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THE MOTIF OF ENTRAPMENT AND ESCAPE IN JAMES JOYCE'S WORKS

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PREFACE

I would gratefully like to acknowledge the assistance I have received from the University of Winnipeg in the form of Teaching Assistantships. I would also like to express my gratitude to the Libraries of the University of Winnipeg and the University of Manitoba for the use of their facilities. And I wish to thank my adviser, Dr. F. F. Farag, for his illimitable patience, understanding, and unceasing efforts to keep me "off the prairies" of digression. Lastly, I dedicate this to Maureen--"Agra"--my proofreader, conscience, and mainstay.

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Introduction

The motif of entrapment and escape permeates James Joyce's works. The protagonists in Dubliners, apprehensive of their paralyzing existence, attempt to effect various forms of physical, mental, or spiritual escape. Eveline tries to break from her limitations to a new life abroad; Little Chandler endeavors to write poetry; the boy in "Araby" strives to supplant mundane reality with an idealized and sublimated image of his desires. In A Portrait of the Artist as a Young Man, Stephen seeks to "fly by" the "nets" of nationality, language, and religion. Bloom, in Ulysses, feels trapped in the maze that is Dublin and tries to find some measure of escape as a mental traveler. The idea of entrapment and escape is a constant, rather than recurrent, theme in Joyce's works; and its most evident manifestation is found in his depiction of Dublin.

For Joyce, Dublin is a singular preoccupation. He escaped from Dublin so as to recreate it in his own imagination. But his voluntary exile from the city, brought about by his rejection of its values, was in conflict with his need to retain the tenor of Dublin necessary to express the twentieth-century artist's sense

of alienation. This "rejection-retention" pattern is clearly stated by Clive Hart:

Throughout his life Joyce was troubled by the contradictory needs to be at once accepted and rejected, to partake and to be banished. His putting himself at a physical distance from the city [Dublin] while totally immersing himself in it in imagination was only the most obvious of the means he used to deal with that ambivalence¹

Joyce's concern with Dublin is an important aspect of both his life and art. However, his depiction of the city is invariably that of an oppressive, stultifying environment.

In Dubliners, Joyce presents the modern metropolis as a dark, claustrophobic maze. The boy in "Araby," for instance, lives at North Richmond Street, a "blind" or dead-end street. The houses are described as gazing "at one another with brown imperturbable faces"² and the air in the boy's house is "musty from having been long enclosed." (29) In "Eveline," the protagonist is seen "leaning her head against the window curtain, inhaling the odour of dusty cretonne." (39) The cars in "After the Race" speed "through this channel of poverty and inaction" (42) and in "The Dead" a "dull yellow light brooded over the houses and the river; and the sky seemed to be descend-

1 Clive Hart, "Wandering Rocks," James Joyce's Ulysses: Critical Essays, ed. Clive Hart and David Hayman (Berkeley: University of California Press, 1974), pp. 181-82.

2 James Joyce, Dubliners (New York: The Viking Press, 1974), p. 29. All subsequent references to this edition will be followed by their respective page numbers.

ing."(212) James Duffy of "A Painful Case" walks by "gaunt trees" and along "bleak alleys"(117) while Little Chandler poetically tries to capture the drabness of his surroundings in "A Little Cloud":

As he crossed Grattan Bridge he looked down the river towards the lower quays and pitied the poor stunted houses. They seemed to him a band of tramps, huddled together along the river-banks, their old coats covered with dust and soot, stupefied by the panorama of sunset and waiting for the first chill of night to bid them arise, shake themselves and begone. (73)

Brewster Ghiselin's summary of such descriptions of Dublin's restrictive nature is very apt:

Certain images in Dubliners, of closed or circumscribed areas, such as coffin, confession-box, rooms, buildings, the city and its suburbs, become symbolic when they are presented in any way suggesting enclosure, as they frequently are; and by recurrence many of them are early established as conventional symbols. In general they express the restrictions and fixations of life in Ireland. Except for the city itself and its suburbs, the commonest of these symbolic images are the houses of the people of Dublin³

However, this view of Dublin is not limited to Dubliners.

In both A Portrait and Ulysses, Joyce's depiction of the narrowing and confining nature of Dublin is precise. Stephen, in A Portrait, experiences a "vague dissatisfaction . . . as he [looks] on the quays and on the river and on the lowering skies" ⁴ He also wanders "into a maze

³ Brewster Ghiselin, "The Unity of Dubliners," Twentieth Century Interpretations of Dubliners, ed. Peter K. Garrett (Englewood Cliffs: Prentice-Hall, Inc., 1968), p. 69.

⁴ James Joyce, A Portrait of the Artist as a Young

of narrow and dirty streets"(100) and, on his way to class, his reflections upon Trinity College are described in no uncertain terms:

The grey block of Trinity on his left, set heavily in the city's ignorance like a great dull stone set in a cumbrous ring, pulled his mind downward; and while he was striving this way and that to free his feet from the fetters of the reformed conscience he came upon the droll statue of the national poet of Ireland. (180)

Similarly, in Ulysses, Bloom walks the streets of Dublin, sensing the city's confinement:

His smile faded as he walked, a heavy cloud hiding the sun slowly, shadowing Trinity's surly front. . . .

Provost's house. The reverend Dr. Salmon: tinned salmon. Well tinned in there.⁵

Later, thinking of Ben Dollard's business misfortune, Bloom envisions every Irishman's house as his coffin:

Failed to the tune of ten thousand pounds. Now in the Iveagh home. Cubicle number so and so. Number one Bass did that for him. . . .

Ruin them. Wreck their lives. Then build them cubicles to end their days in. (365-66)

The restrictive nature of Dublin is inhibitive not only to Bloom's, but to the movements of many of Joyce's characters. Furthermore, this quality of entrapment is one that Joyce imaginatively imported from mythological sources into the weave of his own work.

Man (New York: The Viking Press, 1968), p. 66. All subsequent references to this edition will be followed by their respective page numbers.

⁵ James Joyce, Ulysses (London: The Bodley Head Ltd., 1969), pp. 208-209. All subsequent references to this edition will be followed by their respective page numbers.

an island. Such conscious use of allusion to the Daedalus myth goes far to illustrate Joyce's intent in his portrayal of Dublin as a labyrinth. What may not seem as obvious, however, is the way in which he used the myth of Odysseus, among other things, to convey this same sense in Ulysses.

The motif of entrapment and escape, while not a central feature of The Odyssey, is nevertheless apparent. During his nine year return to Ithaca, Odysseus is trapped in Polyphemus' cave, detained on Circe's island for one year, and is made to spend seven years against his will with Calypso. The parallel here is clear enough: Bloom's attempts to escape the "snares" of the city and its inhabitants are all in some way analogous to Odysseus' attempts to reach Ithaca. And Joyce has no difficulty in extending this parallel for, although Odysseus wanders over a large part of the world while Bloom never leaves Dublin, Bloom still shares Odysseus' sense of lostness in uncharted seas. Joyce further supports this comparison by making Bloom a mental as well as a physical wanderer, and emphasizing the imaginary nature of his escape: at the end of the "Ithaca" episode, Bloom rests after having "travelled" with "Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer and Whinbad the Whaler" (871) In this way, Dublin exists not only as a microcosm of Odysseus' world, but also retains its relation to Polyphemus' cave, Aeaea, and Ogygia as Joyce's most pervasive symbol of entrapment. In

combining the myths of Odysseus and Daedalus and maintaining their fluidity, Joyce was able to use any aspect available to establish what seems to be the master motif in his works.

Chapter I

The "Unhappitents" of Dublin

The motif of entrapment and escape, although figuring more prominently in A Portrait and Ulysses, may be found in embryonic form in Dubliners. Warren Beck refers to the influences of environmental and familial confinement running through many of the stories and argues that attempts at escape take the form of "rebellion, alienation, and ambivalence."⁸ Moreover, these confining influences can take the form of physical, psychological, or religious pressures, but in stories where a combination of these occur, only one form is usually dominant. Similarly, the protagonists' reactions to these influences differ, in some way, in each situation. It is not my intent to analyze every instance of entrapment in Dubliners, but merely to show the pervasiveness of this motif.

In "The Sisters," the boy, who is the prototype of Stephen Dedalus, is trapped, albeit subconsciously, in the paralyzing influence of Dublin's religious life. It is a commonplace of criticism that paralysis is the central

⁸ Warren Beck, Joyce's Dubliners: Substance, Vision, and Art (Durham: Duke University Press, 1969), p. 37.

theme of Dubliners; but the paralysis of Dublin and its citizens is a direct effect of restraining influences:

The image of the nets inevitably suggests related or consequent ideas. One of these is paralysis But there is another related idea which I think is even more important--captivity. . . . Captivity presupposes an active restraining force, and here may be directly equated with the three nets Stephen fears and seeks to elude. Language, nationality, and religion are captors--agents of confinement, restraint, frustration. Captivity results in paralysis.⁹

This observation can be extended to include the characters in Dubliners. In "The Sisters," for example, it is Dublin's religious life that traps the boy's mind. Early in the story, he associates the dying priest with the word "paralysis" and, through this association, allows his mind to dwell on the corrupt Irish Church:

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. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (9)

The boy is simultaneously attracted to, and repelled by the corruptive nature of the Church as symbolized by the debilitated priest. The subtle vagueness of his awareness, however, becomes greatly intensified when he dreams of the dead priest that night:

9 Robert S. Ryf, A New Approach to Joyce (Berkeley: University of California Press, 1966), p. 60.

In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (11)

The emphasis here is on the religious nature of the boy's entrapment. This is not surprising, however, when we consider the extent to which Father Flynn had been his tutor and religious mentor. The boy's release from the compelling influence of the priest's traditional learning and the corrupt values of the Church (apart from adumbrating Stephen's similar but conscious rejection of these same influences in A Portrait) results in a new-found, barely perceptible sense of freedom:

I wished to go in and look at him but I had not the courage to knock. I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. (12)

The transition to this sense of escape is subtly expressed in the boy's spontaneous inclination to read theatrical notices instead of having to listen to Father Flynn's lengthy accounts of the Church's complex institutions. The boy's longing for release is further implied by his

subconscious desire to escape to a far-away land: "I remembered that I had noticed long velvet curtains and a swinging lamp of antique fashion. I felt that I had been very far away, in some land where the customs were strange-- in Persia, I thought" (13-14) In a dream he replaces the learned dictates of Catholicism with a vague, but imaginative kind of spiritual life:

The suggestions in this dream of the assumption of spiritual responsibility by the boy and of his journeying to a churchlike place in the East, where there are "long curtains and a swinging lamp of antique fashion," define the need of Dubliners to seek out for themselves the spiritual life that is no longer available in Ireland.¹⁰

The motif of entrapment and escape, in this case escape from the influence of Dublin's sham religiosity, is established in this first story. Furthermore, Joyce here introduces two symbols clearly representative of the constraint and confinement that await the boy if he followed--as Father Flynn had hoped--in the footsteps of the priest. The chalice and the coffin, both associated with the dead priest, act as warnings to the boy against religious ensnarement. However uncertain his understanding of the reasons for Father Flynn's condition, he is aware that it was somehow related to the broken chalice. And the curt finality of his observation that Father Flynn "had been confined" (14) indicates the boy's intuitive awareness that a similar end

¹⁰ Brewster Ghiselin, Twentieth Century Interpretations, pp. 70-71.

awaits him if he follows the priest's example. Joyce's use of these symbols in the story leaves little doubt as to his sense of the restricting nature of the established Catholic religion of Dublin. And the imaginative escape from this religion presented in "The Sisters" is but a springboard to the boy's real escape in "An Encounter."

In "An Encounter," the protagonist appears to be the same boy as in "The Sisters"; his progression in this episode, however, consists of an imaginary flight to spur him, perhaps, to an actual escape. As Fritz Senn points out, "on this occasion the escape is more than vaguely desired: it is actually attempted, and there is even a measure of success."¹¹ Instead of subtle intimations of escape suggested by "Persia" in "The Sisters," the boy in this story is consciously and powerfully influenced by tales of the wild west: "The adventures related in the literature of the Wild West were remote from my nature but, at least, they opened doors of escape." (20) Moreover, these adventures do not just stimulate his imagination; they are the basis for the boy's recognition of his need for a real escape from the stagnation of school-life:

This rebuke during the sober hours of school paled much of the glory of the Wild West for me and the confused puffy face of Leo Dillon awakened one of my consciences. But when the restraining influence of the school was at a distance I began to hunger

11 Fritz Senn, "An Encounter," James Joyce's Dubliners, ed. Clive Hart (New York: The Viking Press, 1969), p. 26.

again for wild sensations, for the escape which those chronicles of disorder alone seemed to offer me. The mimic warfare of the evening became at last as wearisome to me as the routine of school in the morning because I wanted real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home: they must be sought abroad. (20-21)

But the boy's adventure with Mahony, although they "break out of the weariness of school-life for one day," (21) is only a qualified success. Leo Dillon does not show up to accompany them and they never reach the Pigeon House:

As a striving towards something it [their adventure] is a failure. The doors of escape are not really passed, the boys are unable to "walk out," the Pigeon House remains beyond their grasp. The trip ends anticlimactically on a sloping field near the river Dodder, whose very name seems to suggest weakness and unsteadiness. The story might well close here, with the silent, tired boys left to their "jaded thoughts," ready to avail themselves of the train service as a part of that order which they had tried to leave behind.¹²

Limited as the boy's success may be, his encounter with the old man is a real, unanticipated adventure. The old man's perversity, as seen in his elaborate description of whipping boys and his act of masturbation, is an aspect of sordid reality by which the boy feels threatened. Whatever label the old man's perversity deserves, it is a "narrowing down of a vital response to life into the confinement of a few repetitive habits and preoccupations."¹³

12 Fritz Senn, James Joyce's Dubliners, p. 27.

13 Ibid., p. 30.

And the threat felt by the boy occurs (as it does in "The Sisters") through an act of identification with the old man:

Some of the fear that this man evokes is due to a dim realization that he embodies what may occur when escape from the restraining and paralyzing influences is no longer possible, that he is a spectre of what the boy himself may one day become.¹⁴

Dublin is responsible for the old man's condition; his inability to escape its environment has somehow caused his degeneration. And the chance of a similar destiny is, to the boy, at least as unsavory as the influence of conventional respectability presented by Father Butler and the Dillon brothers. The choice between degradation and conventional order is not a pleasant one for those who are trapped by Dublin's morality. Furthermore, the confining influences of "school and home"(23) in this story are presented more through character than symbol. The rigid authoritarianism of Father Butler (whose name even suggests servility), the capitulation of the Dillon brothers to the values of home and school, Mahony's dullness, and the old man's degeneracy serve to highlight the dangers of entanglement and the desire for deliverance. But while the emphasis in this story is on enslaving school routine, in "Eveline" the fetters of the home predominate.

¹⁴ Fritz Senn, James Joyce's Dubliners, p. 31.

"Eveline," like "An Encounter," is a story in which a conscious decision to escape the drudgery of Dublin life ends in failure. Eveline, an abject girl of nineteen, is seen ruminating over her ties to Dublin before attempting to seek freedom abroad. The plight of her situation is not difficult to see: " . . . most pointedly it is Joyce's Dublin with its special injunctions and encirclements that holds Eveline and will not let her go."¹⁵ Just what these injunctions and encirclements are can be seen in her reminiscences of the past:

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. (37)

A meaningless attachment to the objects around her elicits some sentiment from her; this attachment soon grows to include concern for basic comfort, her relationships in Dublin, and her job:

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. (37)

15 Warren Beck, Joyce's Dubliners, p. 111.

Such considerations should, of course, be secondary to her family. But her father is a drunken, violent man; her mother and brother are dead; her other brother does not live at home; and she is governess for two young children. Of these, it is only Eveline's abusive father who is of any significance as "family," but in a harsh and loveless way. Even so, she thinks of the promise she made to her dying mother "to keep the home together as long as she could." (40) The irony of this promise at this point in Eveline's life, however, is obvious: there is no "home" for her to keep together. But despite the emptiness of all these associations she thinks of her existence in Dublin as a satisfactory one: "It was hard work-- a hard life--but now that she was about to leave it she did not find it a wholly undesirable life" (38):

Already, however, Joyce indicates why Eveline will not, in fact, be able to escape. Paralysis will win because she is not worthy to defeat it. Her inertia is revealed by the excessive value she places on the routine satisfactions of her present existence, and on the pathetically small indications of affection which her father has been prepared to give¹⁶

The alternative to this deathlike life is presented in the form of escape to Buenos Ayres with Frank, a sailor who wants to marry Eveline. Her final remembrances before setting out to meet him focus upon a vision of her dying mother's delirium and create in her a compulsion to flee:

¹⁶ Clive Hart, "Eveline," James Joyce's Dubliners, ed. Clive Hart (New York: The Viking Press, 1969), p. 50.

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her. (40)

Her reaction to the scene at the station is based on a similar impulse of terror; in this instance, however, it is a terror of life, not death. Eveline has already become numbed by the influence of her home life to the point that she cannot respond positively to Frank's offer of another life--she is no more than a "passive . . . helpless animal"(41) with no will of her own. Her inability to feel, to love, and to escape to a meaningful life is the direct result of her tunnel-vision of a psychologically and emotionally deprived existence in Dublin. Her existence, like her mother's, will probably end as a "life of commonplace sacrifices closing in final craziness." (40)

Fritz Senn's observation on the lack of love in "An Encounter" is equally fitting to Eveline: "Since love is a door of escape from isolation, a vitalizing contact with another being, the closing of this door is especially pathetic."¹⁷ Joyce's depiction of the motif of entrapment and escape is expressed here in terms of "house" and "home" which together occur eighteen times in this story. "House" and "home," both literally and metaphorically, represent

17 Fritz Senn, James Joyce's Dubliners, p. 30.

the entrapping power of Dublin in "Eveline"; as Clive Hart observes, "houses are, for Eveline, prisons."¹⁸ And, as this is true of this story, it is also an appropriate comment on Bob Doran's situation in "The Boarding House."

"The Boarding House" is a story in which Joyce's presentation of a "house" as "prison" is prominent. The choice of title, combined with Mrs. Mooney's warden-like rule, set up the limitations of Bob Doran's living conditions. The characterization of Mrs. Mooney as a "shrewd judge"(63) who "dealt with moral problems as a cleaver deals with meat"(63) establishes her as the coercive force in the story: her role as overseer of the boarding house is a microcosmic manifestation of the way in which the confining influences of Dublin can work upon its "unhappitents." And these traps can take even better shapes and forms--Polly's wily tactics are both subtle and well-honed:

It was not altogether his [Bob Doran's] fault that it had happened. He remembered well, with the curious patient memory of the celibate, the first casual caresses her dress, her breath, her fingers had given him. Then late one night as he was undressing for bed she had tapped at his door, timidly. She wanted to relight her candle at his for hers had been blown out by a gust. It was her bath night. She wore a loose open combing-jacket of printed flannel. Her white instep shone in the opening of her furry slippers and the blood

18 Clive Hart, James Joyce's Dubliners, p. 52.

glowed warmly behind her perfumed skin. From her hands and wrists too as she lit and steadied her candle a faint perfume arose. (67)

Polly's cunning seduction of Bob Doran, although achieved without her mother's complicity, fits in well with Mrs. Mooney's plans to rid herself of her daughter. Since the only reparation she can envision for Doran's misdeed is marriage, she craftily weighs the decisive factors of her argument in her mind. She is convinced that she has moral justice on her side in the form of social opinion--she is, after all, the outraged mother--and is counting on Doran's fear of losing his position as a clerk. That she is right about the coercive effect of these two pressuring forces is seen when Bob Doran bends under them:

The harm was done. What could he do now but marry her or run away? He could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business. He felt his heart leap warmly in his throat as he heard in his excited imagination old Mr. Leonard calling out in his rasping voice: Send Mr. Doran here, please. (65-66)

Moreover, religious repression operates in conjunction with the coercive power of these two forces to shut the door of the trap once and for all:

The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. (65)

The priest's condemnation of Doran's act as sinful repre-

sents the repressive power of the Church in this story as much as Father Flynn's faith in traditional learning and the corrupt values of the Church does in "The Sisters"; and Bob Doran's unquestioning belief in these values is but another example of the type of stifled character the boy in that story might have become. For it is ultimately this ingrained sense of sin that causes Doran to capitulate: "But the sin was there; even his sense of honour told him that reparation must be made for such a sin." (67) Bob Doran's character, similar to those in the stories already discussed, simply cannot resist Dublin's pressuring influence:

Any strand of pathos in his characterization comes by the trait he shares with some figures in others of the stories, a kind of timidity; and it is in the conditioning of this characteristic that environmental influence has entered--Catholic, mercantile, conventional, ostensibly conforming, gossipy Dublin.¹⁹

Yet, although he falls prey to these snares, his instinct of self-preservation, of resistance to the finality of his predicament, tries to assert itself: "His instinct urged him to remain free, not to marry. Once you are married you are done for, it said." (66) Even his final desire before submission is a wish to escape his situation: "He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble

19 Warren Beck, Joyce's Dubliners, p. 149.

. . . ." (67-68) But, like the numbed characters of the other stories, Bob Doran's weakness and passivity only allow him to dream of escape before being reduced to total helplessness. Instead of ascension in flight, his movement is a descent into utter captivity: " . . . yet a force pushed him downstairs step by step. The implacable faces of his employer and of the Madam stared upon his discomfiture." (68) Mrs. Mooney's marriage "trap," precipitated by Polly, snares Doran easily because he has been exposed to Dublin's influence for thirty-four or thirty-five years and is too weak to resist. However, this depiction of his character in "The Boarding House" still presents the motif of entrapment and escape on a simple and straightforward level. It is not until "The Dead" that Joyce's portrayal of the subtleties and complexities of this motif begin to emerge.

"The Dead," at once a novella complete by itself and a fitting conclusion to the Dubliners stories, is an intricate presentation of real and psychological entrapment. Gabriel Conroy, the protagonist, at first appears so unlike any of the characters in the other stories that it may be difficult to understand his presence in this culminating episode. For Gabriel is a self-styled "man-of-the-world," school-teacher, literary critic, and Continental traveler. His seeming self-assurance is evident in his annual undertaking of the duties of master of ceremonies at his aunts's

party, the smug confidence with which he gauges his seductive powers, and the fact that he is chosen to intercept Freddy Malins and determine his state of drunkenness. All in all, he seems to have little in common with the frustrated protagonists of the preceding stories. However, the similarities between his situation and theirs are brought out in the various images of containment found in "The Dead."

The images of confinement in this story are numerous: even its title suggests the final immobility of the grave. Although Joyce asserts that "The Dead" includes the hitherto neglected elements of Irish hospitality²⁰ and, in this way, is to have countered the "unnecessarily harsh"²¹ stories that preceded it, it is difficult to miss the moribund undercurrent flowing through the Morkan sisters' party. To begin with, the party takes place in a "dark gaunt house," (176) a setting which has already come to stand for entrapment. The hostesses, two aged and feeble spinsters and their middle-aged niece, represent "Dublin musical culture at its semiprofessional, semisocial median, conventionalized and static, even as to the music they repeatedly perform."²² And the party, for all its assumed hilarity,

20 James Joyce, Letters of James Joyce, ed. Richard Ellmann (New York: The Viking Press, 1966), 2, 166.

21 Ibid., p. 166.

22 Warren Beck, Joyce's Dubliners, p. 318.

is but an exercise in unchanging repetition:

The Misses Morkan's annual party . . . as a holiday custom and ceremony has the ambiguous tone of all anniversary occasions, in one further arrival and its recollections, a reassembling subtly not the same, the paradox of a containment of change, and the underlying melancholy of a ceremoniously festive looking before and after.²³

The restraint and monotony surrounding the event, the hostesses, and the setting, have all the appeal of a drudge-like ceremony in a prison-house and, as such, are contained in the central metaphor of the story--Gabriel's anecdote about Grandfather Morkan's horse, Johnny. In the telling of this story, Gabriel and his listeners fail to understand its full import as the grand metaphor of Irish servility, "an Ireland habituated to the repetitive and to sorts of servitude."²⁴ Although the story typifies Irish servitude to the British in a broad sense (the horse goes round King Billy's statue), it comes at the conclusion of the party and so likens one of Johnny's mindless circuits to this year's consummated holiday ritual. The party is almost over, the guests are leaving, the cycle is complete for another year. It is this self-immuring pattern of unthinking behavior (which occupies three-quarters of the story) that subjects the characters in "The Dead," as it does in previous stories, to another of Dublin's conforming influences:

23 Warren Beck, Joyce's Dubliners, p. 318.

24 Ibid., p. 319.

The story is thus permeated by antitheses, the party's gaiety is of the resolutely arranged kind, and now at the turn of the year Janus obtrudes both his faces, as the concentric circles of time and Dublin and privately determining event variously hold all the characters, but ultimately to the fixed center.²⁵

It may not be too difficult to understand the willingness of the aged aunts, the servile niece, the "mechanical" (185) Freddy Malins, and the wizen-faced Mr. Browne to want to adhere to the meaningless tradition of the "party," but until Gabriel's resemblance to these "corpses" becomes clear, it is somewhat hard to see how this supposedly self-assured man is trapped in a changeless routine.

Gabriel's presence and function at this year's version of the party is a convention in itself: he himself notes the regularity of his appearances at these gatherings and feels comfortable in his role as "expert carver" (197) and master of ceremonies. And, as his speech further indicates, he is constrained by his self-professed adherence to the simple-minded vacuity of the "dead" convention of tradition:

-- I feel more strongly with every recurring year that our country has no tradition which does it so much honour and which it should guard so jealously as that of its hospitality. It is a tradition that is unique as far as my experience goes (and I have visited not a few places abroad) among the modern nations. Some would say, perhaps, that with us it is rather a failing than anything to be boasted of. But granted even that, it is, to my mind, a princely failing, and one that I trust will long be cultivated among us. (202-203)

25 Warren Beck, Joyce's Dubliners, p. 318.

The irony inherent in Gabriel's speech is that while his intent seems to be a tribute to the present, it is really a salute to the perpetuation of the unchanging past.

Critics have already pointed out Gabriel's inability to cope with the present in his denunciation of "this new generation"(203) in favor of the values of an older day.²⁶

The qualities of humanity, hospitality, and kindly humor, while good in themselves, are regaled as ultimate virtues in danger of annihilation by a "sceptical and . . . thought-tormented age."(203) And all those at the party, like Gabriel, are not, by any stretch of the imagination, close to this "thought-tormented age"; they are, rather, bound by a dead past--the past is a nightmare from which they cannot shake themselves free.

For the past binds their interest intensely: the talk throughout the evening includes the excellence of past singers and Aunt Julia's virtuosity of thirty years ago; Mary Jane's uninspiring piano performance shows that forced obsequiousness is still paid to Dublin's dead musical arts (as in "A Mother"); respect for the monks who sleep in their coffins is but a muted deference to dead religious values. Furthermore, the image of the monks in their coffins parallels Father Flynn's fate in "The Sisters" and, thereby, links the shallow piety of Nannie and Eliza

²⁶ Bernard Benstock, "The Dead," James Joyce's Dubliners, ed. Clive Hart (New York: The Viking Press, 1969), pp. 164-65.

in the first story with the party-goers' admiration for defunct religion in "The Dead." But, for Gabriel personally, the influence of the debilitating past figures largely in the ghost of his dead mother whose voice seems to rule his life from the grave.

She is described as having been the "brains carrier" (186) of the Morkan family with an acute awareness of "the dignity of family life." (186) It was through her efforts that Constantine became a senior curate and Gabriel attended university. She was the mold of conventional, middle-class respectability in her sons and, as such, could only oppose Gretta's lively, untutored spirit. For, by the time Gretta enters Gabriel's life, the cast of his character has hardened into the form of a self-centered, petulant hypocrite. The mother's influence in this story is not unique; it is another instance of the inordinate maternal demands previously made in "Eveline," "A Little Cloud," and "A Mother." In "The Dead," however, the voice of the dead mother is orchestrated within a series of women's demands on Gabriel. The Misses Morkan demand his obedience to sham tradition in his yearly attendance at their party and he sees himself in the end as a "pennyboy for his aunts." (220) Amy Ivors, Gabriel's only intellectual equal at the party, attacks his sense of patriotism and criticizes his "defection" to the Continent. Her insistence on "Gaelic League" nationalism, the aunts's adherence to routine and

tradition, and the mother's emphasis on respectability, taken together, may be seen as the constricting demands made by Ireland on her sons to submit to her ways. In a broad sense, this prefigures the female images of Ireland as a "batlike soul"(183) and the "old sow that eats her farrow"(203) in A Portrait. Through these demands, then, Ireland's power to entrap her own people in the "nets" of nationality, language, and religion becomes apparent as early as "The Dead." And Gabriel's sense of frustration over these demands becomes intensified only when his thoughts turn towards escape.

Several times during the course of the evening Gabriel's mounting annoyance with his claustrophobic situation makes him want to break loose from his surroundings:

Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the supper-table! (192)

Though he is able to conceive of escape, Gabriel is as incapable as any Dubliner of shaking himself free from Ireland's ingrained influence:

Gabriel Conroy no more escapes the paralysis of Dublin than any of the other protagonists in the Dubliners stories Material comfort, intellectual superiority, an important position, and distinction as a reviewer of books do not qualify him for exemption from the paralytic situation: he remains rooted in the centre of the paralysis. At best he is a part-time tourist, not an exile; a

continental cyclist, not a "hawklike man." He has reached the prime of life without realizing that he too shares the fate of the Freddy Malinses and Mr. Brownes.²⁷

And Gabriel can as little realize an imaginary escape as a real one.

Freed finally from the party's grasp, Gabriel embarks on a flight of fancy, over-romanticizing his relationship with his wife on the basis of inflated memories of the past:

He longed to recall to her those moments, to make her forget the years of their dull existence together and remember only their moments of ecstasy In one letter that he had written to her then he had said: Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?

Like distant music these words that he had written years before were borne towards him from the past. He longed to be alone with her. (213-14)

Moved by these pretentious memories and spurred by lust, Gabriel tries to escape from the realities represented by the party into an imaginary projection in which Gretta symbolizes a form of the ideal:

Under cover of her silence he pressed her arm closely to his side; and, as they stood at the hotel door, he felt that they had escaped from their lives and duties, escaped from home and friends and run away together with wild and radiant hearts to a new adventure. (215)

In this particular self-delusion Gabriel resembles the boy in "Araby" who transforms his sexual desires into something akin to the religious paintings of the Renaissance; both

27 Bernard Benstock, James Joyce's Dubliners, pp. 159-60.

instances reveal the protagonist's need to imaginatively escape the meshes of reality. Their failure to effect a real escape, however, is but symptomatic of the plight of their situation.

The situations presented in the Dubliners stories are clear: the protagonists' wishes to extricate themselves from the snares of their environment are common throughout. These snares can be psychological, religious, or physical and the forms of escape may be imaginary or real, but every protagonist, consciously or subconsciously, feels some impulse to flee the dungeon that is Dublin. And each effort to break away ends in futility, failure, and frustration. Of the plight of these Dubliners, Brewster Ghiselin writes that theirs is a struggle

to escape the constricting circumstances of existence in Ireland, and especially in Dublin, "the centre of paralysis." As in A Portrait of the Artist as a Young Man, an escape is envisaged in traveling eastward from the city, across the seas to the freedom of the open world. In Dubliners, none of Joyce's protagonists moves very far on this course, though some aspire to go far. Often their motives are unworthy, their minds are confused. Yet their dreams of escape and the longing of one of them even to "fly away to another country" are suggestive of the intent of Stephen Dedalus in A Portrait to "fly by those nets," those constrictions of "nationality, language, religion," which are fully represented in Dubliners also.²⁸

As painful as many of these struggles are, however, none are as vexing as Stephen's trials in A Portrait and Ulysses.

²⁸ Brewster Ghiselin, Twentieth Century Interpretations, pp. 58-59.

Chapter II

The Flight from Eire

Joyce's creation of Stephen Dedalus in A Portrait and Ulysses is his expression of the burgeoning development of an adolescent artistic consciousness. Stephen's progression in the two books spans his infancy to his early twenties in terms of time, and his initial perceptions to his final acceptance of a sense of humanity necessary to artistic creation in terms of awareness. His movement between these points is not an easy one--it is filled with ordeals, setbacks, and epiphanies that, together, chart his course to creative maturity. And, while many of the obstacles he encounters are the same as those that face the protagonists in Dubliners, some are the products of his own mind.

Stephen's artistic temperament colors much of what he sees and, by putting us into Stephen's mind for most of A Portrait and parts of Ulysses, Joyce influences our perceptions. Because of this subjective approach, it is difficult to take all of Stephen's complaints seriously. Furthermore, he is the target for much of Joyce's irony and, in both books, his stance as poseur and dilettante (although he does not see himself as such) greatly affects the cred-

ibility of his judgments. Yet it must be remembered that Stephen is the potential artist and, as such, his views are significant.

Stephen's complaints in A Portrait, no matter how bitter and strident they may be, are the complaints of a son who cannot forget his origins. This is made abundantly clear in his last diary entry where he expresses the hope that his escape to the Continent will help him "forge in the smithy of [his] soul the uncreated conscience of [his] race." (253) Like Joyce, Stephen needs to escape from Dublin in order to recreate it in his imagination. His non serviam, therefore, is not a rejection of his Irish identity; in fact, he leaves Ireland as a voluntary exile, not as an expatriate. In his attempt to rationalize and justify his escape from Ireland, Stephen has emphasized its faults and shortcomings. The imbalance created by his silence about the affections he has for Dublin, however, is redressed to some extent by his ambivalence towards the city and the "rejection-retention" attitude which characterizes his stance throughout A Portrait.

The various aspects of entrapment Stephen feels and the escape he seeks, permeate A Portrait and Ulysses. The "nets" of nationality, language, and religion are ever-present in obvious and subtle ways; likewise, the ensnarements of convention and conformity assume different shapes.

But, unlike the paralyzed protagonists of Dubliners, Stephen's prospects of flight from these dangers are good and imminent in both books. In A Portrait, the conflict between his creativity and the "nets" is responsible for his temporary escape from Dublin while, in Ulysses, his exorcism of his mother's ghost and his encounter with Bloom help to extricate him from the labyrinth. In A Portrait, the emphasis is on the creative element trying to protect itself: it portrays the attempt of the twentieth-century artist to induce in himself a sense of alienation from a hostile environment. In "The Day of the Rabblement" Joyce makes this view clear:

No man, said the Nolan, can be a lover of the true or the good unless he abhors the multitude; and the artist, though he may employ the crowd, is very careful to isolate himself. This radical principle of artistic economy applies specially to a time of crisis²⁹

A Portrait, then, is really a prescription for what the twentieth-century artist is to do, how he can shield that which is creative within himself through initial withdrawal and eventual exile. Later, in Ulysses, we see the ultimate realizations Stephen must face before he can reach artistic maturity. The positive aspect of his trials in both books, therefore, is not to be overlooked; although as an artist he confronts the same meshes of entrapment as the ordinary

²⁹ James Joyce, "The Day of the Rabblement," The Critical Writings of James Joyce, ed. Ellsworth Mason and Richard Ellmann (New York: The Viking Press, 1959), p. 69.

people in Dubliners, he must have the strength and imagination to practice the "silence, exile, and cunning" (A Portrait, 247) necessary to overcome the barriers to his development.

In A Portrait, Stephen sees the three basic constraining influences to be nationality, language, and religion; and perhaps the most extensive of these is the last. The demands of the Church for submission occur as early as the second page of the first chapter when Dante (the advocate of the Church in Stephen's early life) seems to reproach baby Stephen for his dawning awareness of sex and his desire to marry a Protestant:

-- O . . . the eagles will come and pull out his eyes.

Pull out his eyes,
Apologise,
Apologise,
Pull out his eyes. (8)

Although this chant looks forward to the series of demands for submission in the rest of the book, the threat of the eagles, during Stephen's years at Clongowes, is largely represented by Father Dolan's pandybat morality. Unjustly punished for accidentally breaking his glasses, Stephen, for the first time, feels the "cruel and unfair" (52) treatment of the order he is being taught to trust. Up to now, the incitement of Dante's belief in "God and religion before everything, . . . God and religion before the world," (39) and the influence of the Jesuits at Clongowes, have had such a profound effect upon Stephen that he sincerely puts

his faith in God to visit his body and "drive away from it all the snares of the enemy." (18) His first conscious act of rebellion against this order, however, results in a feeling of happiness and freedom, an epiphanal awareness independent of the "snares of the enemy" Church.

Stephen's growing understanding of the constricting power of the Church is seen later in his realization that the voices "urging him to be a good catholic above all things. . . . had now come to be hollowsounding in his ears." (83) However, the Church's influence is unrelenting. Preying upon Stephen's increasing sense of guilt over his fornication, it pulls him against his will to seek atonement for his transgression: "It was strange too that he found an arid pleasure in following up to the end the rigid lines of the doctrines of the church and penetrating into obscure silences only to hear and feel the more deeply his own condemnation." (106) In this moment of weakness and fear, Stephen allows himself to become intimidated by the persuasiveness of Father Arnall's sermon on hell: "No escape. He had to confess, to speak out in words what he had done and thought, sin after sin." (126) Subsequently, his fears coalesce into a vision of entrapment in a personal hell:

Creatures were in the field; one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, horneybrowed, lightly bearded and grey as india-rubber. The malice of evil glittered in their

hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus of cruel malignity lit up greyly their old bony faces. One was clasping about his ribs a torn flannel waistcoat, another complained monotonously as his beard stuck in the tufted weeds. Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips (137-38)

Stephen's hyperactive imagination understands this dream only in terms of eternal confinement in hell for his sins; in the following description of his confession, however, the strong association of this dream with the subtle entrapping power of the Church becomes apparent. First, Stephen is directed to "Church Street chapel," (141) the "house" of God, by an old woman with an oilcan in her hand; she points the direction with "her reeking withered right hand under its fringe of shawl." (141) Apart from her resemblance to the goatish creatures of Stephen's dream, her ability to indicate the whereabouts of a church without hesitation marks her as a supporter of Dublin's corrupt religious values and, as such, a kindred spirit to Nannie and Eliza in "The Sisters." In the enclosure of the church, Stephen sees "bearded workmen" (141) and an old priest with a "long grey beard." (142) The priest's likeness to the goat-creatures is strengthened immediately in a clear image of confinement: "The priest entered the box and was hidden." (142) From the confessional the sound of penitents' voices issues in a

faint "murmur"(142) and "soft whispering cloudlets, soft whispering vapour, whispering and vanishing."(142) And Stephen submits to the routine, afraid, yet unknowingly aware of the essence of the danger: "He stood up in terror and walked blindly into the box."(143) The priest absolves him in an "old and weary voice"(145) and he leaves still unaware of his ensnarement, "blinded by his tears."(145) Finally, the clearest indication of his temporary "capture" by the Church is imaged in the dream in which the ciborium comes to him; the warning against containment that the chalice represents is the same sign given to the boy in "The Sisters" but, unlike him, Stephen falls prey for a time to a concept of "resolute piety"(147) and an "idea of surrender."(152)

His assumed piety, however, is short-lived and the influence of Dublin's religious life on him is on the wane. His inability "to merge his life in the common tide of other lives,"(151) the artist's inability to deny the self, leads to his rejection of the "grave and ordered and passionless life that awaited him."(160) Moreover, this rejection of the Jesuit order is aided through his intuitive recognition of an unmistakable image of constriction:

The director stood in the embrasure of the window, his back to the light, leaning an elbow on the brown crossblind and, as he spoke and smiled, slowly dangling and looping the cord of the other blind. Stephen stood before him, following for a moment with his eyes the waning of the long summer daylight above the roofs or the slow deft movements of the priestly fingers. (153-54)

The noose-like aspect of the dangling cord seemingly offered by the director implies captivity in a priestly vocation; it is the compression into a single image of all Stephen's fears when he becomes aware of the meaning of the interview. Also, his rejection of the life of subservience for the fullest discovery of the "pride of his spirit" (161) prefigures his refusal to do his Easter duty. His mother's insistence that he do so is the last attempt of religion to contain Stephen in A Portrait. This demand, however, becomes the basis for the continued assailment of religious pressure through the ghost of Stephen's mother in Ulysses.

Stephen's unwillingness to obey his mother's demand of religious obeisance in A Portrait does little more than confirm his sense of justified alienation; his refusal to pray for her soul in Ulysses, on the other hand, re-kindles his fears of the oppressive power of Catholicism:

In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath bent over him with mute secret words, a faint odour of wetted ashes.

Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghost-candle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. Liliata rutilantium te confessorum turma circumdet: iubilantium te virginum chorus excipiat.

Ghoul! Chewer of corpses!

No, mother. Let me be and let me live. (10-11)

This depiction of the Church's demands in the form of the mother's ghost is the most pervasive image of religious

coercion in Ulysses and the immediate cause for Stephen's observation that he is the "servant of two masters . . . an English and an Italian." (24) However, through identification with this image, other images become charged with its significance.

During the opening dialogue with Buck Mulligan, Stephen likens Dublin Bay to the bowl beside his mother's deathbed: "The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting." (4) And, shortly after, this association is furthered in Stephen's mind: "A cloud began to cover the sun slowly, shadowing the bay in deeper green. It lay behind him, a bowl of bitter waters." (9) Consequently, in part because of this connection, he rejects his domicile: "I will not sleep here tonight. Home also I cannot go." (28) Furthermore, the image of the bowl appears in Mulligan's mockery of Stephen's lingering sense of religious oppression:

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing-gown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:

-- Introibo ad altare Dei. (1)

In this parody of the mass, Mulligan's shaving bowl represents the chalice and, as such, recalls its significance from A Portrait and "The Sisters." Through these associa-

tions, then, the "bowl" has come to signify religious entrapment in Stephen's mind. And Joyce's inter-weaving of important and seemingly trivial images to develop this aspect of the motif of entrapment can also be seen in his depiction of the "net" of nationality.

As with the threat of religious ensnarement, the influence of Irish nationalism is seen at the beginning of A Portrait: "Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell." (1) Later, the first glimmerings of political conscience stir in Stephen's mind: "It pained him that he did not know well what politics meant" (17) These perceptions become fixed in his impressionable mind in the Christmas dinner scene when he realizes that the defender of Parnell, and the spokesman for Irish nationalism in general, is his father. But Simon Dedalus' evocation of the qualities of a "good" Irishman is merely a blunt preconception based upon his own experience:

When I was a young fellow I tell you I enjoyed myself. I mixed with fine decent fellows. Everyone of us could do something. One fellow had a good voice, another fellow was a good actor, another could sing a good comic song, another was a good oarsman or a good racketplayer, another could tell a good story and so on. We kept the ball rolling anyhow and enjoyed ourselves and saw a bit of life and we were none the worse of it either. But we were all gentlemen, Stephen--at least I hope we were--and bloody good honest Irishmen too. That's the kind of fellows I want you to associate with, fellows of the right kidney. (91)

In advocating the importance of music and sport, two of Dublin's prepossessions,³⁰ Simon's "fatherly advice" is but a narrow understanding of what it means to be Irish. And, by the end of the book, his ideas are permanently fixed:

Just then my father came up. Introduction. Father, polite and observant. Asked Davin if he might offer him some refreshment. Davin could not, was going to a meeting. When we came away father told me he had a good honest eye. Asked me why I did not join a rowingclub. I pretended to think it over. Told me then how he broke Pennyfeather's heart. Wants me to read law. Says I was cut out for that. More mud, more crocodiles. (250)

That Simon is ultimately unable to penetrate beyond this stereotype with its limitations as a way of life for the creative artist connects him in the reader's mind with Davin, the other pleader for nationalism.

Davin, a fellow of the "right kidney," is a cardboard cut-out of an Irishman. He appears towards the end of A Portrait when Stephen's religious and aesthetic catharsis has strengthened his convictions to the point where he is not even buffeted by the influence of Davin's deep-rooted Irish pride. Davin is described as the quintessential spirit of Irish servitude:

His nurse had taught him Irish and shaped his rude imagination by the broken lights of Irish myth. He stood towards this myth upon which no individual mind had ever drawn out a line of beauty and to its unwieldy tales that divided

30 Hugh Kenner, "The Portrait in Perspective," James Joyce: Dubliners and A Portrait of the Artist as a Young Man, ed. Morris Beja (London: The Macmillan Press, 1963), p. 138.

themselves as they moved down the cycles in the same attitude as towards the Roman catholic religion, the attitude of a dullwitted loyal serf. (181)

Davin tries fruitlessly to get Stephen to admit to a sense of patriotism: "--Try to be one of us In your heart you are an Irishman but your pride is too powerful." (203) But Stephen hotly rebukes him with his idea of the entrapping "nets" of nationality, language, and religion and puts an end to the argument with the vampire-like comparison of Ireland to the old sow that eats her young. And with the exception of his vision of primitive Ireland at the end of the book, Stephen's dismissal of the voices of Irish nationalism is less difficult than ignoring those of Irish religion:

John Alphonsus Mulrennan has just returned from the west of Ireland. . . . He told us he met an old man there in a mountain cabin. Old man had red eyes and short pipe. Old man spoke Irish. Mulrennan spoke Irish. Then old man and Mulrennan spoke English. Mulrennan spoke to him about universe and stars. Old man sat, listened, smoked, spat. Then said:

-- Ah, there must be terrible queer creatures at the latter end of the world.

I fear him. I fear his redrimmed horny eyes. It is with him I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till Till what? Till he yield to me? No. I mean him no harm. (251-52)

This old man is the epitome of "Irishness," evincing Davin's type of blind, untutored faith. Yet his servility is seen in his double standard--he first speaks Gaelic to prove his authenticity, then lapses into English--and the narrowness

of his outlook is expressed in his "redrimmed," unseeing eyes. Stephen's reaction to the threat he poses is initially one of fear ("till he or I lie dead, gripping him by the sinewy throat") but immediately changes to abrupt dismissal ("No. I mean him no harm"). He is in command of his imposed sense of artistic alienation by this time to the degree that this vision of nationalistic entanglement, like that of his father's or Davin's, can no longer bully him.

In Ulysses, however, Irish nationalism reassails Stephen in the form of the old milk woman in "Telemachus." In her fawning, yet treacherous appearance as a "wandering crone, lowly form of an immortal serving her conqueror and her gay betrayer,"(15) she resembles Cathleen Ni Houlihan and the "batlike soul"(A Portrait, 183) that calls the stranger to her bed. But perhaps the grossest incarnation of this aspect of the motif of nationalistic entrapment is a figure Stephen never encounters: the Citizen. His one-eyed Fenian zeal is satirized throughout the "Cyclops" episode largely through the hyperbolic second narrator; the meanness of his tunnel-vision mentality, however, is realized in his encounter with Bloom:

-- What is your nation if I may ask, says the citizen.

-- Ireland, says Bloom. I was born here. Ireland.

The citizen said nothing only cleared the spit out of his gullet and, gob, he spat a Red bank oyster out of him right in the corner. (430)

The insidiousness with which this "paragon" of the Irish



public spirit rejects the claim of one who believes in "love"(432) is the last word necessary to attest to the shortcomings of Irish nationalism. In all, it proves a narrow-minded and ineffectual threat to Stephen, but not the last with which he must cope.

Like the other "nets" in A Portrait, language also tries to enmesh Stephen. His struggle with it is twofold: on the one hand, he resists the paralysis of the dead-end tongue of his ancestry while, on the other, he fights the threat of the imposed language of Ireland's conquerors. As the voice of the former danger, Davin urges Stephen to learn Gaelic: "Why don't you learn Irish? Why did you drop out of the league class after the first lesson?"(202) Stephen's rebuttal is, as we have seen, terse and final; he refuses to be immured in a language which is nothing more than a handicap to literary expression. But, if Gaelic is a dead-end for Stephen, English, as he comes to see it in his conversation with the dean of studies, is the language imposed on him by the foreigner:

-- The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (189)

Stephen's contempt for the coercive power of the English language is based on his recognition of the inextricability

of cultural patterns and the language in which they are couched; he sees words as a limiting force used to mold Irish thinking to the shape of British ideas. But unlike his rejection of Gaelic, his condemnation of English only amounts to criticism--he continues to use it as an artist and, by the end of the book, has adopted an attitude critical of its users rather than of the language itself:

That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us? Damn him one way or the other! (251)

The ease with which Stephen is able to shrug off the implications of using English and his blanket rejection of Gaelic are indicative of the powerlessness of language to entrap his artistic mind.

In Ulysses, the threat posed by language becomes little more than ironic mockery. In "Telemachus," Haines the Englishman speaks Gaelic to the old woman who, although she represents Ireland, cannot speak a word of it. Furthermore, Stephen's idea of the noble, artistic use of language is undercut: when Haines offers to make a collection of Stephen's sayings, Stephen's immediate concern is whether he will make money by it. The double irony in this is that Stephen's quips are basically borrowings from Wilde and Meredith and not really his own.³¹ If we examine the rest

³¹ Robert Adams, Surface and Symbol: The Consistency of James Joyce's Ulysses (New York: Oxford University Press, 1962), pp. 123-24.

of Ulysses, we find that his use of language amounts to no more than theorizing in "Scylla and Charybdis," and the exploitation of his linguistic abilities for menial wage in "Nestor." All in all, then, the danger language presents to the artist's mind becomes decreasingly significant by the end of A Portrait, and is almost a hollow threat in Ulysses. However, language, with nationality and religion, are not the only snares that menace Stephen's freedom; the jeopardy present in family entrapment also exists.

Stephen's struggle to escape familial bonds takes various aspects in A Portrait and Ulysses. In the former, he rejects his biological father while, in the latter, he exorcises his mother's ghost. Throughout A Portrait Stephen is under constant stress to conform, and perhaps the greatest source of pressure comes directly from the expectations of the father-figure, whether teacher, priest, or actual father. We have seen the value Simon Dedalus places on being an "all-round Irishman" in his advice to Stephen to mix with fellows such as Davin. Simon further hopes that his son will grow to resemble him: "-- Well, I hope he'll be as good a man as his father." (95) Earlier, Stephen imaginatively anticipates his father's provocations: "In the profane world, as he foresaw, a worldly voice would bid him raise up his father's fallen state by his labours" (84) For it is Simon who enrolls Stephen in the university

in the hope of seeing him attain a measure of worldly success. It is in keeping with this idea that he wants Stephen to join a "rowingclub" and "read law." (250) But Stephen's rejection of his father's materialist values (while it is an expansion of his rejection of Simon's idea of nationalism) is coupled with an ever-increasing sense of alienation from the father-figure.

From his earliest memories, Stephen is aware of a difference between himself and his father: "His father told him that story: his father looked at him through a glass: he had a hairy face." (7) This feeling becomes more developed through the embarrassment he experiences when forced to say that his father is a "gentleman" rather than a "magistrate" (9) and, later, when Heron refers to Simon Dedalus: "The smile waned on Stephen's face. Any allusion made to his father by a fellow or by a master put his calm to rout in a moment." (76) His disillusionment becomes complete on the trip to Cork:

They had set out early in the morning from Newcombe's coffeehouse where Mr. Dedalus' cup had rattled noisily against its saucer, and Stephen had tried to cover that shameful sign of his father's drinking bout of the night before by moving his chair and coughing. One humiliation had succeeded another (93)

Stephen's recognition of his father's failings causes him to view the gap between them as a conflict of generations; this conflict, however, is but an aspect of the overall struggle between the father-figure and "son":

Once a father has become a father, either in the flesh, or in the spirit, or perhaps just in the name (Father Arnall, Father Dolan, Father Conmee, and every other "ghostly father"[P 190] in A Portrait), he is symbolically the father of every "son." If he encounters a young man exhibiting signs of maturity and creativity he reacts like a fleshly father, that is, he attempts to halt the process of maturity by freezing or paralyzing the son in some way. The son, in his turn, resists the attack of the father, and, in a sense counter-attacks by developing, since the son cannot truly create until he is fully matured, that is, until he is ripe for the assumption of the mystical estate of fatherhood.³²

Stephen's conscious awareness of his father's attempts in A Portrait to keep him an undeveloped being who will be no challenge to him reaches full realization in Ulysses when, in the library scene, he formalizes his theory of symbolic fatherhood:

The son unborn mars beauty: born, he brings pain, divides affection, increases care. He is a male: his growth is his father's decline, his youth his father's envy, his friend his father's enemy. (266-67)

But the variance between Stephen and Simon, in spite of its presence throughout A Portrait, is downplayed through Stephen's increasing sense of alienation:

Stephen watched the three glasses being raised from the counter as his father and his two cronies drank to the memory of their past. An abyss of fortune or of temperament sundered him from them. His mind seemed older than theirs: it shone coldly on their strifes and happiness and regrets like a moon upon a younger earth. . . . His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon. (95-96)

³² Edmund L. Epstein, The Ordeal of Stephen Dedalus (Carbondale: Southern Illinois University Press, 1971), p. 11.

Stephen's escape from his father through alienation amounts to a tacit rejection of Simon's values and expectations, and marks the beginning of his psychological search for a "father." It should also be remembered that shortly after his essay prize money has run out, Stephen experiences alienation from the rest of his family and sees the futility of trying to live his life in harmony with them:

He saw clearly too his own futile isolation. He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that divided him from mother and brother and sister. He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and foster-brother. (98)

The extrication from his family's life and his father's influence is achieved with relative ease as it entails little more than a denial of the material values they hold so dear--it is a struggle entirely unlike the one he undergoes with his mother's attempts to contain him.

Stephen's difficulty in denying his mother's bid to entrap his mind and soul in the Catholic faith is due mainly to his close affinity with her. His affections for her are opposite to the feelings of estrangement from his father that Stephen senses as a child: "His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance." (7) She is associated here with the arts pleasing to a child--music, song, and dance--thereby forming a positive relation between femininity and "goodness" in Stephen's mind. And, although she hardly figures in A

Portrait until the end, Mary Dedalus becomes connected with the complex thought Stephen forms in tying religion to femininity and beauty through Eileen:

And she [Dante] did not like him [Stephen] to play with Eileen because Eileen was a protestant and when she was young she knew children that used to play with protestants and the protestants used to make fun of the litany of the Blessed Virgin. Tower of Ivory, they used to say, House of Gold! How could a woman be a tower of ivory or a house of gold? . . .

Eileen had long white hands. One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of Tower of Ivory.

. . . then all of a sudden she [Eileen] had broken away and had run laughing down the sloping curve of the path. Her fair hair had streamed out behind her like gold in the sun. Tower of Ivory, House of Gold. By thinking of things you could understand them.
(35-36, 43)

The association of females with religion is extended through Dante's fervent approbation of " . . . religion before everything,"(39) Stephen's wish to be "knight"(105) to his idea of a mother-lover Virgin Mary, and Mary Dedalus' demand for Stephen's submission when she asks him to make his "easter duty."(239) Stephen's denial of her demand, then, is closely linked, to a great extent, with his escape from religious ensnarement; the connection between woman and religion makes Stephen's refusal of his mother almost as arduous as his rejection of the Church. Moreover, Stephen's refusal of his mother's demand in A Portrait becomes expanded in Ulysses when he denies her deathbed wish to kneel down and pray for her.

As in "The Dead" and "Eveline," the maternal ghostly edict also proves the most powerful for Stephen. For his mother's ghost attacks his conscience, the only place the cerebrally-oriented intellectual is vulnerable. But, as the danger of remorseful acquiescence haunts Stephen's mind, so also does he find release there. In smashing "time" and "space"(683) at Bella Cohen's, he symbolically cancels the components of the entrapping past and opens the door for the eventual recognition and understanding of his creative functions through his encounter with Bloom. Although Stephen is, to a large extent, freed from his mother's ghost in this episode, Joyce does not allow him to totally forget her influence; as he leaves 7 Eccles Street he still hears the echo of the "Liliata" chorus(826). In the end, his escape from his mother is as much an escape from entrapment by "mother Church" as obviating his father's influence is an escape from his "fatherland." But Stephen's flight from Eire is also necessitated by his country's own entrapment.

Ireland is a captive nation, captured and ruled by the British Empire. For Stephen to continue living in Dublin is to be a captive in a captured nation, accepting total submission to the foreigner and his values. In "After the Race," the Dublin onlookers are the "gratefully oppressed" (Dubliners, 42) and the political workers in "Ivy Day in the Committee Room" see themselves as "kowtowing to a foreign

king."(Dubliners, 122) These sentiments are further expressed in Ulysses when Bloom relates his advertisement for the "house of key(s)"(153) to the Isle of Man, the only part of Ireland to have "home rule."(153) And Stephen himself sees a connection between foreign mastery and Mulligan's broken shaving mirror: "-- It is a symbol of Irish art. The cracked looking-glass of a servant."(6) Later, when he is knocked down by Private Carr, a member of the British garrison in Ireland, Stephen resists the prodding of Old Gummy Granny, a personification of Ireland, to kill for his country's freedom: "OLD GUMMY GRANNY: (Thrusts a dagger towards Stephen's hand) Remove him, acushla. At 8:35 a.m. you will be in heaven and Ireland will be free."(696) Ulysses is replete with such allusions to Ireland's thralldom; but the fact that Stephen's homeland is itself entrapped is one of the many reasons for his overwhelming feelings of restriction and his desire for escape.

The allurement of escape from Dublin's oppressing influence becomes an increasingly desirable alternative to Stephen. Because the "nets" threaten to contain him largely through ideas, doctrines, and beliefs, he knows that, for the most part, the struggle to ward them off takes place in his mind: in Ulysses he points to his brow and says " . . . in here it is I must kill the priest and the king."(688) During his early life at Clongowes, however, he considers physical evasion the best escape from the pandybat: " . . .

it was best to hide out of the way because when you were small and young you could often escape that way." (54-55) This effort to be free from authority is also linked to Stephen's need to stand apart from comradeship: "They made a cradle of their locked hands and hoisted him up among them and carried him along till he struggled to get free. And when he had escaped from them they broke away in all directions" (58-59) These types of physical flight soon give way to an intensified awareness of his difference from others and a corresponding inclination to find escape in a world of fantasy:

His evenings were his own; and he poured over a ragged translation of The Count of Monte Cristo. The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible. . . . in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes (62-63)

Steeped in romantic notions of himself, Stephen naturally drifts towards emulating Byron and seeing himself as a kind of "Childe Stephen."³³ He copies Byron's style of addressing poems, and begins his own literary martyrdom by refusing to submit to Heron's demands. However, this romantic escapism is short-lived; with his "capture" by religion in chapter

33 Margaret Church, "A Portrait and Giambattista Vico: A Source Study," Approaches to Joyce's Portrait: Ten Essays, ed. Thomas F. Staley and Bernard Benstock (Pittsburgh: University of Pittsburgh Press, 1976), p. 83.

three he is forced to occupy himself with thoughts of escape from confession: "He could still leave the chapel. He could stand up, put one foot before the other and walk out softly and then run, run, run swiftly through the dark streets. He could still escape from the shame." (142) But his temporary piety makes him seek escape in confession until he rejects the invitation to join the Jesuits. Having eluded their grasp, however, he paces in front of "Byron's publichouse" (164); this echo of one of the romantic heroes of his youth directly precedes Stephen's reflections on his own new-found freedom:

So he had passed beyond the challenge of the sentries who had stood as guardians of his boyhood and had sought to keep him among them that he might be subject to them and serve their ends. Pride after satisfaction uplifted him like long slow waves. The end he had been born to serve yet did not see had led him to escape by an unseen path (165)

Stephen's vision of his namesake soaring through the sky and his subsequent understanding of the "bird-girl" on the shore are directly responsible for his escape to Paris. But his disastrous flight results only in a dejected return in Ulysses. Having learned that absence from Dublin is not the answer, Stephen must make his mental "quietus" with an imaginary "bodkin": he must kill the priest and king in his mind. He begins by escaping Mulligan and Haines, the voices of materialism, mockery, and imperialism. He denies the "wisdom" of Deasy's platitudes, and his soul-searching reflections in "Proteus" and "Scylla and Charybdis" are an

attempt at critical self-analysis. However, not until he destroys time and space in "Nighttown" is it possible for him to experience partial freedom of the mind. In putting an end to the hold his mother's ghost has over him, and in annihilating time and space, Stephen, to a large extent, breaks through the "nets" that have tugged at him for so long. Furthermore, in relation to Stephen's escape, Joyce makes elaborate use of references to birds and bird symbolism.

Right from the start of A Portrait Stephen becomes aware of the prophetic nature of his strange name. Pointed reference to his surname is made four times during the first chapter and, after the third time, his former lack of response becomes defense of his relation to his namesake:

. . . and he heard the voice of the prefect of studies asking him twice what his name was. Why could he not remember the name when he was told the first time? Was he not listening the first time or was it to make fun out of the name? The great men in the history had names like that and nobody made fun of them. (55)

In his "trapped" position towards the end of this chapter, the affinity Stephen feels to the mythical Daedalus is associated with an aspect of escape: "The mythical and priestly figure of Daedalus is known for more than one work of genius--for a pair of wings as well as a labyrinth."³⁴ Of course, for the first half of A Portrait birds and bird symbolism carry negative connotations: Stephen is threatened

³⁴ Harry Levin, James Joyce: Dubliners and A Portrait, p. 98.

punishment by "eagles"(8); he imagines a football, because it stands for a vigorous sport that he dislikes, as a "heavy bird"(8); and he is tormented by Heron, a boy with "a bird's face as well as a bird's name."(76) However, in the latter half of the book, bird symbolism is presented in a positive light. A premonition of his artistic vocation comes to Stephen in the form of a vision of the "fabulous artificer":

. . . he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawk-like man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (169)

This awakening to his calling and the following epiphany afforded by the "bird-girl"(171-72) allow Stephen to glimpse his purpose in life and motivate him to try to flee Dublin's restricting influence in order to fully realize it. Bird symbolism is also linked with the prelude of his flight to Paris: "And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth."(252) Moreover, this symbolism is carried over to Ulysses; in the library, Stephen is once again reminded of his unique name and recalls his feeble attempt at escape: "Fabulous artificer, the hawklike

man. You flew. Whereto? Newhaven-Dieppe, steerage passenger. Paris and back. Lapwing. Icarus. Pater, ait. Seabedabbled, fallen, weltering. Lapwing you are. Lapwing he." (270) Ironically, though, Stephen's likening the misfortune of his own escape to Icarus' points to a scene in A Portrait, as Hugh Kenner argues,³⁵ in which his failure is portended in terms of bird symbolism:

His heart trembled; his breath came faster and a wild spirit passed over his limbs as though he were soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs.

-- One! Two! . . . Look out!

-- O, cripes, I'm drowned! (169)

Although the voices are those of bathers, when juxtaposed with Stephen's lofty imaginings, they perfectly prefigure his thwarted attempt at escape in terms of bird symbolism.

Joyce's use of birds and bird symbolism stresses the significance of Stephen's alienation and his need to escape. His alienation, expressed in terms of a mythic prototype, invests the story with a universal meaning and makes it much more than a fictionalized autobiography of Joyce. Stephen's alienation from the values of his people has come to represent the twentieth-century artist's alienation from the materialism and commercialism of the modern metropolis.

³⁵ Hugh Kenner, James Joyce: Dubliners and A Portrait, p. 47.

Chapter III

The Exile in Dublin

Unlike the distinct aspects of entrapment and escape present in the myth of Daedalus and Icarus, the myth of Odysseus, at first glance, seems less likely to reveal similar allusions. It may appear difficult to discuss this myth, in which the main character wanders over a goodly portion of his known world in an attempt to return home, in terms of entrapment and escape. However, in his travels, which span a period of almost ten years, Odysseus' movements are restricted for a total of over eight years: he is incarcerated by Polyphemus, detained by Circe, and restricted by Calypso. Furthermore, as we have seen, entrapment in any form implies the desire for escape. Odysseus' longing to reach Ithaca, therefore, is tantamount to a desire for escape from the snares that hold him back.

The obstacles Odysseus must overcome are all forms of ensnarement of one sort or another. In his encounter with the Cyclops, Odysseus and his men are confined in a cave, the exit of which is blocked:

But another spirit restrained me;
For there we too would have perished in sheer
destruction,

Since from the lofty entrance we could not push
away
The mighty rock with our hands that he [the Cyclops]
had set upon it.³⁶

Odysseus is imprisoned in the cave until he blinds the
Cyclops, forcing him to take "the stone from the entrance
. . . / To see if he could catch someone going outdoors."³⁷
A crafty escape is devised in which Odysseus and his men
tie themselves under the sheep and succeed in fleeing the
Cyclops' wrath. But their escape is incomplete until they
take to sea: "I myself called to my companions and bade them /
To go on board themselves and to undo the stern cables/
Then we sailed further on, grieving in our hearts, / Glad
to escape death, having lost our dear companions."³⁸ His
escape is only temporary, however, for he soon falls prey
to Circe's wiles.

Odysseus is later detained on Aeaea where, after
changing his men into swine, Circe tries to use her wiles to
lure Odysseus into her bed. In the end, taken by her hospi-
tality and affection, Odysseus and his companions remain
with her for one year: "There day by day till the year was
brought to a close / We stayed" ³⁹ However, once
reminded of his destiny to return to Ithaca, Odysseus pleads
with Circe to send him home: "'Circe, fulfill for me the

³⁶ Homer, The Odyssey, ed. and tr. Albert Cook (New
York: W. W. Norton & Co. Inc., 1974), p. 122.

³⁷ Ibid., pp. 124-25.

³⁸ Ibid., p. 128.

³⁹ Ibid., p. 141.

promise you made, / To send me home; the spirit is eager
in me already"40 Having failed to make him her
husband, Circe consents to his request and thus he escapes
her "marriage trap."

Odysseus' incarceration by Calypso, like that by
Circe, is for the same reason:

'Well, Calypso, the divine goddess, kept me in one
place,
In a hollow cave, desiring that I be her husband.
The same way in her halls would the wily Aiaian
Circe have held me back, desiring that I be her
husband.'41

Furthermore, in describing Odysseus' plight to Zeus, Athene
says "'He is staying on an island suffering strong pains /
In the halls of the nymph Calypso, who by compulsion / Is
holding him back, and he cannot reach his fatherland"42
But, as before on Aeaea, Odysseus' entrapment is curiously
motivated by fondness and hospitality, for Calypso seeks to
ensnare his heart: "'I have loved him and nourished him and
I have declared to him / I would make him immortal and ageless
all his days.'"43 Homesick and weary of Calypso, however,
Odysseus pines to flee Ogygia: "His eyes never / Were dry
of tears, but his sweet life was flowing away / As he mourned
for a return, since the nymph no longer pleased him."44 And,
with the goddess's help, Odysseus affects at least a partial

40 Homer, The Odyssey, p. 141.

41 Ibid., p. 114.

42 Ibid., p. 65.

43 Ibid., p. 68.

44 Ibid., p. 69.

escape to the land of the Phaeacians. Instances such as these, then, show the extent to which entrapment and escape figure in The Odyssey.

The kinds of entrapment Odysseus faces, it must be remembered, are dissimilar. Entrapment can connote different types of detention for, surely, Odysseus' confinement by the Cyclops is of a vastly different kind than that by Circe or Calypso. In the sense that entrapment means retardation of any sort, then, Odysseus submits to Aeolus' hospitality for one month, is side-tracked to Hades to seek Tiresias' counsel, and is detained by the kindness of the Phaeacians. Each of these episodes hinders his efforts to reach Ithaca and, in this sense, is a form of entrapment: each is a block or snare from which he must escape in order to reach his home. In this way, Joyce found, among other things, elements of entrapment and escape in The Odyssey which he could utilize to carry on this motif in Ulysses.

Joyce's use of the motif of entrapment and escape in Ulysses, however, has undergone a subtle change from that in A Portrait. The reason for this is that the mythical strata in the two novels are different. In A Portrait Joyce depicts the Daedalus-Icarus incarceration in the labyrinth, but in Ulysses with its Homeric pattern, he portrays restraint in terms of exclusion from home, and escape as the desire to overcome the barriers preventing Odysseus from returning to Ithaca. In keeping with these mythical structures, Joyce

further emphasizes the different treatment of the motif in Ulysses by contrasting Stephen, the home-deserter, with Bloom, the home-seeker; one wants out, the other in--one is shut in, the other shut out. Stephen is a Dubliner in exile, Bloom an exile in Dublin. Both are trapped but they are on opposite sides of the barrier, hence the inevitable change in terminology--in Bloom's case, the operative terms are "exclusion," "dispossession," "detention," "keylessness," "predicament," and "loneliness." Moreover, Joyce reinforces this shift in treatment by juxtaposing Stephen's entrapment (the artist's) which is largely intellectual, with Bloom's (Everyman's) which is emotional, physical, and mental. And, lastly, the different treatment of the motif in Ulysses is due to Joyce's depiction of Bloom; Bloom's characterization stresses the retention aspect of the "rejection-retention" pattern for his movement, unlike Stephen's, is towards home. For these reasons, then, Bloom's entrapment and escape is a complex mixture, different from that experienced by Stephen in A Portrait or the protagonists in Dubliners. In fact, the Dubliners Bloom meets throughout Ulysses exemplify the largely unmixed kind of entrapment we have encountered in the previous works.

Dublin, in Ulysses, remains the center of paralysis. On June 16, 1904, the Gold Cup Races were run off at Ascot. In New York, when the "General Slocum" exploded in the East River, five hundred lives were lost. From the Orient came

news of Russo-Japanese conflict over Port Arthur. But nothing particular happened in Ireland; Dublin itself is a city where no work is done, a city whose inhabitants pass and re-pass one another without making real contact. In fact, Joyce's intention of continuing the portrayal of Dublin's paralysis in Ulysses can be easily established: "In September 1906 he wrote to his brother from Rome that he would add to Dubliners a new story, 'Ulysses,' about a man named Hunter. Six weeks later he still planned to do it, but had 'too many cares at present.'"⁴⁵ This reference relates Ulysses to Dubliners and A Portrait and implies a sense of continuity that links and informs all three works.

The Dubliners in Ulysses are still very much ensnared in Dublin's debilitating influence. Mulligan and Haines are both caught up in materialism and commercialism: Mulligan's chief concern is the "four omnipotent sovereigns"(11) that are Stephen's wage, while Haines's interest is in collecting Stephen's "sayings,"(18) presumably for profit. Others, such as Martin Cunningham, Bob Doran, and Josie Breen, are trapped in domestic situations. In the cemetery, Bloom judges Cunningham's marriage to be little more than a Sisyphus-like drudgery:

And that awful drunkard of a wife of his. Setting up house for her time after time and then pawning

⁴⁵ Richard Ellmann, Ulysses on the Liffey (London: Faber and Faber, 1972), p. xiii.

the furniture on him every Saturday almost. Leading him the life of the damned. Wear the heart out of a stone, that. Monday morning start afresh. Shoulder to the wheel. (120)

One of the consequences of Bob Doran's ensnarement in "The Boarding House" is alcoholism; he is described as going on "periodical bends"(89) and is seen "snoring drunk, blind to the world."(385) And Bloom's mental evaluation of Josie Breen, an old flame, takes in her seedy appearance, indicative of the wasting effects of her marriage, and passes judgment on her wedded plight: " . . . that other old mosey lunatic [Denis Breen] in those duds. Hard time she must have with him."(202). Others, still, are trapped in the "net" of religion; Tom Kernan's remarks to Bloom show that Kernan remains immured in the false piety he is taught to assume at the end of "Grace": "-- I am the resurrection and the life. That touches a man's inmost heart."(133). And, at All Hallows, Bloom sees the constraining power of religion in the worshippers with "crimson halters round their necks"(98):

He stood aside watching their blind masks pass down the aisle, one by one, and seek their places. . . . They were about him here and there, with heads still bowed in their crimson halters, waiting for it [the communion] to melt in their stomachs. . . . Now I bet it makes them feel happy. Lollipop. It does Old fellow asleep near that confession box. Hence those snores. Blind faith. . . . Lulls all pain. Wake this time next year. (99)

Similarly, Dublin's entrapping influence can be seen in Bloom's observation that "the Irishman's house is his coffin"(139); this type of incarceration, he muses, must be the plight of

John O'Connell's wife:

Fancy being his wife. Wonder how he had the gumption to propose to any girl. Come out and live in the graveyard. Dangle that before her. It might thrill her first. Courting death. . . . Shades of night hovering here with all the dead stretched about. The shadows of the tombs when churchyards yawn (136)

Finally, the Citizen's boasts of Ireland's revolutionary spirit, "about the invincibles and the old guard and the men of sixtyseven"(394) and the cause of a "new Ireland,"(394) reveal the extent to which entrapment in nationalism still exists in Dublin. But, although Bloom is aware of the meshes in which his neighbors are caught, as a keyless Odysseus he is trapped on the other side of the barrier.

Bloom's exclusion from Dublin life is an expression of Joyce's own estrangement from Ireland. Having freed himself from the labyrinth through Stephen's rebellion, Joyce creates Bloom to embody his vision of the lonely, isolated artist trying (perhaps in vain) to find his way back home. Having sufficiently distanced himself from his people and his country through alienation in his youth, Joyce, the middle-aged artist, tries to recreate the conscience of his race through the reconciliation, understanding, humanity, forgiveness, and compromise of a Bloom. Bloom's entrapment, then, is that of the outsider striving to return to home and acceptance.

Joyce's characterization of Bloom in Ulysses is largely

analogous to that of Odysseus.⁴⁶ But the Homeric pattern is only one level of the narrative; the character functions on other symbolic levels as Christ, Moses, Elijah, the Wandering Jew, Everyman, as well as a contemporary Dubliner. Bloom is clearly more than just a twentieth-century Odysseus. But the sense of entrapment he feels and the escape he seeks are paradoxically different from, and similar to Odysseus'-- different in nature yet similar in pattern. For, in relation to this motif, we are ultimately concerned with whatever impedes the centripetal pattern of Bloom's movement, his journey home to Ithaca which, like that of his Homeric prototype, is an escape from the snares that keep him from his home. Bloom's alienation from Dublin life, however, makes this goal difficult to attain.

In a sense, Bloom is an exile from Dublin life, from Zion, from Molly's bed, and, as a commercial traveler, from the business world. As such, he is an isolated, deprived character, a man cut off from a full and creative life. He is contemptuously treated wherever he goes in Dublin. His unannounced, unnoticed appearance at the newspaper office is emphasized by the doorknob that hit him "in the small of the back as the door was pushed in"(158) and is in sharp contrast to the enthusiasm generated over the arrival of "one of the crowd," J. J. O'Molloy. Moreover, Bloom's subsequent failure

⁴⁶ See Joyce's comments to Frank Budgen regarding Odysseus [Ulysses] and Bloom. Frank Budgen, James Joyce and the Making of Ulysses (London: Oxford University Press, 1972), pp. 17 & 65.

"to obtain renewal of an advertisement"(860) is due largely to the lack of rapport between himself and Dublin's commercial community. But Bloom is also ostracized from Dublin life in general. Although he attends Dignam's funeral, he is left trailing behind his companions and is treated with disdain by John Henry Menton. Bloom's dissociation from the "group" is apparent when he joins the funeral cortege: "-- Are we all here now? Martin Cunningham asked. Come along, Bloom. Mr. Bloom entered and sat in the vacant place."(108) Furthermore, he is the subject of gossip in Davy Byrne's pub and is spitefully ridiculed behind his back by Lenehan and M'Coy. And, in the barroom, the Citizen openly persecutes Bloom: "-- By Jesus, says he, I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will. Give us that biscuitbox here."(445) Bloom's alienation from "friends" and acquaintances shows the degree to which he suffers from human isolation in Dublin. But his dispossession as a Jew and as a husband considerably deepen the pathos of his predicament.

Not having had full sexual relations with Molly for over ten years, Bloom is trapped in a servile role at the beginning of "Calypso." His struggle is mainly one to escape this humiliation, conquer the "suitors" in his imagination, and resume his rightful place in Ithaca. As we have seen, captivity, or entrapment, results in paralysis,⁴⁷ the pathetic

⁴⁷ See supra, p. 9.

condition in which Bloom has existed for some time. But Bloom's paralysis in relation to his captivity is the result of his combined psychological, emotional, and physical sense of alienation. Psychologically, mental fear and a feeling of guilt weigh heavily upon him throughout the novel; as the day progresses, he becomes increasingly fearful of the ultimate act symbolizing his permanent exile from his wife's bed--Boylan's assignation with Molly. Suffering from a dearth of affection in his home, Bloom is emotionally deprived; and his physical sense of exclusion is seen in his awareness of his exile as a Jew from the Promised Land and in the many forms of physical entrapment he sees that bespeak and reflect his own situation. However, he tries, through various means such as sexual fantasizing, correspondence with Martha Clifford, reveries of the Promised Land, and evasion, to escape his predicament. But, as we will see in the "Circe" episode, it is through confronting a vision of the aggressive, masculine woman, Bello, that Bloom finally manages to gain the self-control necessary to affect some sort of escape.

In "Calypso," Bloom is seen trapped in domestic servitude, waiting on Molly. He makes his own breakfast, feeds the cat, shops, and prepares and serves Molly's breakfast. Ironically, he is analogous to the constrained Odysseus, and Molly to the restraining Calypso. Bloom's relation to Molly at this point is one of captive and captor. Alienated from her through the cessation of sexual relations and other

conjugal rights, Bloom has sunk to the depths of captivity: his stasis calls for a personal "homerule sun rising." (68) His entrapment is made clear when he delivers the letter from Boylan to Molly--disguised as a business reminder, the letter is a verification of their "appointment" that afternoon. Understanding that this caps his ensnarement, Bloom looks for some measure of relief in erotic musings:

The Bath of the Nymph over the bed. Given away with the Easter number of Photo Bits: Splendid masterpiece in art colours. . . . Not unlike her [Molly] with her hair down: slimmer. . . . She said it would look nice over the bed. Naked nymphs: Greece: and for instance all the people that lived then. (78)

Moreover, the pathos of his predicament is strengthened and reflected in his thoughts on the bondage of the Jews: "The oldest people. Wandered far away over all the earth, captivity to captivity, multiplying, dying, being born everywhere." (73) This observation is pointedly relevant: as a Jew he is trapped in Dublin and must escape to Molly, who, in a sense becomes a surrogate of the Promised Land. Dublin then appears as his house of bondage for his references to the "blotchy brown brick houses" (73) on his street and to the Irishman's house as his "coffin" (139) are reminiscent of "house" as "prison" in Dubliners and A Portrait. Dispossessed physically, emotionally, and psychologically, Bloom tries to escape, at this and other times in the day, in imaginative flights of fancy. Dissociating himself from the constriction of Dublin, he blends thoughts of the Holy Land with pleasing memories of Molly:

He looked at the cattle, blurred in silver heat.
Silvered powdered olivetrees. Quiet long days:
pruning ripening. Olives are packed in jars, eh?
I have a few left from Andrews. Molly spitting them
out. Knows the taste of them now. Oranges in tissue
paper packed in crates. Citrons too. . . . Molly
in Citron's basketchair. Nice to hold, cool waxen
fruit, hold in the hand, lift it to the nostrils
and smell the perfume. Like that, heavy, sweet,
wild perfume. (72)

By including her in his escapist fantasy, Bloom subconsciously makes a connection between Molly and the Promised Land and, in this way, signals his implied need to end his exile through escape, at least in his imagination, to both.

If he cannot achieve this escape, he withdraws as a consolation into an assumed alias, Henry Flower, and a previously established correspondence with Martha Clifford. But, while her letter stimulates him sexually, it also strikes a chord of discontent: "Are you not happy in your home . . . ?"

(95) Indeed, he is not, and his sense of ostracism is externalized in his sympathetic perception of the state of some horses:

He came nearer and heard a crunching of gilded oats, the gently champing teeth. Their full buck eyes regarded him as he went by, amid the sweet oaken reek of horsepiss. Their Eldorado. Poor jugginses! Damn all they know or care about anything with their long noses stuck in nosebags. . . . Gelded too: a stump of black guttapercha wagging limp between their haunches. Might be happy all the same that way. (93-94)

Bloom's concern for these horses is but a manifestation of his sublimated fears over his personal sense of entrapment: he, too, is sated after breakfast and, in terms of his conjugal rights, is likewise "impotent." But he continues to seek

escape through his imagination. In the church he thinks the empty bench would be a "nice discreet place to be next some girl"(98) while, a little earlier, he indulges in voyeurism: "Off to the country: Broadstone probably. High brown boots with laces dangling. Wellturned foot. . . . Proud: rich: silk stockings. . . . Watch! Watch! Silk flash rich stockings white. Watch!"(90) But, in the cemetery, the reality of confinement becomes almost overpoweringly intensified.

In the description of his visit to the cemetery, replete with death imagery, and symbolic of final containment in the grave, Bloom feels the crunch of immobility largely in physical terms: "Cramped in this carriage."(126) And, later, he thinks of the earth as a container of corpses:

Holy fields. More room if they buried them standing. Sitting or kneeling you couldn't. Standing? His head might come up some day above ground in a landslide with his hand pointing. All honeycombed the ground must be: oblong cells. . . .

I daresay the soil would be quite fat with corpse manure, bones, flesh, nails, charnelhouses.
(136-37)

But his tendency to find an outlet--even for the dead--is never far off. Although he thinks of the finality of death's entrapment (" . . . no fear of anyone getting out, no passout checks" [136]), he quickly considers the possibility of reincarnation, as he had thought of metempsychosis earlier that morning: "If we were all suddenly somebody else."(139) And, for himself, he welcomes release from the claustrophobic atmosphere of the graveyard: "The gates glimmered in front:

still open. Back to the world again. Enough of this place Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life."(145-46) His idea of confinement here takes the shape of "maggoty beds," while escape is seen as "warm beds"; it is little wonder that Bloom, consciously or otherwise, has Molly on his mind.

Subsequently, Bloom is assailed by several images of physical entrapment that work to bring his thoughts on his estrangement from Molly to the surface of his mind. He sees a "squad of constables"(205) that suggest physical restraint: "He gazed after the last broad tunic. Nasty customers to tackle."(206) And, thinking of Ireland's entrapment by the British, he misses the implicit irony of his prediction in relation to himself: "The not far distant day. Home Rule sun rising up"(208); this is a graphic statement that leads to a description of the real sun trying to extricate itself from the clouds: "The sun freed itself slowly and let glints of light"(209) Ireland's desire for Home Rule is like Bloom's yearning to return to his house as its master and to Molly as he remembers her in Gibraltar; it is also like his longing to return to the Promised Land of his Jewish ancestors. Then, overhearing George Russell describe a "twoheaded octopus"(209) to a woman, Bloom thinks again of restraint and flight: "Tentacles: octopus. Something occult: symbolism. Holding forth. She's taking it all in. Not

saying a word. To aid gentleman in literary work."(210)
This last phrase reminds him of the advertisement through which he found Martha Clifford and this memory, triggering thoughts of his emotional deprivation, makes him recall his position at home and his former happiness:

I was happier then. Or was that I? Or am I now I?
Twentyeight I was. She twentythree when we left
Lombard street west something changed. Could never
like it again after Rudy. Can't bring back time.
Like holding water in your hand. Would you go back
to then? Just beginning then. Would you? Are you
not happy in your home, you poor little naughty boy?(213)

Martha's probing question piques his discontent again, and his ensuing frustrations mingle with feelings of heightened sensuality and impressions of Zion: "Useless to go back. Had to be. Tell me all. High voices. Sunwarm silk. Jingling harnesses. All for a woman, home and houses, silk webs, silver, rich fruits, spicy from Jaffa. Agendath Netaim. Wealth of the world."(214) Bloom's thoughts of Molly, sensuality, and the Promised Land are blending to an ever-increasing degree; this mergence indicates that the various kinds of entrapment he experiences are aspects of his exile from Molly--she is, in a sense, the Promised Land from which he is excluded and the cause of his emotional and psychological deprivation.

Bloom's fears of Molly's impending encounter with "jingle jaunty"(339) Blazes Boylan, recalled by the "jingle of harnesses"(213) in Grafton Street, are momentarily dimmed through the allure of escape in imagined sensuality:

A warm human plumpness settled down on his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore. . . .

He turned Combridge's corner, still pursued. Jingling hoofthuds. Perfumed bodies, warm, full. All kissed, yielded: in deep summer fields, tangled pressed grass, in trickling hallways of tenements, along sofas, creaking beds. (214)

This flight of fancy, on the one hand, is sought by Bloom as a venue of release from a mounting sense of entrapment; on the other, it gradually leads him to memories of his budding relationship with Molly:

Wildly I lay on her, kissed her; eyes, her lips, her stretched neck, beating, woman's breasts full in her blouse of nun's veiling, fat nipples upright. Hot I tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me.

Me. And me now.

Stuck, the flies buzzed. (224)

This glimpse of the former Bloom shows a man in control of a full relationship with a woman and his reference to himself "now" is a subtle indication of his awareness that things are no longer as they were. The copulating flies are a grim reminder of what is to occur in his home later that day.

Moreover, Bloom's worst thoughts regarding the usurpation of his home are realized shortly after, when, on his way to the library, he narrowly escapes walking right into Boylan: "Straw hat in sunlight. Tan shoes. Turnedup trousers. It is. It is. . . . Didn't see me perhaps. Light in his eyes. . . . Hurry. Walk quietly. Moment more. My heart. . . . Safe!" (234) In this instance Bloom considers himself fortunate in avoiding the person responsible for his lost home

rule; however, he is not as lucky in the Ormond Hotel.

Here he sees Boylan, the "conquering hero"(340), and experiences great difficulty in repressing his tensions: he waffles between constricting anxiety and liberating fancy. Touched off by Boylan's presence and the title of a song, "All is lost now,"(351) Bloom sinks to the depths of melancholy: "Jingle jaunty. Too late. She longed to go. That's why. Woman. As easy stop the sea. Yes: all is lost."(351) His sense of helplessness is intensified in his projected scenario of Boylan's arrival at Eccles Street:

Your head it simply swirls. Perfumed for him.
What perfume does your wife? I want to know.
Jing. Stop. Knock. Last look at mirror always
before she answers the door. The hall. There?
How do you? I do well. There? What? Or? Phila
of cachous, kissing comfits, in her satchel. Yes?
Hands felt for the opulent. (353)

And with his growing frenzy over their meeting, Bloom's imagination becomes more graphic: "One rapped on a door, one tapped with a knock, did he knock Paul de Kock, with a loud proud knocker, with a cock carracarracarra cock. Cockcock." (364) To escape the imminence of Boylan's affair with Molly, however, Bloom tries to rationalize his position: "At four, she said. Time ever passing. Clock hands turning. . . . If I net five guineas with those ads. The violet silk petticoats."(335) But when this strategy proves insufficient, he looks for solace in his "affair" with Martha: "To Martha I must write."(336) Taking heart in his "relationship" with her, Bloom allows his emotions to run riot and commingle with

portions of her letter while pondering his reply:

Write me a long. Do you despise? Jingle, have
you the? So excited. Why do you call me naught?
You naughty too? O, Mairy lost the pin of her.
Bye for today. Yes, yes, will tell you. Want to.
To keep it up. Call me that other. . . . To keep
it up. (360)

As a further ploy he tries forgetfulness: "Wish they'd sing
more. Keep my mind off." (362) And, finally, he slips into
the familiar routine of escape through erotic fancy:

On the smooth jutting beerpull laid Lydia hand
lightly, plumply, leave it to my hands. . . .
Fro, to: to, fro: over the polished knob . . .
her thumb and finger passed . . . passed, repassed
and, gently touching, then slid so smoothly, slowly
down, a cool firm white enamel baton protruding
through their sliding ring. (369)

Try as he may, however, Bloom cannot halt the inevitable.
Molly's fornication with Boylan is an effect, not a cause
of Bloom's entrapment. His relinquishment of control and
his abandonment of full responsibility as a spouse because
of feelings of fear and guilt over Rudy's death have long
prepared for Boylan's place in Molly's bed--their affair is
but the outcome of Bloom's lostness, incertitude, doubt,
remorse, and inaction. And his attempts at evasion are the
barometer of his inability to cope with his problem until
Stephen's comment prepares him: "You have spoken of the past
and its phantoms Why think of them? . . . I . . .
am lord and giver of their life." (543) In this, Stephen
identifies the mind as the source of Bloom's entanglement
and the place where he must fight to truly free himself.
Just as Stephen must kill the priest and king in his mind

(re-balance his notions of spiritual and temporal power) so, too, must Bloom confront his deepest fears over his plight and strive to regain control in his life and home. And, as the physical and emotional aspects of Bloom's entrapment are an inextricable part of his relationship with Molly (aspects of his exile from Ithaca), they translate into his psychological confrontation with her surrogate, Bello.

In just over half of the first part of "Circe," Joyce allows Bloom's grossest frustrations and fantasies to emerge. Removal of the rational component of the mind permits the hyperbolic depiction of Bloom's mental repressions and anxieties; and, through their materialization, the way is opened for their recognition and potential elimination. This is the process through which Bloom must pass in order to try to rid himself of the yoke of domination and usurpation in his home. His encounter with Bella Cohen and his reverie with her fan project his predicament:

THE FAN: (Flirting quickly, then slowly) Married, I see.

BLOOM: Yes. . . . Partly, I have mislaid

THE FAN: (Half opening, then closing) And the missus is master. Petticoat government.

BLOOM: (Looks down with a sheepish grin) That is so. (642)

Bloom's initial evasion is indicative of the workings of his mind up to this point; his subsequent admission, however, shows the new direction in which it is moving. And, through this admission, the fan prepares for Bloom's confrontation with Bello, the powerful, masculine, female figure who brings

Bloom's feelings of latent femininity and submissiveness to the surface:

BELLO: (Stands up) No more blow hot and cold. What you longed for has come to pass. Henceforth you are unmanned and mine in earnest, a thing under the yoke. Now for your punishment frock. You will shed your male garments, you understand, Ruby Cohen? and don the shot silk luxuriously rustling over head and shoulders and quickly too.

BLOOM: (Shrinks) Silk, mistress said! O crinkly! scrappy! Must I tiptouch it with my nails? (647)

In this, Bloom shows his reluctance to assume his masculine responsibility and return to Ithaca. He is the passive, womanly man and his submission to Bello is an expression of his feminine role at the beginning of "Calypso." Bello then attacks Bloom's lack of virility as the cause of his replacement in Molly's bed:

BELLO: What else are you good for, an impotent thing like you? . . . Up! Up! Manx cat! What have we here? Where's your curly teapot gone to or who docked it on you, cockyolly? . . . Can you do a man's job?

BLOOM: Eccles Street

BELLO: (Sarcastically) I wouldn't hurt your feelings for the world but there's a man of brawn in possession there. . . . He's no eunuch. (652)

Bloom's willing self-emasculatation has trapped his mind in servile impotence, but Bello's belligerence continues to draw him into full awareness of his predicament:

BELLO: (Ruthlessly) No, Leopold Bloom, all is changed by woman's will since you slept horizontal in Sleepy Hollow your night of twenty years. Return and see. . . . Their heelmarks will stamp the Brusselette carpet you bought at Wren's auction. In their horseplay with Moll the romp to find the buck flea in her breeches they will deface the little statue

BLOOM: . . . The act of low scoundrels. Let me go. I will return. I will prove

BELLO: As a paying guest or a kept man? Too late.
You have made your secondbest bed and others must
lie in it. Your epitaph is written. You are down
and out and don't you forget it, old bean. . . .
BLOOM: (Clasps his head) My will power! Memory!
I have sinned! I have suff (653-55)

The struggle here is between Bloom's "will power" and his "memory"--his memory is the voice of Bello telling him to resign himself to the futility of his situation while his will power fights to assert itself saying "I will return" and "I will prove." And it is shortly after this that Bloom seems to begin regaining his confidence: his snapped "trousers' button"(661) indicates his renewed virility. Furthermore, Bello's warning, "you'll know me the next time,"(662) is the retreating threat of female dominance that points to Bloom's handling of Molly later that night. Then, armed with a modicum of self-assurance and Bello's warning, he is put to the ultimate test: a mental confrontation with Molly's sexual encounter with Boylan. In this vision he reverts to a subservient status in relation to Molly and Boylan but, as his management of Stephen's "scandal"(684) shows, he has regained sufficient self-control to be able to put another's plight before his own. In fact, Bloom's concern for Stephen until the end of the book (albeit partly self-interest) is an indication of the extent to which he can take control and radically opposes his characterization up to "Circe." For until now, Bloom has not really been in control: his movements have been regulated by Molly's demands, his own schedule, necessity, and the whims of others--in short, he

has been buffeted about Dublin. At this point, however, he has gained some freedom of mind to exercise control rather than be controlled; his movement is from passive to active, from entrapment toward liberation.

Bloom's care for Stephen begins as minor courtesy and ends in an invitation to his house. But his kindness is by no means completely altruistic for he sees in Stephen's situation, as he has in others during the day, a sense of homelessness that reflects his own. Indeed, "home life" is that "to which Mr. Bloom attached the utmost importance." (748) It is only natural, then, considering the truth of this observation and all that has passed this day, that Bloom should reflect upon the traditional sentimental sailor's return home after long voyaging:

The face at the window! Judge of his astonishment when he finally did breast the tape and the awful truth dawned upon him anent his better half, wrecked in his affections. You little expected me but I've come to stay and make a fresh start. There she sits, a grass widow, at the selfsame fireside. Believes me dead. . . . And there sits uncle Chubb or Tomkin, as the case might be, the publican of the Crown and Anchor, in shirtsleeves, eating rumpsteak and onions. No chair for father. . . . Bow to the inevitable. Grin and bear it. (719-20)

This is one more fanciful projection of Bloom's own experience and reveals that, although he has, to a great degree, exorcised the phantom of this image of faithlessness, he still hears its echoes. There are no instant cures; just as Stephen hears the Liliata chorus even after the exorcism of his mother's ghost, Bloom too has some distance to go before

liberation can be achieved. Similarly, his indulgence once more in escapist fancy removes the onus of initiative from his shoulders:

. . . and the erring fair one begging forgiveness of her lord and master upon her knees and promising to sever the connection and not receive his visits any more if only the aggrieved husband would overlook the matter and let bygones be bygones (762)

Although he seeks a measure of security in his old ways, this easy escape will no longer serve his purpose, for in the next episode he arrives home.

Bloom's unhampered entry into Ithaca is not to be realized: arriving at his house he finds that he is keyless. The symbolic significance of his actually being locked out says much for the fact that he has also psychologically locked himself out of his home. Clearly, he has himself to blame; his keylessness, just as the disruption of his marital life, is basically an error of omission: "Why was he doubly irritated? Because he had forgotten and because he remembered that he had reminded himself twice not to forget [his key]." (779) Here, as in "Calypso," the outward state so deftly connotes the inner. And, as Bloom affects a physical entry into Ithaca so, too, does he affect a mental one. Bloom's ultimate escape from the snares of the mind and his potential success in regaining control of his home is even foreshadowed by the "omniscient" narrators of this episode: "Would the departed never nowhere nohow reappear? . . . after incalculable eons of peregrination [he would] return an estranged avenger,

a wrecker of justice on malefactors, a dark crusader, a sleeper awakened" (858) And return home he does, not in epic terms, but in a mood of equanimity that permits him to balance his sense of injury over Molly's adultery with an understanding that it is but an act of nature "executed in natured nature by natural creatures." (865) This view also enables him to slaughter his scruples of cuckoldry in regard to an imagined list of Molly's "suitors" and, in this mood of acceptance, see the end of his ordeal. His escape is affected, finally, through a conscious acceptance of his situation. Furthermore, his liberation can be glimpsed in his bid to resume control in his home: "Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the City Arms hotel when he used to be pretending to be laid up" (871) Molly's incredulity at Bloom's demand shows how unaccustomed she is to his new attitude and, in this way, tells of his new-found freedom. For, as we have seen, the outer action often betokens the inner state; and, if Bloom's demand for breakfast in bed seems too insignificant an action to be in any way representative of his catharsis, we have only to remember Joyce's attitude towards character and action:

How a man ties his shoelaces or how he eats his egg will give a better clue to his differentiation than how he goes forth to war. This must be true, for a man goes forth to a war so seldom that he has no scope for individuality in the doing of it. . . . Cutting bread displays character better than cutting throats. Neither homicide nor suicide can be as

characteristic as the sit of a hat. Character, in short, lay not in the doing or not doing of a grand action, but in the peculiar and personal manner of performing a simple one.⁴⁸

According to this view, Bloom's request is certainly no "grand action"; its significance lies in the fact that it succinctly conveys a new outlook representative of his escape from bondage.

Although Joyce depicts the emotional, physical, and psychological aspects of Bloom's entrapment, he portrays Bloom's escape largely in terms of a psychological resolution. To this end, Joyce's extensive employment of the stream of consciousness technique enables him to show the singular importance of psychological liberation. This technique, furthermore, links the protagonists of Dubliners and Stephen to Bloom in that his entanglement, like theirs, may be caused by external influences but, in the last analysis, all sense of entrapment is the product of the mind. However, here the similarity ends; just as the mind can turn any place into a prison, it can liberate itself by accepting entrapment as essential to the human condition. Bloom's ability to recognize and to come to terms with his limitations is unlike Stephen's rebellion against entrapment and the passivity and stasis of the unimaginative protagonists in Dubliners. Possessing a "touch of the artist," Bloom's imagination is free to perceive the fetters that bind as well as the avenues of

⁴⁸ Frank Budgen, The Making of Ulysses, p. 75.

of escape: Bloom is, in a sense, Joyce's fullest expression of the motif of entrapment and escape.

In spite of the partial liberation and potential reconciliation of Stephen and Bloom, they remain, in a sense, like the twentieth-century artist, dispossessed by their environment; their metropolis is always "Dyoubelong." Bloom, for example, is struck by the quality of recurrence in things and events: "Think you're escaping and run into yourself. Longest way round is the shortest way home." (U, 492) For real liberation, both Stephen and Bloom look to the ruin of all space, to time's livid final flame, to doomsday.

There is no modern writer who has drawn more completely from memory to populate his books than Joyce. He loaded upon Stephen and Bloom many of the mental and spiritual constraints that he wished to unburden himself of. It was natural that he should bring into prominence the events and emotions that explained his sense of entrapment, but omitted a great deal that would emphasize his loyalty ("rejection-retention"). He denied Dublin and was Dublin-haunted; he denied family, but was parent-haunted, he denied God, but remained pathetically God-haunted. A Portrait and Ulysses are, therefore, the story of Joyce's purification as an artist. He has to become the undominated artist to confront his material, the habitual perversity of Dublin, with objective benevolence.

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