Figuring Modernity: James Joyce's *A Portrait* and Juan Ramón Jiménez's *Diario de un poeta recién casado*

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Raíces y alas. Pero que las alas arraiguen
y las raíces vuelen.
Juan Ramón Jiménez, *Diario*

In *Ulysses*, Mulligan accuses Stephen of having "the cursed jesuit strain in you, only it's injected the wrong way" (*U* 1.209). This accusation can also be safely applied to James Joyce and Juan Ramón Jiménez. A year older than Joyce, Juan Ramón was born in Moguer (Huelva) in 1881, and, like the Irish writer, attended a Jesuit school during his childhood. This early contact with the Ignatian institution had no doubt a deep impact on these two sensitive boys, an impact that would play a central role in the development of their aesthetic perception as grown-up writers. The spiritual exercises they were exposed to as young students were metabolised into and made one with their own artistic methods. As a matter of fact, a common, though very summary, account of Joyce's and Juan Ramón's *oeuvres* can be given by saying that they constitute life-long conversations with themselves, a general project of ascesis towards a transcendental principle that would explain their own existences in particular and reality at large in general. The innovation with respect to the Ignatian exercises lies in that this transcendental principle is searched within the individual as an integral entity, both body and soul.

Joyce and Juan Ramón are indisputable literary revolutionaries. Much has been said and written about their hermetic style and their unconventional techniques. But this revolutionary aspect is not constrained to artistic matters. Joyce's *A Portrait* and Juan Ramón's *Diario de un poeta recién casado*, published in the same year, 1916, constitute essential turning points not only because they pave the way to further literary accomplishments, but also because they reproduce with great precision the coming of age of the artist in his search of an immanent divinity, this transcendental principle we mentioned above. Indeed, the progressive modernisation of literary techniques should not be considered in isolation, without explicit reference to the ideological changes that helped bring them forth. That Joyce and Juan Ramón were inspired by the same pollen of ideas explains why both *A Portrait* and *Diario* telescope in their thematic development the advent of Modernity, the emancipation of the individual from religious metanarratives and the search of a personally adumbrated ontological centre. A close comparative analysis of the most salient literary features

in these two works will lead to a better understanding of their ideological resonance and their central role in the context of European Modernism.

Generic ascription is the most evident feature that brings together *A Portrait* and *Diario*. Just as *Diario* is a poetic diary, *A Portrait* can also be considered a poetic autobiography, though no straightforward equation can be made between Stephen and Joyce.[1] Theoretically, the diary is closely related to the autobiography. Above all, the strongest link between both genres is the centrality of reference to the individual experience of the poetic 'I.' Diary and autobiography are genres whose origins come early in the history of literature.[2] However, the consolidation of both autobiography and diary as genres is heralded by a period that fosters a special concern with the development of the self and the search of an identity. Confessional literature, cultivated by Rousseau, along with the widespread popularity of the idealistic tenets of Lockean or Berkeleyan philosophy around 1800, launched the production of the diary as a literary form. In Spain, this current gains full strength at the end of the nineteenth century with writers like Unamuno or Azorín. Indeed, the members of the so-called 'Generación del 98,' notably Unamuno, turned to the diary form to come to grips with their existential and religious crises.[3] Similarly, the autobiography or life-novel becomes popular in Great Britain due to a series of economical and philosophical changes at the end of the Victorian period that led to a sheer relativism in the perception of reality. Discovering one's own identity becomes then the subject matter of the diary and the autobiography—thus granting them generic status—in the context of new cultural and ideological formations.

The upsurge of materialist philosophical doctrines supposed a definitive blow to theological and teleological explanations of the universe. In the absence of external certainties, the individual looks inside for an identity. In narrative terms, these discursive changes are ciphered in the lack of structural coherence or plot. In charting the coming of age of their poetic personae, *Diario* and *A Portrait* make for this lack of coherence by forging a new language that endows the text with internal cohesion irrespective of the external events narrated. This requires dislocating stale linguistic relations and the knitting of personal semiotic systems through symbolism. As we shall see, the influence of Romantic thought, particularly Shelley's, is crucial in the configuration of this new language in *Diario* and *A Portrait*, which emerge then as key texts to understand those new ideological constructs we referred to above.

Joyce is known to have been an outstanding exponent of the modernist thirst for the 'mot juste.' Much critical attention has revolved around Joyce's "new language" or his "revolution of the word."[4] Juan Ramón also set out on a life-long journey in search of "el nombre esacto de las cosas."[5] Both *A Portrait* and *Diario* trace this progression towards the elucidation of a personal poetic language and sketch the basic theoretical assumptions regarding language held up by their authors. It was clear for them that the possibility of a truly personal language stems from the author's ability to reorient himself in language, to correct the disjunction inherent in any

linguistic system.[6] This subjective focalisation into language is an anxiety that plagued Joyce as well as Juan Ramón as it was recognised as an essential step to be taken prior to further poetical achievements.

As Reyes affirms, Juan Ramón in *Diario* is not only a physical *homo viator*, but a spiritual one, embarked on a quest for his spiritual centre, which comes to be identified with the acquisition of an individual poetic language. Thematically, M. Predmore has explained this spiritual quest in terms of "la lucha constante entre el apego del niño a las fronteras familiares de su temprana existencia (el miedo infantil a dejar el nido) y el impulso hacia el amor, la madurez del adulto y la independencia."[7] The conflict between these two poles runs parallel to that brought about by the pursuit of "el nombre esacto de las cosas" and the consequent assembling of a personal semiosis, thus creating reality anew. In Juan Ramón's words, his work, his "Obra," constantly tends to a vague "something" that "vive dentro / de un algo grande que está fuera / y es portador secreto a lo infinito" (*D* 108).[8] This "algo" comes to be eventually identified with an inborn divinity, a "dios deseante y deseado."[9] *Diario* reproduces microcosmically this search, which occupies Juan Ramón's life work. In this path to the divinity, the word is used as a poetic tool to get to that unknown something located within the innermost layer of the poet's soul.

Already in biblical texts, naming things equals imposing an order on external chaos as well as lording over an untamed nature (Cf. Genesis 2:19-20). The Adamic, pre-Babelian word was the communicative link between the human and the divine. This dichotomy may well be understood in terms of the poet's internal conflict in *Diario*. His tendency towards an ontological and artistic coming of age goes hand in hand with his progressive capability to name things. Naming things is also integral to a process of assimilation of external reality into the poet's soul:

> Te tenía olvidado,
> cielo, y no eras
> más que un vago existir de luz,
> visto—sin nombre—
> por mis cansados ojos indolentes.
> Y aparecías, entre las palabras
> perezosas y desesperanzadas del viajero
> . . . . . .
> Hoy te he mirado lentamente,
> y te has ido elevando lentamente hasta tu nombre. (*D* 43)

Belonging to the second part of the *Diario*, "El amor en el mar," this poem crystallises the internal fight between the capability to grasp reality through names and the failure to do so. It is interesting that the poem following this one, "¡No!" (*D* 44), consists of a passionate lament as the sea escapes the poet's soul. This lack of communion between the poet and the sea is recognised as the symptom of the distance that still mediates between the poet and his immanent god. The same reading

can be applied to "Menos," (*D* 39), where the same mismatch between the poet's interior life and external reality is perceived: "¡Todo es menos! El mar / de mi imajinación era el mar grande; / el amor de mi alma sola y fuerte era sólo el amor." The Platonic overtones of the passage are undeniable, and they offer an apt indication of the tendency to the name of things and the merge with the "dios deseante y deseado." The transatlantic travel ends on an optimistic note with a series of poems that celebrate that "¡Todo es ya mío ¡todo!" (*D* 191). The integral naming of the sea, a slippery task in "¡No!," is now completed: "Mar, hoy te llamas mar por primera vez. Te has inventado tú mismo y te has ganado tú solo tu nombre, mar" (*D* 166). Names then prove the stepping stones that lead the poet towards the divinity. Indeed, it would not be incorrect to state that Juan Ramón's craving for his "dios deseante y deseado" is subordinated to and simultaneously merges with his incessant search of "el nombre esacto de las cosas."[10] A present-day Adam, Juan Ramón has to come up with a language that enables communication between the human and the divine within himself.

Names and words also feature prominently in *A Portrait*, conditioning thematic development. It is psychological growth that completely determines thematic development in a novel like *A Portrait*. As in *Diario*, the principal thematic thrust in *A Portrait* is the process whereby Stephen's soul "arises from the grave of boyhood, spurning her graveclothes"[11] to artistic fulfilment. As M. Price argues, "artistic creation may be one of the ways of most fully realizing the self, but it is achieved only as the artist is freed of impediments within the self and of exigencies outside."[12] This realisation of the self, this coming of age, demands, as in *Diario*, the forging of a new language in the smithy of the individual's soul. The incessant search of "dios deseante y deseado" in Juan Ramón's "Obra" finds a close counterpart in the development of Stephen's soul. Indeed, a unifying thrust in the novel is the protagonist's constant search for the divinity. The lines Stephen had scribbled on his geography: "*Stephen Dedalus / Class of Elements / Clongowes Wood College / Sallins / County Kildare / Ireland / Europe / The World / The Universe*" (*P* 114-5) are liable to be interpreted as a manifest of conquest, a project of expansion that culminates in Stephen's recognition of his artistic vocation.

Joyce himself affirmed that he wanted to separate his art from those "idols of the market place . . . the succession of the ages, the spirit of the age, the mission of the race" (*CW* 185). Subjective relocation in the linguistic system and the dislocation of stale conceptual relations (the idols of the market place) identified throughout the novel with the dogmatic "voice of the father," is needed to fulfil the craving for the divine and to avoid ending up as a surrogate of nation, religion and family. The nets Stephen has to soar over may well be interpreted in linguistic terms. Stephen is quick to discover the second-hand nature of the language he speaks:

> How different are the words home, Christ, ale, master, on his [the dean of studies'] and on mine! His language, so familiar and so foreign, will always be for me an acquired speech.

> I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (*P* 292)

What is at stake here, as in *Diario*, is the urge to come to grips with reality with the aid of an authentic language which Stephen can voice.[13]

The progressive understanding of reality through a personal language coincides, as in *Diario*, with the artist's closeness to artistic and existential bliss. On his way to Dollymount Beach, where the final epiphany in *A Portrait* takes place, he muses about names and their relation to the world. "A day of dappled seaborne clouds" (*P* 268), a phrase from a book by one Hugh Miller, where the author tries to reconcile the geological and biblical accounts of the creation, is recited by Stephen as he walks along the sea shore. The spirit of reconciliation between word and world of Miller's book is discerned in Stephen's soul as he argues that "the phrase and the day and the scene harmonised in a chord. Words. Was it their colours?" (*P* 269). The resemblance of this thought to Juan Ramón's in *Diario* is striking. World and word merge into one and the artist can claim to be at one with the divinity, the reality of experience.

A further turn of the screw in the bringing together of reality and language is effected as we read Stephen's vision of Viking Dublin: "the image of the seventh city of christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote" (*P* 269). The crucial word "thingmote" may well be interpreted as the place where the Viking *comitatus* gathered to issue laws—a sense that fits perfectly in this context—or as a Joycean coinage mingling languages ('thing,' English; 'mot,' French, meaning 'word'). It would be hardly surprising to imagine that Joyce buried under the literal sense of the word a veiled reference to the dawn of civilisation, when word and world where one and the same thing. In such a case, Stephen would be in the position of Adam, forging reality from scratch through language to make it possible that his "palabra sea / la cosa misma, / creada por mi alma nuevamente" (Cf. first poem in *Eternidades*). This privileged position is equivalent, as shown above, to the poet in the latter part of *Diario*, where he communes with the world: ¡Oh, la tierra nos ve, nos ve . . . y ¡nos piensa! / Sí. ¡Ya somos! ¡Ya soy!" (*D* 192).

Juan Ramón's and Joyce's (Stephen's) search of an authentic speech is a typically romantic quest, which reached the early modernists through the symbolists and decadents.[14] However, Joyce and Juan Ramón are likely to have adopted this Romantic urge from their shared devotion to the teachings of Shelley. The theoretical visions he exposed in his *A Defense of Poetry* (1821) deeply influence the conception and role of art in society Joyce and Juan Ramón adopted.[15] *A Portrait* and *Diario* are illustrative of Shelley's ideas, which, like Juan Ramón and Joyce, reflected on the ways to come up with a genuinely personal speech. Recognising that "poetry is indeed something divine,"[16] Shelley points out that "it creates anew the universe, after it has been annihilated in our minds by the recurrence of impressions blunted by reiteration" (314). This property of poetry we have already recognised in *Diario*

and *A Portrait* had been already formulated by Shelley, who finds the source of poetry in the poet's soul, not in the external world.

The question now is, what is the nature of such an original speech, and, more importantly, what is the process to get to this state of linguistic completion? For Shelley, the poet's "language is vitally metaphorical; that is, it marks the before unapprehended relations of things and perpetuates their apprehension, until words, which represent them, become, through time signs for portions or classes of thought instead of pictures of integral thoughts" (301).[17] These words may well serve as a definition of what the Romantics understood for symbol. The metaphorical nature of authentic poetic speech is made possible once natural objects are held as symbols, having a natural connection with the spiritual world. Shelley himself, in his *Prometheus Unbound*, for instance, knits an elaborate symbolic system through his consistent use of objects like cave, fountain, river and tower, among others. The creation of personal symbolic systems that characterises this Romantic tradition is more often than not based on previous systems, but they always imply the organisation of certain symbols within a framework created by the poet.

Juan Ramón's and Joyce's personal semioses are knitted through the use of symbols. Symbols enable the dislocation of established linguistic associations, as we have already mentioned. In our analysis of the main symbols and their interrelation in *Diario* and *A Portrait* we shall limit our attention to those that provide the keys to understand their significance within their ideological context. Juan Ramón's and Joyce's genotexts converge at certain points and help configure symbolic grammars that coincide in fundamental aspects. The figure of the female, and its relation to the rose, will emerge in both texts as a central symbol that offer valuable insights into these writers' artistic and philosophical convictions. This symbolic analysis will help us locate *Diario* and *A Portrait* at the centre of the ideological formations we mentioned at the beginning of our discussion, and to recognise in Juan Ramón and Joyce two paladins of European Modernism.

Throughout the history of Western civilisation, women have been demonised as the representatives of disrupting sensuality. Since Eve's sin, women's actions have been vetoed by the power of the patriarchy, and their vital energy has been sapped by the social constrictions this patriarchy exerted. This subordination of the female has left its stamp on literary tradition. Sir Gawain's plea against women may well summarise the place women have occupied in Medieval literature:

> But if a dullar shoul dote, deem it no wonder
> And through the wiles of a woman be wooed into sorrow,
> For so was Adam by one, when the world began,
> And Solomon by many more, and Samson the mighty—
> . . . . . .
> Now these were vexed by their devices—'twere a very joy
> Could one but learn to love, and believe them not. (2414-21) [18]

In the post-medieval tradition of courtly love, the wily lady of medieval verse was elevated to the heavens, not without having been purged of her sin of sheer sensuality. The dichotomy between female sensuality and male spirituality, between body and soul, is preserved as a literary invariant in Western literature.

This tradition of the representation of women in literature is absorbed and used to great effect in *Diario* and *A Portrait*. Female presence in *Diario* and *A Portrait* changes in its connotations as the poetic personae advance towards their respective aesthetic self-recognitions. Early reference to the female in *Diario* is associated with the repressive forces of childhood: "Moguer. Madre y hermanos. / El nido limpio y cálido. . . / ¡Qué sol y qué descanso / de cementerio blanqueado! / Un momento, el amor se hace lejano. / No existe el mar" (*D* 13). The basic semantic relations between some of the structuring symbols in *Diario* are already perceived in this poem. The poet's home town is related to the figure of the mother and opposed to love, "el amor," and the sea. Love—and the subsequent encounter with his beloved in America—and the sea constitute a single symbolic string that point to the poet's self-realisation. As mentioned above, this transatlantic travel serves to overcome those repressive forces that torment the poet. The poet's internal conflict is symbolically ciphered in the tension between the land, the mother and Moguer on the one hand and the sea, the beloved and the spring on the other.[19] Love and the beloved are symbolically related to the poet's work. As C. Nicolás explains, "a la manera de la *donna angelicata* del amor cortés, la imagen angélica y salvadora de Zenobia se superpone a las anteriores pasiones amorosas del poeta . . . como símbolo definitivo de renovación y pureza, provocando una identificación simbólica e iluminadora entre la mujer que más tarde sería su esposa y la eclosión de su nueva poesía" (77).

The third part in the *Diario* contains more love poems than the rest. In the poem that opens this section, the budding of love and the encounter with the beloved is liable to be interpreted in metapoetical terms:

> Te deshojé como una rosa,
> Para verte tu alma,
> Y no la vi.
> Mas todo en torno
> —horizontes de tierras y de mares—,
> todo, hasta el infinito,
> se colmó de una esencia
> inmensa y viva. (*D* 57)

Female sensuality is presented as the symbolic key to understand the poet's existential craving for an ontological centre and a personal speech. In the light of this semantic correlation, it would not be incorrect to affirm that the poet's spiritual adventure would not end satisfactorily if his somatic dimension is negated. If in Saint John of the Cross spiritual union with the divinity was metaphorically expressed through sexual mating, in Juan Ramón's poetry they merge into one.[20] This identity

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that yokes together woman and poetry is confirmed by the famous poem "Vino primero, pura," in *Eternidades*. In fact, Juan Ramón's language might be labelled 'feminine' in that it subverts the logocentric oppression of a fixed system of differences imposed from without as the poet progresses to the encounter with the female, with his spiritual centre and with his own poetic voice, which become all one and the same thing.

Juan Ramón also recognised this feminine quality in Joyce's work. Referring to his language, the poet from Moguer pointed out that "[la] comprendemos bien sin haberla estudiado del todo, como conversación de una madre, los que creemos que todos los sentidos corporales participan plenamente de cada uno de los otros, y cada uno, de la totalidad del universo" ("James Joyce" 160). This sensorial aspect of Joyce's language will be better understood once we have closely investigated the relevance of women in *A Portrait*. As in *Diario*, the significance of the figure of the female is not fixed in its connotations. In the novel's overture of one page and a half, Baby Tuckoo's mother is related to the senses, with the overwhelming chaos of nature and with the body: "His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance" (*P* 106). By contrast, the father represents logocentric patriarchy: "His father told him that story [baby tuckoo's]: his father looked at him through a glass" (*P* 105). At the dawn of his consciousness, Stephen opposes his mother as the source of physical pleasure to the world of social rules, of ready-made (hi)stories, embodied by his father. Nevertheless, the young Stephen is quick to perceive that the physicality he identifies with his mother clashes with the social demands to fit in a patriarchal world. Hence, "the female takes on extraordinary and mysterious powers. A goddess in her authority, she is unconsciously identified with the hated flesh that eludes the infant's control."[21] Attendance to a Jesuit institution reinforces this separation from what the female represents: "Father Arnall knew more than Dante because he was a priest" (*P* 109). To get to this female, sensorial quality Juan Ramón recognised in Joyce, he, like Stephen, will have to accept this female sensuality as an informing principle of his art.

Obedience to the Virgin Mary and a downright curbing of the senses were central requisites for Stephen to achieve spiritual perfection. Previous to this, he had experienced a moment of physical bliss in his encounter with the prostitute at the end of chapter 2: "He closed his eyes, surrendering himself to her, body and mind, conscious in the world but the dark pressure of her softly parting lips. They pressed his brain as upon his lips as though they were the vehicle of a vague speech" (*P* 202). Stephen, in this moment of orgiastic exultation, seems to have reached the root of speech, a "vague speech" that opposes the social discourses that have shaped his personality so far. From now on, in his process of artistic and existential maturation, Stephen will try to conjoin the sensuality of the whore, her somatic, sensuous "vague speech" with the ascetic spirituality demanded by the Virgin. In Henke's words, "it is Stephen's ambition throughout the novel to 'deflower' the Blessed Virgin Mary

of Catholicism. He wants to supplant the Catholic Madonna with a profane surrogate, an aesthetic muse rooted in sensuous reality" (60). This is the bird-girl in chapter 4: she "amalgamates the images of pagan and Christian iconography. She is both mortal and angelic, sensuous and serene" (Henke 67). Against the jesuit conformity with a "passionless life," and accepting both body and soul as integral parts of the individual, Stephen, like Joyce and Juan Ramón, has to rebel against the oppressive voices of the father as he accepts a female matrix of aesthetic creation.

The central role women play in the symbolic systems of *Diario* and *A Portrait* and their identification with the *terminus ad quem* of the spiritual journey of both poetic personae dislocate social, religious and literary conventions. The female is redeemed from the burden she has born throughout the history of literature, and, rather than being condemned as the emblems of the flesh, this significance is absorbed as an informing principle of the whole artistic product. At a literary and linguistic level, this principle dislocates the fixed semiotic and semantic combinations of acquired speech and does away with structural coherence as conferred by plot. Instead, internal coherence is achieved through the use of symbolic leitmotifs. At an ideological level, this struggle against conventional techniques of narrative cohesion we have referred to points to the subversion of pre-established socio-cultural discourses, the voices of the father. Contrary to what the religious status quo demands, the body is no longer perceived as a shameful burden. As poem 122 in *Diario* reads, the body is, for both Juan Ramón and Joyce, "como una carne gloriosa que está esperando, en su centro, la resurrección de su alma muerta en el reino de la realidad, es decir, de la fantasía." Awakening this soul is the common project we have recognised in *Diario* and *A Portrait*, the project of a profane religion. After his encounter with the bird-girl on Dollymount Beach, Stephen himself cries out: "This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar" (*P* 272). Juan Ramón makes a similar asseveration when he says that: "Si creemos en lo natural podemos creer en dios. Una naturaleza hecha por Dios sería artificial. Si queremos un dios hay que buscarlo en la naturaleza, en nosotros, en los naturales."[22]

Shelley explains that "poets . . . are not only the authors of language and of music. . . they are the institutors of laws, and the founders of civil society . . . and the teachers who draw into a certain propinquity with the beautiful and the true that is called religion" (302). This dimension of the poet as *vates* is also a common feature of Joyce and Juan Ramón. Thence, their works take on a gospellic nature in their contribution to the formation of new cultural constructs. In the ascetic path described in *Diario* and *A Portrait* the discourse of religion is colonised to serve as a model of spiritual regeneration in a purely secular context. Feeling a mystical urge in a cultural environment where the disaster of a world-scale conflict and the advent of scientific and philosophical findings had destroyed any faith in previously acknowledged metaphysical certainties, Joyce and Juan Ramón had to search for

an immanent transcendental principle within themselves—accepting both body and soul—and, consequently, a new biblical language that would enable dialogue between the divine and profane dimensions of the artist. The overcoming of metaphysics and the arrival of what has come to be known as Modernity is telescoped in the spiritual progression of the poets in the works we have analysed and figured through their genuine speech. This linguistic renovation heralds the aesthetic response to Modernity, namely Modernism, an attempt to express through literature the relocation of man in the universe.

A comparative view of *Diario* and *A Portrait* shows they can be aesthetically and ideologically placed within the large framework of European Modernism—not to be confused with the Spanish one—as key documents mapping the discursive changes that influenced Pirandello's *Six Characters in Search of an Author* (1921), T. S. Eliot's *The Waste Land* (1922), V. Woolf's *Mrs Dalloway* (1925), Valle-Inclán's *Tirano Banderas* or Hesse's *Der Steppenwolf* (1927). The final artistic products we get in *Diario* and *A Portrait* are largely indebted to the same pollen of ideas surrounding their conception. Even though the *rapports de fait* between both authors are nearly non-existent, the literary and philosophical parallelisms between the works analysed here suggest a more flexible concept of comparative literature than the positivist approach endorsed by the old French School of F. Baldensperger or P. Van Tieghem. A supranational approach to the study of movements like Modernism offers wider and more accurate insights into their ideological transcendence, their dialogue with past traditions and their aesthetic invariants.

Notes

[1] As J. P. Riquelme aptly points out, "since Joyce is writing fiction and not pure autobiography, it is important not to identify the real author in any absolute way with the young artist; nevertheless, the texts [*Stephen Hero* and *A Portrait*] encourage us to consider the alignment" ("*Stephen Hero, Dubliners, and A Portrait of the Artist as a Young Man*: Styles of Realism," *The Cambridge Companion to James Joyce*, ed. D. Attridge [Cambridge: CUP, 1990] 104).

[2] We can go as far back as Plato to find the first examples of autobiographical writing. The first examples of diaries are documented towards the end of the Middle Ages with writings like *Journal d'un bourgeois de Paris* or even Columbus's *Diario*. Famous diaries in the history of English literature are John Evelyn's and Samuel Pepys,' which offer invaluable information about English society in the Restoration period. Jovellanos's diary is contemporary with the English ones.

[3] See M. A. Pérez Priego, "El género literario de *Diario de un poeta recién casado*," *Juan Ramón Jiménez en su centenario* (Cáceres: Delegación Provincial del Ministerio de Cultura, 1981) 105-6 for an account of the development of the diary as genre in Spain and its influence in the production of *Diario*. R. Reyes Cano, in "El *Diario de un poeta recién casado* como libro de viaje," *Juan Ramón Jiménez. Poesía total y obra en marcha*, ed. C. Cuevas (Barcelona: Anthropos, 1991) 141-62, considers *Diario* as a travel book and traces its origins back to the taste for travelling fostered by Krausism and the 'Institución Libre de Enseñanza.' Literary predecessors to the *Diario* are, according to Reyes, Azorín's *La ruta de Don Quijote* or Unamuno's *Por tierras de Portugal y España*.

[4] See C. MacCabe, *James Joyce and the Revolution of the Word* (London: MacMillan, 1979) for an account of Joyce's subjective dislocation of language for aesthetic purposes within a psychoanalytic framework.

[5] This famous line belongs to the poem that opens *Eternidades* (1918), the book following *Diario* in Juan Ramón's poetic output.

[6] Saussure's definition of *langue* as a system of differences ignores any reference to the position of the subject within the system. The redress of subjective balance within the system occupied Joyce's and Juan Ramón's life work. MacCabe's words about Joyce are also likely to be applied to Juan Ramón: "In order to grasp the activities of Joyce's texts it becomes necessary to understand the construction of the position of the subject and what is always buried in that construction" (4).

[7] M. P. Predmore, *La poesía hermética de Juan Ramón Jiménez. El* Diario *como centro de su mundo poético* (Madrid: Gredos, 1973) 25.

[8] J. R. Jiménez, *Diario de un poeta recién casado* (Madrid: Aguilar, 1972); henceforth to be cited parenthetically in the text as *D* plus poem number.

[9] According to Juan Ramón, "el poeta es un hombre que tiene dentro un dios inmanente y como el medium de esa inmanencia" (*La corriente infinita*, ed. F. Garfias [Madrid: Aguilar, 1961] 98-99).

[10] This idea is confirmed by poems of latter books such as "El nombre conseguido de los nombres," in *Animal de Fondo* (1949): "Todos los nombres que yo puse / al universo que por ti me recreaba yo, / se me están convirtiendo en uno en un / dios."

[11] J. Joyce, *A Portrait of the Artist as a Young Man*, ed. J. A. Álvarez Amorós (Salamanca: Colegio de España) 272; henceforth to be parenthetically cited in the text.

[12] M. Price, *Forms of Life: Character and Moral Imagination in the Novel* (New Haven: Yale UP, 1983) 312.

[13] H. Kenner's observations are especially revealing in this respect: "It is through names that things have power over Stephen . . . Not only is the Dean's English a conqueror's tongue; since the loss of Adam's words which perfectly mirrored the things, all language has conquered the mind and imposed its own order, askew from the order of creation" (*Dublin's Joyce* [Gloucester: Peter Smith, 1969] 116). Reaching back to Adam's words is a common aim of Stephen and the poet in *Diario*.

[14] In his *Modernismo: Notas de un curso (1953)*, eds. R. Gullón, and E. Fernández (Madrid: Aguilar, 1962), and *Conversaciones con Juan Ramón*, by R. Gullón (Madrid: Taurus, 1958), Juan Ramón openly acknowledges his admiration for the main representatives of this poetic tradition.

[15] Juan Ramón's indebtedness to Shelley has been explored in an excellent study by H. T. Young, *The Line in the Margin: Juan Ramón Jiménez and his Readings in Blake, Shelley and Yeats* (Madison: The U of Wisconsin P, 1980).

[16] P. B. Shelley, "A Defense of Poetry," *Literary Criticism: Plato to Dryden*, ed. A. H. Gilbert (Detroit: Wayne State UP, 1962) 311.

[17] This disruption of received linguistic relations was an aspect Juan Ramón detected in Joyce's work: "Su espresión (Joyce's) es rumor inconciente musical en el río . . . música de *palabras desarticuladas y unidas de nuevo* como notas de palabras anhelantes en su vida rota de ser vida correspondida y que cobran por ese anhelo un sentido" (my emphasis; "James Joyce," *Joyce en España (II)*, eds. F. García Tortosa and A. R. de Toro [A Coruña: Universidade da Coruña] 159).

[18] Marie Borroff, trans., *Sir Gawain and the Green Knight: A New Verse Translation* (New York/London: W.W. Norton & Co., 1967) 50.

[19] For a detailed analysis of Juan Ramón's symbolic system, see C. Nicolás, "Algunas claves en la obra poética de Juan Ramón Jiménez," *Juan Ramón Jiménez en su centenario* (Cáceres: Delegación Provincial del Ministerio de Cultura, 1981) 73-99.

[20] The woman and poetry—the poet's "Obra"—is also symbolically related to a central symbol in Juan Ramón, the rose, as this poem illustrates. As C. Nicolás argues, "es la rosa como símbolo de belleza, de la perfección y de la obra—y también como síntesis del universo" (88). These very connotations are also found in Joyce's use of the symbol. Introduced on the first page of the novel in Baby Tuckoo's deformation of the popular song: "*O, the green wothe botheth*" (*P* 105), the green rose stands for young Stephen's capacity to disrupt ready-made discourses and his early desire to find a personal voice that would blur the Manichaean oppositions he is made to absorb from early childhood. He does not want either a red or a white rose, but a green one that would escape the surveillance of the discursive dichotomies that structure Irish society at the time (cf. *P* 111).

[21] S. Henke, "Stephen Dedalus and Women: A Portrait of the Artist as a Young Misogynist," *Modern Critical Interpretations of James Joyce's* A Portrait of the Artist as a Young Man, ed. H. Bloom (New York and Philadelphia: Chelsea House, 1988) 57.

[22] Juan Ramón as qtd. in G. Azam, *El modernismo desde dentro* (Barcelona: Anthropos, 1989) 175.