

Apart from impressionism and his use of *collage*, Juan Ramón's modernist symbolism can also be seen in a collection of lyrical works entitled *El*

caledoscopio prohibido (*The Forbidden Kaleidoscope*), where the writer uses the image of a kaleidoscope in order to highlight the multiplicity of perspectives which one can adopt in order to describe reality. The symbolism of this poem is a rejection of his earlier work and an affirmation of his growing interest in English, a poetic language which in contrast to French was “más directa, más libre y más moderna” (“more direct, more open, and more modern”).¹² In this light it is hardly surprising that Gómez Bedate notes that Juan Ramón's desire to capture the multiple and variable perceptions of reality is a characteristic common to the heirs of symbolism, including, amongst others, Marcel Proust and James Joyce.¹³

In addition to these points of contact there are several explicit references to Joyce in Juan Ramón's work. In “James Joyce,” “T. S. Eliot,” “Marjen a St. John Perse” (“Notes on St. John Perse”), and “En casas de Poe” (“In Poe's Houses”), for instance, he specifically alludes to Joyce, commenting on several different aspects of his work.¹⁴ In particular, he reflects upon Joyce's highly personal use of language, the relationship between the concepts of modernism and romanticism, Joyce's genius, the difficulty of reading his work, the musical quality of his language, and his universality. Juan Ramón also alludes to Joyce in one of his aphorisms, considering the tradition of the interior monologue and the way in which it is used both by Joyce and his contemporaries. Finally, and perhaps most importantly, in the poem *Tiempo*, Joyce's name is mentioned in no less than two different occasions, firstly in order to highlight the differences which exist in terms of their respective treatment of the monologue, and secondly in order to express the emotion that he felt when listening to news of Joyce's death on the radio.

In his article on St. John Perse, Juan Ramón first praises Perse's use of language and his verbal invention, and then concludes by relating his name to those of Joyce, Eliot, and Pound: “Con el nombre de Saint Pol Roux en inglés y griego, jenofontiano, y con Ezra Pound, James Joyce y T. S. Eliot, principales, forma St. John Perse la plaza moderna de las soledades edificadas . . . en donde las palabras son el equivalente de las piedras” (“With the name of Saint Pol Roux in English and Greek, Xenophonian, and mainly with Ezra Pound, James Joyce, and T. S. Eliot, St. John Perse forms the modern square of edified solitude . . . where words are the equivalent of stones”) (307). In the essay “En casas de Poe” (“In Poe's Houses”), he mentions Joyce in relation to the concepts of romanticism and modernity: “¿No son románticos, con más técnica que Neruda, los europeos Joyce de Irlanda, Pound y Eliot, de los Estados Unidos?” (“Aren't they romantics with more technique than Neruda the Europeans, Joyce from Ireland, and Pound and Eliot from the United States?”) (321-22).

In “T. S. Eliot” Juan Ramón draws attention to the relationship between the artistic and literary activities of Eliot and Joyce:

Una especie de hombre extraño es Eliot, que aunque de la misma raza que James Joyce ha tenido bastante dominio conciente para no entregarse a la locura a que todo hombre genial, como Joyce, puede llegar, puesto en el camino solitario de ella. En cambio, no ha podido librarse de ese diletantismo de falsa aristocracia que también cogió a Joyce y a Pound y a Rilke y a tantos otros conservadores en lo más profundo. (324)

Eliot is a strange breed of man, who despite coming from the same race as James Joyce, has exercised enough conscious self-control so as to avoid delivering himself to the madness from which any agreeable man, like Joyce, can approach, when on its solitary road. In contrast, he [Eliot] has not been

able to free himself of this dilettantism of false aristocracy which deeply affected Joyce and Pound and Rilke and several other conservatives.

Finally, in "James Joyce," Juan Ramón confesses his difficulty in reading what one presumes to be Joyce's *Ulysses*, a work which he does not name by title:

Cuando intento leer la obra de Joyce (y digo intento porque no tengo la pedantería de creer, y menos si tengo que leer ayudado en la lectura del texto original, que puedo comprender del todo creaciones del tipo tan personal y tan particular de la suya) me represento siempre en su escritura como los llamados ojos de mi Guadiana andaluz, ese trayecto donde el río, por andaluz, sale de la tierra y se esconde sucesivamente de su cauce en ella.

El río, naturalmente, está dentro, allí está, no hay duda, con muchos párpados caídos, ojos cerrados donde no vemos su fluir. De vez en cuando abre los ojos, no tanto para que lo veamos, como para ver él. Este es, creo yo, el secreto de James Joyce. Joyce, en la raudal de su obra, abre los ojos en su escritura, corriente interna y superficial sucesiva, para ver él, no para que lo vean. Y lo que dan el Guadiana y Joyce es el mundo reflejado del cielo, techo aéreo general, en sus ojos del espacio. Lo otro, lo interior es contenido de ellos más que reflejo, y nosotros tenemos que ver directamente el contenido adivinándolo, a través del cuerpo o de la tierra. (327)

When I attempt to read Joyce's work (and I say attempt because I don't have the pedantry to believe that I can wholly understand his so very personal and particular creations, even less so if I have to receive assistance in my reading of the original text) I always see myself in his writing as the so called eyes of my Andalusian Guadiana, that part where the river, by being Andalusian, flows out from the earth and progressively hides its flow in her.

Naturally, the river is inside, it is there no doubt with many toppled eyelids, closed eyes where we can't see its flow. Sometimes it opens the eyes, not enough for us to see, but so that it can see. This is, I believe, the secret of James Joyce. Joyce, in the flood of his work, opens his eyes in his writing, a continuous internal and superficial current, so that he can see, not so that he can be seen. And what the Guadiana and Joyce give is a world reflected from the heavens, a general aerial ceiling in their expansive eyes. The other thing, the interior, is contained in them more than reflected by them, and we have to look directly at the content guessing at it through the body or the earth.

Perhaps the most important information with regard to Joyce is shown by Juan Ramón's attitude towards the interior monologue, a form which he believed would soon fall out of fashion along with many others. In aphorism 2632, for instance, he offers the following piece of ironic advice to young poets:

Para estar a la moda, jóvenes poetas, más o menos jóvenes, hay que estar por lo menos, a la última. El sobrerrealismo, que sus creadores franceses mataron y enterraron ya, tiene ya diez años de vida y defunción, demasiado para una moda.

La siguiente, que aún dura aquí y allí fue, por si no lo sabéis, el monólogo interior, es decir, la creación de un autodioma, a cuya escuela Joyce dio la máxima calidad en prosa y Eliot en verso.

Pero esto también está pasando. Y Garcilaso no pasa, ni Ronsard, ni Petrarca, ni Goethe, ni Baudelaire.¹⁵

To be fashionable, young poets, young more or less, you should at least be with the latest fashion. Surrealism, which its French creators already killed and buried, has already had ten years of life and death, too much for a fashion.

The following, which still survives here and there, in case you didn't know, was the interior monologue, which is to say, the creation of a self-language, to whose school Joyce gave the greatest quality in prose, and Eliot in verse.

But this is also becoming old-fashioned. But Garcilaso isn't, or Ronsard, or Petrarch, or Goethe, or Baudelaire.

In his article on T. S. Eliot, Juan Ramón maintains that the interior monologue is not an original form:

La idea de T. S. Eliot de fundir lo metafísico con lo vulgar, lo diario con lo eterno, lo permanente con lo pasadero, en un estilo de (indudable) vigor o ternura, no creo que sea nueva en él ni otro antes que él, como no son nuevos ningún otro aspecto del realismo májico, el sobrerrealismo ni el monologeo interior. Son formas de poesía que, desde el comienzo de los siglos poéticos, vienen sucediéndose en muchos grandes poetas de obra mayor o menor, de Esquilo y Shakespeare a Laforgue y James Joyce. (322)

I do not believe that T. S. Eliot's idea of fusing the metaphysical and the vulgar, the daily and the eternal, the permanent and the transient, in a style of (undoubtable) vigour or tenderness, is new in him or in any other before him, as no other aspect of magical realism, surrealism, or the interior monologue is new. They are poetic forms which from the beginning of poetic times continue to emerge in the work of many great poets in their major or minor works, from Aeschylus and Shakespeare to Laforgue and James Joyce.

Juan Ramón's awareness of Joyce can be seen not only in his critical essays, but also in his literary works, and perhaps most clearly in *Espacio* and *Tiempo*, poems which draw on a series of literary and linguistic devices which Joyce himself used. The circumstances surrounding the publication of these poems are important, for although they were both composed at around the same time and with a number of clear stylistic similarities, *Espacio* was published in Juan Ramón's lifetime while *Tiempo* remained inedited until 1986. It is the latter poem which contains the greatest number of Joycean elements.¹⁶

The genesis of the two poems is a subject upon which Juan Ramón himself comments in a letter which he sent to Enrique Díez-Canedo on the sixth of August 1943. Juan Ramón states that he began to write the poems on being discharged from a Miami hospital in 1941 when

una embriaguez rapsódica, una fuga incontenible empezó a dictarme un poema de espacio, en una sola interminable estrofa de verso libre mayor. Y al lado de este poema y paralelo a él, como me ocurre siempre, vino a mi lápiz un interminable párrafo en prosa, dictado por la extensión lisa de La Florida, y que es una escritura de tiempo, fusión mental de ideología y anécdota, sin orden cronológico; como una tira sin fin desliada hacia atrás en mi vida. Estos libros se titulan, el primero, Espacio; y el segundo, Tiempo, y se subtítulan Estrofa y Párrafo.¹⁷

a rhapsodic intoxication, an uncontrollable fugue began to dictate to me a poem about space, in a single unending strophe of free verse. And alongside this poem and in parallel with it, as often happens to me, an unending paragraph in prose came to my pencil, dictated by Florida's flat expanse, a writing about time, a mental fusion of ideology and anecdote without chronological order; like an endless unfinished strip further back in my life. These books are entitled, the first, Space, and the second, Time, and they are subtitled, Strophe and Paragraph.

The rhapsodic intoxication which according to Juan Ramón dictated the structure of these poems is particularly visible in *Espacio* in the use of the free association of ideas, a technique which acts as its sole unifying agent. This is a factor to which Juan Ramón draws the reader's attention in the prologue which accompanied the publication of the first fragment,¹⁸ where he claims that it is a work without theme, the composition of which took years to distil in his mind: "toda mi vida he acariciado la idea de un poema seguido (¿cuántos milímetros, metros, kilómetros?) sin asunto concreto, sostenido sólo por la sorpresa, el ritmo, el hallazgo . . . Sin duda era en mis tiempos finales cuando debía llegar a mí esta respuesta" ("all my life I have cherished the idea of a continuous poem [how many millimetres, metres, and kilometres?] without a concrete theme, sustained only by surprise, rhythm, discovery . . . Without doubt it was in my latter years when the answer should come to me").¹⁹

In contrast to *Espacio*, the structure of *Tiempo* is irregular, being divided into seven fragments of uneven length preceded by a "prologuillo" or mini-prologue. The common denominator in each instance is the manner in which the poems were conceived: a collection of reflections, memories, excerpts from the work of other writers,²⁰ and commentaries on the poet's own creative activity. These elements are combined in a long lyrical soliloquy based around a *leitmotif* which explores the dimensions of time and space.

The technique of *Tiempo* is that of the interior monologue, a technique which as Juan Ramón himself admits, is used in his own particular way:

Desde muy joven pensé en el luego llamado "monólogo interior" . . . aunque sin ese nombre todavía; y en toda mi obra hay muestras constantes de ello . . . Mi diferencia con los "monologuistas interiores" que culminaron en Dujardin, James Joyce, Perse, Eliot, Pound, etc, está en que para mí el monólogo interior es sucesivo, sí, pero lúcido y coherente. Lo único que le falta es argumento . . . Es una verdadera fuga, una rapsodia constante. (58)

From a young age I thought about the then so called "interior monologue" . . . even though it still didn't have that name; and throughout my work there are constant examples of it . . . My difference with the "interior monologuists" who culminated in Dujardin, James Joyce, Perse, Eliot, Pound, etc, is in the fact that for me the interior monologue is continuous, yes, but lucid and coherent. The only thing they lack is argument . . . It's a real fugue, a constant rhapsody.

Juan Ramón's explanation of his use of the interior monologue, a form which in his hands is more intelligible and more lucid than in those of Joyce, underlines the confusion which still prevails surrounding the terminology of the *stream of consciousness*, for in reality Juan Ramón is not describing a monologue but a lyrical soliloquy.²¹

The apparent chaos and confusion of ideas within *Tiempo* translates, as in any monologue or soliloquy, into an internal logic represented by a series of constantly repeated *leitmotifs* used in this instance to an almost obsessive extent. In both *Espacio* and *Tiempo* these *leitmotifs* are based on the dimensions of time and space, for to write about a specific moment—as Joyce did in *Ulysses* in contrast to Juan Ramón, who situates both time and space outside the limits of the self—corresponds to an epistemological and modernist question concerning the difficulty of knowing or of locating the self, and of the establishment of one's own identity. In *Espacio*, Juan Ramón senses that the unities of time and space are within him: "¡Espacio y tiempo

y luz en todo yo, en todos y yo y todos!" ("Space and time and light in all of myself, in all and myself and in all!") (130). In this light space does not exist in itself, but only in terms of the consciousness of one's location. Time, on the other hand, manifests itself as a present which is infinite, permanent, and capable of embracing both present and future: "No soy presente sólo, sino fuga raudal de cabo a fin" ("I'm not just present I'm a torrential fugue from beginning to end") (121).

With regard to Juan Ramón's search for a spatial location, it is interesting that in *Tiempo*, on mentioning Spain, the poet states that "Y tú, España, ahí siempre, allí enmedio de la tierra, el planeta, con todo el mar, enmedio del mundo" ("And you, Spain, always there, there in the middle of the earth, the planet, with all the sea, in the middle of the world") (72), thus using a series of images included in larger elements. This, of course, reminds the reader of Stephen in *A Portrait*, who on being unable to remember the names of places in America from his geography book, senses that the places "were all in different countries and the countries were in continents and the continents were in the world and the world was in the universe." It is also highly reminiscent of the long list of places in which he locates himself: "Stephen Dedalus/Class of Elements/Clongowes Wood College/Sallins/Country Kildare/Ireland/Europe/The World/The Universe."²²

In the third fragment of the poem Juan Ramón uses a similar image of inclusion to refer to his mother: "Tengo pues hoy 59 años y un mes de fuera y nueve meses, que nadie cuenta, de dentro de mi madre; mi madre ya 'dentro' [de la tumba] de Moguer, de Andalucía, de España" ("Well, I'm now 59 and one month outside, and nine months, which nobody counts, inside my mother; my mother already 'inside' [the tomb] of Moguer, in Andalusia, in Spain") (81-82). Juan Ramón even applies this image to himself, attempting to see himself as a foetus reliving the nine months of gestation in his mother's womb, an image which bears more than a passing resemblance to the "Oxen of the Sun" chapter in *Ulysses*: "nueve meses en el seno de una madre, entre fibras, membranas, venas, jugos automáticos, ajenos a las voluntades; qué cosa para ella, continente, y para uno, contenido, ella abultada horriblemente de uno, uno allí metidito . . . en mi serie sucesiva de feto" ("nine months in a mother's womb, between fibres, membranes, veins, automatic juices, alien to will; what a thing for her, containing, and for one, contained, she horribly unwieldy with one, one fast stuck in there . . . in my continuous progression as a foetus") (81). In addition to this similarity, in the fifth fragment he introduces scatological elements in the same way as Joyce: "Música mía, encantadora música, qué bien bailas, qué bien baila tu esqueleto, tu hígado, tu brazo, tu diafragma, tu yel, tus metros de intestino, tus microbios, tu recto, tu excremento . . . animal hembra que no presumes con perfume, que haces todas tus necesidades naturales" ("My music, charming music, how well you dance, how well your skeleton, your liver, your arm, your diaphragm, your bile, your metres of intestine, your microbes, your rectum, your excrement dance . . . female animal you who don't presume with perfume but who perform all your bodily functions") (99).

With regard to the poem's temporal setting, it is important to recognise that due to frequent references to time it is possible not only to date the poem, but to be certain of the exact hour and month of its composition. The poet states, for instance, that "[a]hora, enero, estoy sintiendo la primavera" ("Now, January, I'm feeling the Spring") (79), and towards the end of the first fragment he exclaims: "Las 11. Pero ¿es posible que le haya dedicado

veinte minutos largos a este asunto?" ("11 o'clock, but is it possible that I have dedicated twenty long minutes to this subject?") (70). Perhaps the most important reference, however, is the digression in the poem's second fragment where Juan Ramón considers his reaction to hearing news of Joyce's death on the radio, an event which occurred on the thirteenth of January 1941:

el radio nos da, como un tiro, su sorpresa en la forma más inesperada. Hoy, la muerte de Joyce en Zurich, donde él escribió durante la otra guerra su *Ulyses* y donde sin duda quiso refugiarse en ésta, como en su mismo libro antiguo. Me hubiera gustado ver a Joyce muerto, el reposo definitivo de su cabeza sumida y disminuida, en una hipertrofia concéntrica como la de mi corazón, por el trabajo, sus ojos bien gastados, como deben ir los ojos y los sentidos todos a la muerte, ojos gastados después de los sucesivos arreglos de la óptica. (74-5)

the radio gives us, like a shot, its most unexpected surprise. Today, the death of Joyce in Zurich, where he wrote his *Ulysses* during the other war, and where without doubt he wanted to shelter from it, as he did in that same old book. I would have liked to see Joyce dead, the definite repose of his fallen and diminished head, in a concentric hypertrophy like that of my heart, due to work, his eyes well worn out, as eyes and all senses should go to death, eyes worn out after the optician's continual alterations.

In this passage one can see that Juan Ramón was not only familiar with Joyce's work, but also with important biographical details such as the optical problems from which he suffered and his obsessive dedication to work. It is also interesting that this allusion arrives in the second fragment, a section which is far more chaotic than the first. From this point onwards the poem becomes more and more incoherent, moving from Joyce's death to the last book published by the Oxford University Press.

A further point of contact between these poems and the work of Joyce is the presence of Vico's cyclical theory, a theory which inspired Joyce and one which is clearly present in the circular structure of *Espacio*. Not only is it significant that the end of the poem is a reflection of its beginning,²³ but that Juan Ramón also wanted to publish it strategically in the centre of *En el otro costado* (*On the other Side*).²⁴ Moreover, *Tiempo* has a circular structure which both begins and ends with references to dreams.²⁵ In this light the words of Heraclitus with which the text opens assume greater significance: "lo vivo y lo muerto son una misma cosa en nosotros, lo despierto y lo dormido, lo joven y lo viejo: lo uno, movido de su lugar, es lo otro, y lo otro, a su lugar devuelto, es lo uno" ("living and dying are the same thing for us, waking and sleeping, youth and age: the one, moved from its place, is the other, and the other returned to its place, is the one") (57). This, of course, is an idea which Eliot developed in the first of his *Four Quartets* when he states that "[t]ime present and time past/Are both perhaps present in time future,/And time future contained in time past."²⁶

Another common characteristic of the work of Joyce and Juan Ramón is the musicality of their language, one which is based on the sonority of words and on rhythmic repetition. In *Ulysses*, not only does "The Sirens" represent a musical experiment in written language, but throughout the novel Joyce plays with the musical effect gained by the alliteration of words and the alteration of syntax. This is a factor to which Juan Ramón draws attention in his article "James Joyce" when he maintains: "Su expresión es rumor inconciente musical en el río, en él, conciente lengua reflejada de

todas en el ámbito, una música cuyas ideas están como en la música; música de palabras desarticuladas y unidas de nuevo" ("His expression is the unconscious musical murmur of the river, in him, a conscious tongue reflected by all others of the domain, a music whose ideas are like those of music; music of disjointed and reconstructed words").²⁷

The search for the musical effect of words is related to another common characteristic of both Joyce and Juan Ramón: the need to create a personal language through the unconventional union of words. In the article "James Joyce," Juan Ramón points out that Joyce's universality can be seen not only in the microcosm of his work but also in the language that he uses, one which represents "todas las lenguas de la tierra; una lengua que comprendemos bien sin haberla estudiado del todo, como conversación de una madre" ("all the languages of the world; a language which we understand well without having studied it completely, like a mother's conversation").²⁸ It is, perhaps, this very manipulation of language, a factor so characteristic of Juan Ramón's work, that links him to Joyce, making both the creators of an individual language which shatters the barriers imposed by the meaning of words.

In the famous poem "Intelijencia" ("Intelligence"), the poet expresses a desire to name objects by using the exact term. As words in themselves cannot reveal the essence of individual objects, in order to express the idea more faithfully, Juan Ramón contrives neologisms capable of describing with greater precision. In the final stages of his life Juan Ramón created a wealth of additional meaning through the use of language, a factor demonstrated by the poem "El nombre conseguido de los nombres" ("The Name Attained from Names"). Joyce too, saw a need to contrive neologisms in order to overcome the limitations of language. In one of his classes, for instance, a student once asked: "aren't there enough words for you in English?" to which he replied: "there are enough, but they aren't the right ones' . . . For example, take the word *battlefield*. A battlefield is a field where the battle is raging. When the battle is over and the field is covered with blood, it is no longer a *battlefield*, but a *bloodfield*."²⁹

The majority of Juan Ramón's neologisms are compound nouns or derivatives. This is a technique at which Joyce excelled, notably with regard to the fragmentation and combination of long series of words such as "whatyoumaycall," "whatdoyoucallhim," and "Hellohellohello."³⁰ Even though neologisms are found throughout Juan Ramón's work, they are only employed systematically and abundantly in the latter years of his life. The words "niñodios" ("childgod"), "riomío" ("rivermine"), and "rayeante" ("raying"), for instance, are used to play on the rhyme "deseante" ("desiring"), "jadeante" ("panting"), "palpitante" ("palpitating"), and "diamante" ("diamond"). Juan Ramón also plays with the union of existing words, as in *Animal de fondo* (*Long-Distance Animal*) where we see "riomar" ("riversea"), "desiertomar" ("desertsea"), and "riomardesierto" ("riverseadesert"). The subject of neologisms is a factor upon which Juan Ramón comments:

Existen palabras que no expresan el concepto absoluto que significan tan bien como otras que lo significan sólo relativamente, pero cuya armonía o alguna otra cualidad son decisivas y capaces de alterarlas en su aplicación. El que usa a sabiendas de esas palabras falsiverdaderas, da con ellas sentidos maravillosos al verso y a la prosa.³¹

There exist words which do not express the absolute concept that they signify

as well as others which only signify it relatively, but whose harmony or any other quality is decisive and capable of altering words by their application. He who uses these falsely true words wisely, conveys marvellous meanings to verse and prose through them.

Juan Ramón does not only use neologisms in his literary works, but also in his articles and critical essays. In *Estética y ética estética (Aesthetic and Aesthetic Ethic)*, for instance, the titles of several articles are formed in this way: "Hispanoamérica y Americohispania" and "Empleomanía" ("Employomania"). Naturally, these articles include invented words such as "repompolinancias," "descuajarigancia," "afiligranada," and "fililí." In *Prosas críticas (Critical Writings)*, we find "triduo," "líricoépico" ("lyricoepical"), and "aristogójico" ("aristogogic") rhyming with "demagójico" ("demagogic"). In his aphorisms we find "rosalera" ("rosegarden"), "ruisenonera" ("nightingalelady"), "claripensante" ("clearthinker"), and "clarisintiente" ("clearfeeler"). Similarly, in *Política poética (Poetic Politics)* we find "chufilaibailas," "enchufistas," "monologuismo interior" ("interior monologism"), "putrefaccionismo" ("putrefactionism"), "plomosobreadorada," and also "Yo, momificadores del ripio, en vez de un poema papamenbrillodalia, quiero un melocotonclavelabio." In *Tiempo* we find "trabajatorio" ("workatory") rhyming with "dormitorio" ("dormitory"), "sinfantasía" ("fantasyless"), "rubiblanca" ("blondwhite"), "leyendescas" ("legendesque"), "epivitafio," "mujerino," "martingalero," and "guerrerosa" ("warlike"), while in *Espacio* we find "marenmedio" ("seainthemiddle"), "verdemismo" ("greenism"), "azulazulazul" ("blueblueblue"), and "sonlloro" ("smilecry").

In addition to stylistic similarities Joyce and Juan Ramón are also linked by a series of striking coincidences in their personal lives. First of all, it is important to note that both were educated by Jesuits, and that in their early years of study they both toyed with the idea of entering the order.³² Eventually, however, they both began to feel a complete lack of confidence in the church as an institution. Juan Ramón, for instance, states that:

De tan ascético que era su nuevo ambiente empezó a sentir "una vaga sensación de paganismo" al contemplar la aurora azul y alegre de Cádiz. Se sentía cohibido, pesaroso, pecador, al dar rienda suelta a su fantasía y a su curiosidad . . . Las pequeñas maldades se castigaban en grande, la cena se convertía en pan y agua de rodillas, a la entrada del comedor sobre el banquillo de los expulsados. Para salvar el alma era preciso mortificar el cuerpo. Eso no lo había sabido él hasta entonces.³³

However ascetic his new atmosphere was, he began to feel "a vague sensation of paganism" on contemplating the blue and cheerful Cádiz dawn. He felt restricted, regretful, sinful, on giving free reign to his fantasy and his curiosity . . . Small misdemeanours were heavily punished, supper became bread and water kneeling down on the bench for the expelled at the entrance to the refectory. To save the soul it was essential to mortify the body. This he hadn't known until then.

Ultimately both writers adopted Stephen's famous posture of *non serviam*. Juan Ramón, in particular, suffered from the same fears and anxieties, a factor illustrated by his comment that "la humildad cristiana le hacía sentirse a uno pecador, era necesario hacer constante examen de conciencia y era necesario meditar, su pasatiempo favorito; pero los jesuitas querían que los niños meditaran sobre el pecado, la muerte, el juicio final, el Cielo

y el infierno" ("Christian humility made one feel sinful, it was constantly necessary to examine one's conscience and it was necessary to meditate, his favourite pastime; but the Jesuits wanted to make children meditate on sin, death, the final judgement, heaven, and hell").³⁴

Another important coincidence is the way in which both writers worked, united by dissatisfaction and the drive towards perfectionism.³⁵ Juan Ramón differentiated between moments of creation and revision, pointing out that many of his poems had to pass through two or three different stages before they were ready for publication. This is a factor which is illustrated in Joyce's work by the final page of *A Portrait* (Dublin 1904-Trieste 1914), of *Ulysses* (Trieste-Zurich-Paris, 1914-1921), and of *Finnegans Wake* (Paris 1922-1939). Juan Ramón was so scrupulous in his revision that he even attempted to make the copies of his early poetry disappear from both public and private libraries.³⁶

Juan Ramón's problem was that although he refused to publish any of his early work without having revised it, each step backwards gave him the inspiration to create something new. As a result, he created more and more: "Por una cosa que depuro, creo veinte./Así que mis borradores me ahogan. Y necesitaría yo tres vidas normales para dar la obra que tengo ya, sólo la que tengo ya./Por otro lado, mi concepto estético y ético no me permite publicar mis *libros* hasta que tengan la máxima perfección que yo sea capaz de darles" ("For each thing that I polish, I make twenty./Therefore my drafts crush me. And I would need three normal lifetimes to finish the work which I have already, only that which I have already./On the other hand, my aesthetic and ethical concept does not allow me to publish my *books* until they have the greatest degree of perfection that I am capable of giving them").³⁷ Once again, this tendency towards amplification reminds the reader of Joyce, nowhere more so than in *Ulysses* where a third of the novel was composed in its own margins. Brook Thomas points out that when Joyce read his work, he continued to introduce new techniques, sometimes creating additional word play, but more frequently parodying his own initial style:

not only do the later stages of the book grow out of and depend on the first stage, but by the time *Ulysses* reaches print the first stage has been revised in light of the later strategies and intentions and, thus, depends on them as well as the other way around . . . Joyce's strategies and intentions changed and developed as he wrote and read his book.³⁸

In this light the final version of *Ulysses* is the sum of the techniques, devices, and motifs used by Joyce: it is a work where evolution and retrospection are imperceptibly fused.

Juan Ramón also dedicated a considerable amount of time to the revision of his work, hoping one day to publish a definitive edition, which unfortunately never saw the light of day. This edition was to have been entitled *Unidad* (*Unity*) and was to have comprised twenty one volumes: seven in prose, seven in verse, and seven containing complementary writings. Juan Ramón called this work "Obra en marcha," which in translation becomes "Work in Progress," a title which is identical to that given by Joyce to *Finnegans Wake* in its formative stages. Juan Ramón was conscious of this very similarity, believing it to be nothing more than a straightforward coincidence:

En abril pasado, teniendo yo decidido titular un posible diario poético, que es éste, OBRA EN MARCHA—indicación que define bien mi inquieto trabajo incesantemente aumentativo—vi que James Joyce utilizaba *work in progress* para los trozos que viene publicando de su nuevo libro en *transition* de París.

Me gustó pero me fastidió—no hay cosa que me moleste más que un parecido—la coincidencia. Y no puedo, no quiero que el encuentro agüe mi fiesta.³⁹

Last April, having decided to title a possible poetic diary thus, WORK IN PROGRESS—an indication which well explains my ceaselessly augmentative restless work—I saw that James Joyce used *work in progress* for the pieces which he continues to publish from his new book in *transition* in Paris.

I liked but loathed the coincidence—there is nothing that bothers me more than a similarity. And I can't, I don't want the discovery to spoil my party.

Juan Ramón was constantly concerned about the originality of his work, and in the same way as in his monologues, felt that in some way or another, he ought to show that his attitude or his reasons were both different and genuine.

In conclusion it would seem fair to say that the search for Joycean elements in Juan Ramón's work is an area of investigation which shows a number of important points of contact between the two writers. There are, however, many other parallels which I have decided to omit from this discussion for reasons of space. The presence of Bergson's philosophy, for instance, is something which influenced both Joyce and Juan Ramón, and which is also present in their work. Furthermore, it is also significant that along with Azorín, Ortega y Gasset, Jacinto Benavente, Ramón Gómez de la Serna, and Miguel de Unamuno, Juan Ramón signed the letter of protest against the censorship of *Ulysses* in the United States. Given the level of similarity between the two writers one finds it hard to imagine that he could have felt any other way.⁴⁰

Notes

1. This is an important aspect of Juan Ramón's work and one which he considered at length in his lectures, essays and aphorisms. See Michael P. Fredmore, *La obra en prosa de Juan Ramón Jiménez* (Madrid: Gredos, 1975) 45; and aphorism 4111 collected in Juan Ramón Jiménez, *Ideología* (1897-1957), ed. Antonio Sánchez Romeralo (Barcelona: Anthropos, 1990). With regard to the poems *Tiempo* and *Espacio* it is important to emphasize that while the former was written in prose, the latter was first published in verse, and then, several years later, rewritten as prose.

2. In contrast to Joyce, Juan Ramón founded a number of literary journals amongst which some of the more notable are: *Helios* (1903), *Índice* (1921), *Sí* (*Boletín Bello Español*) (1925) and *Ley* (*Entregas de capricho*) (1927). He also collaborated in *La Pluma*, *Reflector y Hermes*, *Residencia*, *Ley*, *Renacimiento*, *La Lectura*, *Heraldo de Madrid*, *El Cojo Ilustrado*, *España*, and *Repertorio Americano*. A comprehensive analysis of his activity in this area can be found in the prologue to Pilar Gómez Bedate's edition of Juan Ramón's *Prosas críticas* (Madrid: Taurus, 1981) 9-29.

3. Curiously, Juan Ramón translated Ibsen, a writer who influenced him as much as he did Joyce. With regard to Juan Ramón's knowledge of foreign writers it is clear that he read Verlaine, Rimbaud, Goethe, Hölderlin, Shakespeare, Shelley, Browning, Dante, Petrarch, Carducci, Heine, Musset, Aloysius Bertrand, Baudelaire, Mallarmé, Claudel, Wilde, Pierre Louys, Martí, and many more. See Eugenio Florit "La poesía de Juan Ramón Jiménez," and Ricardo Gullón "El arte del retrato en Juan Ramón Jiménez," *Juan Ramón Jiménez*, ed. Aurora de Albornoz (Madrid: Taurus, 1981) 17-18 and 226-27.

4. Juan Ramón's biographer, Gabriela Palau de Nemes, affirms that his command of English was not strong enough in order for him to be able to adapt to life in the United States, for even though he knew something of the language, he refused to speak it. Nonetheless, his presence there allowed him access to the poetry of a number of English-speaking writers, several of whom were to become important influences on his work: Ezra Pound, Amy Lowell, Robert Frost, Vachel Lindsay, Edgar Lee Masters, Edna St. Vincent Millay, Poe, Whitman, Emily Dickinson, Keats, and many more. See Palau de Nemes, *Vida y obra de Juan Ramón Jiménez: la poesía desnuda*, 2 vols. (Madrid: Gredos, 1974) 607-10.

5. The reasons why Juan Ramón decided to leave Spain—the incompatibility of his ideology, the danger to his life and so on—are different from those which influenced Joyce. Juan Ramón and Zenobia first went to Washington and New York, but then went to Puerto Rico, and from there to Cuba, where they remained until 1939. Between 1939 and 1942 they lived in Miami, and then from 1942 until 1951 in Washington. After this time they eventually decided to return to Puerto Rico. In each of these locations Juan Ramón spent much of his time giving lectures and seminars.

6. Juan Ramón Jiménez, "A Ramón del Valle-Inclán," *Cartas*, selected by Francisco Garfias (Madrid: Aguilar, 1962) 231. Throughout this discussion I have respected Juan Ramón's uniquely individual orthography, for as he himself affirms: "se debe escribir como se habla y no hablar, en ningún caso, como se escribe" ("one should write as one speaks but not, in any instance, speak as one writes") (see Juan Ramón Jiménez, "Mis ideas ortográficas," *Estética y ética estética: crítica y complemento* [Madrid: Aguilar, 1967] 118-20).

7. I have taken the liberty of translating Juan Ramón's work into English. It should be noted, however, that as his style is at times as complicated as that of Joyce, it is far from easy to capture the exact tone of his words. In this light I have thought it best to provide a literal rather than literary translation, keeping as close as possible to the author's meaning while at the same time preserving something of his syntax and the overall flavour of his diction.

8. *Prosas críticas* 241.

9. Modernism was in fact just one of the movements about which Juan Ramón wrote. An excellent selection of his articles and speeches is included in *El modernismo: notas de un curso*, ed. Ricardo Gullón and Eugenio Fernández Méndez (México: Aguilar, 1962).

10. Juan Ramón Jiménez, "El enseñante de literatura: su aportación más calificada: la concepción amplia del modernismo," *Poesía y prosa* (Barcelona: RBA, 1992) 215-19.

11. "El 'collage-anuncio' en Juan Ramón Jiménez," *Juan Ramón Jiménez* (Madrid: Taurus, 1988) 297-8.

12. Gómez Bedate, *Prosas críticas* 23. A further testament to Juan Ramón's interest in English literature comes in the form of the letter that he sent to the poet Luis Cernuda in 1916, where he specifically acknowledges his attraction to the English, Irish, and contemporary American lyric. See Juan Ramón Jiménez, *Crítica paralela*, ed. Arturo del Villar (Madrid: Bitácora, 1975) 180.

13. See the prologue to *Prosas críticas* 27n11.

14. As each of the four essays appear in the collection *Prosas críticas*, all quotations are accompanied by the number of the page in brackets. Gómez Bedate dates "James Joyce" to 1945, even though it remained unpublished until 1975 when Arturo del Villar included it in his *Crítica paralela* along with "T. S. Eliot." "Marjen a St. John Perse," on the other hand, appeared in the appendix of a letter which Juan Ramón sent to Jean Paulham in 1949, and which was published later in *Selección de cartas* by Francisco Garfias. Finally, "En casas de Poe" was first published in *Buenos Aires Literaria* 7 (1953). Further information can be found in the prologue to Gómez Bedate's *Prosas críticas*, 32 and 33.

15. *Ideología* 430-31. It is important to recognise that Juan Ramón's interpretation of the monologue as a passing tendency is related to the fact that he had already included monologues in his *Diario de un poeta recién casado* (1916). In this light Antonio Sánchez Barbudo points out that the true originality of the *Diary* lies in its attempt to reproduce the feelings and sensations experienced at any given moment

(Introduction to Juan Ramón's *Antología comentada* [Madrid: Ediciones De la Torre, 1986] 38).

16. The similarity between the poems can be seen not only in the clear relationship between their titles—throughout Juan Ramón's work the concepts of time and space are presented as inseparable—but also in the author's intentions as outlined in the mini-prologue which accompanies *Tiempo* (Juan Ramón Jiménez, *Tiempo y espacio*, ed. Arturo del Villar [Madrid: EDAF, 1986] 55). References to these poems will be included in the text with the number of the page in brackets.

17. See Arturo del Villar, "Juan Ramón en los espacios del tiempo," *Tiempo y espacio* 15-16.

18. *Espacio* is divided into three fragments or strophes, subtitled "sucesión" ("succession"), "cantada" ("sung"), and "sucesión" ("succession"). The first appeared in verse in 1943 in the Mexican journal *Cuadernos Americanos*. The second appeared the following year, and the third was eventually published in 1954. The poem was first published in its complete prose form in April 1954 in the journal *Poesía española* 28.

19. Aurora de Albornoz, "*Espacio*: culminación, recapitulación y crítica de la 'Obra,'" in Juan Ramón Jiménez, *Espacio*, ed. Aurora de Albornoz (Madrid: Editora Nacional, 1982) 112.

20. Juan Ramón uses the technique of quoting authors and their works in both *Espacio* and *Tiempo* naming, amongst others, Oscar Wilde, Lorca, Machado, Vicente Huidobro, Ezra Pound, Gerardo Diego, Ortega y Gasset, Azorín, Rafael Alberti, Jorge Guillén, D. H. Lawrence, T. S. Eliot, Ramón Gómez de la Serna, Unamuno, León Felipe, Mallarmé, Whitman, Homer, Aeschylus, Keats, Shelley, Stendhal, and Cervantes. He also quotes musicians such as Toscanini, Bruno Walter, Bruckner, Koussevitski, Stok, and Ormandy, as well as painters, literary critics, and friends.

21. According to Robert Humphrey's terminology in *Stream of Consciousness in the Modern Novel* (Berkeley: U of California P, 1954) 36, the soliloquy differs from the monologue, (whether direct or indirect) in that in the soliloquy the speaker takes the presence of an audience for granted. In consequence, both language and content are presented in a more logical and coherent way.

22. James Joyce, *A Portrait of the Artist as a Young Man*, ed. Chester G. Anderson (New York: The Viking Critical Library, 1976) 15.

23. The poem begins "'Los dioses no tuvieron más sustancia que la que tengo yo.' Yo tengo, como ellos, la sustancia de todo lo vivido y de todo lo porvenir" ("The Gods did not have more substance than that which I have. I have, as they do, the substance of all that is living and all that is to come") (121). This phrase is repeated by the final lines of the text: "¿Qué sustancia le pueden dar los dioses a tu esencia, que no pudiera darte yo? Ya te lo dije al comenzar: 'Los dioses no tuvieron más sustancia que la que tengo yo'" ("What substance can the Gods give to your essence which I cannot give you myself? I already said when I began: 'The Gods did not have more substance than that which I have'") (146).

24. *En el otro costado* is divided into five parts: "Mar sin caminos" ("Sea without Paths"), "Canciones de La Florida" ("Songs from Florida"), "Espacio" ("Space"), "Romances de Coral Gables" ("Ballads of Coral Gables"), and "Caminos sin mar" ("Paths without Sea").

25. *Tiempo*'s editor, Arturo del Villar, points out that as the poem remains unfinished, we do not know whether Juan Ramón intended to keep the present conclusion, or whether it was designed to be cyclical ("Juan Ramón en los espacios del tiempo" 33-34).

26. Arturo del Villar points out that Juan Ramón could have read Eliot's poem because the date of its publication (1944) is close to the moment in which Juan Ramón was composing *Tiempo* and *Espacio* ("Juan Ramón en los espacios del tiempo" 32).

27. *Prosas críticas* 327. Music is an important associative element in *Tiempo*, for as Arturo del Villar correctly demonstrates, it provides Juan Ramón with a means with which to pass from one theme to another whilst maintaining a sense of unity. It is also significant that the names of Bruno Walter and Toscanini, musicians whom Juan Ramón admired, appear in almost all of the fragments of the poem ("Juan Ramón en los espacios del tiempo" 40).

28. *Prosas críticas* 327-28.
29. Richard Ellmann, *James Joyce* (Oxford: Oxford UP, 1983) 397.
30. As one might expect, a considerable number of Juan Ramón's neologisms defy translation. In the following paragraphs, therefore, I have only attempted those which can be rendered in English whilst at the same time preserving some of the flavour of the original.
31. *Estética y ética estética* 356.
32. Juan Ramón spent four years studying at the Jesuit college San Luis Gonzaga in Puerto de Santa María, and like Joyce, initially felt very comfortable with his religious duties. He even became a member of Marian Congregation, eventually winning first prize for his conduct.
33. Palau de Nemes 48-49.
34. Palau de Nemes 49-50.
35. In the prologue to his editions of *Tiempo* and *Espacio*, Arturo del Villar comments on Juan Ramón's style of working, noting that he frequently annotated his manuscripts either in the margins or between the lines. This, of course, is similar to the *Rosenbach* manuscript which is reproduced in the facsimile edition of *Ulysses* ("Juan Ramón en los espacios" 19).
36. See Aurora de Albornoz, "Juan Ramón Jiménez o la poesía en sucesión," *Nueva Antología*, by Juan Ramón Jiménez (Barcelona: Nexos, 1986) 17. It is also important to recognise that like Joyce, Juan Ramón was fairly scrupulous with regard to mistakes, constantly finding editors confused by his unorthodox orthography.
37. Antonio Sánchez Romeralo, Introduction to *Ideología* XXVIII.
38. Thomas Brook, "Formal Re-Creation: Re-Reading and Rejoycing the Re-Rightings of *Ulysses*," *The Seventh of James Joyce*, ed. Bernard Benstock (Bloomington, Indiana: Indiana UP, 1982) 6.
39. *Crítica paralela* 167.
40. I should like to thank María Ángeles Sanz Manzano (University of Alcalá de Henares, Madrid), for her valuable advice on the life and works of Juan Ramón Jiménez. It should not be assumed, however, that her opinions coincide with my own. I should also like to express my sincere gratitude to Andrew M. Beresford (Queen Mary and Westfield College, London) for his assistance in helping to translate the original typescript.