

THE "ULYSSES" OF JAMES JOYCE

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I INTRODUCTION

"Many contemporary critics, if asked to name the most significant novel of the day, would without hesitation choose Ulysses, by James Joyce. It is significant in two senses, significant as revealing current tendencies in artistic expression, in thought, and in attitude toward life; and significant in its influence on the novel. Whatever value posterity may set on his work in itself, there can be little doubt that Joyce has been and will be a decided factor in fiction."

Thus wrote Professors Lovett and Hughes in their "History of the Novel in England" (1) in 1932 while "Ulysses" was still forbidden entry into all the larger English-speaking countries of the world.

James Joyce has for many years been recognized on the continent of Europe as an important figure in literature, but until 1934 the general reading public on this side of the Atlantic knew him chiefly by a book of short stories "Dubliners", and his first novel, "A Portrait of the Artist as a Young Man". In that year his "Ulysses" made its American debut in spectacular style when it successfully withstood condemnation proceedings taken against it in a New York District Court. The action marked the culmination of a long series of difficulties which had beset the book from the first attempt to introduce it into the United States more than ten years previously.

Joyce began to write "Ulysses" in 1914. In 1918, though it was still unfinished, the novel began to appear serially in America in "The Little Review" conducted by the Misses Anderson and Heep. Almost immediately the United States Postal authorities began to destroy copies of the magazine which came into their hands; and when the eleventh episode was published, the American Society for the Suppression of Vice sought and procured a total ban on "Ulysses". It was considered fitting that the

fingerprints of the two ladies should be taken for the criminal records of the United States government.

In 1922 Joyce finished the novel and through the assistance of an American friend living in Paris (again a lady, and on this occasion the daughter of a New England Presbyterian minister), found a publisher for the complete work at Dijon. While it was at once condemned as a literary horror by the suppressive agencies in Great Britain and America, "Ulysses" met with high praise in many quarters. George Bernard Shaw, however, who might have been expected to welcome the new Irish "enfant terrible", instructed his official biographer to record that he considered Joyce an incorrigibly filthy minded Dublin jackeen and that he had thrown his copy into the fire, and D. H. Lawrence, who may claim authorship of what is probably the only modern novel in the English language more frankly written than "Ulysses", branded the latter (with suitable blasphemous adornment), "Quotations..... stewed in the juice of deliberate journalistic dirty-mindedness". (1)

During the next few years "Ulysses" became the legitimate prey of customs officials at all English and American ports of entry, but in spite of this, more than thirty thousand copies of the book were sold from French printings (chiefly, it is said, to American tourists), and many additional thousands of copies were pirated.

In 1932 a New York publisher, encouraged by a series of "liberal" decisions in condemnation proceedings on other books, decided to put the case of "Ulysses" to a test and had a copy mailed to him from Paris. When the book was seized he entered a formal defence on its behalf. The action (which was styled quaintly enough, "United States of America, Libelant, vs. One Book called Ulysses, Random House Inc., Claimant") was heard by

(1) J. Isaacs' Appendix to Louis Golding's "James Joyce" - Page 168

Honorable John M. Woolsey, who had rendered decisions favorable to questioned books in several earlier cases. It was fortunate for Joyce's work that the jurist was a man of some literary interest. He spent the better part of the summer of 1933 in its examination. The only question properly before him for decision was whether or not "Ulysses" was "obscene" within the meaning of the governing statute, but his judgment when finally rendered dealt more fully with other matters, particularly the book's literary value. After fencing delicately around the moral issue in a rather ingenious manner, he adjudged the "objectionable" portions of the book as merely "emetic" and therefore not offensive to the law. It was with this maimed blessing that "Ulysses" was presented to the American public.

The life of James Joyce contains many incidents of difficulty and disappointment because of his uncompromising fidelity to his esthetic principles. He was born in Dublin on 2nd February, 1882, to John and Mary Joyce, both of old Irish stock. His early education was obtained at Clongowes Wood College and Helvedere College, Jesuit institutions; and from these he went to the old Royal University, where he obtained his Bachelor's Degree in 1902. He seems to have devoted himself to literature from early boyhood for at the age of nine he is credited with the production of a pamphlet, since lost, on the Home Rule question, acclaimed by his father, an ardent Parnellite, as the best work he ever produced. He early conceived an enlarged view of his own literary destiny; and in spite of his arrogance was recognized by his fellow students and many of the leaders of the new Irish Literary Movement as a young man of considerable promise. A year before his graduation he provoked strong hostility

towards himself by writing an article called "The Day of the Rabblement", in which he expressed the view that the Irish National Theatre Movement would do better to devote itself to the drama of such continental writers as Ibsen, than to waste its efforts on the doubtful achievements of native talent.

After receiving his degree Joyce went to France to study medicine at the University of Paris; but he soon gave this up in favor of the cultivation of his voice, which is said to have been exceptional. This also he abandoned, and he finally returned to Dublin where he led a hand-to-mouth existence for the next two years in an attempt to devote himself to literature. It was during this period that he wrote part of "Dubliners" and began his "Portrait of the Artist as a Young Man", in which he first developed his mastery of the "stream-of-consciousness" technique.

In 1904 he married Nora Barnacle, a comely Galway maid, and shortly afterwards, in disgust at his failure to obtain recognition in Ireland, he went to Trieste where he gained some success as a teacher of English. It was at Trieste that his children, George and Lucia, were born. Here he had leisure to continue his writing and to carry on his omnivorous research (he had already a working knowledge of eighteen languages), and it was here also that he translated into Italian J. M. Synge's "Riders to the Sea" and an early version of William Butler Yeats' "Countess Cathleen". His book of poetry, "Chamber Music", appeared in 1907.

He had finished "Dubliners" in 1905 but had never quite been able to bring either English or Irish publishers to the point of printing it, as some of the stories which it contained were mildly derogatory to King Edward VII and certain contemporary citizens of Dublin. In 1912

he returned to Dublin with the intention of finally clearing up this situation, and had the book printed at his own expense. His publisher turned against him, however, and permitted undisclosed persons to buy up the entire edition for the purpose of destroying it. This incident, and the failure of a motion picture venture in which he was interested, caused Joyce to turn his back on Ireland for good. He returned to Trieste and has not since visited the land of his birth. That he has never forgiven his countrymen was typically illustrated in 1931 when, on being informed that he had been elected to membership in the newly-created Irish Academy of Letters, he refused the honor because "living in France, he found it difficult to realise how important the Academy was to men of Irish letters".

*Sum
up*

The year 1914 witnessed several events of importance to Joyce. He finally succeeded in obtaining a publisher for "Dubliners"; he finished his "Portrait of the Artist", on which he had been working for the past ten years, and succeeded in having it appear in serial form in "The Egoist"; he began to write "Ulysses"; and finally, with the outbreak of war he became a "free prisoner" in Trieste, which was then Austrian. Through the good offices of some Greek friends he was permitted to go to Zurich on an understanding which amounted to a parole and there he remained until the armistice, giving his time almost completely to writing. He himself took no strong interest in the war, apart from its humanitarian aspects, as he had always subscribed to the view that England was the traditional enemy of Ireland. Even his connection with Ireland had been somewhat strained by his personal experiences. He was loyal to his friends, however, and when some of them who had helped him financially, interested themselves in an English Theatre Movement which was being conducted for propaganda purposes

at Zurich, he lent his efforts in its behalf. At this period, it is quite likely that financial problems would have been serious to him had he not succeeded in finding a publisher (after the usual difficulty) for his "Portrait of the Artist" and a generous purchaser for its manuscript. About this time he was also able to publish his only play "Exiles". At the close of the war he returned to Trieste but found conditions there so much changed for the worse, that he removed shortly to Paris, where he is still living.

Joyce's habits of life have changed considerably since his student days in Dublin, when he affected most of the irregular mannerisms of dress of the Bohemian world and proudly admitted himself to be a hydrophobe. His modest success now permits him to live comfortably. He occupies a neat apartment, dresses carefully and lives an exclusive, conservative life. He avoids all forms of publicity relating to his private life. In 1931 he seriously annoyed the journalistic world by refusing to give any explanation for his remarriage with his wife at a London Registry Office. The situation was covered by his solicitor with the cautious statement that "for testamentary reasons it was thought well that the parties should be married according to English law." He still subjects himself to a severe program of labor on his present book, "Work in Progress" but is greatly handicapped by the almost complete failure of his eyesight. His family life is a happy one.

In 1931 the author of "Ulysses" became a grandfather.

II "ULYSSES" AND THE ODYSSEY

Joyce's story concerns the happenings of a single day in the lives of a middle-aged Dublin advertising canvasser and a young man to whom he becomes strongly attracted. That there is any more to the novel than a story written in an abstruse style, was apparently not realized by the general reading public until the appearance of an article by Mr. Valery Larbaud in "La Nouvelle Revue Francaise". Herein it was demonstrated (as might have been guessed from the name) that "Ulysses" had been carefully constructed on the framework of Homer's Odyssey. The plan of a story about the wandering of a man during one crowded day of Dublin life is said to have first presented itself to Joyce as a subject for a short story in "Dubliners", but, as the possibilities of the theme expanded in his mind, he reserved it for treatment on a grander scale.

It is a matter of conjecture whether the idea of parallel treatment was first suggested to him by the Odyssey (a favorite from childhood) or whether it occurred to him after his conception of a "complete" character began to enlarge. Mr. Frank Budgen, an artist who became his close friend while living at Zurich in 1918, says that Joyce considered Homer's Ulysses the most fully developed character in literature. In his "James Joyce and the Making of Ulysses" (1), Budgen reports the following conversation with the author shortly after they met --

" 'I am now writing a book,' said Joyce, 'based on the wanderings of Ulysses. The Odyssey, that is to say, serves me as a ground plan. Only my time is recent time and all my hero's wanderings take no more than eighteen hours..... You seem to have read a lot, Mr. Budgen. Do you know of any complete all-round character presented by any writer?' "

Budgen, after some thought, suggested Faust or Hamlet. Joyce dismissed Faust as a character whose life story is never fully disclosed and

(1) Page 15

admitted that Homer's Ulysses was to his mind, the only complete man in literature. He continued:

" 'No-age Faust isn't a man. But you mentioned Hamlet. Hamlet is a human being, but he is a son only. Ulysses is son to Laertes, but he is father to Telemachus, husband to Penelope, lover to Calypso, companion in arms of the Greek warriors around Troy and King of Ithaca. He was subjected to many trials but with wisdom and courage came through them all.' "

Joyce went on to discuss his own Ulysses. Budgen, asking him what he meant by a "complete man", suggested to him as a possible analogy the three-dimensional viewpoint of a sculptor. Joyce replied:

" 'I see him from all sides, and therefore he is all-round in the sense of your sculptor's figure. But he is a complete man as well - a good man. At any rate, that is what I intend that he shall be.' "

The reason most generally suggested by commentators for Joyce's use of the Homeric analogy is that the *Odyssey*, because of its similarity of theme, offered a structural scaffolding on which he could erect his own epic. He may also have been attracted by the opportunity to work out new symbolistic developments on a scale more ambitious than had ever been attempted in allegory or any other form of literature.

A further suggestion, not particularly well founded, is that Joyce, like Flaubert, suffered from a conviction that the present day world is inferior to the past, and saw in the parallel a rich field for ironic comment by contrasting the sordid materiality of effete modern life with the heroic grandeur of the Hellenic era. Thus Mr. J. W. Beach in his "The Twentieth Century Novel" (1) declares that Mr. Stuart Gilbert (the authorized exponent of "Ulysses") has overlooked "that Joyce may have been writing with his tongue in his cheek", and that "the point of this

juxtaposition of contemporary Irish futilities with heroic Greek adventure is obviously the iron exposure of contemporary Irish futilities." This quotation is interesting in view of a further statement by Joyce to Budgen --

"There's only one kind of critic I do resent ... The kind that affects to believe that I am writing with my tongue in my cheek." (p.108)

As will be indicated, Joyce considered that the art of writing in its highest form required the author to maintain a strictly impersonal attitude. The employment of either satire or sentiment would be utterly inconsistent with such a principle.

Although the use of the Homeric parallel was a definite feature of Joyce's plan, he did not consider himself in any way bound to work out a meticulous correspondence of detail. Rather, as Mr. T. S. Eliot suggests, he used it to give shape and significance to the story of Leopold Bloom and Stephen Dedalus. (1) This story was always his primary concern; and to a reader who did not suspect the existence of the many strata beneath its surface, it would present itself as an artistically complete unit. Most of the incidents which he did adopt from Homer were used merely as points of departure from which to develop sequences of thought entirely original to himself. His method was to take from the Odyssey not so much its incidents as their themes and it was to the themes rather than the incidents that he was strictly faithful.

Not satisfied with the Homeric analogy alone, Joyce further adorned his story by several other symbolistic devices. Valery Larbaud in his essay, described them thus --

"Each episode treats of a science, or a particular art, contains a particular symbol, represents an organ of the human body, has a particular color (as in the Catholic Liturgy), has an individual technique, and, in time, corresponds to one hour of the day." (2)

- quoted by*
- (1) "James Joyce - His First Forty Years" by Herbert S. Gorman, page 228
 - (2) "A Key to the Ulysses of James Joyce" by Paul Jordan Smith, page 55.

Joyce himself offered the following explanation of one of these devices to Budgen --

" 'Among other things,' he said, 'my book is the epic of the human body. The only man I know who has attempted the same thing is Phineas Fletcher. But then his Purple Island is purely descriptive, a kind of coloured anatomical chart of the human body. In my book the body lives in and moves through space and is the home of a full human personality. The words I write are adapted to express first one of its functions then another.' " (1)

Mr. Edmund Wilson, in his "Axel's Castle" expresses the view that Joyce has so encrusted "Ulysses" with these adornments that certain parts of the book are labored and obscure. (2) The exploration of these deeper strata in any detail is scarcely justified by the result, but in the following examination of the novel in its relation to the Odyssey reference will be made to such of them as intrude so noticeably into the general scheme as to materially affect its form.

James Joyce's "Ulysses" is divided into three main parts. The first deals with Stephen Dedalus, who is admittedly a revealing self-portrait of Joyce, and whose story is taken up almost without interruption from "A Portrait of the Artist as a Young Man." The second, and much the longest part of the book, is largely concerned with Leopold Bloom, the Jewish advertising canvasser, but at certain points Stephen is again brought prominently forward. The third section resolves the problems of Bloom's situation with Stephen and with his wife, Molly, whose famous soliloquy closes the story. The three sections are again broken up into eighteen chapters or episodes, each of which is related to an incident or group of incidents selected by Joyce from the Odyssey without strict correspondence as to order.

(1) Budgen - page 21
 (2) Pages 211 et seq.

Episode 1 - Telemachus

The story opens at about eight o'clock on the morning of 16th June, 1904. The scene is the gun-platform of a Martello Tower, which overlooks the sea at Sandycove on the outskirts of Dublin. Stephen Dedalus and the medical student, Buck Mulligan, are talking while Mulligan shaves, Mulligan's remarks being delivered in a smart rapid-fire manner on whatever subject enters his mind. Stephen listens for the most part, but is more concerned with his own reflections. He is a Hamlet-like figure and his problem is not unlike that of Hamlet. Six months before the opening of the story he has been recalled from medical school in Paris to the death-bed of his mother. Stephen has only recently, after a harrowing series of experiences, emancipated himself from the deeply-rooted religious training of his youth, and when his mother, more in fear for his soul than her own, has asked him to pray at her bedside, he has felt it necessary to refuse as a matter of principle. As he leans on the parapet of the gun-platform he feels that he would not recall the incident if he could, but he is tortured by the recollection of his mother's disappointment in the moment of death. His agony of mind he calls by a term gathered in his reading, "agenbite of inwit". (1) He is now living apart from his broken family trying to work out his own destiny.

The young men presently go down to breakfast, where they are joined by Haines, an Englishman who is staying with them. Stephen has all the native distrust of an Irishman for the slow-witted Briton. From the conversation and Stephen's thoughts it becomes clear that he is rapidly becoming estranged from the rest of his associates, not only by the bitterness arising out of the burden of his troubles, but also because of his own

(1) From "The Aenbite of Inwit" a MS. written by a Canterbury Monk in 1340

nature. He is an introvert of an advanced type. His wide learning and his keen observance of life together with his arrogance and a feeling that he is being cheated by fortune, combine to raise a barrier between himself and his friends. He is able to make no allowances for the weaknesses of character which they exhibit.

After breakfast he accompanies Mulligan and Haines to the "forty-foot hole" and watches them swim, but presently sets off to begin his day's work as teacher at a school for boys.

This episode is written in clear narrative with interpolations of Stephen's reflections in internal monologue form.

There is little similarity between the incidents of Joyce's chapter and those of the first two books of the *Odyssey* to which they correspond. Homer's story presents the picture of the young man, Telemachus, brooding helplessly over the dissipation of his patrimony by his mother's suitors. She, not daring to turn them away, contrives to delay the choice of a husband from their number. Into this scene comes the goddess Minerva who has ever fostered the fortunes of Ulysses, and directs Telemachus as to the manner in which he shall gain news of his father.

Minerva is, next to Ulysses, probably the most important character in the *Odyssey*, but it is doubtful whether Joyce has bothered to create any counterpart for her in his story. What he has done, however, is to borrow Homer's theme -- the search of the son for his father. In "Ulysses" Stephen has still a father in Simon Dedalus, but this father has failed to show himself the rock of refuge which his name suggests. From the "Portrait of the Artist", we learn that Simon Dedalus has given Stephen a good education, but is entirely irresponsible; and the young man has seen his family decline from genteel beginnings until his mother

has died in poverty and his younger brothers and sisters are faced with hunger. Stephen's need is, therefore, to find someone who will fill the place which his father would have occupied, someone who will be complementary to his nature. In this opening episode he is launched on his search.

Episode 2 - Nestor

Stephen is discovered with his class at Mr. Deasy's Unionist School. He examines the boys in history and literature, but as he does so his mind is drifting to other matters and he does not check their liberties. It is a part-holiday. The class is dismissed early. A myopic, undeveloped boy remains behind for special help and Stephen experiences a pang of pity as he recognizes in him the weakling he himself was at the same age. He goes presently to Mr. Deasy, the master, to receive his week's wages. Mr. Deasy is a kindly conversational man with views on all manner of subjects and he gives Stephen much good advice, sure that it will not be taken. His current interest happens to be the hoof-and-mouth disease now attacking Ireland's cattle, and when Stephen leaves he gives him a letter to the press and asks him to try to have some of his newspaper friends publish it.

The method in this episode as in the first is clear narrative conversation interspersed with inner monologue.

The corresponding portion of Homer's story is the third book of the Odyssey, in which Telemachus, on the instruction of Minerva, visits the aged Nestor to seek news of Ulysses. Nestor, like his counterpart Mr. Deasy, would help if he were able, but as his ship separated from that of Ulysses when the Greeks were returning from Troy, he can add

little to what Telemachus already knows. He suggests, however, that Telemachus go overland to Lacedaemon, the kingdom of the Greek general Menelaus, who may have later news. He outfits the young man with a chariot for the purpose. The book opens and closes with the sacrifice of bulls by Nestor, which has an obvious parallel in Mr. Deasy's interest in the hoof-and-mouth disease.

Episode 3 - Proteus

This section corresponds to a passage in Homer which does not directly concern either Telemachus or Ulysses. In Book 4 of the *Odyssey*, Telemachus arrives at Lacedaemon and asks Menelaus for news of his father. Menelaus recounts how in his own wanderings after the Trojan War his ship was held by adverse winds at the island of Pharos, where he was befriended by the daughter of the immortal Proteus, "seer oracular, Antient of the Deep". Proteus was accustomed to come up daily from the ocean and bask on the beach, surrounded by his attendant seals, and on advice of the nymph, Menelaus surprised and seized him. Proteus in his efforts to escape assumed many shapes --

"First he became a long-maned lion grin,
Then dragon, panther then, a savage bear,
A limpid stream, and an o'ershadowing tree." (1)

When all Proteus's stratagems failed, he answered Menelaus' questions as to how he might leave the island, and told him of the fate of his Greek friends, including Ulysses. It was in this way that Menelaus learned that Ulysses was held captive on the island of Calypso and is able to give the information to Telemachus.

Joyce has selected from this series of incidents the theme of "change". As he explained the treatment to Budgen -- "It's the struggle with Proteus. Change is the theme. Everything changes - sea, sky, man, animals. The words change too." (2)

(1) Homer's *Odyssey* - Cowper translation (Everyman) - Book IV, lines 56-8
(2) Budgen - page 49.

Stephen, released from his school for the day, is idling an hour away on Sandymount beach. There is practically no incident in the chapter and what there is is only shown as it is registered on the flowing current of his thoughts. He has changed, like the other features of the picture. He is lighter spirited now that he is no longer subjected to the irritating contact of his friends and the restraint of the school, and he gives his fancy free play, allowing it to skip capriciously from one subject to another. This is represented by sentences, broken phrases, and ejaculations of a kind calculated to reproduce his thought-stream faithfully. The theme is developed by his reflections on the constant change wrought by the sea along the shore, and by a rapid series of metaphors applied to a frisking mongrel which is first a hare, then a buck, a bear, a wolf, a calf, a panther. More obscurely, words also change their form.

It is typical of the artistry of Joyce that in working out his theme he does not lose sight of his chief concern -- the gradual erection of the background of his main story against which dramatic events will be portrayed with heightened effect in later scenes.

This section is almost entirely composed of internal monologue.

Episode 4 - Calypso

Here Joyce enters the second main division of his novel and introduces his Ulysses, Leopold Bloom. Bloom is 38 Years old. He is the son of a Hungarian Jew (né Virag) and an Irish mother who was at least partly gentile. His wife, Marion, is the daughter of the late Major Tweedy (an Irish army officer) and a Gibraltar Jewess.

Leopold is found in the kitchen of his home preparing breakfast for his lie-abed wife. As he busies himself his mind runs over a

variety of matters. His thoughts are very ordinary but he is inquisitive and intelligent and is mildly interested in everything that catches his attention. After feeding the cat he steps out to the corner butcher shop to buy a kidney, and on his return carries Molly's mail and breakfast upstairs. They discuss her intended concert tour. Finally he returns to the kitchen and settles down to his reflections over the solitary consumption of his kidney.

Several problems in his life have been introduced. His marriage has not given him all that he could have desired. His fifteen-year-old daughter Willy, in employment at a nearby town, is his only living child. As he reads her morning letter he thinks of her with warm affection, but at the same time his mind is turning with regret to his son Rudy who died in infancy eleven years previously. He feels that Rudy might, with his help, have achieved the happiness and success which he himself has failed to grasp.

More immediate is the problem of Blazes Boylan, the promoter of Molly's concert tour, with whom he has reason to believe she is having an affair. He feels that on this score he must act soon, if at all, as Molly has told him that Boylan is to call that afternoon to discuss her concert programmes.

It seems safe to say that in this chapter Joyce has allowed himself to drift further from the *Odyssey* than at any other point in his novel. He is engrossed with the introduction of his complete man. Commentators are agreed that the corresponding portion of the *Odyssey*, is the captivity of Ulysses on the island of the nymph Calypso and his

release at the command of the Gods; but the obscurity of the parallel is illustrated by the fact that the early interpreters guessed variously that Calypso was represented by Martha Clifford (who does not appear in this chapter), a statuette of Narcissus in the Bloom household, and Molly Bloom herself. The last is the opinion of Mr. Louis Golding (1) who has had the advantage of examining Mr. Stuart Gilbert's authorized interpretation of "Ulysses". While it is probably the correct solution it suggests a weakness in Joyce's plan, since Molly must also represent Ulysses' wife, Penelope, in the eighteenth episode.

The technique in this section is similar to that in "Telemachus" and "Nestor" -- narrative with interposition of internal monologue. The reflections of Bloom are, however, of a quite different type from those of the artistic Stephen, fastening as they do upon concrete rather than abstract images.

Episode 5 - The Lotus Eaters

In this chapter Joyce returns to his parallel with enthusiasm. He moves forward in the Odyssey to the ninth book where Ulysses, after his escape from Calypso, has reached the Kingdom of Alcinous, father of Nausikaa and is recounting his adventures. Ulysses tells of sending scouts ashore in the land of the Lotophagi --

"They, departing, mix'd
With the Lotophagi; nor hostile aught
Or savage the Lotophagi devised
Against our friends, but offer'd to their taste
The lotus; of which fruit what man see'er
Once tasted, no desire felt he to come
With tidings back, or seek his country more,
But rather wished to feed on Lotus still
With the Lotophagi, and to renounce
All thoughts of home. Then, therefore, I constrained
Weeping on board, and dragging each beneath
The benches, bound him there." (2)

(1) "James Joyce" by Louis Golding - page 92

(2) Homer's Odyssey - Book IX - lines 104-15

From this brief account, which is nevertheless the whole of the Homeric lotus story, Joyce has taken something of the languid mood of the lotophagi and cast it over a Dublin through which Leopold wanders on his way to the bath. Several apparently unimportant incidents occur and are recorded in the same mixed narrative and monologue form employed in preceding episodes; but it will require little search to detect countless references in the section to flowers and drugs of various kinds. Through the warm morning sunlight Leopold strolls to the post office to obtain a letter from Martha Clifford, a young lady with whom he is consoling himself by a mild epistolary flirtation. Their correspondence has begun through an advertisement and they have never met. Bloom has cautiously assumed the name Henry Flower for purposes of their exchanges. Martha's letter, in keeping with the theme, asks what kind of perfume his wife uses. Further along his way he meets acquaintances, but the effort of conversation is irksome to him. He evokes in imagination dreamy oriental pictures; notices a boy smoking a cigarette; stops to gaze into the window of a tea-merchant; speculates on various advertising devices, drugs to the senses of the buying public; drops in at a church service and muses on religion as a spiritual narcotic; calls at a chemists to purchase a cake of scented soap and a bottle of lotion; recalls the suicide of his father by poison. His father's name Virag is the Hungarian word for flower, and his own surname is, of course, also significant. As the episode ends he is anticipating the soporific luxury of the bath.

Episode 6 - HADES

In a plan as broadly conceived as that of "Ulysses", the author has opportunity to develop widely different subjects which occupy his mind. In other parts of the book he amply displays that he is a master of all shades of humor. In this section his theme is Death.

Joyce's earliest work exhibits a morbid preoccupation with this subject. His "Dubliners", written when a very young man, opens and closes with stories about the dead; and the reader of "Ulysses" will observe that Stephen's problem is aggravated by his mother's death and Bloom's problem by his son's death. When Joyce turned to the Odyssey to select incidents suitable to his parallel, it would have been inconceivable that he should pass by Ulysses' voyage to the land of perpetual twilight.

In Book XI of the Odyssey, Ulysses is still telling Alcinous the story of his adventures. As he was leaving the realm of Circe, Elpenor, one of his crew, fell from the roof of Circe's palace and was killed. When by direction of Circe, Ulysses journeyed to the land of the dead to consult the seer Tiresias about his return to Ithaca, he met the lamenting spirit of Elpenor, who begged him to go back to Circe's island and give his body proper burial honors. This Ulysses did.

In Joyce's novel, Elpenor is represented by Paddy Dignam, to whose funeral Bloom is going in the sixth episode. Bloom enters a mourners' carriage at Dignam's house and is accompanied by Martin Cunningham, Jack Power and the Micawber-like Simon Dedalus. Their drive takes them across Dublin to Glasnevin cemetery, the resting place of Ireland's patriots, of Bloom's son, Stephen's mother, and now of Dignam. On their way they pass Stephen and it is very evident that Simon is proud of the son whom he has failed. Bloom's loss is recalled to him and he envies Simon the privilege of his fatherhood. They also pass Boylan, and Bloom's family problem is again thrust before him. During the ride the conversation in the carriage runs over a variety of subjects but is checked from time to time as the occupants remember the occasion. While Bloom thinks of himself as an Irishman it becomes evident that his companions consider him strange flesh. He is, in fact, very different from them, lacking their lively effervescence,

but more considerate and humane in his outlook. At the cemetery they attend services in the chapel and at the graveside. Here the reflections of Leopold assume more prominence as his mind turns to the subject of death, foreshadowing the later "Circe" episode in which spirits of the dead will materialize with dramatic effect to produce the artistic climax of Joyce's entire plan. The present episode is pointed strongly toward its close as in leaving the cemetery some of the group stop at the grave of Parnell, the Messiah of the Irish National cause.

"--Let us go round by the chief's grave, Hynes said. We have time.

--Let us, Mr. Power said.

They turned to the right, following their slow thoughts. With awe Mr. Power's blank voice spoke:

--Some say he is not in that grave at all. That the coffin was filled with stones. That one day he will come again.

Hynes shook his head.

--Parnell will never come again, he said." (1)

Episode 7 - AEBOLUS - At an earlier stage of his wanderings, Homer's Ulysses comes to the Isle of Aeolus, God of the Winds. Here he is kindly entertained and promised help in making his return to Ithaca; and on his departure he receives from Aeolus a bag in which all the more turbulent winds are imprisoned. When within sight of home, Ulysses' covetous crew, thinking the bag contains treasure, open it while the hero sleeps, and the liberated winds drive them far from their course.

Joyce's Isle of the Winds is the office of the Dublin Evening Telegram, of which the tempestuous Myles Crawford is editor. Into the office comes Bloom, now working on a prospective advertisement, to use the telephone. Here he finds Simon Dedalus, Ned Lambert and Professor Melough and they are soon joined by Crawford, Lenehan and J. J. O'Molloy, a down-at-heels barrister. The conversation is brilliant and intoxicating but very disordered. All save Bloom are high-spirited and impatient. No matter how absorbing may be

(1) "Ulysses" (Random House ed. 1934), page 111.

the contribution of one speaker, some other will be interrupting him before he is finished, perhaps to introduce an entirely different subject. Someone reads with derision a local orator's panegyric of their native land; this is submerged in a witty argument on ancient history; riddles are expounded; journalistic triumphs of the past are recited; great forensic battles are recreated. The theme of the chapter is, of course, rhetoric, there being, it is said, over one hundred different figures of speech employed. The journalistic impulse is emphasized by the frequent insertion of flamboyant headlines throughout the chapter. The Aeolian analogy is prominently developed in the gusty utterances of the characters. The organs of the body symbolized in this episode are the lungs.

A noticeable change in technique occurs in this section. Heretofore the chief character in each episode has been the focal point for Joyce's treatment. The narrative now ceases to move with the character and remains with the scene. Bloom leaves the office to follow up his advertisement. Some others of the group have already gone to a pub. Presently Stephen comes in with Mr. Deasy's hoof-and-mouth article, and is welcomed warmly. Crawford tells Stephen that he must write something for him. The remnant of the party is leaving for a drink when Bloom returns and detains Crawford for a moment to settle a detail of his advertisement. There is no spirit of camaraderie in the impatient rudeness of Crawford's comments. Bloom has not been asked to join either drinking party and it is becoming more and more apparent that he is not accepted by his fellow Dubliners.

Episode 8 - The Lestrygonians

This episode parallels the incidents of the Odyssey immediately following the mishap with the winds of Aeolus. Ulysses' ships are driven

to Lestrygonia, a land inhabited by man-eating giants. Though unaware of the danger, the cautious Ulysses sends scouts ashore before deciding to land and these are directed to the King's palace by his daughter, who is apparently of such normal stature as not to excite suspicion. The King devours one of the scouts before his companions' eyes, and when they flee rouses his people to pursuit:

"They from the rocks
Cast down into our fleet enormous stones,
A strong man's burthen each; dire din arose
Of shatter'd galleys and of dying men,
Whom spear'd like fishes to their home they bore,
A loathsome prey." (1)

Ulysses' ship, having been moored outside the harbour, is the only one to escape.

It was this section on which Joyce was working when he met Budgen in 1918 in Zürich. Budgen quotes him thus —

"I am now writing the Lestrygonians episode, which corresponds to the adventure of Ulysses with the cannibals. My hero is going to lunch. But there is a seduction motive in the Odyssey, the cannibal King's daughter. Seduction appears in my book as women's silk petticoats hanging in a shop window..... In Lestrygonians the stomach dominates and the rhythm of the episode is that of the peristaltic movement." (2)

As Bloom is now turning his thoughts to lunch, it is not difficult for Joyce to further the symbolism of his parallel by numerous references to eating. He also prominently displays many of the smaller motifs which recur throughout the book — the handbill of Alexander Dowie, the evangelist, and the procession of sandwichmen advertising Hely's department store, to mention only two. Insignificant as Bloom's thoughts appear to be as he wanders through the streets, they are nevertheless filling in the background of the story and exposing new facets of Joyce's "complete man".

(1) Homer's Ulysses. Book X, lines 149-54.

(2) Budgen - Page 20

Bloom finally enters the Burton Restaurant but at once regrets his choice. His Lestrygonians are before him.

"Stink griped his trembling breath; pungent meatjuice, slops of greens. See the animals feed.

Men, men, men.

Perched on high stools by the bar, hats shoved back, at the tables calling for more bread no charge, swilling, wolfing gobfuls of sloppy food, their eyes bulging, wiping wetted moustaches. A pallid sootfaced young man polished his tumbler knife fork and spoon with his napkin. New set of microbes. A man with an infant's saucedstained napkin tucked round him shovelled gurgling soup down his gullet. A man spitting back on his plate: halfmasticated gristle; no teeth to chewchewchew it. Chump chop from the grill. Belting to get it over. Sad booser's eyes. Bitten off more than he can chew." (1)

It is too much for him and he slips out into the clear air, reminded of the shambles of a slaughterhouse. Finally he turns into Davy Byrne's quiet pub for a cheese sandwich and a glass of burgundy. Here he meets acquaintances; and it is inevitable that their conversation shall turn to Molly's concert tour and Boylan, her manager. Leopold again suffers embarrassment from this problem with which he cannot cope. He is not to escape from it, however, for when he resumes his walk in the street he sees Boylan and has to step into a building to avoid meeting him.

Episode 9 - Scylla and Charybdis

Homer's Ulysses, having escaped the Sirens and the Wandering Rocks, directs his ship toward the dreaded passage between Scylla and Charybdis, through which lies the only route to Ithaca. Scylla is an invulnerable monster who snatches from passing ships a mariner with each of her six heads and Charybdis, a whirlpool in which no craft can escape destruction. Ulysses chooses the former as the lesser evil, and is

(1) "Ulysses" - page 166

forced to witness the death of six of his companions.

Speaking of his own counterpart of this incident, Joyce said to Budgen:

"The brain is the organ presiding over Scylla and Charybdis. The Aristotelian and Platonic philosophies are the monsters which lie in wait in the narrows for the thinker." (1)

The scene of his treatment is the National Library and Stephen is discovered, like Christ in the Temple, engaged in argument with some of the great men of his country. The others present, John Eglinton, Mr. Best, Mr. Lyster and the pontifical A.E., are representative of the Irish Literary Revival movement. They refer familiarly to Yeats, Synge and others in the conversation. One has noticed in earlier parts of the novel that threads of Shakespearian quotations, particularly from Hamlet, have been working their way into Stephen's thoughts on all subjects, and in the opening scene reference has been made by Buck Mulligan to a theory which Stephen has evolved about the identity of Shakespeare, Hamlet and Hamlet's father. Stephen is now seeking an opportunity to break into the conversation and expound his theory, probably with a view to selling an article on it to Eglinton for his magazine. After one or two false starts he succeeds in catching attention by a device of deliberate artistry which is sufficiently significant to warrant a digression --

"-- It is this hour of a day in mid June, Stephen said, begging with a swift glance their hearing. The flag is up on the playhouse by the bankside. The bear Sackerson growls in the pit near it, Paris garden. Canvaslimbers who sailed with Drake chew their sausages among the groundlings.

Local colour. Work in all you know. Make them accomplices.

-- Shakespeare has left the huguenot's house in Silver street and walks by the swanmews along the riverbank. But he does not stay

(1) Budgen - page 109

to feed the pen chivying her game of cygnets towards the rushes. The swan of Avon has other thoughts.

Composition of place. Ignatius Loyola, make haste to help me!

-- The play begins. A player comes on under the shadow, made up in the castoff mail of a court buck, a wellset man with a bass voice. It is the ghost, the king, a king and no king, and the player is Shakespeare who has studied Hamlet all the years of his life which were not vanity in order to play the part of the spectre. He speaks the words to Burbage, the young player who stands before him beyond the rack of cere cloth, calling him by a name:

Hamlet I am thy father's spirit
bidding him list." (1)

This is imagery of a type which appears in but few places in Ulysses. Joyce seems to regard it as false art in itself and uses it only when it is strictly in character and warranted by the scene. It indicates a great but repressed power.

A.E. hears Stephen with some impatience. "But this prying into the private life of a great man...." he says, "We have the plays. As for living, our servants can do that for us, Villiers de l'Isle has said." (2) Russell is probably glad to check the impertinent young man who is here re-enacting the self-assurance of the youthful Joyce who once said to Yeats "We have met too late: You are too old to be influenced by me."

A more ruinous interruption is the entry of Buck Mulligan who will permit no one in his company to be serious about anything. He is followed shortly by Bloom, who, however, merely speaks to the librarian at the door about a newspaper file. Bloom, by not entering, escapes the Scylla of Aristotelian dogma and the Charybdis of Platonic mysticism. f

Stephen feels he is losing his hold on his audience. Eglinton is not quite decided about the theory when the impatient Mulligan, anxious to be drinking up Stephen's salary, drags him away to a pub. On their way out they notice Bloom. It is the third time Stephen and Bloom have passed during the day, but they have not yet spoken to each other. Stephen's lack

(1) "Ulysses" page 186

(2) "Ulysses" page 187 -

5. n 1515

of someone to help him over the blind spots in his universe is becoming more apparent.

Episode 10 - The Wandering Rocks.

From this point forward in the novel the style of the successive episodes changes noticeably. In the "Wandering Rocks" not only Joyce's technique for also the Odysseyan parallel presents difficulty. Homer's rocks are the same Symplegades through which Jason brought his Argonauts, but his Ulysses apparently takes his ship around rather than between them, thereby bringing himself into the passage between Scylla and Charybdis.

Joyce's tenth episode is broken into nineteen separate scenes of the streets of Dublin, each dealing with a different group of Dubliners, most of whom have appeared previously in the story in a major or minor capacity. The reverend John Conmee, S.J., proceeds across Dublin on a mission concerning one of Dignam's children; Corny Kelleher, the undertaker, suns himself in his doorway; Blazes Boylan buys a basket of fruit; Mr. Bloom buys a novel for Molly; Dilly Dedalus asks her father for money in front of Dillon's auctionrooms; Dilly, a few minutes later, meets Stephen at a bookstall; Martin Cunningham also busies himself in the interests of the Dignams; Buck Mulligan and Haines have tea; the Lord Lieutenant's cavalcade drives decorously through the streets to a charity bazaar.

These and other incidents of Joyce's labyrinthian Dublin, although apparently unconnected, are in fact closely bound together. The usual minor motifs run freely through all the scenes, but with them there is now used a new and more important technical device. In the middle of an account of the Dedalus children making a slender meal, one meets the apparently meaningless phrase "The lackey rang his bell. Barang." This is only

explained seven scenes later when we find a lackey ringing his bell in front of Dillon's auctionrooms, but we are to understand that at the moment the children were talking, the lackey was at his post, and the actual clang of the bell recorded was then to be heard. In a later scene while Stephen stands before the bookstall, we read, "Father Conmee, having read his little hours, walked through the hamlet of Donnycarney, murmuring vespers." This is a little more intelligible because it relates to one of the scenes which has already occurred. Again the purpose is to indicate an identity in time. The earlier scene has changed since we left it, but it is still going on. The effect is a complete picture of all Dublin simultaneously going about its business. The value of this broad background will be proved later in the story in the nighttown episode.

But where in all this are the Wandering Rocks? It is scarcely sufficient to say as Golding does that the parallel lies in "Bloom, Stephen and the other mariners steering their course among the wandering rocks of the Dublin streets." (1) He does not tell us what the rocks are. Homer definitely stated that they are two in number. To develop a suggestion of Budgen's, it seems possible that the rocks are to be found in the first and last of the nineteen scenes. Joyce's works clearly indicate that he considers Ireland to be laboring under two monstrous burdens -- The Catholic Church and the British Empire. In the first scene he shows Father Conmee, the representative of the Church, going about his appointed duties and in the last, the Lord Lieutenant of Ireland doing the same. As they weave in and out of the intervening scenes, not only Bloom but the whole teeming life of Dublin moves between. This is not an entirely satisfactory

(1) "James Joyce" by Louis Golding, page 115.

explanation but it is as close to the corresponding incident of the Odyssey as some of the more authenticated analogies of other chapters.

While the occurrences in the episode are mostly unimportant in themselves, it is noticeable that three or four scenes disclose facets of another situation which is adding to Stephen's mental torture or, as he calls it "agenbite of inwit". This situation is the sad decay of the Dedalus family. In the scene in which Dilly meets her father and asks him for money, Joyce has exhibited his skill as a humorist. In another he touches an extreme of realistic pathos. Stephen turns from his examination of a bookstall to find his sister Dilly beside him. The child has received twopence from his father to buy a much-needed bun and glass of milk, but has purchased a French Primer instead.

"-- What have you there? Stephen asked.

-- I bought it from the other cart for a penny, Dilly said laughing nervously. Is it any good?

My eyes they say she has. Do others see me so? Quick, far and daring. Shadow of my mind.

He took the coverless book from her hand. Chardonnel's French primer.

-- What did you buy that for? he asked. To learn French?

She nodded, reddening and closing tight her lips.

Show no surprise. Quite natural.

-- Here, Stephen said. It's all right. Mind Maggie doesn't pawn it on you. I suppose all my books are gone.

-- Some, Dilly said. We had to.

She is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her, eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death.

We.

Agenbite of inwit. Inwit's agenbite.

Misery! Misery! (1)

Episode 11 - The Sirens

Mr. Herbert S. Gorman in his "James Joyce", dealing with the web of motifs in "Wandering Rocks" says:

"One might almost aver that Joyce orchestrates his prose here and that the result is a symphonic composition expressing the mid-day life of Dublin." (2)

(1) "Ulysses" - page 239

(2) Page 160

In the Sirens episode the musical treatment is even more deliberate, for music is the art, and the ear the organ of the body represented. The Homeric counterpart is Ulysses' successful passage of the coast of the Sirens, which is accomplished by stopping his crew's ears with wax so that they may ply their oars untempted while he, bound to the mast-foot, hears the enchanting music of the Sirens' voices without taking harm.

Joyce is himself well grounded musically, having once studied with a view to the concert stage; and a programme is still in existence on the title page of which his name appears before that of John McCormack. It may be assumed, then, that his treatment of fugue in counterpoint, as in this chapter, will be technically sound. The opening lines present a collection of meaningless phrases which are usually quoted to show the stage of idiocy to which Joyce has reduced the novel. This is in fact the statement of his various themes or independent melodies which he will weave together harmoniously in the chapter. By the end of the chapter the meanings have all been clearly elaborated.

*See
reference*

The scene is the connected bar and dining room of the Ormond Hotel. Two barmaids, corresponding to the Sirens of the Odyssey, occupy the centre of the stage until several of the now familiar characters come in for a drink. Boylan comes by appointment to meet Lenchan, but soon departs for the Bloom household. Bloom sees him go, from the dining room where he is having an early supper in the company of Richie Goulding. Simon Dedalus enters the bar and presently accedes to the request of cronies that he sing "M'appari" from the opera "Martha". His fine tenor voice casts a melancholy spell over both Bloom and Goulding and the effect is indicated by a single internal monologue which is deliberately rendered

obscure to show the unexpressable emotions experienced. Goulding wholly abandons himself to the enchantment of the song, but Bloom, while affected, escapes the false element of Goulding's appreciation.

His saddened thoughts return to the conviction that he is the last of his race, that he will never have a son. After the song, in an indifferent mood, he writes a short reply to Martha Clifford and presently goes out into the street.

This episode is marked by a continued use of the "Wandering Rocks" method of following movements of characters not on the immediate scene, and by occasional burlesques on some of the more banal musical rhythms.

Episode 12 - Cyclops

The Homeric parallel presents less difficulties in the "Cyclops" chapter than in some of those preceding it. In Book X of the *Odyssey*, Ulysses, having escaped the Lotophagi, comes to the land of the Cyclops, a race of one-eyed giants. Ulysses and some of his band are trapped in the cave of Polyphemus, one of the monsters, who holds them prisoner and devours two of them at each meal. The desperate Ulysses drugs the giant with wine and puts out his eye with a burning stake. Polyphemus cries to his neighbors for help against the Greeks ~~whom~~ he knows are still unable to leave the cave because of the large stone he has placed before the entrance. His neighbors assemble outside the cave and ask him who has done him injury. He has been told by Ulysses that his name is Outis (Noman) and when he announces to his friends that his enemy is Outis they conclude that his affliction is from Jove and return to their homes. The following morning the captives escape by tying themselves beneath the giant's sheep when he lets them out to pasture. Ulysses reaches his ship in safety and shouts taunts at the giant. Polyphemus hurls a mountaintop

after him, almost causing the craft to capsize.

Joyce's corresponding scene takes place in Barney Kiernan's tavern and is presented as if told by an unnamed individual to a friend in a rich, racy, colloquial style. The internal monologue is not, therefore, used in this chapter.

The time is about five o'clock in the afternoon. A table-pounding Sam Feiner known as the Citizen, is the centre of a small group having round after round of drinks. They see Bloom walking up and down outside the door as he waits for Martin Cunningham to keep an appointment and they hail him in to join their party. He cautiously refuses a drink but accepts a cigar and joins in the discussion. The Citizen who, with his bigoted views, represents the one-eyed Polyphemus, is holding forth to the glory of Ireland and has no trouble finding proper words to describe her oppressors and despoilers, the English. Bloom, who is seen from the startlingly new but not unfriendly viewpoint of the narrator appears as rather a tireless "Don't you see?" talker who has an explanation for everything. He irritates the Citizen, who thereupon broadens the field of his criticism to include the Jewish race. Bloom's reply is spirited, but he interrupts the conversation to go out to look down the street for Cunningham. It is suggested that he has gone to collect a bet on a horse race, and when on his return he does not stand a round of drinks on the strength of his supposed success, the Citizen is enraged. Bloom, on leaving with Cunningham, is again insulted and retaliates by reminding the Citizen that he must thank the Jewish race for Christianity. The Citizen rushes into the street after him and hurls a biscuit tin at

Cunningham's retreating carriage, but being blinded (like Polyphemus) by the sun, misses his aim.

In addition to the altered form of narration, Joyce now introduces another new technical feature. He selects incidents of the narrator's story and follows them by long paragraphs repeating them in a mock heroic manner or in the form of newspaper reports. For example, when one of the party says he is sure he saw the departed Paddy Dignam on the street only a few minutes before, the incident is reported in the semi-scientific language of the researcher in psychic phenomena; and when a boxing match is mentioned a full account of it is given in the style of a sports reporter. These long paragraphs are intended to exaggerate the events which they describe analogous to the gigantic exaggerations of the blood-and-thunder type of patriot represented by the Citizen.

Episode 13 - Nausikaa

In this section there is somewhat more incident in the Homeric original than in Joyce's parallel. When the Ulysses of the Odyssey escapes Calypso's island on a raft he is cast up on the shores of Scheria of which country the King is Alcinoüs, father of the fair Nausikaa. Ulysses, who has taken refuge in a grove near the beach, is awakened by the cries of the princess and her maidens when a ball with which they are playing is thrown into the water. The hero reveals himself and asks Nausikaa's help. She gives him proper apparel so that he is presently able to be welcomed at her father's court. Here Ulysses tells the story of his wanderings and also distinguishes himself in the games of the young men. Alcinoüs offers his daughter in marriage and the maiden herself is willing

but Ulysses wishes only to return to his wife, Penelope, and courteously declines.

In Joyce's episode the senses are the governing bodily function. The scene is Sandymount beach about eight o'clock in the evening. Gerty McDowell is helping two of her friends mind some children who are playing on the sand and her thoughts and the casual incidents which occur are presented narratively in the form of the trashy romantic novels in which she has steeped herself. She is creating romantic pictures with herself as the central figure when her reflections are interrupted by an outcry of the children as their ball rolls down towards the water. Bloom, who is idling nearby, intercepts it and throws it back, but it rolls to Gerty's feet. She returns the ball to the children but when she resumes her reverie, the sad, mysterious-looking stranger has caught her imagination and she conjures up visions of a romantic attachment with him. When her friends call to her to watch the fireworks of the bazaar with them, she delays joining them to attempt a more material conquest. Bloom is aware of her interest but his natural prudence combines with his concern over his family problems to decide him to make no advances. As Gerty leaves to follow her friends, the method of presentation reverts to the internal monologue in which Bloom's impressions of the incident are given. He finally leaves the beach as he hears the significant notes of a cuckoo clock striking nine in a house nearby.

Episode 14 - Oxen of the Sun

When Homer's Ulysses seeks the advice of the spirit of the seer Tiresias, and again when he receives the parting counsel of Circe, he is enjoined to do no injury to the herds of Hyperion which he will find on the island of Thrinacia as he journeys homeward. Mindful of this warning he

wishes to pass the island without landing, but permits himself to be overborne by his sea-weary men when they promise to do the sacred oxen no harm. Once ashore they are unable to resume their journey because of adverse winds, and when famine threatens, the crew takes advantage of a temporary absence of Ulysses to slaughter the herds. Hyperion petitions Jove for revenge and when the Greeks resume their voyage they are beset by a tempest from which only Ulysses escapes alive.

The corresponding wanderings of the Joyce Ulysses bring him to Dr. Horne's lying-in hospital in Holles Street to enquire after his neighbor, Mrs. Purefoy. It is now ten o'clock in the evening. As a nurse answers Leopold's questions it begins to rain, and when the young house surgeon recognizes him as a former acquaintance and urges him to join a party of medical students within, he does so. Here he finds Stephen. Though their paths have crossed three times previously during the day, this is the first time they have had occasion to speak to each other. The group is well advanced in its cups and discusses a variety of subjects (chiefly anatomical) in so boisterous a manner that the matron comes in to complain. Bloom does not enter into the spirit of the party. His thoughts have turned back to his own son; and he is also a little troubled for Stephen who seems to be a better sort than the others present. The house surgeon presently announces that Mrs. Purefoy has given birth to a son, and shortly afterwards the party adjourns to a pub. Bloom, being now consciously interested in Stephen, continues with them until the pub is closed. Stephen is by this time quite drunk and sets out in search of further excitement, accompanied by one of his companions and Bloom.

Both Gorman and Wilson are of the opinion that this episode contains too much symbolism and that the main story is thereby rendered obscure. They do not suggest that any portion of "Ulysses" makes easy

reading but their view seems to be that the story of Bloom and Stephen which has in the earlier episodes been the chief interest of both Joyce and the reader, is here moved definitely into the background.

The sacred oxen represent fertility and growth. The bovine theme is strongly indicated by numerous references to cattle, bulls and hoof-and-mouth disease. The wrongdoers are the selfish, irresponsible students, and Bloom, like Ulysses, is not to be identified with them. The symbolic possibilities offered by the setting of this chapter are fully developed.

The episode also contains another and more imposing symbolic scheme, the development of which is concurrent with that of the embryological symbolism. The narrative (there is no interior monologue in this section) is presented in a series of parodies of English prose literary styles. After a short invocation and what Joyce calls a "Sallustian-Tacitean prelude" there begins a more or less chronological parade of more than twenty imitations commencing with the majestic Anglo-Saxon and progressing in the style of Mandeville, Malory and Bunyan to Pater, Ruskin and Carlyle. This series is of course intended to represent the growth of English literature. It is abandoned when the students reach the pub, for a formless jargon which indicates the now chaotic condition of their minds. The episode closes with an imitation of the exhortation of the American evangelist Alexander Dowie, whose handbill has been one of the minor motifs of the novel. Following out the symbolic design, Golding says that this "specimen of the type of English spoken in America v.v.v. may be considered the decomposition of an old language or the birth of a new." (1)

(1) Golding, page 123

Episode 15 - Circe

Joyce now comes to that part of his story for which all that goes before is a careful preparation. It is this section which, though from some aspects almost repulsive at first reading, was described by Arnold Bennett as immortal, comparable to Rabelais at his finest and far surpassing Petronius. (1)

The form of the episode is generally dramatic, but the scene shifts as readily for the author's purpose as with a narrative form. Visionary characters materialize and fade without warning, and even the substantial characters undergo instantaneous changes of appearance and costume. Stage directions are no more rational.

It is midnight and the scene is the squalid Mabbot Street entrance of nighttown. Stange and misshapen human figures move back and forth. Presently Stephen and Lynch, who have become separated from Bloom, make a brief appearance on their way to Bella Cohen's house. Shortly after they leave, Bloom appears, weary, confused and befuddled from the liquor he has taken. The rule of reason is weakened, and emotions, recollected events, and unexpressed inclinations of both his conscious and sub-conscious mind rise and take form before him. Various persons who have been encountered during the day and Bloom's own mother and father materialize, one after another, usually to accuse him of some shortcoming. This is followed by the first of Bloom's three long trance-like abstractions, in which he imagines himself taken into custody by the watch, formally tried and sentenced to be hanged. Reality here reasserts itself for a short time and he proceeds on his way. Outside Bella Cohen's house he encounters Zoo Higgins and learns that Stephen and Lynch are inside. Without warning he launches into his second trance in which he beholds

himself rising to world prominence as Lord Mayor of Dublin and then declining through the machinations of his enemies to ignominious death at the stake. He comes to himself and goes into the house with Zoe, joining a party of which Stephen, playing the piano, is the centre. Both Bloom and Stephen are the subject of lesser hallucinations until Bella Cohen herself enters and gives rise to Bloom's third trance. In this as in the others, his sense of failure and defeat in life cause him to fall into the part of the sufferer, but this time by an effort of will power not unlike that by which a person may rouse himself from an unpleasant dream, he regains control of his mind.

Bloom's trances have been handled with some humor, but Stephen is now to plunge into one which has all the elements of tragedy. All day long he has sought escape from the gnawing misery of the recollection of his mother, and in his evening's diversion he has been able to obliterate it from his mind entirely. Now it is to return with almost mortal suddenness. The tempo of the piece has increased until it is now prestissimo. Stephen has been dancing wildly around the room. As he stops from sheer giddiness there arises before him the grave-wasted form of his mother. He is horrorstruck. She speaks to him sadly, begging him as she has done in life to repent and pray. As she extends her withered hand to touch him he is strangled with mingled rage, remorse and fright and with a cry raises his cane and smashes the chandelier. Events follow one another with great rapidity. Stephen rushes wildly into the street; Bloom pacifies Bella Cohen and follows; Stephen is discovered embroiled with two drunken British soldiers into whose party he has plunged; Bloom is unable to

prevent violence and Stephen is struck to the ground; the watch approaches and all flee except Bloom and the semi-conscious Stephen. Fortunately Cerny Kelliher, the undertaker, is passing by and vouches for them to the officers of the watch, to whom he is known. Bloom is left with Stephen and attempts to rouse him. As he does so the apparition of his long dead son appears. Leopold speaks to him but there is no recognition in the boy's eyes. As the scene closes, Bloom stands wonderstruck over the body of the new son whom he has found in Stephen. His search is ended.

The Homeric correspondences in this episode gave the earlier commentators some difficulty. Seeking for similarity of incident rather than similarity of theme, some, including Larbaud, concluded that the analogous portion of the *Odyssey* was Ulysses' visit to Hades. The various hallucinations, particularly those involving persons who were dead, no doubt contributed to this view. The numerous metamorphoses should, however, have furnished a sufficient lead to the Circe story. Circe is an enchantress to whose island Homer's Ulysses comes after his escape from the Lestrygonians. The cautious hero divides his band into two parts and sends only one to visit her palace, himself remaining with the other band at his ship. Circe receives her visitors with courtesy and feasting, but puts a drug in their wine which transforms them into swine. Ulysses learns of this from one who has escaped the trap, and sets out alone to try to find some means of rescuing his comrades. He is befriended by the God Mercury, who gives him a drug, Moly, which will counteract the effect of Circe's wine. Ulysses then goes to the palace and is received as his men were but, by the aid of the drug, frustrates Circe's plan and forces her to restore his friends to human shape.

Writing to Budgen, Joyce said, "Circe is a costume episode. Disguises. Bloom changes clothes half a dozen times. And of course it's an animal episode, full of animal mannerisms." (1)

Joyce identified Molly as presence of mind, or power of recuperation, the quality enabling Bloom to reassert his will power and overcome the sense of defeat under which he was laboring in the third trance. Circe is of course represented by Bella Cohen, and the activities of Bloom in extricating Stephen from the situation in her house, parallel the activities of Ulysses in rescuing his comrades from the palace of the enchantress.

Episode 16 - Eumaeus

It now remains only for Joyce to resolve Bloom's two problems - his relationship with Stephen and his relationship with Molly. The former is brought near to conclusion in this episode, marking the commencement of the third part of the novel.

All day long Stephen has been meeting disappointments in the various spheres of his Dublin life, and these disappointments have been estranging him from his friends. In the morning he has been so offended by Mulligan that he has resolved never to return to the Martello Tower. In the afternoon he has been rejected by the literary elect of his country. In the evening the companions who have followed him while liquor was to be had have deserted him, and even Lynch has fled at the approach of police during the street brawl. He has renounced all ties of religion, patriotism and family before the novel opens, so that when he receives the final shock in the nighttown vision of his mother he has no refuge to which his reason may turn. It is at this juncture that Bloom has offered unsought aid, and

(1) Budgen - page 234

preserved his universe when it was on the point of collapsing.

The episode opens at the closing point of the preceding one, but there is no sense of continuity from one to the other as the dramatic form has been replaced by the narrative and the language is dull and monotonous in sympathy with the fatigue of the characters.

Bloom succeeds in rousing Stephen, who wants a drink. As it is too late to get the kind of drink Stephen wants, Bloom suggests a cup of coffee at a cabman's shelter nearby. Stephen is in no condition to argue the point and Bloom solicitously helps him on the way. Before they reach their destination Stephen is stopped by an acquaintance who is down on his luck and borrows half a crown. Stephen has apparently resolved to shake the dust of Dublin from his feet for he tells his petitioner that there will be a teacher's position at Mr. Deasy's school in the next day or two. Bloom and Stephen finally reach the shelter operated by the notorious Sinn Feiner, Skin-the-Goat Fitzharris. Here they get a cup of coffee and sit over it for some time with Stephen unresponsive to Bloom's efforts at conversation. Other occupants of the shelter, particularly a boastful sailor and Skin-the-Goat himself, have prominent parts in the episode. Bloom learns that the younger man has had nothing to eat since morning and as they find their coffee undrinkable, he suggests that they go to his home and make cocoa. Stephen agrees, and as they again walk through the streets a subject of common interest is found in music. The gaps still to be bridged between they are indicated by Stephen's sensation as Bloom takes his arm to help him-- *m*

"..... he thought he felt a strange kind of flesh of a different man approach him, sinewless and wobbly and all that." (1)

This episode finds its Homeric counterpart in the return of Ulysses to Ithaca and his sojourn at the home of Eumaeus, his swineherd.

Ulysses, landed by friends on his native shore, dares not return to his own home until he has worked out a plan to overcome Penelope's many suitors. He therefore disguises himself and goes to Eumaeus' house where he is kindly received by his old servant and gains the required information. Here also comes Telemachus, who has just returned from his visit to Nestor and Menelaus. The father and son are reunited after their long separation.

Skin-the-Goat, who provides a refuge for Bloom and Stephen, is intended to represent Eumaeus. The analogy of this chapter, however, seems, on the whole, to be fairly general.

Episode 17 - Attica

This chapter is presented in a form quite different to anything which has preceded it in the novel, being entirely made up of questions and answers. The author himself is apparently both asking and answering the questions, and by no means confines himself in his enquiries to the concerns of his characters. For example, when he has indicated that Bloom has put the kettle on to boil, he sets down the question, "What concomitant phenomenon took place in the vessel of liquid by the agency of fire?" and answers it by a half-page scientific description of the process of ebullition. (1) Writing of his chapter to Budgen he says:

"I am writing Ithaca in the form of a mathematical catechism. All events are resolved into their cosmic physical, psychical, etc. equivalents; e.g. Bloom jumping down the area, drawing water from the tap, the cone of incense, lighted candle and statue, so that not only will the reader know everything and know it in the boldest, coldest way, but Bloom and Stephen thereby become heavenly bodies, wanderers like the stars at which they gaze." (2)

The chapter is entirely unemotional and all matters mentioned are dealt with as if of equal importance.

The events presented by Joyce in this section roughly parallel

(1) "Ulysses" - page 657

(2) Budgen - Page 263

a third of the entire Odyssey. Homer's Ulysses comes to his own palace in disguise; is abused by the suitors, who think him a beggar; locks himself and his foes inside the banquet hall and with Minerva's aid slaughters them all; declares himself to the faithful Penelope and again becomes the master of his household.

The greater part of Joyce's chapter deals with Bloom and Stephen. They arrive at 7 Eccles Street and Bloom, having forgotten his key, resorts to a stratagem to make an entry. Once inside he prepares cocoa which they both drink with pleasure, talking freely about arts, languages, races and themselves. Plans are projected for Stephen to give Mrs. Bloom lessons in Italian and receive instruction in voice culture in return. Finally Stephen, having refused to stay the night, takes his departure and Bloom goes up to bed. Mrs. Bloom questions him about the events of his day and he gives a cautiously abridged account of them. He then tells her that he wants his breakfast in bed in the morning and goes to sleep.

It is not immediately apparent that there is any conflict here between the new Ulysses and his wife's admirers or that there is any triumphal re-establishment as master of his own house. Wilson thinks that the battle is won when Bloom asserts himself by telling Molly that he and not she will be the one to have breakfast in bed the next morning, the supposition being that he has finally decided to give his marriage another chance and has begun by showing where authority shall lie. Budgen, however, with the advantage of Joyce's confirmation, says that Bloom's triumph occurs entirely within his own mind; that in his reflections before he falls asleep he considers the situation in his home dispassionately and brings himself to see that Molly's affairs are simply unimportant to

him. In this he is not far from the philosophy of Ecclesiastes. There is no sense of personal defeat in Bloom's decision, but rather one of emancipation. He has thrown off his burden, master of his own life at last.

Episode 18 - Penelope

The final chapter of Joyce's novel does not appear to correspond to any particular situation in the *Odyssey*. The domestic story of Homer's Ulysses closes when, after the suitors have been slain, the hero retires with his wife to their chamber and gives an account of his wanderings. This is, of course, analogous to the recitation given by Bloom to Molly at the close of the *Attica* episode.

Joyce has, therefore, added this part largely for his own purposes. He wishes to give one more viewpoint of the whole scene he has presented. This final summing-up falls to the lot of Molly as she lies beside the sleeping Bloom. The vehicle is the most striking form of internal monologue yet used, and consists of eight unpunctuated sentences of about five thousand words each. The effect is a perfect presentation of a man's view of the way in which a woman's mind works. The suggestion is obvious that Molly would in her everyday life be no mean conversationalist. Her thoughts flow smoothly along in an endless stream, deserting one half-developed subject entirely to pursue another which has crossed its path. They never reach a very high level, and this is only consistent with another of Joyce's symbolic strata in which Stephen represents the intellect, Bloom the average half-intelligent, half-sensual man, and Molly the body, or the great Spirit of Mother Earth.

Molly is entirely pagan in her outlook. She will never be tortured like Stephen, by Agenbite of Inwit. She alone, of all the leading characters has accepted life as she finds it and she is therefore perfectly satisfied with what it has given her. In this there is no similarity between her and the original Penelope. She is not at all intellectual, but she is interesting, quite shrewd, and intelligent. Her reflections are full of life and color, and the Latin-Moorish influence of her Gibraltar upbringing heightens this effect.

Her thoughts stray back over her life and the different adventures she has had, but they always return to Bloom. Her appraisal of him is quite untinged by any illusions. She sees through all his shortcomings and his fussy little subterfuges. She is quite satisfied that she can manage him when it suits her purpose to do so. She thinks of the more kindly features of his character and compares him favorably to other men whom she has known. In her last waking thought she recalls him as the young man who wooed her during the happy days of her Gibraltar girlhood.

III. THE STYLE AND TECHNIQUE OF "ULYSSES"

The approach to the style of "Ulysses" is beset with many difficulties, not the least of which is the immense collateral requirement in the matter of reference and inference. At times technical features protrude noticeably, but for the most part they are buried in the mass of Joyce's material. The novels of Dorothy Richardson, by contrast, offer no such problem, constantly exposing method more prominently than incident. Joyce brought to his work the fruits of a lifetime's research in a variety of arts and sciences. Moreover, for years before he began to write "Ulysses" it was his custom to make notes of ideas that occurred to him at any moment of the day on pocket-size sheets carried for the purpose, and these sheets, carefully filed away in envelopes, drawers and valises, lay ready for use when he turned his hand to his magnum opus. Of the result Mr. Paul Jordan Smith says (perhaps a little extravagantly):

"There is no book in the world -- unless it be the Anatomy of Melancholy -- that requires so much of the reader. To get a clear knowledge of the story, one needs to have read Mr. Joyce's other books -- Dubliners, and, A Portrait of the Artist as a Young Man. Besides these, one needs a good modern history of Ireland, a comprehensive essay on Dublin, Boyd's Ireland's Literary Renaissance, a copy of the Roman Missal, Latin, Hebrew, Greek, French, Italian, Spanish, Gaelic, English and Medical Dictionaries, Grose's Dictionary of Buckish Slang, University Wit and Pickpocket Eloquence, Frazer's Golden Bough, Handbooks of Astronomy, Astrology, Theosophy and Psychology, and a certain familiarity with modern Shakespearian criticisms." (1)

Typical of the problems presented by "Ulysses" is the difficulty of critics ^{to} reach any unanimity ^{as} as to the literary classification to which the book is to be assigned. Gorman declares that it is in essence a new art form -- something between the novel as we understand it and the epic. (2) He is no doubt prompted to this view by the similarity to

(1) "A Key to the Ulysses of James Joyce" - page 60

(2) "James Joyce" - page 227

Homer's Odyssey. As will be seen, however, the epic is in Joyce's opinion a form in which the author has not completely divorced his personality from the narrative, and as such it is not the highest form of presentation. Mr. J. W. Beach takes the view that "Ulysses" is probably not a novel at all. (1) He recognizes that it is a fictitious narrative in prose but denies that it contains an adequate plot. He strongly discounts the view of more enthusiastic critics that the "father-son search" theme has any structural significance, and concludes that even the character development is held together only by the symbolistic devices running through it. What Beach does not fully appreciate, however, is that the action takes place largely in the thoughts of the characters and there it is that the plot is developed.

If a plot is admitted it is not unreasonable to conclude that "Ulysses" is simply a novel with a new and involved style. At least it meets the standard of supreme virtue in a novel, postulated by Henry James - it produces an "air of reality" and "the illusion of life." (2)

It seems necessary to recognize that only the general characteristics of Joyce's style can be indicated, that subject to the observance of certain canons of art he has followed no set technical method, and has subscribed strictly to the tenets of no school of literary craftsmen. It is noticeable that in "Ulysses" he makes chameleon-like changes in treatment to suit the scheme of the particular episode with which he is dealing.

French Influence - Although James Joyce was in no sense a disciple of any author or school, it is clear that many of the incidents of his style were suggested to him by others. The traceable influences were French rather than English or Irish. It will be remembered that his

(1) "The Twentieth Century Novel" - page 403

(2) Lovett & Hughes - "The History of the Novel in England" - page 341

degree was obtained not from Dublin University but from University College, which had affinities in the Catholic Universities of the continent.

Furthermore, he actually lived in France for several months while studying medicine at the University of Paris. His contacts with the Irish Literary Revival likewise led him to French literature as that movement found much of its inspiration in France. It is not surprising, then, that his "Dubliners" and parts of his "Portrait of the Artist" are strongly in the tradition of the French realistic movement called "Naturalism".

The background of Naturalism may be indicated briefly. In the seventeenth century the advances of science, particularly in the fields of physics and mathematics, inclined an important group of writers to the view that since the universe was believed to be governed by logical laws susceptible of a reasonable explanation, it was the function of literature to examine human nature and demonstrate how it operated under such laws. They considered it improper to deal with matters not entirely within human knowledge or to project themselves into their stories in any way -- a strictly realistic viewpoint. About a century later a strong romantic reaction occurred. Its adherents turned for their material to the sensations of the individual. In the latter part of the nineteenth century the further progress in science, this time in the field of biology, led to a new realistic movement which in France crystallized into Naturalism. In the view of the Naturalists man was merely a helpless atom in the universe, his destiny being governed entirely by heredity and environment. The chief features of style of the Naturalists were the scientific, objective treatment of subject (in place of the subjectivism of the Romanticists), and precision of language and economy of form (as opposed to the looseness and sentiment of the Romanticists.)

Naturalism reached its highest form in the dramas of ~~the Norwegian~~ Ibsen and the novels of Flaubert, and Joyce was profoundly influenced by both these men. It will be remembered that it was Joyce's essay in praise of Ibsen that caused his breach with members of the Irish National Theatre Movement.

By the time Joyce came to write "Ulysses" he had fallen to a considerable extent into the spirit of a further movement, combining features of both Naturalism and Romanticism. Symbolism, as it was called, originated in Paris with a group of which Stéphane Mallarmé was the central figure. Mallarmé himself did not achieve the eminence of some of the members of his school but his views influenced them strongly. To his salon came not only his acknowledged continental followers, but also such notable figures from across the Channel as Wilde, Moore and Yeats. The Symbolists returned to the romantic concept to the extent that they focussed their interest on the individual, concerning themselves on an unprecedented scale with the sensations and emotions of the human mind, but they were still realistic in that their method of examination was influenced by new discoveries in the field of psycho-analysis.

The name "Symbolism" as applied to this movement implies not only the use of symbols in the ordinary sense of representing some object or principle, but is intended to include imagery (as, for example, by metaphor) with which an author may clothe his presentation so that his meaning will only be suggested to the reader. The reader's mind, stimulated by the suggestion, sees the full picture gradually unfold itself in the enhanced setting given it by this process. Attempting to describe the Symbolist's approach to his subject, Yeats says in his

essay on Shelly:

"All great literature is created out of symbols; observations and statistics mean nothing; works of art which depend on them can have no enduring value. There is something of an old wives' tale in fine literature. The makers of it are like an old peasant telling stories of the great famine or the hangings of '98 or from his own memories. He has felt something in the depth of his mind and he wants to make it as visible and powerful to our senses as possible. He will use the most extravagant words or illustrations if they will suit his purpose. Or he will invent a wild parable, and the more his mind is on fire or the more creative it is, the less will he look at the outer world or value it for its own sake. It gives him metaphors and examples, and that is all." (1)

This quotation contains the Symbolists' full answer to those critics who say that the purpose of literature is communication and that it is the duty of the author to be entirely lucid and intelligible to the reader.

Joyce's Esthetic Creed - In the "Portrait of the Artist" Stephen Dedalus, in a conversation with Lynch, sets forth what he considers to be the fundamental differences between authentic and improper art. As the portion of the "Portrait" in which the discussion occurs was probably written shortly before Joyce began "Ulysses", and as the same subject is indirectly recalled in the "Proteus" episode, it may be assumed that Stephen is presenting a statement of Joyce's mature views. In the following summary of this "creed" it is interesting to notice how closely Joyce approached to the Symbolists' conception of the manner in which imagery is apprehended by the reader.

The emotion created by authentic art, says Stephen, is static. That created by improper art is kinetic. Improper art creates desire or loathing - desire urging a person to possess or go to something, loathing urging a person to abandon or go from something. The revelation of

quoted in

(1) "Axel's Castle" by Edmund Wilson - page 41

both truth (which is beheld by the intellect) and beauty (which is beheld by the imagination) must therefore produce a stasis of the mind. Beauty breaks upon the imagination in three phases: first, the image separates itself from its background; next, the details of the image are apprehended in their harmony to one another; and finally, the image is consciously realized by the mind. It is at this mysterious instant that the mind, "like a fading coal", is arrested by the enchantment of the experience. (Budgen confirms that it is Joyce's desire to present his subject to the reader in this way, when he quotes him thus: "I want the reader to understand always through suggestion rather than direct statement.") (1)

To continue with Stephen's exposition. There are three forms in which communications to the reader may be made. The first is the lyrical, which is merely the expression of a mood personal to the artist. The second is the epical, which is consciously narrative but still not entirely divorced from the artist's personality. The third is the dramatic, in which the presentation has become entirely impersonalized. "The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." (2)

Joyce has himself met the requirements of his dramatic form. His treatment is entirely impersonal whether he is dealing with a character objectively or subjectively.

Joyce's Debt to the Symbolists - While the statement of Joyce's artistic views in the "Portrait" purports to be based entirely on Aristotle and Aquinas, it is quite obvious that Joyce is indebted for much of it to the

(1) "James Joyce and the Making of Ulysses" - by Frank Budgen - page 21

(2) "A Portrait of the Artist as a Young Man" (Modern Library edition)
page 252

Symbolists. What is not so clear, however, is the manner in which he came under their influence. He was never personally a member of Mallarme's circle in Paris. As a young man he knew Yeats in Dublin when the poet was preaching Symbolism, but Joyce's use of the method bears little resemblance to that of Yeats. Joyce, in fact, owes little to anyone connected with the Irish Literary Revival. His scene is always Dublin and his interest in Dubliners as individuals is intense, but his thought is cosmopolitan and he is not stirred by the things that stir other Irish writers. Who, then, was a more likely inspiration? That he knew the work of Villiers de L'Isle-Adam is attested by Russell's remark in the Scylla episode. Marcel Proust, however, is the only Symbolist whose work bears any suggestive similarity to that of Joyce, and as the sections of Proust's "A la Recherche du Temps Perdu" began to appear a year before Joyce started to write "Ulysses", while Joyce was living on the continent, it seems probable that the likenesses are not entirely accidental. In Wilson's opinion Proust was the first important novelist to apply the principles of Symbolism to fiction (1)

It may be useful, by way of illustration, to indicate some of the likenesses between Joyce and Proust. Proust's neurasthenic hero is autobiographical and is portrayed in a highly subjective manner. The method of character development is quite similar to that of Joyce. It is interesting to note, moreover, that one of the leading characters in his book is a Jew, like Bloom, and that Proust was himself Jewish on his mother's side. The tone of the "Recherche" is pessimistic and, as with Joyce, the broodings of the hero are interspersed with rich social scenes in which the humor is reminiscent of Dickens. As for structure, the following quotation from

(1) Wilson - page 132

Wilson might almost be taken as a description of "Ulysses" instead of Proust's book:

"Proust has made of these social episodes (often several hundred pages long) enormous solid blocks, cemented by, or rather embedded in, a dense medium of introspective revery and commentary mingled with incidents treated dramatically on a smaller scale. Proust's handling of these complex social scenes is masterly: it is only in the intermediate sections that we feel he has blurred his effects by allowing the outline of the action to become obscured by the profusion of the hero's reflections on it. We also become aware that these main scenes follow a regular procession." (1)

Proust, even more than Joyce, constructed his huge work on symphonic lines.

It is a mistake, however, to carry this comparison too far for there are many areas of Joyce's work which bear no resemblance to the "Recherche" or to the work of any other author. Joyce is, for the most part, his own master, and what he has taken from Naturalism and Symbolism has been only the theory of the movements, and has been consciously reshaped to suit his purpose. Even his adoption of the devices of Symbolism has been carried out with mathematical deliberation. Gorman calls the result "interior realism". (2)

note above main
style
note of time
type of character, mode of expression

Debt to Immediate Predecessors in English Literature - In the field of English literature it is difficult to find even suggestions of originals for any of Joyce's methods. Henry James bears a strong resemblance to Joyce in his extreme subjectivism and is credited with the introduction into England of the stream-of-consciousness or internal monologue technique, but it is quite clear from Joyce's own admission that he acquired the monologue intérieur not from James but from the French Dujardin whose "Les Lauriers Sont Coupés" appeared in 1887. Moreover, Joyce went much further in his use of this technique than James. In this connection Lovett

(1) Wilson - page 139

(2) Gorman - page 3

and Hughes say of James:

"Mind stuff he made the controlling background of his fiction. But he rejected the possibility of revealing the entire stream of consciousness, attempted by his successors, as he rejected the effort of the Naturalists to render all the visible and all the audible phenomena of the external scene. He developed the function of a single character to whose consciousness the story appears as a drama, and by which it is recorded with the selection of detail and the emphasis and suppression proper to it." (1)

Another important difference between Joyce and Henry James is that while both were preoccupied with the esthetic form of the novel they held very different opinions of what that form required.

George Gissing shares with Joyce the interest in psychological Realism; George Moore, whose "Esther Waters" Joyce considered the best novel of modern English life, was, like Joyce, interested in working out modifications of French Naturalism; Arnold Bennet was also a Realist who in his better work did not hesitate to enter the consciousness of his characters. But such similarities are explained by the fact that these writers went to the same sources as Joyce for their inspiration, and while one can point to likenesses, it is just as easy to indicate essential differences. None of the authors mentioned has Joyce's intense interest in character development.

The Essentials of Joyce's Style

What, then, are the chief features of the style of "Ulysses"?

We have been markedly impressed by his inflexibly impersonal treatment of material, conforming as it does to his concept of dramatic form and at the same time preserving its alignment with one of the tenets of the Naturalists. A further assimilation from the Naturalists, particularly Flaubert, is the fitting of cadence or phrase to the mood or object described; but Joyce improves on this, and in presenting his characters he

(1) Lovett & Hughes - page 343

tries to achieve the particular vocabulary and rhythm which would represent the thoughts of each. Then with his internal monologue he explores their minds, and here his method is that of the Symbolists. The variety of form of presentation in different episodes is explained, says Wilson, by the fact that

"Joyce has tried to make each one an independent unit which shall blend the different sets of elements of each -- the minds of the characters, the place where they are, the atmosphere about them, the feeling of the time of day.... One must conceive a set of Symbolistic poems, themselves involving characters whose minds are represented Symbolistically, depending not from the sensibility of the poet speaking in his own person, but from the poet's imagination playing a role absolutely impersonal and always imposing upon itself all the Naturalistic restrictions in regard to the story it is telling at the same time that it allows itself to exercise all the Symbolistic privileges in regard to the way it tells it." (1)

Wilson concludes that "Ulysses" is the only book yet written in which the better parts of Naturalism and Symbolism have been combined, as they must be eventually, "to provide us with a vision of human life and its universe, richer, more subtle, more complex and more complete than any that man has yet known". (2)

Stream-of-Consciousness Technique - The feature of James Joyce's technique which has excited most comment is his use of the "monologue intérieur". This method of writing consists in the author's attempt to enter into the thought stream of his character and portray as photographically as possible the continuous flow of reflections passing through the mind in whatever form and order they may occur, logical or illogical, coherent or incoherent. The following quotation exhibiting Bloom's thoughts as he tears open an envelope is typical:

"Going under the railway arch he took out the envelope, tore it swiftly in shreds and scattered them towards the road. The shreds fluttered away, sank in the dark air: a white flutter then

(1) Wilson - page 206

(2) *Ibid.* - page 294

all sank.

Henry Flower. You could tear up a cheque for a hundred pounds in the same way. Simple bit of paper. Lord Iveagh once cashed a sevenfigure cheque for a million in the bank of Ireland. Shows you the money to be made out of porter. Still the other brother lord Ardilaun has to change his shirt four times a day, they say. Skin breeds lice or vermin. A million pounds, wait a moment. Twopence a pint, fourpence a quart, eightpence a gallon of porter, no, one and fourpence a gallon of porter. One and four into twenty; fifteen about. Yes, exactly. Fifteen millions of barrels of porter.

What was I saying barrels? Gallons. About a million barrels all the same.

An incoming train clanked heavily above his head, coach after coach. Barrels bumped in his head: dull porter slopped and churned inside. The bungholes sprang open and a huge dull flood leaked, flowing together, winding through mudflats all over the level land, a lazy pooling swirl of liquor bearing along wideleaved flowers of its froth." (1)

Joyce realizes quite well that only a portion of our thoughts is ever reduced to actual word form in our minds. He knows that the closer he is able to approach to a faithful reproduction of the whole of the mind's sensations, both realized and unrealized, the more accurate will his characterizations become; and it is the complete depiction of character which is his primary objective in "Ulysses". In an effort to achieve this ideal he has penetrated, perhaps further than anyone else, the unexplored recesses of human thought, first, by his handling of this stream-of-consciousness method in the "Portrait of the Artist" and in "Ulysses", and latterly, by his present labor "Work in Progress", in which he has gone so far that no one has yet had the courage to attempt to appraise the sections published. Budgen justifies the use of the monologue method thus:

"There is a saying of Rodin's to the effect that what is visible in the human body is but a fraction of that which lies below the surface. Each undulation is a mountain peak the base of which lies below. As with the human body at rest, so with the human being in action. What a man does is only a part and that the smaller part, of his character. What he thinks and dreams is the greater part." (2)

(1) "Ulysses" - page 78

(2) Budgen - page 92

Golding asserts, in contradiction of Gorman, that in "Ulysses" at least it is only the conscious mind, not the sub-conscious, which is represented. Their difference of opinion would seem to arise from the different meanings which they attribute to the word "sub-conscious". In the sense that the word means simply "not clearly perceived or recognized by the mind", Golding is in error. In the case of Bloom, for example, many of his thoughts have so obviously drifted into the stream without warning, that he is scarcely aware that they are there. The last paragraph of the "porter" quotation illustrates this. In the sense, however, that sub-conscious thoughts are those which are buried in the individual's mind entirely unknown to himself, Golding is probably correct, as it is only in "Work in Progress" that Joyce penetrates this "sub-subconscious".

There can be no doubt that Joyce has succeeded in portraying at least one of his characters, Leopold Bloom, with a completeness which has been seldom equalled in literature. At the end of Bloom's day we know so much about him through the revelation of all that has passed through his mind that it is very difficult to appraise him. We cannot say whether he is "good" or "bad" in the sense that those words might be used of a character of Dickens and we cannot even say whether he is entirely likeable. He has been impartially displayed in most of the varieties of weakness, kindness and occasionally strength which go to compound human nature and there are few questions about him that could be answered by a clear "yes" or "no", but we know all about him.

This achievement is in a large measure due to the use of the Stream-of-Consciousness technique. The method has, however, certain disadvantages which are necessarily aggravated in "Ulysses". The most

important is the sacrifice of clearness. The reader is subjected to great labor in following the main thread of the story and often indeed, in finding out what is going on at all.

One would point out that "Ulysses" is not wholly written in this manner. Joyce has certain canons of style to which he pays respect, but subject to them he observes no limitations of uniformity in his method of presentation. Several of the episodes are so different from one another that they might well have been written by different people. Joyce may be obscure, but he is never monotonous. When Budgen taxed him with having left Bloom out of an episode almost entirely, he replied: "Bloom is like a battery that is being recharged. He will act with all the more vigor when he does reappear." (1) There is also variety to be found in Joyce's use of the internal monologue itself. Each character is shown to have his own manner of thinking -- "Stephen's, hither and thither darting, swallow like; Bloom's, nose on the ground, like a dog on the scent; Molly's, an oleaginous, slow-moving stream, turning in every direction to find the lowest level." (2)

Joyce, as has been indicated, claims no originality in his use of the internal monologue. Moreover, he shares its use with many other writers. Unlike such others, however, as Dorothy Richardson, Virginia Woolf and even to some extent the late Marcel Proust, he is strictly honest in his treatment. When he dips into the stream-of-consciousness of a character, he reproduces exactly what he finds there.

(1) Budgen - page 118
 (2) Ibid - page 93.

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Lesser Points of Technique - Reference has already been made to the fact that "Ulysses" is rendered obscure by the use of the internal monologue. Joyce places a further burden on his reader in another way, by his failure to disclose the background of his story at the outset. In the early novel it was usual for an author to address himself to the reader and present a brief history of his hero up to the time the story opened. In the drama it was not unusual for the author to achieve the same end by introducing characters in conversation reciting to each other the basic facts of the story familiar to both. Joyce will have no such artificiality. In "Ulysses" he plunges directly into the actions and thoughts of his characters on the single day which is the whole term of his novel, and the reader must fill in the background as he is able from such of the casual thoughts of the characters as may hint at past events. The reader is therefore well into "Ulysses" before he gets the facts which give significance or sometimes even sense to what has been said in some earlier parts. In this Joyce has been compared to Browning whose obscurity is often the result of his assuming the reader's acquaintance with unexplained persons or things to which he is referring.

A typical example of what one may expect to meet, even where nothing is concealed by the author, will be found in the Lestrygonians episode where Bloom, walking down the street, casually tries to recall the name of a man --

"What was the name of that priestylooking chap was always squinting in when he passed? Weak eyes, woman. Stopped in Citron's saint Kevin's parade. Pen something. Pendennis? My memory is getting. (Sic) Pen...? of course it's years ago." (1)

He gives it up and his thoughts drift to other matters.

(1) "Ulysses" page 153

Twenty-five pages later another priestlike face causes him to drop one unconnected sentence into the stream of his reflections on another subject --- "Penrose. That was that chap's name." (1)

The unfinished sentence is also typical of the method.

In minor points of technique Joyce scorns no device which will assist him in his presentation. Budgen is again authority for the statement that "there are hints of all practices in *Ulysses* - cubism, futurism, simultaneism, dadism and the rest (--- and there is the clearest proof that he was attached to none of the schools that followed them.)" (2) Of the humbler artistic liberties there is also a free use. "Clann dever" spoonerises Lenehan in the newspaper office; "a butcher's son wielding the sledged poleaxe" puns Stephen in the *Hamlet* discussion; and again, "If others have their will Ann hath a way". A pier is a "disappointed bridge", riddles Stephen to the scholars at Mr. Deasy's school. Then in the "Proteus" chapter the reader is led to believe that Stephen is making a visit to his uncle's house but later discovers that the visit is imaginary --- a literary hoax. As to burlesques, reference has already been made to the "tiddleypon" types of music in the "Sirens" episode, to the rhythm of which Budgen confesses that he and Joyce executed impromptu dances on the way home in the evening through the streets of Zurich.

It is scarcely necessary to say that Joyce never employs any of these devices except where it is strictly "in character" to do so. Everything he does fits accurately into his mosaic. Technique seldom takes precedence over matter.

(1) "*Ulysses*" page 179

(2) Budgen, page 198

Musical Quality - All the Symbolists thought of the images which they created as having an abstract quality like musical notes or chords. They found similarities to their methods in the theory of music and particularly that of Wagner. In Proust's case this is especially so. Wilson says that it is significant of Proust's conception of his art that he spoke habitually of his "themes" and points out that his "A la Recherche du Temps Perdu" is, in fact, a symphonic structure rather than a narrative in the ordinary sense. (1) It is only necessary to recall that a symphony is "an elaborate orchestral composition of several contrasted but related movements" to recognize that "Ulysses" is also definitely symphonic in structure. This aspect of the book warrants a fuller study than is here possible. Mention may be made, however, of some of the recurring Wagneresque motifs in "Ulysses" -- the "tap, tap," which heralds the approach of the blind man, the handbill of the Evangelist, the sandwich-men whose boards advertise Hely's Department Store, Bloom's soap and newspaper, and countless others.

The "Sirens" episode is, of course, especially musical. This has already been elaborated in a previous chapter. ^{see pages} Budgen intimates that at the time this episode was being written Joyce was literally living in an atmosphere of music. It was the year 1918 and the high value of the Swiss franc attracted many prominent musical artists to Zurich. Joyce missed few of their concerts.

Not only in the "Sirens" but all through "Ulysses" there are countless references to opera arising out of the musical interest of Bloom, Molly and Stephen. Joyce, himself a concert artist at one time, is thoroughly at home with all this material.

The poetical quality which Joyce frequently displays in "Ulysses" is a less obvious evidence of his appreciation of music. While it is generally agreed that as the author of the small book of poems "Chamber Music"

(1) Wilson - page 132

he is entitled to no special notice, he has an aptitude for delicate forms of expression which in "Ulysses" occasionally produces passages of notable beauty. This is appropriately the case in the presentation of the thoughts of Stephen, who is himself a poet.

It is interesting to notice that commentators turn more often to the great poets than to prose writers to find qualities of style similar to those of Joyce.

Use of Words - It follows naturally from Joyce's appreciation of music that he is particularly sensitive to the values of sound. From his early childhood his eye-sight has been subnormal, and for many years it has been remarked that when in company he gains his impressions of people by listening to them rather than observing them. The high degree to which his sense of sound has been developed has been shown in his careful selection of words used.

Joseph Conrad wrote thus to a friend --

"Words, groups of words, words standing alone are symbols of life, have the power in their sound or their aspect to present the very thing you wish to hold up before the mental vision of your readers. The things 'as they are' exist in words; therefore words should be handled with care lest the picture, the image of truth abiding in facts, should become distorted or blurred." (1)

What was to Conrad merely an important point of technique has become with Joyce a preoccupation from which he has never escaped and from which he would not escape if he could. To him the individuality of a word-sound is almost as significant as the meaning which it conveys.

In everything he has ever written his interest in words has been strongly displayed. If there is any quality in "Chamber Music", his first publication, which deserves special mention, it is the beauty of the language. When he comes to "Dubliners", we find on the first page

(1) Lovett & Hughes - page 409

of the opening story this evidence of his interest:

"Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being."

The tendency is continued throughout the short stories, and with increasing frequency in the "Portrait of the Artist", where a casual examination will show that through whole sections there is scarcely a page on which the attention of the characters is not arrested by the quality of some word. Stephen himself, as he stands upon the bridge looking into the water, expresses something of his creator's interest:

"He drew forth a phrase from his treasure and spoke it softly to himself:

- A day of dappled seaborne clouds. -

The phrase and the day and the scene harmonised in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period itself. Did he then love the rhythmic rise and fall of words better than their association of legend and colour? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflections of the glowing sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose." (1)

When we come to "Ulysses" we find Joyce interested not only in the words themselves but in their arrangement and in the possibility of modifications of their form which will express the special shades of meaning he wishes to convey. Budgen tells of him confessing to a hard day's work, the result of which was two sentences:

"I looked sideways but Joyce was not smiling. I thought of Flaubert. 'You have been seeking the mot juste?' I said. 'No', said Joyce, 'I have the words already. What I am seeking is the perfect order of words in the sentence. There is an order in every way appropriate. I think I have it.'" (2)

(1) "A Portrait of the Artist as a Young Man" - page 193

(2) Budgen - page 20

Joyce's assault on the conventional word form has contributed in no small degree to the popular impression that he is a "fantastic" and a worshipper at the shrine of unintelligibility. His compounds may appear in any circumstances -- "bullockbefriending bard" as a bon mot; "woodshadows", "dewsilky cattle", "wavewhite wedded words" in a more poetical vein; "JuneJuly Augseptember eighth" as Bloom tries to decide on a date. His imitative sounds are also ingenious. "Mkgnao", says the Bloom cat as it asks for its breakfast, "mrkgnao" and "mrkrgnao", as it repeats the demand with greater emphasis, and finally "gurrhr", as it runs to lap the proffered milk. "Ma", grunts the sleeping Molly when Leopold calls upstairs to ask whether she doesnot want breakfast. Joycecarries his inventions into a field of possible controversy when he offers "Dth! Dth!" for the impatient clucking sound of the tongue popularly rendered as "Tsk! Tsk!" A more labored effect is "I am almosting it" in which an adverb becomes a verb in conformity with the "change" theme in the "Proteus" episode.

Joyce's innovations in word effects are, like his stream-of-consciousness technique, carried to new extremes in "Work in Progress", his object no doubt being to approach as nearly as possible to the expression of those values in words which can only be appreciated when the words are uttered. The same motive actuates a writer who attempts to preserve the richness of a cockney or highland accent by distorted spellings. It may be noted that the interested public can now obtain gramophone records of readings by Joyce from "Work in Progress".

Joyce and His Contemporaries in the English Novel - Aldous Huxley, Dorothy Richardson and Virginia Woolf are perhaps the only three authors eminent in the English novel of the present day who are at all similar to James Joyce in style. All three are grouped with Joyce, appropriately enough, under

the title "Fantastics" by Lovett and Hughes.

In Huxley the "fantastic" quality is chiefly demonstrated in a single novel, "Point Counter Point", and here the similarity to Joyce's style is principally in the musical structure. In "Point Counter Point" the novelist Philip Quarles (who is semi-autobiographical) sets out the plan of the work in his notebook thus:

"The musicalization of fiction. Not in the symbolist way, by subordinating sense to sound. (Pleuvent les bleus baisers des astres taciturnes. Mere glossolalia.) but on a large scale, in the construction. Meditate on Beethoven. The change of moods, the abrupt transitions (Majesty alternating with a joke, for example, in the first movement of the B flat major Quartet. Comedy suddenly hinting at prodigious and tragic solemnities in the scherzo of the C sharp minor Quartet). More interesting, still, the modulations, not merely from one key to another, but from mood to mood. A theme is stated then developed, pushed out of shape, imperceptibly deformed, until, though still recognizably the same, it has become quite different. In sets of variations the process is carried a step further. Those incredible Diabelli variations, for example. The whole range of thought and feeling, yet all in organic relation to a ridiculous little waltz tune. Get this into a novel. How? The abrupt transitions are easy enough. All you need is a sufficiency of characters and parallel, contrapuntal plots." (1)

Huxley's musical plan is worked out with great ingenuity. It is sometimes reminiscent of the "Wandering Rocks" episode in "Ulysses", exhibiting in a series of short scenes almost all the characters as they go about their affairs. Towards the end of the story there is a noticeable crescendo as many of the small parallel plots reach climaxes like that of Joyce's father-son plot in his fast-moving nighttown scene. Huxley avoids the use of a chief plot in conformity with his plan.

Lovett and Hughes indicate a difference between the musical structures of "Point Counter Point" and "Ulysses". The former is in the modern manner, "stressing cacophony rather than harmony, crowded with broken rhythms and unresolved sequences." (2)

(1) "Point Counter Point" (Modern Library edition) - page 349

(2) Lovett & Hughes - page 454

Dorothy Richardson resembles Joyce in her use of stream-of-consciousness technique. In the nine novels of her uncompleted "Pilgrimage" series, which began in 1915, she follows a single character through the various experiences of several years. The entire story is presented as it is registered on the mind of that character. Technique overbalances material as there is even less plot than in "Ulysses". It is more likely that both Miss Richardson and Joyce worked independently from French precedents than that the style of either influenced the other.

Virginia Woolf, in her later novels, is much closer to the style of "Ulysses" than anyone else writing in English today. She resembles Joyce not only in her interest in the stream-of-consciousness, but also in her use of such symbolistic devices as recurring motifs. Like Joyce, she stresses character portrayal as the function of the novel, and this gives point to her presentation of the thought stream; but she allows herself to make character development subservient to another subject which has caught her attention, namely, the meaning of life. Her "Mrs. Dalloway" deals with the events of a single day. "To the Lighthouse" covers the events of two single days separated by an interlude. As with "Ulysses", this makes necessary the gradual filling in of background as the story develops. Mrs. Woolf's method imposes a lighter burden on the reader in that her scenes are usually meaningful in themselves and able to stand alone until she provides the background. She, like Joyce, dips into the consciousness of different characters to present her story from a variety of aspects but weakens her effect slightly by representing the thoughts descriptively as opposed to Joyce's method of setting down the actual words of his characters' reflections as though they were being quoted.

There is some possibility that Mrs. Woolf was influenced by the

style and technique fo "Ulysses" as that part of her work in which similarities are most noticeable, follows "Ulysses" by at least three years in date of publication.

Joyce's use of the stream-of-consciousness technique is much more successful than that of either Dorothy Richardson or Virginia Woolf because of his uncompromising honesty. His revelation of the entire contents of the minds of Bloom, Stephen and Molly would probably be declared authentic by the most exacting psychoanalyst. The other authors, however, limit their presentation to that part of human thought which is strictly acceptable to polite society. Thereby they lose noticeably in completeness; and this no doubt accounts for the fact that Joyce's characters are as a whole much more vivid than those of Miss Richardson or Mrs. Woolf.

IV. THE "IMMORALITY" OF "ULYSSES"

No attempt at an appraisal of "Ulysses" would be complete without consideration of its alleged immorality. Indubitably it is non-moral. One hears of the book as setting out words and incidents of life seldom approved upon the printed page, even in this tolerant age. This has been the case with Joyce's work since he began to employ the stream-of-consciousness technique and, as before mentioned, is the result of his uncompromising honesty. He considers the revelation of the entire thought stream necessary to the integrity of his portraiture. Few persons, however, would deny that the thoughts and language he ascribes to his characters are natural to them. Moreover, the characters are not drawn from a low or vicious stratum of mankind. They are entirely normal human beings.

Joyce would no doubt be a much wealthier man today if he had eliminated a dozen or so of the passages of "Ulysses" to which objection has been taken by morality officials. In refusing to delete them he has set a standard of his own which is as exacting as that of his book's enemies. Reference has been made to the esthetic creed which he sets out in the "Portrait of the Artist". It will be remembered that he describes desire and loathing, the feelings excited by improper art, as kinetic -- desire urging us to possess or go to something, and loathing urging us to abandon or go from something. The pornographical or didactic arts which excite these feelings, he says, are therefore improper arts. Opposed to them he sets up the revelation of truth, which, as a form of authentic art, produces a stasis of the mind.

If we apply Joyce's test to his own work it will be found that while our first sensation on reading "Ulysses" is one of shock at the

appearance of the unexpected, we are aware of no pornographic suggestion. Rather are we compelled to the admission that the thoughts and incidents set out are true representation of character. As we become accustomed to them, these thoughts and incidents drop back into their proper perspective and we begin to appreciate the true merits of the book.

Wilson emphasizes the psychological aspect of the character presentation in "Ulysses". Joyce, he says, is completely recreating "life in the process of being lived, the relations of human beings to their environment and to each other; the nature of their perception of what goes on about them and of what goes on within themselves and the interdependence of their intellectual, their physical, their professional, and their emotional lives." (1) Joyce's method is, like Conrad's, pictorial rather than analytical.

Many persons would ask how it is that Joyce finds courage to defy not only the conventions of society but also the ingrained prohibitions of his strict religious upbringing. His answer is given in the "Portrait of the Artist" where Stephen announces his apostasy to Cranly --

"I will not serve that in which I no longer believe, whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too." (2)

This philosophy is the outcome of experiences set out in the "Portrait", generally recognized to be true incidents in the author's own life, the most important of which incidents is the three days' religious retreat at the Jesuit School. It is perhaps worthy of mention that the withering sermons which so terrified the sixteen-year-old Stephen are more strongly drawn than is warranted by theological doctrine of the Roman Catholic church.

(1) "Axel's Castle" by Edmund Wilson - page 219

(2) "A Portrait of the Artist as a Young Man" (Modern Library edition) page - 291.

While the passage quoted above indicates correctly that Joyce (like most ultra-modern writers) is without any religious belief, it would be a mistake to assume from the bitter independence of its tone that he is a misanthrope or that he wrote "Ulysses" as one estranged from his fellow men. Budgen offers a picture of him in the years of composition at Zurich, living quietly but very happily with his wife and children and making many friends among people of all nationalities. He has always retained a strong feeling against the church, however, and it is for this reason that critics not infrequently suggest that his flaunting of the unmentionable is a reaction against what he considers the moral oppression of the church.

V. CONCLUSION

Joyce has attempted many things in "Ulysses" with varying success. In the creation of a complete character he has achieved his objective so well that Mr. Pelham Edgar, an impartial critic, says that "Leopold Bloom is such a triumph of characterization as modern fiction can scarcely match". (1) This has necessarily been done not only at the cost of clearness but also with the loss of some strength in plot structure.

In his elaboration of the Homeric parallel, Joyce has taken infinite pains, and the device appears to have been warranted at least to the extent that it contributed to the strength of the novel's framework and gave emphasis to the characterization. The other parallels, however, do not seem to have any adequate justification. They display the author's ingenuity but retard the development of the more important features of his novel. As Symbolistic devices they are, for the most part, too well concealed to serve the ends of either structure or imagery.

In her introduction to "Mrs. Dalloway", Virginia Woolf suggests that the infallible criterion of a book is its effect on the mind of a reader who has the time and liberty to do it justice. A great deal, of course, depends on the reader's qualifications and personal taste, but "Ulysses" should easily meet the demands of such a test. With "Ulysses", however, so much time is required to make an appraisal in even a general way that most casual readers will be unequal to the effort. Even such enthusiasts as Gorman and Wilson have not yet become sufficiently familiar with the book to avoid making glaring errors as to the ordinary facts of the story.

In the field of novel writing "Ulysses" will no doubt exercise much influence in ways both good and bad. Injudicious technical and

(1) "The Art of the Novel" - page 307

stylistic imitations fastening upon certain isolated aspects may give rise to a chaotic and inferior literature. The book could scarcely be the subject of direct imitation, even by Joyce himself, however, on account of its striking individuality.

It is still doubtful whether or not Canada will lift the ban upon "Ulysses". We have not yet followed the United States in that matter. There can be little doubt that the book contains many passages which are offensive when considered alone. The intelligent reader will not so consider them, however, and persons of lesser calibre will probably abandon the book as quite beyond them before reading much of it.

From time immemorial society has imposed general restrictions on the individual for his own good and that of the community as a whole. At present we bow to the precedent. The weakness of the system, if any, lies in the possibility of error on the part of the person who has to decide what is or is not desirable. Censorship is a restriction of this kind, and in certain cases of elementary simplicity will function to good purpose. In cases of a more complicated nature the burden of decision is all too often beyond the limited powers of those to whom it has been committed. "Ulysses" deserves and will some day receive a hearing on points other than its presentation of familiar but "unprintable" language. In the meantime "the book stands, like a fire-snorting dragon, outside the moss-grown walls of old conservatism and there is no St. George with a sword sharp enough to slay it. It is there, -- a monstrosity for the Older Order but a great Phoenix for those readers, mostly writers, who comprehend the true avocation of literature, an avocation concerned not at all with prettiness, entertainment, ethical considerations of a dogmatic order, or chaste reticences." (1)

(1) Gorman - page 14.

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*Why
America
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