

## Wandering Multiple Pathways: “Labyrinth-Spiel” and Joyce’s Mazed “Wandering Rocks”

Sungjin Jang

The city of Dublin is perhaps the single element that encompasses Joyce’s *Dubliners*, *A Portrait of the Artist as a Young Man (A Portrait)*, *Ulysses*, and *Finnegans Wake*. Despite living in different foreign cities – Trieste, Zurich, Paris – Joyce never gave up his interest in Dublin.<sup>1)</sup> In “Ulysses, Jennifer Levine says that “[w]hen Joyce was asked, after many years of exile in Europe, whether he would ever go back to Ireland, his answer was a question ‘Have I ever left it?’ Ambivalent as it was, Joyce’s tie to his native land, to its history and culture, is everywhere

---

1) One year after his “voluntary exile, Joyce revealed his desire to write about Dublin:

I do not think any writer has yet presented Dublin to the world. It has been a capital of Europe for a thousand years, it is supposed to be the second city of the British Empire and it is nearly three times as big as Venice. Moreover, on account of many circumstances which I cannot detail here, the expression Dubliner seems to me to bear some meaning and I doubt whether the same can be said for such words as ‘Londoner’ or ‘Parisian’, both of which have been used by writers as title. (*Letters II* 122)

in his work (136). Since Dublin figures heavily in Joyce's *oeuvre*, there must be some significance to the city, a way of reading his works through an analysis of his hometown. Whereas Dublin in *Dubliners* is a mappable city where space and place are unified, Dublin in *A Portrait* becomes an unmappable city because space and place begin to collapse.<sup>2)</sup> Although there are various understandings of the differences between space and place, I begin with Yi-Fu Tuan's definition of these two terms.<sup>3)</sup> In *Space and Place: The Perspective of Experience*, Tuan argues that "space" is more abstract than "place" (6) and "space is transformed into place as it acquires definition and meaning" (136). For Tuan, the differences between space and place lie in the question of whether one has meaning or not; therefore, he views space as an abstract site that lacks any specific meaning and place as a realm that has a concrete meaning. Beginning with Tuan's definitions, I want to narrow space and place further: "space is the physical location itself, and "place is a way in which space is socially, culturally, politically, and historically organized. These new definitions specifically categorize how an individual or society grafts meaning onto neutral space, therefore constructing place. When it comes to literary realism, place actually colonizes space. What I mean by "colonize is that place imposes its meaning on space with a political result. That is, there are political implications of imposing place onto a certain space. Also, through realism's careful manipulation of physical description, space and place are constructed as inherent and unchanging. Modernism thus comes in to question this unification of space and place by looking at different possibilities resulting from their possible separation.<sup>4)</sup> In other words,

---

2) As I use this term here, mappability is a belief that space and place are unified or identical.

3) For more detailed explanations of many important theories of space and place, see the first chapter of *Moving through Modernity: Space and Geography in Modernism* by Andrew Thacker. He deals with Heidegger and Bachelard; Lefebvre and social space; Foucault and heterotopias; de Certeau and the syntax of space; and David Harvey's treatment of modernity and postmodernity.

4) Modernism is here defined as a term that is a historical and aesthetic shorthand for the period from roughly 1890 to the mid-twentieth century and possibly beyond.

modernism shows that space can be overwritten by different places. When this happens, modernism begins decolonizing space by imagining a multiplicity of places.

In this respect, we can say that two Dublins coexist in *Ulysses*: a mappable one in the first nine episodes and an unmappable one in “Wandering Rocks” and its subsequent episodes. The question I ask is: how do we make this unmappable Dublin mappable? I am interested here in the ways readers can understand Dublin in “Wandering Rocks” as unmappable because space and place are no longer identical, and this unmappability is most clearly seen in how the episode takes on the form of a maze. The Dublin Joyce constructs in the first nine episodes of *Ulysses* works as a labyrinth because it is a mappable city where space and place are unified. Just as a labyrinth has only one right path towards its center and way out, there are clear routes in *Ulysses*, seen in Bloom’s walk in “Calypso” and the journey of the funeral coach in “Hades.” This mappability was made possible because of Joyce’s use of *Thom’s Official Directory of the United Kingdom of Great Britain and Ireland (Thom’s)* in the creation of the first nine episodes. By frequently consulting *Thom’s*, Joyce could describe the Dublin of 1904 in every detail. Even when details are not given—for instance in “Telemachus” when Stephen walks from Martello Tower to Mr. Deasy’s private school and then to Sandymount Strand—the characters’ routes are still mappable and their destinations known. Bloom’s walks in “Calypso,” “Lotus Eaters,” and “Lestrygonians” are carefully mapped out by the narrator. Among the first nine episodes, “Hades” is the best example of the mappability of Dublin. The procession of the funeral coach is carefully described and marked. Even the people inside the coach know where they are at almost every point in the journey. By being carefully mapped based on *Thom’s*, Dublin in the first nine episodes is a labyrinth-like city where space and place are unified.

However, when it comes to “Wandering Rocks” and its following episodes, Dublin ceases to be a mappable city because the space of 1904 Dublin is no longer aligned with the place of the British Empire, most powerfully represented by the

1904 British Ordnance map. The British Ordnance Survey maps are six-inch maps created by the Ordnance Survey for “reforming an archaic and inequitable system of property taxation of Ireland (Hofheniz 78). In the past, critics, including Eric Bulson and Jon Hegglund, have agreed that the description of 1904 Dublin in the episode is precise because of Joyce’s reliance on the Ordnance map, thus viewing the Dublin of *Ulysses* as essentially identical to the actual colonized city of 1904 with a unified space and place. However, the Dublin in the episode is not entirely precise because Joyce inserts both obvious and subtle errors. Thus, if the map functions as an efficient tool to make Dublin a colonized city by erasing the difference between space and place, Joyce uses this same map to peel the two apart by inserting errors. While separating space and place, Joyce also puts archaic, forgotten Irish names in describing 1904 Dublin. In doing so, he creates a multi-place, a space that can be tied to different places.

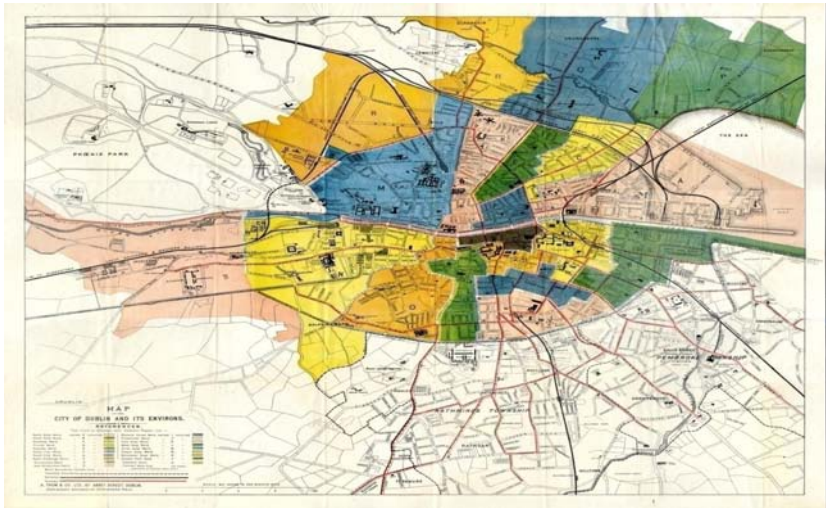


Fig. 1 “The 1907 Ordnance Survey map of Dublin Courtesy of University of Tulsa

The multi-place insinuates that Dublin in “Wandering Rocks is an unmappable city. There are no right pathways to trace characters’ walks.<sup>5)</sup> Readers do not know

how Bloom gets to the book cart. We no longer have Bloom the guide who helps the blind stripling in “Lestrygonians. Rather than safely crossing the street, Lamppost Farrell runs into the blind stripling in this episode. Much like the blind stripling, we cannot see the whole city of Dublin. There is no over-arching view that we have as in the previous episodes. As a result, we often face dead ends. For instance, the dentist Bloom is not Leopold Bloom. The narrator says that “he [Farrell] strode past Mr Bloom’s dental windows, (*U* 10.1115).<sup>6</sup> When reading this line, readers might mistake the dentist with Leopold Bloom. Readers, who may not know that there are two different people named Bloom in Joyce’s Dublin, get lost and face a dead end when interpreting what the window sign means. In fact, it is not until “Cyclops when the identity of the two Blooms is discussed.<sup>7</sup> This confusion of identity, the multiple ways of reading Bloom, points to the maze-like nature of the episode. Dublin in “Wandering Rocks stops working as a labyrinth, but instead works like a maze.

Then how do we read this maze-like Dublin in “Wandering Rocks ? Since place is an organization and interpretation of space, this multi-place signifies different ways to organize and interpret a space. This is well shown through the “Labyrinth-Spiel game that Joyce played with his daughter. Frank Budgen, a friend of Joyce’s, says:

While working on *The Wandering Rocks* Joyce bought at Franz Karl Weber’s on the Bahnhofstrasse a game called “Labyrinth, which he played every evening for a time with his daughter Lucia. As a result of winning or losing at the game he was enabled to catalogue six main errors of judgment into which one might fall in choosing a right, left or centre way out the maze. (125)

- 
- 5) In this respect, Bloom’s day of walking does not work in “Wandering Rocks.
- 6) As for Mr. Bloom, Gifford says that “Marcus J. Bloom, dental surgeon to Maynooth College, former lecturer on dental surgery, St. Vincent’s Hospital, and ex-surgeon, Denton Hospital, Dublin, and St. Joseph’s Hospital for Children, 2 Clare Street. No relation to Leopold Bloom (282).
- 7) See *U* 12.1638-41.

Based on Budgen’s explanation, we know that the game helped Joyce write “Wandering Rocks. Although the game itself is called “Labyrinth, Budgen also calls it a maze by saying that “one might fall in choosing a right, left or centre way out the maze. It seems that Budgen uses “labyrinth and “maze interchangeably. However, as Ronan Crowley says, the game has multiple paths to the way out, which is a return to the starting point, so the game should be viewed as a maze and not a labyrinth, which has only one way to reach the center. In “‘The Hand that Wrote *Ulysses*’ and the Avant-Texte of ‘Wandering Rocks,’ Crowley explains this game in detail:

The playing board for this game, on proud display at the Zürich James Joyce Foundation, is a honeycomb of interlocking but unclosed hexagons that form a multicursal route from one side of the board to the other. The object of the game was to traverse the field and then return to the starting point, the player being occasionally obliged to miss a go or two when his (or his daughter’s) token was moved into a hexagon marked with one or two dots. (Crowley)

With the help of Crowley and Fritz Senn, I was able to obtain the rules along with the board of this game. As we can see, the rules written in German explain how to play this maze game.

**Spieleregeln**

*Es sind bis sechs Personen  
nehmen am Spiel teil.  
Man bewegt die Steine  
durch die Gänge des  
Labyrinths bis zum ersten  
Feld und kehrt von dort  
wieder zurück. Das erste,  
das seinen Stein wieder  
ins Anfangsfeld zurück-  
gebracht hat, ist der  
Sieger. Jeder Spieler macht  
fünf Züge am die Spiel-  
tafel. Die Steine werden  
auf das Anfangsfeld  
gelegt, und mit dem  
Würfeln wird der nächste  
Spieler bestimmt, der als  
erster zieht. Das Spiel  
kann auf zwei verschiedene  
Weise gespielt  
werden.  
a) Zuerst im Hin-  
ganglichen Schritzen:  
Jeder Spieler bewegt seine  
Steine im Labyrinth  
Schritten. Die Anzahl der  
Schritte wird im Voraus  
einander durch Würfel  
oder durch gegenseitige  
Abmachung festgelegt.  
Gibt ein Spieler auf dem  
Feld, das mit einem oder  
zwei Punkten markiert  
ist, setzt er eine oder zwei  
Handen aus. Ein Spieler  
zieht durch Zuzug des  
Bewegens in diesem Fall  
bestimmt er wieder Zuzug  
an die Spieltafel und  
zieht auf dem Feld mar-  
kiert sind.  
b) Zuerst durch Wür-  
feln. Die Anzahl der  
Spieldritte wird durch  
Würfel ermittelt. In die  
Spieler ziehen ihre Steine  
entsprechend der Zahl der  
Würfelzugen von dem  
ersten Feld des Spiels wie  
oben beschrieben.*

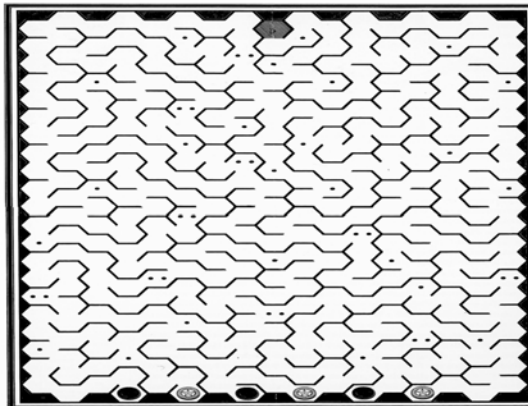


Fig. 2 “Labyrinth-Spiel Courtesy of the Zurich James Joyce Foundation

The translated rules into English read:

Translation for “Spielregeln (Rules of Play/Playing Rules)

- S1 –Two to six people can play (take part in the game).
- S2 –One should move the pieces/pebbles through the labyrinth passages to the Red Zone/Field/Hexagon and then back (to the beginning).
- S3 –The first player to make it back (with the playing piece) to the starting point wins the game.
- S4 –Every player deposits 5 tokens into the game-bank.
- S5 –The playing pieces are arranged at the starting point, and the dice is thrown to determine who moves first.
- S6 –The game can be played in two different ways: (a) Moving in fixed/predetermined steps: Each player moves pieces in fixed/predetermined steps.
- S7 –The number of steps are determined beforehand either through throwing the dice or by mutual agreement.
- S8 –If a player lands in a Hexagon containing one or two dots, the player must sit out one or two rounds.
- S9 –The player can ransom himself with tokens; in this case (the case mentioned in S8) the player pays a token amount equal to the number of dots in the Hexagon into the game-bank.
- S10 –(b) Moving with Dice: The number of steps is established by throw of the dice—for example—players move their pieces forward the same number of spaces corresponding to the values indicated by the dice.
- S11 –Otherwise, the game progresses as described above.<sup>8)</sup>

As the rules indicate, players need to choose their pathways and then move according to either the predetermined steps or the dice rolls. If players land in a hexagon with one or two dots, they can ransom themselves with the five tokens in the bank and continue to play the game. However, if they are out of the tokens, they are forced to miss that turn for one play or two, depending on the numbers of dots in the hexagon. Although this game seems simple, it has many elements that provide variation in game play: the predetermined movements by the players’

---

8) Translated by Joseph Willis on 8 April 2015.

mutual agreement (players can change the amount of hexagons they can move if they wish), the numbers produced by the dice rolls (if they forego having predetermined movements), when to use the five tokens, players' judgment in choosing their pathways, and the number of dots of the hexagons on which the players land. However, what makes it possible for the game to be played differently is the multiple pathways that players must choose. Because of the various pathways, whenever players play the game, the outcome is different, indicating that there is no right way to play the game. As opposed to the procession of the funeral coach in "Hades, which shows only one route from Sandymount to Glasnevin, this board game suggests that there are various routes that players can choose to cross the space of this board.<sup>9)</sup> These different possible routes suggest that players organize the space according to their own values a number of times, meaning that there are multi-places for the space of the board.

It is possible that, as he was playing this game, Joyce understood how Dublin itself can be interpreted as a maze. We can see this in how Joyce constructs "Wandering Rocks. He first creates a map of Dublin—which is a different map from the 1904 Ordnance map because of the errors in it—that he uses as the basis for the episode. Joyce then divides the episode into nineteen sections, and then further separates the sections by interspersing thirty-one interpolations. These interpolations, much like the multiple pathways that the player can take, allow readers to choose different routes through the sections of the episode. More specifically, within the nineteen sections, Joyce includes various spaces of Dublin and about ten different routes that run across the city. Consulting Ian Gunn's *James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses*, the sections' spaces can be summarized:<sup>10)</sup>

---

9) Gifford says that "Bloom travels with the funeral procession from Dignam's house in Sandymount, a suburb of Dublin on the coast southeast of the city, across Dublin to Glasnevin (104).

10) In most cases, the titles of the nineteen sections are made based on the characters' names that appear first in each section.



- (1) Father Conmee (walk): from “Presbytery, St. Francis Xavier’s Church to O’Brien Institute for Destitute Children, Donnycarney (46)
- (2) Corny Kelleher: “164 North Strand Road (45)
- (3) A one-legged sailor (walk): “Eccles Street, between no. 7 and the junction with Dorset Street (48)
- (4) Katey Dedalus: “7 St Peter’s Terrace, Cabra (48)
- (5) Blazes Boylan: “Thornton’s the florists, 63 Grafton Street (48)
- (6) Stephen and Almidano Artifoni: “outside the main gate of Trinity College (49)
- (7) Miss Dunne: “Boylan’s office in central Dublin, possibly The Advertising Co., 15 D’Olier Street (49)
- (8) Ned Lambert: “The old chapterhouse of Mary’s Abbey (49)
- (9) Tom Rochford (walk): “From Crampton Court to Grattan Bridge (=Essex Bridge), via Dame Street, Sycamore Street, Essex Street East, Temple Bar, Merchant’s Arch, and Wellington Quay (52)
- (10) Bloom: “at the bookstall at Merchants’ Arch (52)
- (11) Dilly Dedalus: “outside Dillon’s auctionrooms, 25 Bachelor’s Walk (52)
- (12) Mr. Kernan (walk): “From the sundial at the junction of James’s Street and Bow Lane West to the Liffey via Jame’s Street and Watling Street (53)
- (13) Stephen and Dilly (walk): “Fleet Street and Bedford Row (49)
- (14) Father Cowley: “outside Richard Reddy’s antique shop, 19 Lower Ormond Quay, which is two or three minutes’ walk upstream from Dillon’s (52)
- (15) Martin Cunningham (walk): “From the Castle to Kavanagh’s bar, 27 Parliament Street, via Cork Hill and Parliament Street (53)
- (16) Buck Mulligan: “The Dublin Baker Co.’s tearoom, 33 Dame Street (south side) (53)
- (17) Almidano Artifoni (walk): “The stretch of thoroughfare of consisting of Nassau Street, Leinster Street, Clare Street, Merrion Square North, and Lower Mount Street (53)
- (18) Dignam (walk): “From Mangan’s the porkbutcher’s, 1-2 William Street, to Nassau Street, via Wicklow Street and Grafton Street (56)
- (19) Viceregal cavalcade: from “Viceregal Lodge, Phoenix Park to “Lansdowne Road (54)

As we have seen, the nineteen sections consist of ten separate spaces and nine

walks. The ten spaces function as clear signposts, and the nine walks serve as a sample of different routes throughout Dublin. Joyce further complicates these sections by including thirty-one interpolations within the sections. At first, the interpolations seem to merely disrupt the progression of the sections, which may seem of no great importance. But in “‘Wandering Rocks’ as Ethnography? Or Ethnography on the Rocks, William C. Mottolese argues that “Joyce uses interpolations to synchronize disparate sections, ties together scenes by echoing images and actions, and brings characters from one section into temporal and spatial proximity with characters from others (260). However, these interpolations do not simply connect the distinct sections. Just as players organize the space of the Labyrinth-Spiel board by choosing different ways (right, left, or center), readers in this episode also organize the space of Dublin by taking various pathways, which they make by connecting sections and interpolations based on their thematic understanding of “Wandering Rocks. Thus, rather than pursuing a single path through a narrative labyrinth, readers instead find themselves in a narrative maze where there is no right way to connect these interpolations and sections. There exist only different ways for readers to thematically connect them, thus creating different metaphorical maps of Dublin through “Wandering Rocks.

For example, by following the theme of the auctioneer’s bell sound, readers connect sections four and eleven, thus producing their own map that has a route from 7 St Peter’s Terrace, Cabra, to 25 Bachelor’s Walk, and the College library. When Katey asks Maggy where she got pea soup, Maggy says that she got it from Sister Mary Patrick. When Maggy says this, the auctioneer “by the door of Dillon’s auctionrooms (*U* 10.642) rings his bell: “Barang! (*U* 10.282). On the surface, the “Barang sound seems to be just an interruption that has nothing to do with the Dedalus family’s discussion. However, when it comes to section 11, the connection between the bell and the poverty-stricken family becomes clear. When Dilly Dedalus is lingering outside Dillon’s auction room, she hears the auctioneer say, “Four and nine. Those lovely curtains. Five shillings. Cosy curtains. Selling new at two guineas. Any advance on five shillings? Going for five shillings (*U*

10.646-48). With the interpolated bell sound, this auctioneer's attempt to sell the curtains at a higher price becomes juxtaposed with Dilly Dedalus's attempt to get more money from her father. When Simon gives his daughter only one shilling, she says that "I suppose you got five (*U* 10.680). However, Simons refuses to give her money and leaves her behind. When she asks him for more money again, the auctioneer rings the bell "Barang! twice (*U* 10.689 and 693). Just as the "Bang of the lastlap bell urges the cyclists—J.A. Jackson, W. E. Wylie, A. Munro, and H. T. Gahan—to speed up, this twice-repeated sound presses Simon to give his daughter more money (*U* 10.651). As if responding to this impelling sound, Simon reluctantly gives his daughter two more shillings. Thus, by connecting these seemingly unrelated sections (4 and 11) based on the *barang*, readers create a route: 7 St. Peter's Terrace, Cabra→25 Bachelor's Walk→the College library→25 Bachelor's Walk. This route is one way of reading Dublin, but there can be other connections made. Thus the possibility of organizing the space of the city in different ways is opened up to allow for various places that readers can choose.

Much like the route created by the bell-sound interpolations, readers produce a place by relating sections five, nine, and ten, based on their understanding of the dark-backed figure as being Bloom. In section five, Blazes Boylan stops by Thornton's shop to buy a basket of fruit for Molly, and he puts "the bottle swathed in pink tissue paper and a small jar under the fruit. (*U* 10.300-301). When he asks the blonde assistant whether she can send them by tram [to Molly], one sentence is interpolated before she answers the question: "A darkbacked figure under Merchant's arch scanned books on the hawker's cart (*U* 10.315-16). At first, this interpolated sentence seems to appear out of context. Readers cannot identify who the "darkbacked figure is, and they would have trouble understanding why this interpolation is added without any explanation. Later on, in section nine, when Lenehan and M'Coy go to the Ormond to meet Boylan, they pass "A darkbacked figure [who] scanned books on the hawker's cart (*U* 10.520-21). Lenehan identifies the "darkbacked figure as Bloom by saying that *Leopoldo or the Bloom is on the Rye* (*U* 10.524). As if verifying Lenehan's presumed guess, Bloom in

section ten is actually scanning books for Molly on the hawker's cart. The narrator says that "Mr Bloom turned over idly pages of *The Awful Disclosures of Maria Monk*, then of *Aristotle's Masterpiece* (*U* 10.584-85). By identifying the dark-backed figure as Bloom, readers connect sections five, nine, and ten. In doing so, they also make a thematic map that has a route from Thornton's the florists, 63 Grafton Street, to Merchant's Arch.

Nevertheless, this route from Grafton Street to Merchant's Arch can be extended if we understand Bloom's reading of the erotic passage as a theme of adultery. After skimming through some books, Bloom begins to read *Sweets of Sin*: "*The beautiful woman . . . Warmth showered gently over him, cowing his flesh. Flesh yielded amply amid rumpled clothes: whites of eyes swooning up. His nostrils arched themselves for prey. Melting breast ointments . . . Feel! Press! Cherished! Sulphur dung of lions! Young! Young!* (*U* 10.619-24). As soon as Bloom finishes reading this erotic passage, another interpolation appears: "An elderly female, no more young, left the building of the courts of chancery, king's bench, exchequer and common pleas (*U* 10.625-26).<sup>11</sup> Because the interpolation is attached following the erotic passage and the word "young" appears in the interpolation, readers might regard the "young" female character in *Sweets of Sin* as the same woman who is now "An elderly female, no more young. In "A Bathymetric Reading of Joyce's 'Ulysses,' Chapter X, Leo Knuth argues that "A subtler instance is the 'listless lady, no more young' in Father Conmee's interior monologue. The phrase is echoed in section 10: 'An elderly female, no more young . . .' (412). If the "elderly female" and the "listless lady, no more young" are the same woman, this carries an important meaning. In section 1, "A listless lady, no more young, walked along the shore of lough Ennel, Mary, first countess of Belvedere, listlessly walking in the evening (*U* 10.164-45), Father Conmee wonders: "Who could know the truth? Not the jealous lord Belvedere and not her confessor if she had not committed adultery fully . . . with her husband's brother? (*U* 10.166-69).<sup>12</sup> Thus, considering that adultery is related to sexuality and that the

---

11) Gifford identifies the court as the Four Courts (272).

erotic passage in *Sweets of Sin* deals with a sexual act, readers might conclude that they are the same person, thus creating a route from Merchants' Arch to the Four Courts to the shore of Ennel. In this respect, if readers connect these sections based on interpolations related to Bloom, readers can create a longer route: 63 Grafton Street→Merchant's Arch→the Four Courts→Ennell. By doing so, readers draw a map of the psychic geography of betrayal, which is different from the map of Dublin presented in "Wandering Rocks. Connecting the sections and interpolations based on readers' understanding is creating different thematic maps of Dublin.

However, not all the interpolations are clear enough to be connected to sections. For example, interpolations for the three one-legged sailors resist being read, which acts as a dead end for interpreting the city and calls into question the routes readers take in creating their own places. The one-legged sailor appears three times in "Wandering Rocks, yet it is not clear that these three characters are one in the same. In a way, just as in the board game *Labyrinth-Spiel*, the one-legged sailor dead end acts as a "lose a turn space—one which a reader must wait out or metaphorically turn in a token to ignore. The first occurrence of the character in the episode falls in section one, where the narrator says that "[a]onelegged sailor, swinging himself onward by lazy jerks of his crutches, growled some notes (*U* 10.7-8). Then, in section three, a one-legged sailor (re)appears: "[a]onelegged sailor crutched himself round MacConnell's corner, skirting Rabaiotti's icecream car, and jerked himself up Ecclesstreet (*U* 10.228-29). Reading this line, readers on the one hand might think that the "onelegged sailor in section one is the same one-legged sailor in section three. In "The Reading Matter of 'Wandering Rocks,' David

---

12) Gifford says:

[she] was married in 1736 to Col. Robert Rochfort (1708-74), who was created first earl of Belvedere in 1753. In 1743 she was accused of adultery with her brother-in-law, Arthur Rochfort; though apparently innocent, her unscrupulous husband blackmailed her into admitting guilt by promising a divorce. However, with the verdict in his favor and his brother in exile, Robert did not divorce his wife but rather imprisoned her on the Rochfort estate near Lough Ennell in County Westmeath. (263)

Pierce argues that “‘a’ onelegged sailor makes an appearance in the first section, but when *he* appears again at the beginning of section 3, he is still ‘a’ rather than ‘the’ onelegged sailor (emphasis added 102). Although Pierce argues that the “onelegged sailor in section one is different from “the oneleggedsailor in section nineteen, he argues that the sailor in section one is the same one as the one in section three because of the use of the third person pronoun. However, we are not sure whether it is the same sailor or not. This confusion increases when it comes to “the onelegged sailor in section sixteen: “[t]he one legged sailor growled at the area of 14 Nelson street (*U* 10.1063). If a definite article “the refers to something that is mentioned previously or something that is known to readers, then who is “the onelegged sailor if not the one appearing in sections one and three? Or is there a character who is called “the onelegged sailor ? Thus by resisting being read, interpreting the one-legged sailors becomes a dead end. Unable to identify who “the onelegged sailor is, readers continually retrace their paths by connecting 76 Upper Gardiner Street in section one, Eccles Street in section three, and 14 Nelson Street in section sixteen, only to realize that there is no right way. This sort of dead end is necessary in strengthening the connection between the episode and Labyrinth-Spiel because the reader cannot move forward. Not every interpolation can be easily connected, and this difficulty recalls the spaces on the game board that have one or two dots. In other words, the reader must wait out this dead end in creating their path through Dublin.

Through his experience of playing the board game, Joyce imaginatively transforms the Dublin of “Wandering Rocks into a maze by putting in thirty-one interpolations. Just as players in their own ways organize the space of the board game by taking multiple pathways, readers in Joyce’s “Wandering Rocks also organize the space of Dublin by thematically connecting sections and interpolations, thus taking different pathways. In doing so, readers create their own thematic maps of Dublin.

(Chung-Ang University)

## Works Cited

- Budgen, Frank. *James Joyce and Making of Ulysses*. New York: Oxford University Press, 1989.
- Crowley, Ronan. "The Hand that Wrote Ulysses' and the Avant-Texte of 'Wandering Rocks.'" *Genetic Joyce Studies* 7 (2007). <<http://www.geneticjoycestudies.org/GJS7/GJS7crowley.html>>.
- Gifford, Don and Seidman, Robert J. *Ulysses Annotated: Notes for James Joyce's Ulysses*. Berkely: University of California Press, 1988.
- Gunn, Ian, et al. *James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses*. New York: Thames & Hudson, 2004.
- Joyce, James. *Letters of James Joyce*. Vol. 1 and 2. Ed. Richard Ellmann. New York: The Viking Press, 1966.
- \_\_\_\_\_. *Ulysses*. Eds. Walter Gabler, Wolfhard Steppe, and Claus Melchior. New York: Vintage Books, 1993.
- Hofheinz, Thomas C. *Joyce and the Invention of Irish History: Finnegans Wake in Context*. New York: Cambridge University Press, 1995.
- Levine, Jennifer. "Ulysses." *The Cambridge Companion to James Joyce*. Ed. Derek Attridge. Cambridge: Cambridge University Press, 1990. 130-60.
- Mottolese, William C. "'Wandering Rocks' as Ethnography? Or Ethnography on the Rocks." *James Joyce Quarterly* 39.2 (2002): 251-74.
- Shipe, Andrew J. "James Joyce's *Ulysses*: Dedalus in the Labyrinth." *The Labyrinth*. Eds. Harold Bloom and Blake Hobby. New York: Bloom's Literary Criticism, 2009. 205-14.
- Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minnesota: University of Minnesota, 1977.

## Abstract

### Wandering Multiple Pathways: “Labyrinth-Spiel and Joyce’s Mazed “Wandering Rocks

Sungjin Jang

Games have helped to understand the relationship between space and place. Although there are various understandings of space and place, I argue that space is a physical location and place is the way in which space is socially, culturally, politically, and historically organized. Based on these definitions, this paper asserts that the “Labyrinth-Spiel game—James Joyce played with his daughter Lucia when he was working on “Wandering Rocks in *Ulysses*—gave him a fundamental reconfiguration of space and place that a space can always be overwritten by different places. The object of Labyrinth-Spiel is to return to the starting point. Players must get their pieces across the space of the board, moving the pieces according to dice rolls. For every move, players need to choose left, right, or center, which can create multiple paths across the board. Because of the random movements (achieved through dice rolls) and players’ judgments in choosing their ways across, each time players play the game, they choose different pathways. As a result, the outcome is always different. This different outcome suggests that there is no one right way to cross the board. Thus the space of the board has a variety of places if every route is seen as a different game and therefore a unique interpretation of the space of the board. This way of reading the game, as having many places on the space of the board, is key in understanding how Joyce writes Dublin in “Wandering Rocks. By inserting thirty-one interpolations in the nineteen sections in the episode, Joyce creates multiple pathways that lead to different readings of Dublin. The result of this technique is that, for a single geographical space (Dublin), there are many places, as in the game Labyrinth-Spiel. Just as there



is no one right way to move across the board of the game, there is also no one right way to read Dublin. By connecting the interpolations differently, readers choose different pathways, thus reading Dublin differently. Reading “Wandering Rocks” is thus much like playing the board game.

■ **Key words** : mappability, space/place, labyrinth/maze, “Labyrinth-Spiel,” “Wandering Rocks,” multiple pathways  
(지도 만들기, 공간/장소, 미로, “미로게임,” 「배회하는 바위들」, 다양한 길찾기)

논문접수: 2016년 5월 24일

논문심사: 2016년 6월 13일

게재확정: 2016년 6월 14일