ALAN NORONHA

ULYSSES: WRITING THE SPACE - THE SPACE IN WRITING

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ULYSSES: WRITING THE SPACE - THE SPACE IN WRITING

AUTOR: **PROF. ALAN NORONHA**

ORIENTADORA: **PROFA. DRA. KATHRIN ROSENFIELD**

Tese de Doutorado em Estudos de Literatura: Literaturas de Língua Inglesa, apresentada como requisito parcial para a obtenção do título de Doutora em Letras pelo Programa de Pós-Graduação em Letras da Universidade Federal do Rio Grande do Sul.

Orientadora: Profa. Dra. Kathrin Rosenfield

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BANCA EXAMINADORA:

____

Prof. Dr. Alan Fear
Escola Superior de Propaganda e Marketing

____

Profa. Dra. Deborah Mondadori Simionato
Doutora pela UFRGS

____

Prof. Dr. Pedro Theobald
Pontifícia Universidade Católica do Rio Grande do Sul

____

Profa. Dra. Kathrin Rosenfield (presidente)
Universidade Federal do Rio Grande do Sul

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I wandered out in the world for years
While you just stayed in your room
I saw the crescent
You saw the whole of the moon.

Mike Scott, “The Whole of the Moon”

RESUMO

A presente tese de doutorado tem como objetivo trazer luz às relações entre pensamento, linguagem, cultura, espaço e tempo na elaboração do romance *Ulysses*, de James Joyce. O presente trabalho propõe uma leitura desse romance levando em consideração *espaço* como elemento fundamental na narrativa. A concepção de espaço-tempo revolucionou a física, e influenciou Bakhtin a criar o conceito de Cronotopo, que será usado para analisar algumas configurações de tempo e espaço presentes nesse romance, assim como as concepções de Susan Friedman e Joseph Frank sobre espaço na narrativa literária. A concretude e o nível de detalhes sobre lugares da cidade de Dublin, assim como o uso peculiar que Joyce faz de uma linguagem espacialisada, tornam a narrativa de *Ulysses* altamente entrelaçada com os aspectos físicos e temporais. O conjunto da experiência humana condensado em um único dia, em uma cidade específica. Para conseguir um apelo universal, Joyce preencheu o texto com múltiplas camadas de referências culturais, especialmente, mas não exclusivamente irlandesas, inglesas, gregas, católicas e judaicas. Essas tendências culturais são usadas para criar sentido em uma complexa rede de simbolismos, referências, associações livres, metáforas, metonímias, elipses e muitos outros recursos linguísticos, vazados em um estilo que muda a cada capítulo: monólogo interior, diálogos, vinhetas, peça de teatro, linguagem jornalística, surrealismo, expressionismo e outros modos narrativos são usados, fazendo com que o espaço do texto e o espaço da cidade de Dublin, onde os personagens se movem, tenham uma relação inédita no gênero. Eles habitam o texto como habitam a cidade. Seus pensamentos interiores, desejos e sentimentos são mostrados no espaço do texto, que conecta os espaços psicológicos com os espaços físico e cultural. A narrativa de Joyce parece complexa porque ela tece essas conexões pacientemente, com uma profusão de detalhes, fazendo com que uma segunda ou terceira leitura sejam obrigatórias para um melhor entendimento.

Palavras Chave: James Joyce. *Ulysses*. Espaço. Cronotopo. Narrativa.

ABSTRACT

The present dissertation aims at shedding some light on the relations between thought, language, culture, space and time in the elaboration of the novel *Ulysses*, by James Joyce. This work proposes a reading of that novel taking into consideration *space* as a fundamental element in its narrative. The conception of spacetime revolutionised Physics, and influenced Bakhtin to create the concept of *Chronotope*, which will be used to analyse some configurations of time and space present in the novel, as well as the conceptions of Susan Friedman and Joseph Frank about space in the literary narrative. The concreteness and the level of detail about the places in the city of Dublin, as well as Joyce's peculiar usage of a spatialised language, make the narrative of *Ulysses* greatly intertwined with the physical and temporal aspects. The whole of human experience condensed on a single day, in one specific city. To achieve a universal appeal, Joyce filled the text with multiple layers of cultural references, especially but not exclusively Irish, English, Greek, Catholic and Jewish. Those cultural trends are used to create meaning in a complex net of symbolisms, references, free associations, metaphors, metonymies, ellipses, and many other linguistic resources, rendered in a style which changes at each chapter: interior monologue, dialogues, vignettes, theatre play, journalistic language, surrealism, expressionism and other narrative modes are used, making the space of the text and the space of the city of Dublin, where the characters move, have a relationship which is unprecedented in the genre. They inhabit the text as they inhabit the city. Their inner thoughts, desires and feelings are shown in the space of the text, which connects the psychological spaces to the physical and cultural spaces. Joyce's narrative seems to be complex because he weaves those connections patiently, with a profusion of detail, making a second or third reading mandatory for a better understanding.

Key words: James Joyce. *Ulysses*. Space. Chronotope. Narrative.

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INTRODUCTION

Having an academic background in Mechanics, Psychology and Literature, I have tried to create bridges between those areas whenever possible. The relationship between the two latter ones is easy to establish, since Literature deals with characters, and they have a psychological constitution. Many famous psychologists have used literary and artistic analogies in their works, and many literary critics have used the knowledge of Psychology, Sociology or Anthropology in their investigations. That debate is a fertile one. Mechanics, Physics and the hard sciences in general seem to be at odds with that kind of "subjective" knowledge.

Trying to approximate areas which have different foundations could be a risky enterprise. One could fall into the temptation of reading too much into phenomena which do not have an actually significant value in a certain context; or, when trying to simplify and adapt some complex theories, there is the risk of selling them too cheap, of creating a caricature or a pastiche.

The solution I have found was to stay firmly grounded in the area of Literary Studies. From here, the contributions of neighbour areas like Psychology or Philosophy are welcome, and the dialogue with the hard sciences will be established due to the needs of the text which is being investigated, which is the novel *Ulysses*, by Irish writer James Joyce. That novel is intrinsically connected with Physics in many levels, although for having a good understanding of its significance, it would also be advisable to know a little about the history of Ireland, its myths, its political situation, as well as some basic notions of the epic narrative of the Odyssey, some basic facts of Jewish culture, and last but not least, some notion of the cartography of the city of Dublin. The knowledge of Physics then comes alongside an array of other matters which constitute the richness and the complexity of that novel.

We do not need to necessarily understand the theory of relativity to understand the novel, but some notion of what is at stake is helpful in some passages in which the characters make direct or even indirect references to it. My old Mechanics professor used to say our motto was "On earth, sea and air", indicating the omnipresence of our activities with every kind of engine. It was with an attitude which was similar to that wholistic spirit that Joyce set sail in his ambitious enterprise of writing a novel which contained a great deal of the human experience, and which takes place on only one day.

The question of space and spacetime which permeates the whole of this dissertation appeared due to some similarities between Joyce's life and my own. Like him, I have also been living "in exile" since I was young, and do not wish to return to that net of paralysis from which

I have managed to escape. However, the city I left behind is still present in many aspects, and the relationship which was established with its physical and symbolical spaces is relevant in my path, be it personal or academic. In my dreams, the cities where I have lived appear as only one, their streets jumbled and impossible to distinguish in the spacetime of the unconscious. That is how I decided that space and spacetime could be unifying factors in my investigations.

James Joyce, an Irishman who lived most of his adult life outside Ireland, a writer who is celebrated today as the creator of complex, intellectual and somehow humorous books, was also an artist who liked to elaborate theories about his own art. An avid reader of many areas ranging from Philosophy to Literary Criticism, from myth to History, from Physics to Philology, Joyce created his work by filtering all those influences and mixing them with personal experiences lived by him, his friends, family and also with historical facts from his country in those turbulent times.

Joyce’s life span (1882 to 1939) was crucial to the configuration of Ireland and of Europe as we understand them today. Times of unrest, wars, revolt, independence and many transformations not only in the politics of Europe, but also in science and technology. Those times established the context for what we call “modernism”, Joyce being one of the most recognisable modernist writers in English, along with Virginia Woolf, T.S. Eliot, Ezra Pound and others. While some modernist writers like Proust and Virginia Woolf were concerned with the subjective experience of time and the possibilities of language to express it, Joyce had different ambitions and a different project. He was indeed concerned with the experience of time, but in a sense that writers before him did not have, and could not have, because they had not been exposed to the recent theories of Einstenian Physics. According to contemporary Physics, time was no longer dissociated from space, a fact which is counter-intuitive to the perception of lay people, and that will leave an important mark in Joyce’s literature. Joyce’s obsession with details of locations, maps, addresses, even with the exact location of the Odyssey in the Mediterranean Sea, had a reason to exist.

His second novel, *Ulysses*, is usually considered a difficult book to read even by academics in the area of Literature. There are too many references, allusions, jokes, puns, and too much depends on understanding the historical and cultural contexts he is referring to. In the present work, my intention is to develop the concept of *space* as proposed by Einstein, the way it is understood and used by Joyce, and explained by theoreticians like Bakhtin with his concept of *chronotope*; and Joseph Frank in his work about spatialisation in *Ulysses*. It is my belief that understanding the configurations of time and space present in the novel, and how those

configurations include History, Culture and Language, we can have a valuable reading of the novel's significance.

Chapter 1 deals with time and space in fiction. How those categories worked before James Joyce, and what he did about them in *Ulysses* with the influence of the concepts that the Physics of his time offered. Chapter 2 works with a special spatial configuration in the form of the city. What has been elaborated in terms of theory of the city by European and American thinkers, the importance of the city to the literature of the 19th century, and one particular case of interest to the novel: Dublin, the modernist Celtic city where the action takes place. Chapter 3 deals with the configuration of the five main cultural spaces which Joyce used to weave the novel, how they are intrinsically and unavoidably present in its fabric, and how the sociohistorical conditions determined some of them, while others were a matter of choice. Chapter 4 isolates and analyses some chronotopes which are of significance to understanding the novel, and chapter 5 deals with the psychological space of the characters, and their relationships with each other.

1 TIME AND SPACE IN *ULYSSES*

Not many novels have a special day on which they are celebrated, or a tour through the streets and places where it is set. It happens to be the case with *Ulysses*, a novel which also has the fame of being a difficult one. Everyone knows the day and the city: June 16th, 1904. Dublin. Bloomsday. Anyone involved with literature will also know at least the name of the main characters: Leopold and Molly Bloom, Stephen Dedalus. Some will say it is quite a pretentious enterprise to smash the whole of the human experience into one single day. Others will comment how opaque the language becomes from chapter 3 on, and the feeling of being confused and missing the references.

Confusing or not, one thing is certain: it had to be that precise day and that precise city. Joyce had a very romantic reason to choose it, for it was the day on which he and his girlfriend Nora went out for the first time; but concessions to romantic love end in that choice. The novel is a product of an acute intellect, a work built with a rigid structure, even if many times it appears to be quite loose. It is a novel in which *time* and *space* appear as essential elements in the complex symbology Joyce elaborated. A work of a great creator.

Literature creates worlds, but it also in many ways reflects the world where it is produced. A writer who has lived his or her entire life on a farm without access to modern technologies of any kind will write stories from that perspective. Although imagination is infinite, our concrete experiences are not. We can speculate, theorise, break many kinds of barriers, but we cannot have access to all the experiences which are humanely possible.

Someone in a certain place, in a certain time, will assimilate those configurations of time and space and will use them in their production, usually adding a subjective and creative element. The Greeks from classical antiquity, who are still a reference after so many centuries, were no exception. Although extremely sophisticated when it came to philosophy, tragedy, epic poetry and so on, they were restricted to the ideas of citizenship from their times. Women and slaves were not an integral part of their democracy, and they did not hesitate to call foreigners by derogative names.

Literature assimilates the social practices, values and ideas of the spacetime configuration in which it is inserted, and also affects them. Before trains existed, characters had to ride horses or travel on foot. Before there were powder guns, characters killed each other with knives, stones or in other cruel ways. The same thing happened to the very ideas about time and space. Going as far back as the 13th century, from the standard European perspective,

the known world included Europe, Africa and Asia. Some Vikings had arrived in the Americas, but it was not common knowledge at the time.

The Martellus world map from 1490 gives a surprisingly accurate account of the three continents, especially of Europe evidently. Africa and Asia had some parts exaggerated or incorrectly represented. Two years after that, in 1492, appeared the amazing *Erdapfel*, or earth apple in German. It is the oldest terrestrial globe we know about, still without the American continent. The first European world map that considered the Americas came as soon as 1500, by the Spanish cartographer Juan de la Cosa. It is limited, partial, but it is the first step in mapping the new continent. After that map, the exploration and exploitation of the new world moved ceaselessly, and so did the ideas, symbols and knowledge about the new place. The mapped world appeared in fiction in more or less realistic ways, depending on the fashion of the time, but the unmapped worlds could only belong to the realm of legend, of myth or scientific and theological speculation.

1.1 SPACE AND NARRATIVE

For James Joyce, maps were very important tools. A detailed map of Dublin was his constant companion in the elaboration of his books. When he wrote *Ulysses*, he also consulted a map of the Mediterranean Sea showing the wanderings of Odysseus and his men during the Odyssey. Islands, storms, trajectories, all elements counted. He had a structural plan for the novel, which is made explicit in the schema he prepared for his friend Carlo Linati in 1920, two years before the novel's publication. The chapters, which in the novel come without titles or numbers, appear in that schema with many details: to each one there is a time, a colour, people, a science or art, a meaning, a technique, an organ and some symbols. Joyce intended to help his readers understand his plans, which involved an elaborated and extensive usage of linguistic devices, cultural references, symbology and specific, meaningful places. Some months later, he published an updated version of the schema, now known as the Gilbert schema, in which the categories of people and meaning are out, but which adds a new category called "scene", or the place where the action happens.

The concrete space represented in the novel is a layer of meaning which is as important as the symbols, colours, allegories, tropes and other elements which appear in *Ulysses*. What was happening at the beginning of the 20th century to elevate the category of space to such a high level of importance? We need to go back a little in time to the 19th century to start to understand. The conceptions of space, distances and the time needed to travel in them were

significantly changed in the 19th century, thanks to the new inventions: from the railway to the telegraph and the telephone, the ideas of presence and communication were being radically altered. A trip on horseback lasted much longer than on a train, so the impact of the new fast movement had to be assimilated by people, as well as the wonders of writing some words which could quickly be read in another city or even in another continent; and then with the arrival of the telephone, not only written words but people's voices as well. Quite a shock.

In the first decades of the 19th century, space and time were conceived according to the revolutionary ideas that Isaac Newton had conceived at the end of the 17th century. With his laws of motion and of universal gravitation, Newton laid the foundation of classical mechanics. The laws of motion describe the relationship between a body and the forces acting upon it, and its motion in response to those forces. Before him, Gottfried Leipzig had described a space that existed only as a relation between objects, and which had no existence apart from the existence of those objects. Newtonian space on the other hand provided the absolute frame of reference within which objects can have motion. In Newton's system, the frame of reference exists independently of the objects contained within it. These objects can be described as moving in relation to space itself, propelled by some forces. He used the "bucket argument" to make his point: Water in a bucket, hung from a rope and set to spin, will start with a flat surface. As the water begins to spin in the bucket, the surface of the water will become concave. If the bucket is stopped, the water will continue to spin, and while the spin continues, the surface will remain concave. The concave surface is apparently not the result of the interaction of the bucket and the water, since the surface is flat when the bucket first starts to spin. It becomes concave as the water starts to spin, and it remains concave as the bucket stops. What forces make the water keep concave and what forces make it become flat again? Newton answered those questions with the universal gravitation and, from that, physics and some applied sciences built their corpus of knowledge.

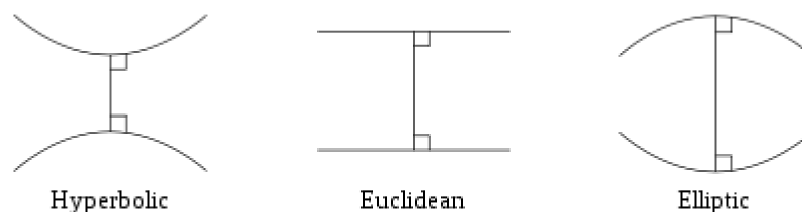
The action of *Ulysses* happens on one single day: June 16th, 1904. In that time, the Newtonian principles were starting to be challenged, but to the average people they were still a valid explanation. Bloom makes frequent use of Newtonian principles in his scientific speculations, usually associating them to his personal dramas. Thus, the law of gravity and the attraction of bodies, in his tormented mind, become the attraction of the bodies of his wife and her lover who will have a date in an hour known by him. Newtonian time is inclement with the fixed arrangement of linear hours, and it makes Bloom suffer in anticipation.

The novel is intrinsically connected to the times it was written, as well as to its city and country of origin, and to its peculiar historical context, filled with social conflicts which went

side by side with the advances in science. The advances in theoretical Physics helped in the development of the technologies which made the 19th century so distinctive. A century in which industrial production was a major player, the century of Victorianism and the expansion of the British empire to dimensions never reached before. The century that started for Ireland with the Acts of union in 1800, which made it an unwilling part of the United Kingdom. The power of the British empire would only be challenged many decades later, with the world wars, the rebellions in Ireland and the new balance of power in the world.

1.2 GEOMETRICAL SPACE AND NARRATIVE

The conception of geometrical space also started being challenged in the 19th century. After centuries of dominium and naturalization of the Euclidian geometry, mathematicians began to question some of its basic postulates, especially the parallel lines. In Euclidian geometry, two parallel lines on a plane surface remain at a constant distance from each other. In two non-Euclidian geometries, they behave differently. According to the hyperbolic geometry, they "curve away" from each other, increasing in distance as one moves further from the points of intersection with the common perpendicular. Those lines are then called *ultraparallels*. For the elliptic geometry, the lines "curve toward" each other and intersect, as shown in the figure below.



French mathematician Henri Poincaré's conception of sphere-world added to the idea of hyperbolic geometry. He proposed scientists should consider the possibility that we inhabit a spherical world in which the temperatures decreased from its centre to the surfaces. The variation in temperature would cause different levels of dilatation to the bodies inhabiting it, thus if the inhabitants used rigid viewing rods to measure distances, they would find that the geodesic (the shortest path between two points) is not a straight line and that the ratio of a circle's circumference to its radius is greater than 2 π. Therefore, the rules of Euclidian geometry would not apply; instead, it could only be explained by hyperbolic geometry.

The non-continuity of the straight line gave James Joyce plenty of ideas. Narratives and characters did not have to be linear and perfectly parallel. They could be twisted, intertwined, cross each other in different points. If the very idea of space could be conceptualised in a more complex way, then fictional space could follow a similar pattern. Instead of constituting a transcendent set of laws as Kant believed, Euclidean geometry started to be understood as a sign system which could be questioned like any other sign system. Like the Catholic church, and its dominion over the hearts and practices of the Irish people; like the logic of Victorian England and its assumptions of cultural superiority; like the English language itself. All those elements could be used to the advantage and the creative mind of the artist.

The origin of those rebellious thoughts can be traced centuries before: Joyce's interest in non-Euclidian geometry came through his readings of Giordano Bruno. As early as the 16th century, the Italian philosopher criticised the catholic doctrines of the Trinity, the divinity of Christ, the virginity of Mary, and transubstantiation. Considered heretic for those ideas, he was burned at the stake by the inquisition. However, the aspect of his work which fascinated Joyce the most was his criticism of Euclidian geometry and the naturalness of the straight line. Bruno thought the widely accepted mathematical conventions were "an illusion of sense", and stated that there is no difference between the infinite circle and the straight line.

Joyce was not the first nor the only one to take an interest in the new geometrical conceptions and apply them to his work. Edwin Abbot's novel *Flatland: A Romance of Many Dimensions* (1884) was an early example of the use of the fourth dimension in literature. Lewis Carroll's *Euclid and his Modern Rivals* (1885) presents contemporary critiques of Euclidean geometry in a satirical way, and in his famous novels *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871) he develops a number of popular nineteenth century mathematical theories including the scientific limit, parallel universes and non-Euclidean geometries. Even Dostoyevsky in *The Brothers Karamazov* (1880) includes discussions on non-Euclidian geometry, with Ivan's resolute refusal: "I don't accept it. I won't accept it. Even if parallel lines do meet and I see it myself, I shall see it and say that they've met, but still I won't accept it". (DOSTOYEVSKY, 1880, p. 204).

The rupture with the Euclidian geometry was not the only major advance in the hard sciences. Newtonian Physics started receiving criticism in the last decades of the 19th century, with the emergence of the theories of Ernst Mach. The Austrian physicist took Newton's experiment with the bucket of water and questioned the idea of rotation, asking what the bucket was rotating in relation to. Mach stated that the water experiment in an otherwise empty universe would remain flat. However, if another object were introduced into this universe, like

a distant star, there would be something relative to which the bucket could be seen as rotating. The water inside the bucket could possibly have a slight curve. To account for the curve that we observe, an increase in the number of objects in the universe also increases the curvature in the water. Mach argued that the momentum of an object, whether angular or linear, exists as a result of the sum of the effects of other objects in the universe. That is Mach's principle: The forces of the universe are directly involved in a simple mechanism as a water bucket spinning.

Likewise, the apparent stability and sophistication of Victorian England were somehow superficial. Underneath the masks, there were thousands of workers living in terrible conditions, with very long work turns, child labour, poverty and sickness. In the colonies, violence was constant. Raids, rebellions, riots and arbitrary violence were common. The Irish were treated as second-class citizens in their own country. The literature of the 19th century in Britain and Ireland created many kinds of monsters and depicted the harsh realities of the people.

1.3 EINSTEIN'S SPACETIME

Mach's criticism of Newton's universal gravitation paved the way to another theoretical physicist who became one of the most influential thinkers of the 20th century, and who is of crucial importance in *Ulysses*: Albert Einstein. His special and general theories of relativity destroyed Newtonian physics and were influential not only in Physics, but in many other areas of knowledge, literature included. As this is not a paper on Physics, I will attempt to simplify Einstein's theories as much as possible for the scope intended: Newton's three laws of motion and his universal law of gravitation assume that things like mass, velocity, and force are discrete quantities which can be measured at any point in absolute time and space. Therefore, Newton's theories are founded on the notions of "absolute", "universal", and "linear" time. Time for Newton was linear and constant like a straight line flowing without interruptions from past to present to future. According to A. E. Sanson, "Newton believed in absolute space, which was theorised as a kind of vacuous, fundamental background to the universe, a place completely at rest, from which it should be possible to measure the absolute motion of a body." (Sanson, 1999, p. 14).

In the Theory of relativity, the mathematically definable quality of energy, E, replaces Newton's faulty concept of force, F. In other words, in relativistic mechanics the concept of force has no longer any absolute meaning as it had in Newtonian mechanics. Also, the universal law of gravitation loses meaning: "Newton postulated that this force of gravity acted instantaneously and continuously whereas Einstein proved that nothing could travel faster than

the absolute speed of light, so Newton's theories of gravitation were incorrect." (Sanson, 1999, p. 16).

Space and time, besides not being absolute, are curved. Gravitational mass or energy curves space and time, creating the "Riemann-Christoffel" curvature. It results that for instance a man falling freely – and accelerating - would not feel his own weight, and that masses in free fall would move in an orbit, their paths determined by the curved structure of space.

By destroying the notions of absolute time and absolute space, Einstein also destroyed classical mechanics, and it is no exaggeration to state so. The consequences were deeply felt not only in theoretical physics, but in other areas of science, and in the humanities as well. With varying levels of understanding of his theory, thinkers and artists tried to apply his ideas to their own areas. Even the lay people tried to come to terms with his relativity, which is clearly illustrated in the character Leopold Bloom in *Ulysses*, who muses about the nature of time and space.

1.4 EISNTEIN VERSUS BERGSON

Curiously enough, one of the most famous philosophers of the first decades of the 20th century, contemporary of Einstein, was not convinced. Henri Bergson, who wrote about the nature of time and duration and its connections with our subjective experiences, confronted Einstein in a meeting in Paris, which was observed by many and well documented.

Bergson was them much older and more famous than Einstein, who was an emerging star. The nature of the controversy was about time. Bergson underestimated Einstein's theory, to which Einstein replied with a famous remark: "Il n'y a donc pas un temps des philosophes." – there is not a time of the philosophers. Also, he said there were only two ways of understanding time, a physical and a psychological one. Bergson in his turn stated that Einstein just made a metaphysics grafted upon science, not real science. That debate at first seemed disadvantageous to Einstein, who soon after received the Nobel prize, but not for his theory of relativity. Instead, because his reputation had been somehow damaged by the episode with Bergson, they gave him the prize for his work on the less controversial law of the photoelectric effect.

The following decades were more favourable to Einstein, whose reputation grew enormously, than to Bergson, who lost his status as the great philosopher of the century and although still relatively influential, became a matter for a few scholars. Many saw that occasion as the victory of rationality against intuition. That confront also marked an important moment

for the interactions between different branches of knowledge. It marked a moment when intellectuals were no longer able to keep up with revolutions in science due to their increasing complexity. Even in his correspondence with Freud, Einstein assumed he did not understand much of his colleague's work, and several times insinuated it was not properly scientific. Freud also admitted not understanding much about his interlocutor's theories. That ill-will remained for the decades to come, and even today academics in the fields of hard sciences and humanities frequently snob each other's works.

The discourse of science, growing in complexity, kept repulsing but also fascinating the humanities throughout the 20th century. The conflict with Bergson, and Freud's lack of understanding did not stop Einstein's ideas about time and space from being spread in the realm of the arts. The fact that in Joyce's works the ideas of both Einstein and Bergson resonate very clearly is just one among many apparent paradoxes.

Bergson's ideas of *intuition* and *durée* were important to James Joyce's epiphanies and flows of consciousness. Bergson was dissatisfied with his readings of Einstein, especially with the usage of the word *intuition*. For Bergson, intuition was a way to achieve knowledge which did not need the mediation of rationality. It is a way to be one with the object of knowledge, with the world, going beyond language and reason.

The epiphanies that Joyce wrote were not far from what Bergson suggested. Between 1901 and 1904, Joyce worked on a book called *Epiphanies*, in which he dealt with the various different meanings the word could have both in the Christian as in the pagan traditions. The book ended up not being published, but the ideas persisted throughout his work. Many of the characters in Joyce's collection of short-stories called *Dubliners* were involved with epiphanies or the lack of them. In Richard Ellmann's biography of James Joyce, *epiphany* is defined by Joyce's words as "the sudden revelation of the whatness of a thing, the moment in which the "soul of the commonest object [...] seems to us radiant" (ELLMANN, 1982, p.87). Epiphanies appear again in the posthumously-published novel *Stephen Hero* and in *A Portrait…* in which the young protagonist tries to conceptualise them in his search for artistic achievements. Stephen's words describe an epiphany as a: "sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (Stephen Hero, p. 211). He also believed that those epiphanies must be registered with extreme care.

In *A Portrait…*, Stephen associates the epiphanies more closely with the Christian tradition when he brings Thomas Aquinas to the discussion with the notion of *Claritas*. Stephen explains to Lynch that it is "The radiance of which he speaks in the scholastic QUIDDITAS, the WHATNESS of a thing. This supreme quality is felt by the artist when the esthetic image

is first conceived in his imagination." (JOYCE, 1996, p. 196). If in *Dubliners* the epiphanies were mostly dealt with by lay people, in the two novels it is the artist who is more prepared to dive into the experience and bring it to light in the form of a work of art.

In the case of *Ulysses*, the privilege of having epiphanies oscillates again between the somehow frustrated attempts of the young artist and the mature but also quite frustrated attempts of Leopold and Molly Bloom. The search for epiphanies is shown through the technique of flow of consciousness, which is also indebted to Bergson, who defined *la durée* in his book *Essai sur les données immédiates de la conscience* as "la forme que prend la succession de nos états de conscience quand notre moi se laisse vivre, quand il s'abstient d'établir une séparation entre l'état présent et les états antérieurs. " (BERGSON, 1970, p. 74). My own translation: "The form that the succession of our states of consciousness takes when our self lets itself live, when it abstains from establishing a separation between the present state and the previous states". The insertion of the states of consciousness in the flow of time is what we see throughout the novel. Sometimes it appears in brief moments alternated with dialogue as in the tower in chapter 1, other times as a long and convoluted text like in chapter 3, when Stephen walks along the strand.

Bergson and Einstein had their quarrels, but for Joyce both were relevant, and he made good use of their ideas. Einstein's influence on James Joyce was a huge one. *Ulysses* in particular is the novel where one can clearly see the initial Newtonian linear narrative being abandoned in favour of more circular patterns, of a more slippery and Protean organisation of the text. The tensions between a classical comprehension of the physical facts and the new theory of relativity are present within the main character, Leopold Bloom, who is shown many times on the verge of having an Einsteinian epiphany, but clinging obstinately to Newtonian principles.

1.5 BAKHTIN AND THE CHRONOTOPE

In literary studies, where the present work is situated, the first to use the theory of relativity was Mikhail Bakhtin. He coined his concept of *chronotope* openly drawing inspiration from Einstein, admitting he took the term "almost as a metaphor (almost, but not entirely)" (Bakhtin, 1937, p. 44), adding that he meant to use it in literature exclusively, as a formally constitutive category, but not in other areas of culture. For the first time in literary theory the categories of time and space were put together, breaking the traditional dichotomy which had characterised their usage. Before Bakhtin and Einstein, the category of space was practically taken for granted in literature: it was basically the setting where the characters lived their

adventures and ordeals. The concept of verisimilitude alluded more to the representation of the characters and their actions, not so much to the connectedness of time and space as Bakhtin proposed.

Bakhtin's definition of chronotope was: "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature." (Bakhtin, 2008, p. 44). On the same page, he continues with the explanation:

> "Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope."

He meant to elucidate how configurations of time and space are represented in language and discourse, and to demonstrate how each literary genre gains their narrative character based on different chronotopes. One example is the chronotope of meetings, which is present in all forms of social life. We have our rules and configurations of time and space for the different types of meetings we attend: family, friends, work, school, etc. Each has their set of possible behaviours, and the hierarchy of the relationships between the people involved dictates their occupation of space. How close they sit or stand, who can speak at any given moment, who must only listen, what food and beverages can be served, how long the meeting will last and who decides that it has finished.

In Literature, one of the most studied is the chronotope of the road, which often connects with the chronotope of meetings or encounters. A road is a space between spaces, a physical construction which bears a highly metaphorical meaning. It is a passage, a way, but sometimes it becomes an end in itself. The meetings one can have on a road can be of various natures, usually unpredicted and out of one's immediate control. In *Ulysses*, the road does not have a great importance, but the streets do. The chronotope of the street is necessarily urban, which marks its difference from the chronotope of the road. Those arteries and veins of the city, the streets form a unity of space and time where not only the characters meet, but they also define themselves and have the chance to define the others in terms of their gender, class, occupation, goals and aspirations. It is in the streets that the technological advances are sold and shown, and it is there that the ones who have the power parade and demand to be venerated. Small and seemingly unimportant facts also populate the streets: sellers with their carts, women fishmongers with their cockles and mussels, drunkards, thieves, tricksters and all the marginalia also share those almost democratic spaces.

A great deal of the novel is set in the streets, as well as in the character's minds. The flow of traffic and people in the streets is akin to the flow of the character's consciousness and blood. In ancient times, the chronotope of public life was associated not with the streets, but with the *agora*, the public square. In those times, the autobiographical and biographical self-consciousness of an individual and his life was first laid bare and shaped in the public square. In the square, elevated matters of the state were presented, as well as revealed truth and philosophical debates. The concept of silent thought appeared only with the mystics, having its roots in the Orient. The Greeks did not conceive private thoughts and subjectivity as we do nowadays, so they needed that special space time configuration of the *agora* to reveal and access some truths. In *Ulysses*, the streets and the strand have the function of revealing truths, but without the pomp and circumstance of ancient times. Those revelations come in a very fragmented and cyphered way, filled with desire and distraction, angst and frustration, typical of a twentieth-century novel which deals more with everyday time than with adventure time.

Bakhtin calls "everyday time" the narrative of small everyday interactions like buying things, fixing a meal, saying good morning to one's neighbour. In the ancient world, those elements rarely made an appearance in the narratives, with the notable exceptions of *Satyricon* (Petronius) and *The Golden Ass* (Apuleius). The chronotope of everyday time is connected with the chronotope of adventure time of those texts, not only as a mere curiosity, but as important motivators in the sequence of guilt – punishment – redemption – purification – blessedness which was a common axis. In *Satyricon*, specifically, the connections are really interwoven in the fabric of the narrative, making it a distant relative of *Ulysses*.

Originally, the chronotope of Greek adventure time followed a scheme of a young couple who fall in love, and have to go through many ordeals in order to be together. Their connection with time and space is a very abstract one. The order of the ordeals they face could be altered, without much difference to the plot. The places they travel through could be any generic place, just a more or less exotic setting for the action. Time and space do not leave their marks in the narrative and the characters as we see in *Ulysses*.

Bakhtin's main focus was the novel, and it is in the novel that Bakhtin elucidates the chronotopes which marked its development. What set novels apart from other narrative texts for him were three characteristics: stylistic three-dimensionality, which is linked with the multi-languaged consciousness realised in the novel; the radical change it causes to the temporal coordinates of the literary image, and the new zone opened by the novel for structuring literary images, or the zone of maximal contact with the present (with contemporary reality) in all its open-endedness.

As *Ulysses* is a novel which from the very title refers to epic narrative, it is worthwhile to understand the characteristics of the epic narrative: its subject is the absolute past (while the novel is about the moment), its source is national tradition, and it is separated from reality by an epic distance while the novel deals with subjects which are closer to the reader's immediate reality. Within the novel, time is free and flexible, but is fixed and absolute in the epic. The epic world being finished and fixed; it cannot be re-thought without breaking the epic form, while the novel is everchanging and open to experimentation.

In his lengthy and erudite analysis, Bakhtin encompasses centuries of western narrative, from the Greek epics to the 18th century novels, leaving the 20th century out of his scope. Had he continued chronologically, he would have had to deal with *Ulysses* because of the new manners of dealing with chronotopes which can be found in this novel. The present work attempts to update Bakhtin's study of chronotopes, bringing his analysis to the twentieth and to the twenty-first centuries.

Joyce elaborated a unique arrangement for traditional chronotopes like the house or the street, and added a personal and innovative element to chronotopes like the tower, the strand and the brothel, permeating them with layers of cultural references and a conflict between the Newtonian and the Einstenian conceptions regarding time and space. Through new narrative techniques and the usage of highly spatialised language, Joyce in his way made it possible to bring Bakhtin's theory to the fore, forcing critics to give a response to the new situations he proposed. Those chronotopes will be better explored in chapter 4 of the present work.

1.6 SPACE ACCORDING TO SUSAN FRIEDMAN

Apart from Bakhtin, other theoreticians from the 20th century have dealt with spatialisation, and their analysis can be helpful in our understanding of *Ulysses*. Susan Friedman adapted Bakhtin's concept of chronotope in her definition of narrative as "the representation of movement within the coordinates of space and time" (FRIEDMAN, 1993, p. 12). The spatialisation was made by creating two axes, a vertical and a horizontal one. The horizontal narrative axis involves the linear movement of the characters through the coordinates of textual space and time: What happens to them, where they go, how they change in the course of the narrative. The vertical axis is a relation between text and context: how the writer and the reader relate to the social and historical contexts and how the text dialogues with other texts and other contexts. Both axes feed off each other symbiotically. For Friedman, "A fully spatialized reading of a given narrative text, as narrative, involves an interpretation of the continuous

interplay between the horizontal and vertical narrative coordinates" (FRIEDMAN, 1993, p. 14). The elements of the horizontal axis are traditional in narratology: setting, character, action, initiating problem, progression, and closure. Both the external movements and the flows of consciousness are in the horizontal axis.

The vertical axis is not found explicitly in the text. It does not appear at plot or character level, but rather as a palimpsest, a multitude of layers which rereading the text can reveal. Friedman says that the text is structured like the human psyche, using the psychoanalytic idea of the unconscious to support her argument. It is not that the horizontal axis is conscious and the vertical unconscious, which would be a simplistic reading. What happens is that the horizontal axis has an embedded vertical dimension which can be seen and traced by the attempt reader, but which has no narrator of its own.

Friedman separates three strands in that dimension for analytical purposes: the *literary*, the *historical* and the *psychic*. The literary is what Julia Kristeva called intertextuality: the necessary dialogue with other texts, constituting the mosaic of quotations that traverses the text beneath and within the horizontal axis. The literary is also related to genre expectations of both reader and writer. Knowledge of the chronotopes of a given genre guides them through the literary strand.

The historical aspect is also a mosaic of quotations, but referring to the larger social and historical contexts in which the text is produced. In it, political and ideological resonances can be felt. Questions of race, gender, class, sexuality and others form what Frederic Jameson called the "political unconscious" of the text; what is buried and repressed but willing to come to light.

The psychic aspect of the text approaches it to a psychodynamic structure in which conscious and unconscious interact. The text is a product of desire and negotiation between the will to express and the need to repress. All the grammar of Freud's dreamwork and defence mechanisms can be applied to the text. Language then engages in a dialectical interplay of two modalities, the semiotic and the symbolic. Friedman defines the semiotic as "that oral and rhythmic dimension of language that exists prior to and outside a system of signification" (FRIEDMAN, 1993, p. 18). The symbolic, on the other hand, is the meaning-centred and instrumental aspect of language based on a system of differences. Friedman suggests that the final text would offer only a partial reading, and ideally to grasp its richness of meaning, the readers should have access to its various stages of elaboration – similar to what genetic criticism does. We could then excavate its unconscious processes and understand its omissions, projections, displacements, etc. until the final result.

Bloom is a great example of the conflict between the will to express and the need to repress. His traumas with his dead son and suicidal father struggle to be expressed, but he needs to keep a psychological balance and represses those and other sources of pain and tension. For him, as for Joyce, the semiotic aspect of language is of crucial importance, as he is aware of orality and rhythm, and their possible precedence over meaning. That is why the text is filled with references to songs, humming and whistling, indistinct rhythmic sounds apparently not connected to the narrative, but very expressive.

The symbolic aspect is so rich and widely explored in the novel that it will be better developed in the next chapters. The text of *Ulysses*, with its complexity and juxtapositions of layers of meaning, is an excellent medium to verify and expand the views of both Bakhtin and Friedman. Better saying: their views can contribute to a better understanding of the complexities of *Ulysses*, a work which is more often debated that actually read.

2 DUBLIN, A MODERN CITY

The words *city* and *citizen* come from the same Latin root, *civitas*, which means citizenship or community. Its origins are in the Greek *polis*, the city-state, but cities have existed long before that in the river valleys of Mesopotamia, India, China, and Egypt. Size and density of population are not the only criteria to differentiate a city from other human settlements. The archaeologist Gordon Childe stated in his article "The Urban Revolution" (CHILDE, 1950, p. 4) ten parameters to define a city, which I summarise here:

1 - Size and density of the population should be above normal. 2 - Differentiation of the population. Not all residents grow their own food, leading to specialists. 3 - Payment of taxes to a deity or king. 4 - Monumental public buildings. 5 - Those not producing their own food are supported by the king. 6 - Systems of recording and practical science. 7 - A system of writing. 8 - Development of symbolic art. 9 - Trade and import of raw materials. 10 - Specialist craftsmen from outside the kin-group.

In a city, a normal inhabitant no longer can grow their own food, as people in rural settlements do. The food production chain becomes a complex system, even involving international trade. No wonder in *Ulysses* food ha such an important role, both in the domestic and public environments. The food consumed by the characters comes from distant places, carrying complex meanings along with the nutrients.

The third item is of crucial importance in the context of the Dublin where Joyce lived: paying tributes to a king, especially a foreign one, is always a matter of contempt. Many people dislike the idea of paying taxes even to a government they consider legitimate, then an illegitimate one which captures part of a citizen's income is clearly a violation. In Dublin, item 5 would be taken as a joke: the king supporting the poor people.

Numbers 7 and 8 are of special interest to the scholars of literature. The complexity of life in the city and the necessities derived from it led to the development of the writing systems, without which literature as we know would not be possible. The first functions were of a practical nature: to register production, trades, official actions and documents, to account for all kinds of objective matters which regulated the lives of city dwellers. The development of symbolic art in written form came later, after the visual or spatial arts had been established.

The density of life in an urban agglomeration brought along a differentiation in the shared values, symbols and rituals. The proximity with nature and with a cyclical life of birth, labour, feeding, reproducing and dying was lost. The feeling of belonging to a whole which

could be understood in simple terms also disappeared. In the Greek polis one could find almost all the parameters proposed by Childe, except that the taxes were not paid only to a king, but also to the powerful men, tyrants or councils who happened to rule.

2.1 BAUDELAIRE AND THE MODERN CITY

Cities in the ancient world are distant from us in time, therefore the way we organise, conceive and add symbolic meanings has changed a lot in the centuries that separate us from them. The way we understand and deal with the cities nowadays started to take shape in the 19th century in France. Baudelaire was responsible for divulging the initial ideas about modernity and the city. He insisted that urbanity was the core of modern life, and urged artists to make the most of the urban experience; and by urban life he meant Paris, the city that for almost a century was the centre of modernity.

If Romanticism praised the country and nationalism, Baudelaire turned the reader's attention to the sphere of the city, with all its concreteness, mutability and strange fascination. In "The Painter of Modern Life" (BAUDELAIRE, 2010, p. 68), he declared: "La modernité, c'est le transitoire, le fugitif, le contingent, la moitié de l'art dont l'autre moitié est l'éternel et l'immutable." My own translation: "Modernity is the transitory, the fugitive, the contingent, half of the art, whose other half is the eternal and the unchangeable". The paradox of capturing the eternal and unchangeable in the transitory and fugitive was a trade mark of his vision. Half the matter of the art belonged to each aspect, and the balance could only be obtained in the intricate places that compose the city.

Baudelaire criticised those who searched for art in the golden days of the past while despising the transitory elements of present experience. Rather than copying the style and mannerisms of canonic painters, it would be much more profitable to attempt originality looking deeply into the immediate reality around: "toute notre originalité vient de l'estampille que le temps imprime à nos sensations" (BAUDELAIRE, 2010, p. 72).

However, the marks that time left in the artist's sensation were not only of a euphoric nature. There were undoubtedly the wonders of discovering new possibilities, but there was also a great deal of dirt, horror and ugliness in the underground levels of urbanity. Baudelaire did not avoid that. In his words, he "bathed himself in the crowd" to enjoy the vitality of the city. In the short prose poem "Les Foules" ("Crowds"), a text which can be found in *Le Spleen de Paris*, he compared the poet to the prostitute, who went beyond conventional morality and lived an ineffable orgy, (in translation) a "holy prostitution of a soul that gives itself utterly,

with all its poetry and charity, to the unexpectedly emergent, to the passing unknown." (BAUDELAIRE, 2012, p. 18) It was an enrichment of personal sensibility which came at the price of losing the comforts of tradition and the sense of participation in an integrated social whole.

The marks left by time in the artist's sensations are what Stephen Dedalus is after. "Prostitution of the soul" is a phrase that would be of is taste, as someone interested in going beyond conventional morality. However, it is Bloom who appears closer to Baudelaire's ideal of painter of modern life because he is much more open to the sensorial, symbolic and concrete realities of the city. He goes to all possible places, including the prostitution district, with an open attitude to all the stimuli he receives. One could say he is the painter of modern Dublin.

What made the cities in the 19th century acquire a distinct character, one which would separate them from the previous urban experiences? The concrete advances in technology and the fast-growing industrialisation are the obvious answers. Besides that, especially in the second half of the century, artists like Baudelaire influenced people to live urban experiences without nostalgia of the rural past, without guilt or shame. It was the moment to direct the gaze to the concrete reality of the cities and to understand the implications of the new experiences.

2.2 CENTRES OF VICE AND VIRTUE

The constantly changing nature of the elements of the city and of the city itself have led to questionings about its nature: would it be a place of decay, of great achievements or all of that together? Carl Schorske in the famous essay "Thinking with History: Explorations in the Passage to Modernism" from 1988, mentioned that there were three concepts of city since the 18th century: The Enlightenment City of Virtue according to Voltaire and Adam Smith, which embodied the ideas of civilisation and rationality; the anti-rational industrial Victorian city of Vice denounced by Blake and Wordsworth, Engels and Marx; and, finally, Spengler's terminal modern city, an entity "beyond good and evil". Let us examine those concepts, and analyse how those ideas about the specific organisation of social and physical space called city can relate to Literature in general and to the particular case of *Ulysses*.

When Voltaire praised the city as the locus of high achievements of human reason, he did not mean Paris: he was talking about London, which he considered the Athens of modern Europe. Its flourishing was based on three factors: freedom, commerce and art, all derived from the city's respect for different forms of talent. In that society he saw the possibility of social mobility, against the stiffness of his homeland. Like Baudelaire, he also criticised the nostalgia

for old glories, even those of the Greek, because they lacked the modern industry and pleasure, characteristics that distinguished urban life. However, his notion of pleasure was exclusive to the aristocracy. The lower classes did not matter much in the organisation of society – they should have the aristocracy as a model to emulate and maybe get some improvement from doing so, but not too much. The high culture and manners of aristocracy set the tone for social progress, and the city was an extension of the palaces. In the city, the superior culture and manners of the nobles could be assimilated by the people if they were smart enough.

Adam Smith also saw the city as centres of freedom and order in a brutal world, the place responsible for industry and culture. While Voltaire thought that nobility was the force that brought civilisation to the cities, for Smith the town civilized the rural nobility and at the same time destroyed feudal lordship. He was not a great enthusiast of the city like Voltaire. For him, the dynamics between city and countryside was more important. Prosperity came with the exchange between raw material and manufacture. The country even had romantic connotations: "The beauty of the country... the pleasures of the country life, the tranquillity of mind which it promises and, wherever the injustice of human laws does not disturb it, the independency which it really affords, have charms that more or less attract everybody." (SMITH, 2007, p. 296). The virtue of the city was in its position in the capitalist market, mediating the countryside and international trade. The model for those relationships was in North America, where the new cities provided wealth and craft, which in turn would serve the countrymen, allowing them to become independent planters.

The second trend mentioned by Schorske, of city as vice, is a type of discourse that remounts to ancient biblical narratives of Sodom and Gomorrah. Opposed to the nobility of ethos and deep connection with nature provided by the countryside, cities were centres of corruption, immorality, greed and decay. In the poem called "London", from the book *Songs of Experience*, William Blake illustrates this trend with his beautiful verses:

> I wander thro' each charter'd street,
> Near where the charter'd Thames does flow,
> And mark in every face I meet
> Marks of weakness, marks of woe.
> (BLAKE, 2019, p. 40)

Weakness and woe are what the poet would find if he decided to wander through those city's chartered streets near the chartered river. The adjective "chartered" implies some good

level of planning and institutional organisation, in contrast with the negative marks it leaves on the faces. The ones who organise the city clearly do not include all the citizens in their plans.

Industrialisation, which changed the structure and landscape of the cities brought a new force to that trend. The progress and wealth promised by Enlightenment ended up in rapid growth of the labour force, slums, terrible life conditions. Blake and Wordsworth's criticism of the cities bore in mind a nostalgia of the land, an escape to the pleasantries of nature as a possible solution to the decadence of urban life as it was.

However, an escape or return to the past were not the only solutions. In the context of Marxian theory, Engels envisioned the harsh conditions of the urban proletariat as fundamental in the historical process. In their conditions of exploited by capitalism and huddled together in the slums of the big cities, the proletariat was the force which would propel revolution, and which would put an end to exploitation and class division:

> In the circumstances it is to be expected that it is in this region that the inevitable consequences of industrialisation in so far as they affect the working classes are most strikingly evident. Nowhere else can the life and conditions of the industrial proletariat be studied in all their aspects as in South Lanacashire. Here can be seen most clearly the degradation into which the worker sinks owing to the introduction of steam power, machinery and the division of labour. Here, too, can be seen most the strenuous efforts of the proletariat to raise themselves from their degraded situation. (ENGELS, 1958, p. 50)

The city was not only the place of vice: it also offered the historical conditions for emancipation of the working classes. Engels was not very explicit about his project for the city after the revolution, but he mentioned that the contrast between town and country needed to be eliminated. He went as far as to say that the present megalopolis would be abolished with the end of capitalism, and that town and country under socialism would recover their intimate connection, as well as industry and agriculture.

2.3 ABOUT THE CITY IN THE 20TH CENTURY

Before discussing the third trend of conceptions about the city, let us concentrate on two important theoretical contributions: of Max Weber and Georg Simmel. In the 20th century, theorisation about the city started with Max Weber. In his essay "The City", he conceives the city as cosmopolitan – a place where a variety of human types and styles coexist. The city permits the expression of individuality and uniqueness, and promotes innovation and historical change. However, the cities he had in mind were not his contemporaries, which he considered primitive and underdeveloped. He looked into the cities of the past, before the industrial revolution, which, to his view, had only brought decadence. The moments and places he

identified as fulfilling the potential of city life were the late Middle Ages in the Low Countries and the Renaissance cities of Italy. Those ideal conditions he called "ideal-typical", and they were subjected to being rationalised and described. That description was a structural one: markets, families, law and so on. All elements that form a city had an ideal-typical construction which could best be seen in cities of the past.

Also from the German school, Georg Simmel agreed with the "ideal-typical" method to describe the cities, but rather than structural, his description was psychological. The central fact of city life for him was that it is overwhelming. There is too much stimulation, and to deal with it, the citizens defend themselves by not reacting emotionally to other people. Instead, they try to have rational and functional relationships, separating the spheres of their lives: work, family, friends, etc. This fragmentation process is caused by the configurations of the market economy in the cities, which also caused the contemporary cities to be similar to one another since they were exposed to the same conditions and reactions: "The individual has become a mere cog in an enormous organization of things and powers which tear from his hands all progress, spirituality, and value in order to transform them from their subjective form into the form of a purely objective life". (SIMMEL, 1972, p. 6). In spite of the impersonalisation and fragmentation, people still had contemporary possibilities, differently from Weber's approach. Even if outer interactions are cold and functional, the inner life of people is not necessarily alienated. There is still space for a civilized kind of freedom. What or how we do does not define who we are. The hard facts of city life where we are inserted – job, family, friends – can also provide some kind of support beyond their alienating quality.

For Leopold Bloom, life in Dublin can be overwhelming. He is alienated from most of his companions, and even from his wife in some levels. He keeps records of the meaningful conversations he has had with people in the last decades, and they are becoming rarer as time passes. He feels the fragmentation of city life on his skin, but his inner life is sill rich and full of possibilities, and he attempts to connect to people via desire as with Gerty and his penfriend, or via friendship as with Stephen.

The third trend in conceiving the city pointed by Schorske was represented by the German historian Oswald Spengler. He was not personally or academically connected to Weber or Simmel, but he shared some of their ideas. He had a pessimistic view of his contemporary cities, considering them a cancer drawing the energy of their inhabitants. He prophesied the fall of our metropolises in the future, like the fall of Rome. City life worked in cycles: it was at some point equal to country life, then it became overcivilised, overpowered the country and

entered into decadence until its collapse. He saw the moment of city culture being overripe at the early 20th century, ready to start declining.

> “Each Culture has its own new possibilities of self-expression which arise, ripen, decay and never return. There is not one sculpture, one painting, one mathematics, one physics, but many, each in the deepest essence different from the others, each limited in duration and self-contained, just as each species of plant has its peculiar blossom or fruit, its special type of growth and decline.” (SPENGLER, 1991, p. 17)

He envisioned in the agrarian phases of a determined people a “folk spirit” which was eroding due to the growth of cities and the sense of individuality and separateness. All big cities are the same to him, because they are all sick and almost collapsing. His nostalgia and criticism of city life were not new, but the uses which were made of them later were shocking. The Nazis became fond of his ideas, and used them to their own purposes. That folk spirit acquired darker shades, and the solution to the alienation of the cities came with violence, exclusion and the horror of mass murder we know too well.

German philosopher Walter Benjamin is also worth mentioning. He used the concept of urban observer elaborated by Baudelaire in the context of his Marxist analysis. This observer, the *flâneur*, is a product of modern life and the industrial revolution, whose political function is ambiguous. The *flâneur* can be a detached investigator, a consumer heading to a department store, a bohemian in search of adventure, an artist seeking inspiration. Both Bloom and Stephen would fit that description, and act as *flâneurs* for a day, each one in their own style and field, one with science and the other with art, not so detachedly, but each as a constituent part of that city.

After the German school, a major theoretical effort on the city was made by the Chicago school. Robert Park was a direct disciple of Simmel, having studied with him in Heidelberg. He understood the city as a place and a moral order. The concrete, tangible character of the city could reveal the cultural and ethical possibilities for life in it. The psychological and moral conditions of life in the city reflect themselves physically in its streets, modes of organisation, transportation, etc. Culture manifests itself in its physical products, giving the whole of the city an organic characteristic, a fact that Spengler had denied, conceding it only to the country. For Parker, researching the tangible aspects of a city would lead to a refined study of its organicity and its peculiar culture. He stated that the city is “man’s most consistent and on the whole most successful attempt to remake the world he lives in more after his heart’s desire. But, if the city is the world which man created, it is the world in which he is henceforth condemned to live” (PARK, 1967, p. 32).

Park also described the separation of areas in the industrial city. What we now take for granted was in other times organised differently. The separation of living areas and productive areas, and the distinction between lower class and upper-class districts are all products of the reorganisation of the city after the industrial revolution. That physical separation created psychological and symbolical divisions. The physical space a person could occupy depended immensely on their position in society. Park was worried about the freedom of expression and behaviour that arose from those conditions. The community as a whole should not have the power to restrain individual freedom, even when that freedom is deviant in relation to the dominant moral codes.

That is the case with Leopold Bloom, whose Jewishness is a mark that follows him wherever he goes, even if he has already converted to Catholicism. He is frequently physically separated from others, and when he is near them, there is a sense of discomfort as in the carriage scene where he is invited to enter, but the others do not pay him much attention, or at the newspaper office, the pub and several other occasions.

Another member of the Chicago school, Robert Redfield, contrasted the city to the "folk societies". The evolution of the city form is associated with its relation to the folk societies. Like Weber, he used "ideal-types" to analyse those relations. He intended to describe a folk society which was the opposite of what Park had described about the city: a place where everyone could participate in society in the same way; nothing was too specialised, and – approaching an anthropological analysis – how that connectedness affected religion, power and kinship relations. Understanding well how people functioned in that folk society would lead to a better understanding of what it means to be urbanised. An individual who left a folk society to live in an urban area would pass through a two-stage process: first, there would be a structural absorption of the person in the new society, then an internal change of attitude and thought. The person would be incorporated into city life in two stages, and then would add as a new element to the historical evolution of the city.

Considering all the previous views on the city above, we can draw some conclusions. Firstly, in order to define the urban, we need to define the rural and account for the relation between them. An intense and condensed human agglomeration as found in the cities has qualities that make it different from life in the countryside, be those qualities physical, economic, of social organisation, of psychological constitution or in the symbolic level. Secondly, the more urban a society becomes, the more distant it gets to a contact with the cycles of nature, which affects every kind of material production and cultural elaborations, including the works of literature. The natural element, which Bakhtin called the folklore chronotope,

interacts with the urban chronotopes sometimes discreetly or almost non-existently, and sometimes in a very active form. Defining urbanity is in this sense defining how we conceive nature and how we view human experience in it, isolated from it, and all the in-betweens.

Weber and Spengler conceived cities as subject to heyday and decay. If the best moment for the expression of urban capacities was somewhere in the past as Weber believed, or if the decadence is only beginning as in Spengler's lifespan, the conclusion is that even in urbanity the cycles which permeate life in the country are still present. It is part of the nature of city life to be ever dynamic, ever changing, and the question of finding a meaning to that change and attributing a purpose or predictability to it is of relevance to the theorists: To what extent life in cities has moments of splendour and decay, and to what extent one can tell the difference between those moments; what elements can be used to do so, and if it is possible to predict when and how the next cycle will be. Also, are all big cities the same or each has their own qualities and uniqueness? Predicting the rise and fall of big cities might prove a very difficult task if we take into consideration the distinctive aspects of each one of them.

Besides this grand narrative, there is the question of the individual: is a person more alienated or more free in a city than they are in the country? There are answers that support both views. An individual in the city can be alienated from nature, from their own consciousness, from their work-force to generate surplus value, from their family and friends, isolated in a brutal and concrete reality. On the other hand, it is in the city that the matter of life was rich and fertile, and from Baudelaire to Simmel there are many who see in the complexity of the experience in the city a way to get rid of the provincial and limited view of the country, a way to create physical and social spaces where subjective life can manifest itself free from the chains of ancestral prejudices and constraints, where wealth can be generated and material progress can give rise to a rich cultural life, where systems of literature, theatre, cinema and other art forms can flourish.

The physical, psychological, social and symbolic spaces a person can occupy in a city form another important discussion. The physical mobility is limited firstly to private and public areas. One cannot enter a random house on a whim; we need authorisation from the proprietor. Many governmental or military buildings cannot be accessed either. Every culture has its rules about the physical proximity which is tolerated between people lest standing near someone can be considered invasive or intimidating. Also, there are rules regarding the amount and quality of information we normally share with strangers, acquaintances, friends, lovers or family members. Our psychological space is then determined by cultural practices. Park elaborates that the symbolic space we can occupy is related to our social position: a janitor does not have lunch

publicly with the director of the company, even if they are relatives. No matter how free and democratic we think our society is, there will still be unwritten rules about the possibilities and impossibilities of encounters, and the spaces we can occupy. Even Walter Benjamin's *flâneur* is subjected to those rules, being aware of them or not.

The experience of spacetime is lived by a rural community in a very different way than by people in a real urban area. In the countryside, a tree in the field may have a much deeper meaning than a tree among many in an avenue. The time one takes to walk from their house to that tree might give them the chance to meet half the people they know in life. The sense of wholeness and completeness is prevalent, while fragmentation and isolation abound in the city.

Class, gender, ethnicity, age and cultural background are some of the factors that play an important role in defining the possible spaces and mobility in a city. In *Ulysses*, all of them appear, but the cycles of nature are also present. Birth, growth, and death are constantly represented by the consciousness of the characters, and the forces of nature – water, wind, desire, biological processes involving consuming and expelling food and drinks, etc. are not in a distant rural village, but very present in the experiences of the characters. Irish folklore appears in many disguises to interact with the signs of modernity like the printed press, clocks, and other technological objects. Rural life, with its folklore chronotope, its ancient ways and cycles has not been completely eliminated by the urban experience. The complexity of the city makes those primeval elements interact with the new concrete realities that the city makes possible.

The urban chronotopes differ from the rural ones. The chronotope of the road has characteristics that the chronotope of the street does not present. Literature dealing with urbanity will need to find solutions that a pastoral narrative could not offer. Its rhythm, motifs, rhetoric and even the presentation of characters bring the unique characteristics that can only be found in a city. It is great to have wonderful mythological material to work with, but it is also important, especially from the 19th century on, to pay attention to the urban experiences proposed by Baudelaire.

James Joyce appears in that moment, when urban life was presenting itself as a powerful catalyst for artistic expression. He does not make an ode to the cities, because his text has too much of a sarcastic quality for that. His text erects a city of words and meanings which in some areas seems chaotic, and in others seems to have an almost sick obsession for order. The Dublin that he writes, and the real Dublin from where he fled have been establishing a fertile dialogue for decades, and a new perspective always seems to appear. The city of Dublin is far from being

an ideal-typical city, but Joyce's books made it acquire a place among the most referred to metropolises of the last century.

2.4 IS DUBLIN A MAJOR CITY?

The city was an important element in the fiction of the 19th century. For Baudelaire, it was Edgar Allan Poe who started that trend in 1840, with his short story "The Man of the Crowd", in which the narrator sits in a London coffee shop observing the crowd and ends up pursuing a stranger. The *flâneur* in this case is a detective who analyses and categorises the people he sees in the street before pursuing the old man through bazaars and shops, to the poorest areas of the city and then back into its heart. It was Poe's first detective story, and the growth of the cities is associated with impersonal crime. Walter Benjamin saw it as an x-ray of a detective story, in which only the armature remains: the pursuer, the crowd, and an unknown man, one who is able to hide in the crowd.

London was prominent as urban setting for much of the fiction in the decades that followed Poe's story. From the gothic style of Stoker's *Dracula* to the science fiction of Verne's *Around the World in Eighty Days* and Well's *The Invisible Man*, the detective stories like Doyle's Sherlock Holmes series and the social criticism of Dickens, Thackeray, Wilde and Henry James. With its privileged position as the centre of a great empire, London appeared in fiction with all its splendour, but also with all its darkest corners. One of Dicken's most famous books makes the connection between London and the other great metropolis of the nineteenth century: Paris. In *A Tale of Two Cities*, Dickens tells the story of a doctor who flees from Paris to escape the reign of terror after the French revolution. French literature of the time was living a splendorous era, with some of its greatest names living and writing about Paris: Balzac, Hugo, Stendhal, Zola, to name a few.

Paris is the modern city par excellence. From Baudelaire to Picasso, from Balzac to Proust, all modern literature, practically all modern art originated there or is indebted to it somehow. James Joyce, who wrote almost all his work about the city of Dublin, also participated in the Parisian scene. A role which had already belonged to London, Rome, Athens, and nowadays possibly to New York: that of being the centre of the world, or at least the western world. In James Joyce's lifespan, Paris was more influential than London, more influential than any other metropolis. It was there that he moved to finish writing *Ulysses*, and from there he looked at his modest Hibernian metropolis across the sea.

If London and Paris were well represented in literature, what could we say about Dublin? Taking into consideration Childe's criteria mentioned above, it fulfils all of them. Joyce even calls Dublin "The Hibernian metropolis", as a headline of one of the sessions in "Aeolus". Did the literature of the time recognise it as such?

The Irish writers from the 19th century were involved with themes of country life and the relations between landlords and tenants in a genre which became known as the Big House novels. Unlike the greatest European capitals, Dublin lacked a strong representation in literature. Only in the 20th century, with the publication of James Joyce's first collection of short stories called appropriately *Dubliners,* did the city appear to the rest of the world as an interesting place for fiction. Dublin celebrated its first millennium of existence officially in 1988. Before that, there were Viking and other settlements, but symbolic dates are important, so the first settlements from 988 are considered as the founding mark. For the scope of this work, we will consider the Act of Union with the United Kingdom from 1800 as the starting point for analysis.

Gordon Childe's ten parameters shown above apply to classify Dublin as a proper city, with emphasis to the number three: payment of taxes, which in this case was to a foreign king. At the time of its incorporation to the United Kingdom, Dublin was the second biggest city in the union, and the fifth largest in Europe in terms of population. The transference of power to the Westminster Parliament was a shock to a thriving city. As it had no coal, and played no major role in the industrial revolution, it started to lag behind economically, losing ground to Belfast.

To make matters worse, the whole country of Ireland suffered severely with the terrible famine between 1845 and 1849, losing around 25% of its population to death or emigration. The cause was a potato blight which infected the agricultural production of a country which proved too dependent on a single crop. The consequences of the famine were devastating to the country, in demographic, physical, symbolic and cultural terms. The second half of the 19th century, when James Joyce was born, saw Ireland dealing with the trauma and at the same time trying to reaffirm itself both politically and culturally against the invader.

In the political arena there were violent and non-violent groups. The non-violent or moderate ones were at first centred around Daniel O'Connell, leader of the Catholic Association and the Repeal association, who wished to revoke the Act of Union and give more rights to the Catholics through political means. The Irish identity was affirmed by him and his companions as Catholic, in opposition to the English Protestantism, while the Celtic roots were not so emphasised. O'Connell's strategies included an alliance with the English Whig party, which

gained him criticism from more radical movements. In spite of that, he was successful in bringing emancipation to the Irish Catholics, who overcame many of the restrictions the English had imposed on them, but not all. Many taxes still remained in the decades to come, and the minimum property qualification for voters was increased, which in practical terms allowed only the middle and upper classes to vote. O'Connell was acknowledged as a great leader by the likes of Balzac, who said he and Napoleon were the only great men the 19th century had ever seen; and William Thackeray, who praised him personally.

After O'Connell's death, still in the non-violent politics, the greatest leader was Charles Parnell. With Anglo-protestant origins, Parnell was the leader of the Land League, an organisation which defended the rights of poor tenant farmers. A charismatic leader and skilful negotiator, he became the leader of the Irish Parliamentary Party, whose main goals were legislative independence for Ireland and land reform. His solid career and leadership ended abruptly due to a scandal involving adultery: he was having an affair with a woman who was separated but not divorced from her husband. The affair was too much for the provincial mentality of the time. The scandal made Parnell lose followers while his health deteriorated, until his untimely death at 45 years old. James Joyce was a great admirer of Parnell, and never forgave his fellow countrymen for the way they dealt with the situation.

The groups adept to violence had Young Ireland as precursors. That group organised an armed rebellion in 1848, during the years of the great famine. Its participants fought with guns but eventually had to flee, and many were caught and exiled to Tasmania. The remaining ones founded the Irish Republican Brotherhood, also known as the Fenians, in honour of the mythological hero. They had a very active counterpart in the United States. In the last decades of the 19th century, they increased the number of members and defined their main goal: the independence of Ireland, which could only be achieved through armed revolution. They played a fundamental role in the Eastern Rising of 1916, an event that defined Irish history in the 20th century. With the aid of Patrick Pearse, an Irish language activist and school headmaster, and other groups like the Irish Volunteers, the rising was violently repressed by the British army, leaving hundreds of deaths and thousands wounded in the heart of Dublin.

In 1919 started the Irish War of Independence, in which the remnants of the Irish Volunteers fought under the new name Irish Republican Army, the well-known IRA. Along with the war itself, there were many attempts at obtaining independence through legal means, such as the election of a majority of candidates of Sinn Féin in 1918, and many acts of civil disobedience committed by the population. The Partition of Ireland in 1921 and the creation of

the Irish Free State in 1922, the same year *Ulysses* was published, were the final episodes of that historical scenario.

As for the cultural context, the last decades of the previous century had seen the emergence of the Celtic Revival: a renewed interest in all aspects of Gaelic culture, from folklore to language, from music to theatre. Literature had a prominent role in that scene, with the Irish Literary Revival acquiring influence beyond the national borders with names like W.B. Yeats, John Millington Synge and Lady Gregory.

However, their main source of inspiration was not Dublin: it was the life of the peasants, the fishermen from Connemara, the rural idealised types from the West of the country. Even though Joyce had a good relationship with Yeats, he did not share his enthusiastic views on the Irish folklore. In Joyce's first published book, *Dubliners*, it is the city, with its paralysis and corruption, which stands out. And with all its problems, it is undoubtedly a metropolis in its own sense, the biggest city in the whole country. Small if compared to London and Paris, but big enough to be a centre of reference of medium reach to the rest of the continent and even to the world. In Joyce's first published novel, *A Portrait…,* the city does not have such a prominent role, but in Ulysses it is back as a main character, even with many of the small characters from *Dubliners* returning for special participations. Yeats and the other writers from the Celtic revival created beautiful literature about Irish myth and folklore, but it was James Joyce who introduced the capital city to the world.

3 CULTURAL SPACES

James Joyce was born and raised in Ireland, and spent most of his adult life in the European continent. An avid reader of literature, philosophy, popular books and magazines, science, myth and theology; an enthusiast of music and singing, a tireless learner of languages. All those influences were used patiently in the construction of *Ulysses*. The world Joyce inhabited was filled with conflicts, dilemmas and difficult choices. From the constant tension with the Catholic church of his school days, passing through the Irish war of independence with its cultural and political ramifications, to his situation as an exiled writer striving to make a living, fighting poverty, disease, censorship and madness.

We all inhabit the worlds which our realities allow: a physical body in a physical and historical-social context, a language, a culture, a certain time. There are limits to our experience, but there are possible expansions and bridges. Our body can communicate with other bodies; we can visit or live in different places; learn other languages, assimilate what we can from other cultures; interact with the past through the productions we manage to have access to.

Joyce moved through the spacetime continuum gathering whatever he was able to in order to inform his work and his world view. Dublin, Trieste, Paris and Zurich were the physical cities where he lived. Apart from them, other metaphorical cities were a constant presence in his writing: the ancient Greek tradition, aspects of the Jewish culture, the literary canon of his native language, English, whether through Irish or English writers, and even Irish mythology and Christian philosophy. *Ulysses* wouldn't be possible without Homer or Shakespeare, and it wouldn't be the same if Joyce had remained in Dublin all his life. The present chapter explores the five main cultural spaces which influence the making of, and which are recreated in *Ulysses*: Greek, Jewish, Catholic, English and Irish. They are not the only possibilities, but they constitute most of the cultural matter which forms the novel. We could present a good case on the French, Italian and German influences as well, which stand out among others, as well as the Norwegian influence coming directly from Ibsen.

The Greek and Jewish cultural spheres are deliberate choices Joyce made due to his own experience and preferences. If the Greek influence came through his Catholic education, he expanded it to pagan writers and developed an enthusiasm for the epic form. The Jewish influence may have come from Alfred Hunter or Italo Svevo, Jewish men he met and who gave him many ideas which could be developed in terms of symbolism and allegories. Those gentlemen were polite, intelligent and helped Joyce in different moments of his life, making him have a very positive impression of the Jewish race. As for the Catholic, Irish and English,

they were not so much a choice but the inevitable context in which he was inserted, and as he could not escape that context completely, he turned it into his favour as much as he could.

3.1 THE GREEK

The culture of classical Greece is a permanent influence in Joyce's work. The philosophy of Aristotle filtered through Thomas Aquinas is explicitly discussed by the characters in *A Portrait of the Artist as a Young Man* and *Stephen Hero*, and whose main character is called Dedalus, the craftsman, the builder of labyrinths and wings that would allow one to fly like the birds.

Ulysses refers to that tradition from its very title, although in the Roman version. In the 19th century, that name was favoured by the writers instead of the Greek form. Tennyson himself had a famous poem called *Ulysses*. Cultural appropriations are not anything new, and the same way the Romans made use of much of the Greek tradition, the British made use of the Irish culture. Joyce was well aware of those exchanges of meaning, and used them to his favour.

The Odyssey by Homer is obviously an important guide to any deeper reading of the novel, but it is not the only source for Joyce's *Ulysses*. As a reader, Joyce had access to a long tradition that includes Virgil's *Aeneid*, Ovid's *Metamorphoses*, Dante's *Inferno,* Shakespeare's *Troilus and Cressida*, Racine's *Iphigénie,* Tennyson's *Ulysses*, and others. Joyce added his own work to that tradition, hoping to be as great as his predecessors. Like them, he read Homer's epic carefully, selecting the aspects of plot, characters, themes, moods and attitudes which served to his enterprise, while also being informed by the previous attempts of the writers who came before him.

Even before the novel was ready, he elaborated the famous Linati schema in 1920, and the Gilbert schema in 1921 in order to help the readers and make the Odyssean parallels more explicit. The critic Valéry Larbaud, to whom the Gilbert schema was first presented, wrote that any reader needed to have the Odyssey clearly in mind if they did not want to get lost or find only dismay while reading the novel. After the book was published, much debate occurred about the issue of the schema as a mechanism for the creation of the novel or merely a device to facilitate its interpretation. Ezra Pound, writing in the pages of The Dial the same month that *Ulysses* was published in 1922, considered that the Homeric correspondences "are part of Joyce's mediaevalism and are chiefly his own affair, a scaffold, a means of construction, justified by the result, and justifiable by it only" (POUND, 1968). He understood it as some personal creative device of no great interest to the readers or critics. T.S. Eliot in his turn thought

that it was just “a scaffolding erected by the author for the purpose of disposing his realistic tale, of no interest in the completed structure” (ELIOT, 1970, p. 270). For Eliot, Joyce intended to establish this parallel between contemporaneity and history because he needed to give order, shape and significance to the futility and chaos of contemporary life, calling Joyce’s approach “the mythical method”, which would be an alternative to the “narrative method”. Eliot even suggests that *Ulysses* is not a narrative when he says in the same essay: “Instead of narrative method, we may now use the mythical method” (ELIOT, 1970, p. 271).

When *Ulysses* appeared, the modernist techniques like stream of consciousness, fragmented plot, the mixture of historical and literary allusions, the radical shifts in technique, and so on, were new to the readers, and needed some time to be assimilated. Hence, the apparent “lack of narrative” that Eliot accuses. One century later, we are used to those techniques, which have even become expected from novels published during the rest of the 20th century.

Stuart Gilbert, after receiving the Gilbert Schema directly from Joyce, published the seminal James *Joyce’s Ulysses* in 1930. In that book, he focuses on the linguistic similarities between *Ulysses* and *The Odyssey*. He points out that “Ulysses contains examples of almost every known dialect and patois of the English tongue,” and in the Odyssey “we find Ionian, Æolian, Cyprian and even Attic elements” (GILBERT, 1955, p. 77). He emphasises that point to state that the *Odyssey* has Phoenician origins, and that the voyages of Odysseus retrace the maritime trade routes of Phoenician merchants. That idea comes from the book *Les Phéniciens et l’Odyssée* by Victor Bérard, who claimed that many of the place names and other words in the Odyssey had Semitic roots - the ancient Phoenicians being of Semitic stock. Then, quotes Gilbert, “Ulysses ceases to be a mythical figure wandering in the mist of legend [. . .]; he is a merchant adventurer visiting shores familiar to the traders of Sidon” (GILBERT, 1955, p. 80). Bérard’s conception of the classical Odysseus as a Semitic merchant was useful to Joyce’s notion of the modern Odysseus as a Jewish lower-middle class Dubliner.

The narrative of *Ulysses* itself when compared to the *Odyssey* is very unstable. The name of the characters is a first warning not to take the similarities too seriously: Stephen is not called Telemachus, but Dedalus. Not the name of the son looking for the lost father, but of the artificer, the builder who mastered the arts. It is a Greek name, but clearly not the expected one. On the very first page, Mulligan says to Stephen: “Your absurd name. An ancient Greek!”, which can be understood as an absurd name for an Irishman to have or an absurd name considering Stephen is young and inexperienced, more closely resembling Icarus. Mulligan is well aware of Stephen’s situation when he says “O shade of Kinch the elder! Japhet in search of a father!” (p. 21). Kinch, a knife blade, is Mulligan’s nickname for Stephen, and Japhet in

the bible is the son of Noah who covers his father's nakedness when the father is drunk, without looking at him. Stephen's father is also a drunkard, who could be found quite easily in one of Dublin's pubs, and at whom Stephen often chooses not to look.

That is one of the many situations in which the Greek tradition is mixed with another, like the Christian one. Following only one of the traditions in the novel is a difficult task because of how they are all interwoven in the narrative. Even the Homeric parallels differ in meaning form chapter to chapter. Although *Ulysses* follows a pattern of departure, wandering, and return, and they follow a similar scheme the *Odyssey* has with Telemachia, Odyssey proper and Nostos, the length and tone of each section are not comparable. As an example, Homer's Nostos takes half the epic poem, whereas Joyce's is about a fifth of the novel. Most of Joyce's narrative is about the odyssey or wanderings of his "Odysseus" figure, Leopold Bloom. A single book of the Odyssey, book 12, gave Joyce the Homeric titles of four chapters: "Scylla and Charybdis" (chapter 9), "Wandering Rocks" (10), "Sirens" (11), and "Oxen of the Sun" (14). The examples are countless.

In the two first chapters, the Homeric parallels are easily identifiable following Joyce's schema: Athena as the milkwoman and Nestor as Mr. Deasy, characters who appear with inverted roles regarding the original ones, but help Stephen in his quest for a metaphorical fatherhood. In chapter one Athena as a messenger of wisdom is substituted by a woman who conveys meaning through her ignorance: she does not understand Irish, which supposedly would be the language of her own people, and when the Englishman speaks that language to her, she thinks it is French. Her ignorance resonates with Stephen, who also does not know the language, and makes him wonder about usurpers and the need for the creation of a national consciousness which he could represent as a poet.

In chapter two we have the old Nestor, master charioteer, who in the Odyssey tells Telemachus about the history of the Trojan War, but does not know Odysseus' whereabouts. Mr. Deasy appears as an explicit parallel. He comments on faithless women's fault in the decay of Troy and of Ireland, even the decay of Parnell, in a sexist and distorted version of Irish history. Deasy is a member of the Protestant upper class, and has affinities with the English. To him, the ultimate goal of History is the manifestation of God, so the Irish being conquered by the English is also a manifestation of God's will. How could he be of guidance to Stephen, who considers History a nightmare from which he is trying to awake? By making England's colonial intentions clear, by allowing Stephen to realise how distorted his views on Jewish people, women and the Irish people are. Mr. Deasy leads by not leading; gives the direction by not pointing to any good path.

The instability of the Homeric references appears in chapter 3, called “Proteus”. If in the two previous chapters the Greek references to the Odyssey appear in a similar inverted and ironic fashion, chapter 3 shows a more subtle one. It is on the whole a more difficult chapter to read due to its interior monologue technique. In order to understand some situations which are present in the chapter, it is worthwhile to look at the ancient Greek historian Herodotus’ account of the phantom Helen, a story which was used by Euripides in his play *Helen*. According to Herodotus, Helen had been spirited away to Egypt by the gods, while another “phantom Helen” or an *eidolon* took her place and escaped with Paris, starting the war. Therefore, the original Helen was always faithful to Menelau in Egypt. In chapter three Stephen sees a cocklepicker at the strand accompanied by a woman. Stephen fantasises that the woman betrays the cocklepicker by being a part-time prostitute to the British soldiers. The chapter is filled with references to Egypt, where Stephen imagines the couple comes from. We cannot forget that the word for *Gypsy* comes from the name of that country.

To make the connection between the phantom Helen and this episode a little clearer, there is a moment in which Stephen thinks: “Old Father Ocean. Prix de Paris: beware of imitations” (p. 63). Father Ocean is Proteus, who also happens to be the name of the Egyptian king at the time Helen was there. Prix de Paris means “Price of Paris”, a reference to the Helen of Troy, and “beware of imitations” is just an ad seen in the streets by Stephen and later by Bloom, but it can be read as the imitation, the copy which the runaway Helen would be. The job of the couple picking cockles at the beach also reminds us of the famous song “Molly Malone” in which Molly walks around the streets of Dublin selling “cockles and mussels alive, alive oh!”. At the end of the song, she dies of a fever, but her ghost still wanders the streets singing the same song. A phantom Molly, who also had the fame of being a part-time prostitute.

The obscure nature of the Homeric references in this chapter will be found in diverse manners in other chapters. In chapter five, Lotus eaters, the Homeric presence is strong and again more explicit. The lotus appears in the Odyssey as a drug of narcotic effect that keeps men prisoners. In this chapter, the lotus appears as any form of substance or activity that makes people inactive, paralysed, escaping from the demands of reality. Bloom for instance, instead of facing his sexual situation with his wife, keeps entertained by an erotic correspondence with a woman he does not even have the intention to meet. His pseudonym in the letters is Henry Flower, derived from Bloom but an allusion to the lotus flower.

The character of Leopold Bloom has been pointed out as not worth of his name for not showing real Ulyssean qualities. He is just an ordinary man, a little vulgar, not aristocratic at all. What the people who wrote those criticisms forget is that Odysseus himself although being

an aristocrat, many times behaves in a very coarse and deceitful way. Joyce's Bloom is in conformity with many Ulyssean qualities: courage in action, wisdom when counselling others, eloquence when needed, tact in negotiation, willingness to serve others, resourcefulness, endurance to trouble, desire for adventure conflicting with the love of home, overall cleverness and versatility. His wish to wander is shown in many scenes in which he imagines seeing strange cities and peoples, his musings about the Flying Dutchman, the Wandering Jew and so on.

3.2 THE JEWISH

> "…Ireland, they say, has the honour of being the only country which never persecuted the jews. Do you know that? No. And do you know why?
> He frowned sternly on the bright air.
> -Why, sir? Stephen asked, beginning to smile.
> -Because she never let them in, Mr Deasy said solemnly."
>
> (*Ulysses*, page 44)

According to the Gospel of Mark, 11:12–25, Jesus on his way to Jerusalem cursed a fig tree because it bore no fruit. In a sequence which seems atypically aggressive of Jesus, he went to the city where he drove the money-changers from the temple; and the next morning the disciples found that the cursed fig tree had withered and died. A common symbol for Israel at the time, the fig tree was destroyed because it failed to fulfil its mission of bearing fruit. By doing so, Jesus was breaking with the Jewish tradition and initiating a different one. Both religions, although having a common source, were beginning to follow separate paths with the advent of Jesus.

Christianity arrived in Ireland in the 5th century of our era. Since the colonisation of Ireland by the British, Catholicism remained a symbol of identity against the Protestant invaders. Irish culture developed through many centuries as a blend of the Celtic and Catholic influences, and later the Protestants also left their mark. But where were the Jewish? Had they never really been allowed to enter? When Deasy states that Ireland never let the Jews in, he is actually using denial to spice his contempt. The Jewish people were documented to have lived in Ireland as far back as the eleventh century, and they were expelled from Ireland and England in 1290. After centuries of absence, they were resettled in both countries in the middle of the 17th century under Oliver Cromwell and since then there have been various legislative attempts

at providing civil rights for them, many being successful in the 19th century. At the time of the narrative, there were around four thousand Jewish people registered in Ireland, a figure which not being excessive, is far from non-existing.

The symbolic and physical clashes between Catholics and Protestants in Ireland are well documented along the 20th century. There are walls still standing nowadays in Belfast separating communities. The conflicts with the Jewish minority are not as famous, but in *Ulysses* the reader can perceive hostility towards Bloom in many levels of explicitness. Departing from the literary tradition of portraying the Jewish people as usurers or villains, Joyce presents a man who does not exploit but is exploited by others, or is willing to offer a helping hand. The good Jew is a new element is the English-language novel, specially before World War II. Why would Joyce choose a Jew as the main character in his novel? Richard M. Kain in *The Fabulous Voyager* (Kain, 1947, p.76) gives three reasons for Bloom being Jewish: 1- the Jew, like the Irishman, has been homeless for centuries; 2- the Jew is the prototype of modern commercial existence, and 3- his native shrewdness makes him an astute commentator. He also emphasises Bloom's humanitarianism and the fact that in the myth, "the Wandering Jew carries love within his soul" (Kain, 1947, p. 95).

Interviewed by the Swiss critic Jacques Mercanton in 1935, Joyce said: "Bloom Jewish? Yes, because only a foreigner would do. The Jews were foreigners at that time in Dublin. There was no hostility toward them, but contempt, yes the contempt people always show for the unknown" (Mercanton, 1979, p. 208). Actually, in Limerick there was more open hostility towards them in the case known as the Limerick pogrom. It started as a boycott against the small Jewish community in the city, and ended up with intimidation, assaults, stone throwing and many Jews leaving the city. The violently anti-Jewish sermons of Catholic priest John Creagh were one of the direct causes of the clashes. The incident gained national notoriety in the papers, and Joyce followed the news attentively. He was interested in the Irish-Jewish analogy for the construction of the character Bloom, and also as a meditation on the psychology and politics of trauma and cultural alienation. Despite the Limerick pogrom and the general suspicious attitude of the Irish, Joyce understood and used the similarities of both peoples in his work.

One of the possible inspirations for Leopold Bloom was the Dubliner Alfred Hunter, who once helped Joyce stand up after being beaten in a fight in Stephen's Green, and who Joyce thought was a Jew due to his appearance. Like Bloom, he was a canvasser, born in 1866, had a wife called Marian (similar to Marion, Molly's real name). The second source of inspiration was Joyce's old friend John F. Byrne who lived the episode in the chapter Ithaca with him in

which they go back drunk to his house at 7 Eccles St.; he forgets the keys and has to enter through the side door. Also, Byrne had the same height and weight as Bloom.

The third inspiration was the famous writer Italo Svevo, pseudonym of Ettore Schmitz, whom Joyce met and befriended in Trieste. Like him, Bloom is a non- observant Jew, and they have a similar sense of humour and irony. Svevo was Joyce’s main source of Jewish culture and folklore for the novel. The name “Leopold Bloom” is thought to be inspired by Joyce’s friendship with Jewish businessman Leopoldo Popper while living in Trieste who had a partner in business called Adolf Blum. A recent claim made in 2017 by Vincent Altman O’Connor proposes that his ancestor Albert Altman is the greatest Dublin source for Bloom. A series of coincidences involving names and places involving the Altman family are shown, including the fact that Albert had a wife, a daughter (Mimi), and a son (Bertie) who died in infancy, a family situation identical to Bloom’s.

Leopold Bloom is not particularly connected to any Jewish community more than he is connected with the catholic people he interacts with or the Catholic church whose service he attends without paying much attention. He even scorns some aspects of Catholicism like the idea of "increase and multiply", which for him would cause poverty in a home, as it does indeed. He feels that it is tiring for a priest to have to repeat that the dead go to paradise because once one is dead, that is all. Catholicism seems mostly irrational to him. He actually has three religions, without having any completely: his father was a Hungarian Jew who converted to Protestantism. Having married a Catholic woman, Bloom converted formally to Catholicism, but Judaism appears in his thoughts even when not acknowledged. The example above about death is typical of Judaism, which does not believe in heaven or hell after death. When Bloom thinks about the death of Stephen’s mother, he concludes that upon the death of the mother, the home always breaks up, a typical thought of a matriarchal society with the woman as the focal point in the home.

In the Cyclops chapter, Bloom has a direct confrontation about his Jewishness at a pub. If among his friends the overall attitude is of some distance with due respect, with the guys at Barney Kiernan’s pub the hostility is more palpable. The narration is in first person by an unnamed narrator who adds to the long chapter, besides the narration and dialogues in the pub, some elements of Irish mythology, legal jargon, journalism, and the Bible, among others.

At one point, a character called Joe Hynes offers Bloom and drink, but he refuses. In that refusal, Bloom is making a point of not taking part in that camaraderie. He is not paying or taking part in rounds. When asked to, he joins in the conversation, usually to disagree with the others. The narrator perceives Bloom as arrogant when the subject comes to capital punishment,

making derogatory comments about the way the Jews smell. The character identified as the citizen in the chapter has a dialogue with Bloom, but interrupts him to reveal his political affinities:

"- You don't grasp my point, says Bloom. What I mean is . . .

-*Sinn Fein*! says the citizen. *Sinn fein amhain*! The friends we love are by our side and the foes we hate before us." (p. 396)

After the conversation passes through many topics, the citizen starts making direct xenophobic remarks, confusing the British invaders with all other foreigners: "The strangers, says the citizen. Our own fault. We let them come in. We brought them. The adulteress and her paramour brought the Saxon robbers here." (p. 420). Bloom tries to ignore and pretend it is not about him as much as he can. The citizen and some of his companions have strong nationalist feelings, in which Bloom appears as a stranger, a foreigner, to the point that the citizen needs to ask: "-What is your nation if I may ask, says the citizen. -Ireland, says Bloom. I was born here. Ireland" (p. 430). Having been born and raised, and lived all his life there, he needs to state it three times, and still it is not enough. Aware of being cornered, Bloom finally makes his double identity clear when he says: "And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very moment. This very instant" (p. 131). For Bloom, both identities go side by side, with no need to downplay one in favour of the other. He is Irish, *and* he is Jewish. He at the same time belongs and does not belong to that conversation, to that pub, to that city, to that country. When encouraged by the citizen to react to injustice using force like the Fenians, Bloom refuses. His style of resistance is his own, not caring for *force, hatred, History*. He, like Stephen, says no to all that because that is the opposite of life. His claims for universal love are obviously mocked by the men in the pub, especially when he leaves for a moment. The gossip grows about him. They wonder if he is "a jew or a gentile or a holy Roman or a swaddler or what the hell is he?" (p. 438). In the Irish slang, a swaddler means a Protestant.

Another point which annoys the citizen about Bloom is his complacence with Molly's infidelity. Bloom does not take action firmly as a proper Irishman would do. He does not put her at her place, does not resource to verbal or physical violence. He is too soft and effeminate for the general taste of the time. He is not allowed to feel completely at home in Ireland due to his origins and his behaviour, and they try to reduce him to the role of Wandering Jew: a man who has wisdom but lacks a home, and even that wisdom is not completely respected, but often frowned upon and understood as the cunning and malevolence typical of the Jews. Therefore, Bloom is alienated in many ways and in many levels: from his country which he does not even know if it is the barren land of Israel or the colonised emerald island where he lives; from his

fellow Irishmen, even the ones who supposedly are his friends; from his wife due to the sexual distance originated from the trauma of having lost their son; from his own religion which he abandoned without fully embracing any other; and from himself, struggling with the previous alienations, with his own desire and guilt, which are heavy burdens to carry. A character which represents the 20th century very appropriately. In spite of all that alienation, he keeps feeling the possibility of humanitarian love for the people around him, and he keeps having hope to be one with his wife, his countrymen and to be a father figure to young Stephen Dedalus.

3.3 THE CATHOLIC

When Saint Patrick arrived in Ireland in the 5th century, the Gaelic country was a patchwork of rival kingdoms. The new religion gradually gained space alongside the Celtic heritage and played an important role in the centuries to come. At the time of the Norman invasion in the 12th century, the Catholic church supported the plans of Henry II in order to have more control over the Irish Church and to integrate it completely into the Roman administration. The British (Norman at the time) and the Roman invaders had similar interests in ruling the country. After Henry VIII broke with Rome and founded the Anglican church, Catholicism began to configurate itself as an element of Irish identity as opposed to British Protestantism. During Joyce's lifetime it was impossible to think about Ireland without considering the influence of the Catholic church on society, thoughts and habits in general.

Catholics and Protestants come from the same root, but their differences are significant enough to make them build literal walls separating the communities. When Martin Luther published his *Ninety-five Theses* in 1517, he was breathing fresh air into a very old and tired tradition, emptied by bureaucracy, corruption and corroded by power. Among the many changes he proposed, and which were adopted by the various Protestant churches, were the end of the cult of images. No more saints, no more richly decorated churches to distract the faithful ones. In that sense, Joyce's works owe much more to the Catholic tradition with all the rich imagery and symbolism. Also, Protestantism brought as a guiding principle the return to the bible as the main source, and its direct reading by everyone. Very relevant to the organisation of society was the idea that women could also be priests, which brings a completely different vision of gender roles that Catholicism lacks. Another great difference was obviously the tendency of Catholics to have many children, respecting the idea of multiplication, while Protestants tend to have few children and value planning and organisation of the family.

Those distinctions in Ireland became much more than religious during Joyce's lifetime and throughout the 20th century. They became central to the identity of the Irish people in contrast with the British, a situation which was made more dramatic in Northern Ireland due to the difference in the numbers of adherents in comparison with the Republic of Ireland.

Religion, which Karl Marx famously called "the opium of the people", is also a powerful narcotic. Bloom thinks how difficult it must be for Protestant evangelicals to convert the Chinese: "Prefer an ounce of opium" (p. 98). Bloom shows himself to be as resistant to Christian faith as Odysseus was to the temptation of the lotus blossom. Not a direct confrontational resistance, but a more obtuse one. He attends the service to pass the time, to maybe sit beside beautiful women. He does not know the proper name of objects, mistaking a vestibule for a porch, the pews for benches and thinking that the priest was "holding the thing in his hands", not knowing that the thing was a ciborium, the object which holds the consecrated Eucharist. Even the Latin language, which was the language of the service at the time, is a narcotic: "Good idea the Latin. Stupefies them first. Hospice for the dying." (p. 99).

Joyce himself had an ambiguous relationship with the Catholic church. Educated in Catholic schools, he at the same time refused its influence and used the thought of Catholic philosophers, the imagery and symbolism of Christianity in his work extensively, with different tones and intentions: sometimes sarcastic, others reverential, factual, enumerative, neutral, etc. In *Dubliners* he attributed the paralysis and decadence of Irish society to the influence of Catholicism (among other factors). In *A Portrait…* he shows Stephen Dedalus rejecting the church while using Thomas Aquinas to compose his esthetical ideas. In *Ulysses*, it is a constant presence from page 1 with its ironic references in Latin to the catholic ritual made by Buck Mulligan, Bloom's visit to the church in chapter 5, the visions of the seven cardinal sins in chapter 15 and many others. Chapter 17 even has the form of a catechism with questions and answers emulating the rhetoric of the theological-indoctrination booklet.

Chapter 13, called *Nausicaa*, brings an interesting mix of Greek and Catholic references. The Greek ones are analysed in detail later in chapter 4, in the section "The Strand". Here, I will focus on the Catholic aspects. As mentioned before, Bloom is a converted who does not have much knowledge about Catholicism. He is too sensual and absent-minded to take it seriously. The scene at the beach makes clear parallels between Gerty, the lame young woman who reveals her legs and underwear to Bloom at the strand, and the Virgin Mary.

This chapter is the first one in the novel in which a feminine consciousness appears. Gerty is portrayed with details which most other feminine characters of the novel, apart from Molly, do not present. The colours she wears are blue and white, like the colours of the Virgin.

Gerty wears a blouse of electric blue, a navy-coloured skirt, a hat "with an underbrim of eggblue chenille" and even some "undies" with blue ribbons (p. 455). Apart from the blue, there is the rose colour on her cheeks which also connects her to the Virgin, who is called "the mystical rose". We are informed that she wore those colours "for luck" with her sentimental situation involving the man whom she wishes to marry and who has recently rejected her. Like Bloom, she is on the margins of society – being made fun of by her own friends due to her lack of luck in love. Unlike Mary, who was chosen among women and visited by an angel, Gerty has not been chosen. Mary is the image of perfection, while Gerty is lame, far from physically perfect. However, for Bloom's eyes and desire, she is perfection and revelation from the moment he gets inspired by her.

Catholic people go to the virgin Mary for comfort and enlightenment, while Bloom follows his repressed sexual urges using her as an object of contemplation or adoration. The irony Joyce conveys in this chapter is that even being so adored, so desired, the young woman is lame, but Bloom only realises that towards the end of the chapter, when he has already masturbated for her. He is lured by her presence, her looks and movements, but after the climax with fireworks he can only think about Molly again, his eternal and difficult muse.

The attraction that catholic people feel for Mary is not of a sexual nature. On the contrary, she is the virgin who remained a virgin even after giving birth, a symbol of pure and immaculate womanhood, practically a denial of female sexuality. However, for Joyce's critical view on the religion, from Bloom's point of view she is sexy but lame, imperfect, almost a fraud. Brazilian writer Machado de Assis famously wrote "Why beautiful, if lame" in his masterpiece of bitterness and irony called "The Posthumous Memoirs of Bras Cubas".

The religious elements associated with Gerty in the narrative appear to emphasise the criticism towards the appeal and the disappointment that the Catholic religion brought to Ireland. It gave the Irish a sense of identity and a way to organise society in contrast to the British invaders, but also made them passive and lost among so many rituals, bureaucracy and corruption. Being a catholic goes far beyond attending church services: it enters deeply into self-perception, guiding the values that each one uses to evaluate the world and other people, their belonging or not to a certain frame of possibilities.

Stephen and Bloom are in the threshold of the Catholic belonging. One raised as a Catholic, but willing to embrace Greek culture and poetry. The other with Jewish origin but converted twice, to Protestantism then to Catholicism, always at the margins of meanings and socialisation. Being younger and more rebellious, Stephen has a more acid and sarcastic attitude sometimes. He is in the position of someone who managed to escape all the net of paralysis and

hypocrisy of the Catholic society just to return after some time due to situations that were not under his control. Bloom on the other hand is trying to fit in as much as he can, or at least to be allowed to exist. He shows curiosity about the Catholic rituals, even not understanding their meaning or getting his attention dispersed by the women in the church.

3.4 THE ENGLISH

A ubiquitous presence in James Joyce's work since *Dubliners*, The English appear in *Ulysses* from the very first chapter, and already shooting a gun and posing as usurpers of an old tradition. The character Hamlet is also a constant presence in the novel, who despite not being English, was created by an Englishman. The chapters in which the English influence is debated more openly are chapter 9, "Scylla and Charybdis", in which Stephen exposes his theories about Shakespeare; and chapter 14, "Oxen of the sun", which emulates the evolution of the English language.

In chapter 9 we meet Stephen at the National Library, having an intellectual conversation with some men of letters. They are John Eglinton, a critic and essayist, the poet A. E. and the librarian and quaker called Lyster. The name of the chapter alludes to two sea monsters from the Odyssey. Choosing between facing each of them would be a difficult task, as both are extremely dangerous, so the expression "between Scylla and Charybdis" means having to choose the lesser of two evils.

In the context of Dublin at the beginning of the 20th century, there was an important esthetical and political controversy between W. B. Yeats and the critic Edward Dowden, which involved Shakespeare. Dowden was a well-known unionist, and his pro-England positions contrasted sharply with Yeats' nationalist ideals. Dowden considered English culture more cosmopolitan than, and superior to, Irish culture. He was indifferent to Irish myth and literature, which caused Yeats to respond bitterly. As Dowden was an authority in Shakespeare, Yeats wrote an article about Shakespeare, in what seemed like a kind of proxy war, called 'At Stratford-on-Avon'.

When Stephen appears at the library developing his theories about Shakespeare, he finds himself in the middle of that war, hence the chapter's title. The choice of characters also indicates the conflict: Eglinton was a unionist, disciple of Dowden; A. E. was an Irish nationalist, and Lyster was an enthusiast of Goethe who is kinder to Stephen than the other two, but who disappears in the middle of the chapter to attend to some business. All three characters are based on and have the names of real people.

Stephen does not shy away from controversy. He presents his highly biographical views on Shakespeare and his dead son Hamnet to the annoyance of A.E., who thinks the work must be analysed, not the writer's life. Eglinton, in his turn, who believed in the superiority of English culture due to it being based on fact and objective analysis, is confronted in his own game: Stephen does point out Shakespeare's ability as an entrepreneur, an industrious man as the English critics like to portray. However, instead of linking it with the Protestant ideals, Stephen uses Catholic writers in his analysis, and tries to understand him in Catholic terms, to Eglinton's astonishment.

Eglinton's master, Dowden, built a pragmatic, entrepreneurial Shakespeare but whose life and work were sexless, while Stephen's analysis is full of desire, passion and betrayal. For Dowden, Shakespeare's main interest was power, not sex. Stephen is interested in biographical details of the bard's life not only for themselves, but to prove a political point: by bringing to light the sexual traumas behind Shakespeare's choices of plot and characters, Stephen is distancing himself from both the nationalist views of A.E. and the Anglocentric views of Dowden, represented by Eglinton. Stephen calls a bourgeois Shakespeare against the nationalist ideals, and a sexualised and traumatised Shakespeare against the empire of facts advocated by Dowden and his utilitarian disciples.

In a lecture given in Trieste in 1912, Joyce presents his idea of the true English character, represented by Robinson Crusoe: an entrepreneur marked by sexual apathy. Joyce says in the lecture called simply *Daniel Defoe I* that the novel *Robinson Crusoe* reveals "the cautious and heroic instinct of the rational being and the prophecy of the empire" (JOYCE, 2017, p. 226). That rational Englishman, points Joyce, does not possess "the intellect of the Latin, the forbearance of the Jew, the zeal of the German, nor the sensitivity of the Slav". Stephen bears Joyce's voice in many moments during the discussion at the library, when the situation gets more confrontational and his idea about the English appears as a very bitter one. His attack continues when he says that the Crusoe is the prototype of the British colonist, with his "virile independence, unthinking cruelty, persistence, slow yet effective intelligence, sexual apathy, practical and well-balanced religiosity, calculating dourness" (JOYCE, 2017, p. 227).

In writing that chapter, Joyce is going against the tendency that Shaw called "Shakespeare-worship", also known as "bardolatry", very common in the Dublin of the turn of the century. The reception of Shakespeare which came with the British colonisers had acquired characteristics of celebration, and criticism had lost ground to sheer reverence. Anglo-protestants in Ireland used Shakespeare to cement their identity against Celtic Ireland and what they perceived as dangerous foreign influences, especially the excessive liberty of the French.

Stephen knows he is at the library to criticise bardolatry, but he is also cautious because he needs the support of those interlocutors for his literary enterprises. Oscillating between the need to prove his intellectual superiority and the need for support, Stephen almost lets himself be caught in his own game when Eglinton identifies one source of his criticism: Bernard Shaw's 1891 essay "The Quintessence of Ibsenism". Joyce read and admired Shaw's defence of Ibsen, in which he also attacks British society and values, and Stephen is indeed much indebted to that article. Like Joyce, Stephen is a great admirer of the Norwegian playwright, and an article which praises him and even attacks the British colonisers would surely be of his taste.

Insisting on the biographical aspects of Shakespeare's life, especially those involving his sexual life, Stephen makes his interlocutors annoyed. The climax of their irritation comes on page 274, followed by Stephen's evasive answer:

"- You are a delusion, said roundly John Eglinton to Stephen. You have brought us all this way to show us a French triangle. Do you believe your own theory?

- No, Stephen said promptly."

Stephen is playing an ambiguous game in which he teases Eglinton's beliefs but until a certain point. He seems to concede a moral victory to Eglinton by dismissing his own theory, to which Eglinton concludes on the same page: "-Well, in that case, he said, I don't see why you should expect payment for it since you don't believe it yourself." Payment is one of Stephen's Achille's heels, the other being his exclusion from the literary circles. He was not invited to George Moore's house that night, but his friend Mulligan was. His audience in that informal conversation are not friends sharing intellectual joy. They are opponents trying to prove a point, ready to disagree and dismiss Stephen's ideas as well as his presence. Buck Mulligan takes him away from that environment, making fun of Eglington's situation as a lonely bachelor, trying to comfort Stephen.

The complex and ambitious chapter 14, "Oxen of the Sun", deals with the evolution of the English language while describing events related to fertility, sexuality, birth, abortion and death. Mary Lowe-Evans (LOWE-EVANS, 1989) called the attention to the importance of the discourses of nineteenth-century English political economy to Joyce's work, especially that of Thomas Malthus. His concerns that the increase in population would lead to poverty found resonance with other economists in the 19th century, who identified Ireland as a good example. They stated that in Ireland population increase had far outpaced the growth of capital, thus the average wage had fallen to the level of minimum subsistence. Malthus was worried about the fertility rate among the Catholic population in Ireland for fear that it would grow too much in relation to the Anglo-protestants, which could lead to rebellion. His theory was well received

by the Protestant upper classes in Ireland, formed by landlords who had conservative political positions. The adjective they used to differentiate Protestants from Catholics was "prudent". The prudent and civilised knew how to control their families, while the barbarians simply multiplied without control, thus generating more poverty. That kind of attitude had been satirised by Johnathan Swift back in the 18th century in his essay "A Modest Proposal", in which he suggested that the impoverished Irish might ease their economic troubles by selling their children as food to rich gentlemen and ladies.

In "Oxen of the Sun", Joyce attempts an ambitious project: to emulate the evolution of the English language from its beginnings in a very Latin-influenced style, passing through the alliterations of the Anglo-Saxon period, medieval-romance style, Elizabethan prose, seventeenth-century diary style, the prose style of Daniel Defoe, Addison's and Steele's essay style from the beginning of the 18th century, Lawrence Sterne's style from later in that century, then still in the eighteenth-century the styles of Oliver Goldsmith, Junius and Edward Gibbon. From the 19th century, we can find the styles of Chares Lamb, Thomas De Quincey, Walter Savage Landor, Charles Dickens, Cardinal Newman, John Ruskin, and Thomas Carlyle. Arriving at his contemporaries, Joyce renders the English language through various twentieth-century dialects and slang, indicating the plurality and complexity of its evolution.

It is ambitious because in a way it seeks to summarise what had happened in the last 1500 years and add the new element to that long line. It is pretentious too, because Joyce is using a language which is his native language but not the native language of his country, appropriating from the whole of its evolution and adding his own voice to it. He is demonstrating his skills to say "This is what has happened so far, and this is what is happening now and what might happen in the future". It is worth of notice that he did not use the Irish language as a part of that evolution. The Irish did contribute to that, but writing in English. Culturally, there are many differences between them, and even the accent, lexicon and syntax may vary, but they use the same language.

3.5 THE IRISH

The fact that James Joyce did not have a good relationship with the members of the Celtic Revival and similar movements did not mean that he was completely detached from the influence of Irish culture. Having been born and raised there, he could not have been. He read the myths; he knew the songs, and he even attempted to study the old Irish language. In the pages of *Ulysses*, we can find reference to numerous characters and deities in Irish mythology,

especially from the Fenian and Mythological cycles. As Joyce did not have a political commitment to restoring Irish myth and culture, his approach was universalist, and myth was a way to achieve universality. Joyce was a reader of the French celticist, Henri de Jubainville, who wrote a book comparing Irish, Greek and Vedic Myth. From Jubainville, Joyce received the idea of metempsychosis, which was so important in *Ulysses*. The wars between the Tuatha de Danaan and the Fomorians were analysed by Jubainville not as simple combats between the Irish and the invaders, but as conflicts between day and night, spring and winter, life and death and, ethically, between good and evil.

The first chapter of *Ulysses* brings the tower as an important element. Conceived by Stephen Dedalus as an *omphalos*, the navel of the world, the tower is a recurrent element in Irish mythology, where it is usually associated with death. In the founding myth of the Milesians, the three sons of Milesius find death in a tower of glass they find in the sea. In the tower's ramparts, they see men who are actually shadows and who do not answer when they hail. Only thirty among the Milesian men were able to survive drowning in the tower, becoming then the ancestors of the Irish race. On page 55, Stephen is at the tower dealing with his mother's death and the fear he has of the mad Englishman Haines, when he thinks: "He has the key. I will not sleep there when this night comes. A shut door of a silent tower entombing their blind bodies". It is Haines, the unwanted English guest, who has the key to Irish mythology and to the tower. The image of the blind Milesians dying in the sea also haunts Stephen, who is not in a good place in that beginning of the novel.

Another example of the tower in Irish myth is Conann, son of Febar, one of the Fomorian chiefs, who lived in a tower. He was an evil man who oppressed the people until they were freed by the warrior Fergus. A peculiar characteristic of that oppression is that the Fomorians demanded tribute of two-thirds of the milk, the corn, and the children of Ireland each year. It is no coincidence that the old woman comes to the tower to bring milk for the young men's breakfast. The tower is used by Joyce as conveying the meanings of life and death, and also of good and evil which he collected from Irish mythology. It is not as explicit as the Greek or Jewish references, but it permeates the whole narrative of the novel. The cycles of birth, growth and death are central to the main characters, and are explored exhaustively in many possible places and situations.

When Mulligan and Haines are gossiping about Stephen's failure as a poet, Mulligan calls him "wandering Aengus" in a reference to Stephen's lack of balance when walking, but the reference is not pointless. Aengus was an uncorruptible idealist like Stephen. As a young man, Aengus caught a silver trout which on the ground became a beautiful girl who called him

by his name and then vanished. Infatuated, Aengus dedicated for years to finding her again. Stephen is insinuated to be like Aengus, infatuated by the vision of poetry, but unable to reach it.

However, Mulligan does not consider or does not seem to remember that Aengus's search is not in vain. His beloved who appears to him only in dreams now, was turned into a swan and was only allowed to take human form one day of each year, the Samhain, precursor of what we know today as Halloween. Aengus manages to find her in dreams, chained among 150 other swans, and is challenged to identify his beloved among them. He succeeds in doing so, sets her free, turns himself into a swan, and they fly together singing beautiful music over the skies of Ireland. In an optimistic reading of *Ulysses*, Stephen would really be like Aengus and would be able to fly through the net of paralysis, death, guilt and mediocrity that contains him, the city and the whole of the country, hand in hand with his beloved poetry.

A great difference between Irish and British culture is their ideas about fertility. Traditional Irish culture saw fertility not as the cause of poverty, but as an affirmation of life and nature. Fertility rituals were common in old Celtic communities. Brigid was the goddess of Spring, motherhood and fertility, but also of passion, fire, and poetry. Fertility had an allegorical significance, with the theme of Ireland as devastated land awaiting its redeemer being widespread in Irish Jacobite poetry and in the poetic genre called *Aisling*: a vision poem in which Ireland appears to the poet in a vision in the form of a woman from the Otherworld: sometimes young and beautiful, other times old and haggard. That woman usually laments the current state of the Irish people and predicts an imminent revival of their fortunes. In a context of post-famine, with the population drastically reduced and impoverished, it came as no surprise that the Irish nationalists of the 19th century made good use of the Aisling. Yeats has a famous poem called "The Song of Wandering Aengus", which deals with the mythological material commented above.

The idea of the Otherworld was of a place that could be reached through islands in the West of the country, deep lakes, mounds, caves, hollow hills, etc. There are different names for it: Tír na nóg, Mag Mell, Tír inna mBan and Emain Ablach. In the book *The Irish Ulysses*, Maria Tymoczko states that the otherworld "can be characterized as another space-time continuum, separate from and parallel to that of mortals, with its own rules and properties". (TYMOCZKO, 1997, p. 180). Through literature, Joyce accessed that space-time continuum and made it part of the material he worked with. Other cultures have similar conceptions of other worlds, but what is typical of the Irish conception is the specificity of its locations, and its accessibility. The great Celtic festivals of Samain (November 1) and Beltaine (May 1) were

the moments in which that world was most accessible. They mark the division of the year into two cycles, of winter and summer. Once a human entered the Otherworld, they accessed a different temporality, and could return at the same time they had entered, some days later or even many years later, even if they had perceived it as a matter of hours.

The Otherworld is closely associated with knowledge. From medieval times, there have been tales of visions, trances and prophecies coming from characters who were there. An Irish poet and supposed visionary like Stephen was sure to have been influenced by that tradition. However, not only knowledge for elevation or acquiring wisdom can be found in the Otherworld. Fear and terror are also part of that domain.

The chapter called "Circe" is a good example of Irish myth in *Ulysses*. The dreamlike quality of the chapter is similar to an incursion to that parallel world. The action happens in a space-time framework that is physically accessible and yet distinct from that of our ordinary world. It is the time of the unconscious that guides their action, but also the time of Tír na nóg. Typically, in the myths, the heroes enter the Otherworld by accident. Stephen and Bloom have access to that world unintentionally, when they go to the brothel area called Nighttown. In the myths, the Otherworld is often situated under the Earth, having characteristics of an underworld. In *Ulysses*, that underworld has a social nature rather than physical: it is the underworld of beggars, thieves and prostitutes which dwell under the surface of Victorian Dublin. When they enter Nighttown, they have contact with the darkest sides of the cycle of birth and death, face their ghosts in a painful experience that might not even help them to emerge from it with more wisdom or insight about their situation.

Besides the word play with other world and under world, another reason for Joyce to place it in a brothel comes from the meaning of one of its names: Tír inna mBan means "The land of women". In old Irish folk tales, women from there were usually welcoming and sensual, and they used to seduce men and keep them prisoners, like Circe or Calypso did to Odysseus. For the heroes to escape, they needed to break some kind of spell or enchantment. Stephen and Bloom were spelled and entrapped by their own psyches more than by any of the prostitutes of Nighttown. Bloom was entrapped in his marital and financial situation. Stephen was entrapped in his guilty conscience, his inability to create true art and also in the financial situation of his family.

A common motif in Irish fairy tales is the realisation that a dead person was not really dead, or at least the possibility of a conversation with that person. That is what happens when Bloom sees his dead son Rudy at the age he would be had he survived, and when Stephen talks to the reshaped ghost of his mother. The spacetime of the myth is a portal to a possible

conversation with the dead, but the consequences are unpredictable. We do not always hear what we expected to or what we were prepared to. The result might be closure and psychological profit to the person, or more confusion and pain.

For Bloom, the emergence from that realm has mixed results. He fails to rescue his own son from that world, but at least he manages to rescue Stephen, his proxy son. That change of person is also a common motif in Irish myth, with the changelings. Stephen is not inclined to search for a father figure, but Bloom is invested in acting like a father. In fact, that is why he followed Stephen to Nighttown in the first place, to be the protector and the rescuer. His dead son comes out of that situation as a strange changeling, a drunk and unwilling Stephen Dedalus.

Another clear reference to Irish mythology present in Ulysses is to Mananaan, the shape-shifter. The Irish myth called The Voyage of Bran comes from a tradition of travel tales or *imram*. The hero Bran goes on a quest to the Otherworld, encounters the sea deity called Mananaan. He is a great shape-shifter who moves about Ireland taking on new mischievous identities in each different place, but always giving himself away by the puddle of water in his shoes. When Stephen is at the strand in chapter 2, he is directly mentioned, as he will be several times in the novel: “They are coming, waves. The whitemaned seahorses, champing, brightwindbridled, the steeds of Mananaan.” (p. 47). It is because of him that Stephen becomes aware of the possibility of mixed identities. Stephen is involved with the visual and auditory modalities in that chapter. An example of that is when he remembers Kevin Egan, whose real name was Joseph Casey, who escaped the British disguised as a bride. Casey’s story is discussed in more detail in the next chapter of the present work.

4 SPATIALISATION IN ULYSSES

Joseph Frank in his seminal article *Spatial Form in Modern Literature* (1945) dealt with spatialization in the novel. Analysing Gotthold Ephraim Lessing's *Laocoon*, Frank contextualises Lessing's intentions: he is writing in the 18th century, influenced by a renewed interest in the Greek culture among the Germans, stimulated by Winckelmann's archaeological researches, which led Lessing to search for a direct contact with Homer, Aristotle and the tragedians. He was critical of the distortions based on a supposed authority which came from France through Italian commentators, and which were becoming popular in Germany. Lessing considered that view, inherited by the 18th century from the Renaissance, an external one. It sustained that the Greeks had reached perfection in their works of art, and present artists could only imitate their examples as best they could. There was an external set of rules to be followed if the artist wanted to achieve greatness of expression.

Lessing wanted to break with that tradition, and he did that by placing the emphasis of the artistic creation not on the set of classical rules, but on the sensuous nature of the art medium and the conditions of human perception. Besides Winckelmann's ideas about the Greek heritage, the other strong influence Lessing acknowledged was Locke's empiricism, which was made popular in Germany by Lessing's friend Mendelssohn. Locke dealt with knowledge by breaking down complex ideas into simple elements of sensation, then examining the mind operations to analyse how the sensations were combined to form ideas. Applying this method to the field of Aesthetics, the apprehension of beauty ceased to be an external condition which came with tradition, to become a matter of perception.

That is why Lessing went on to divide the sensuous mediums of art into spatial and visual. Painting makes use of form and colour in space, while literature uses articulated sounds in time. In the artistic creation, there must be a suitable relation to the thing symbolised, then symbols arranged in juxtaposition must be used to express the visual subjects, which exist in juxtaposition. Symbols arranged in consecutive, temporal order, must be used to express subjects whose whole or part are consecutive. For Frank, Lessing did not invent that formulation, but he was the first to use it systematically as an instrument of analysis, hence his relevance to Aesthetic theory. He used it to attack two genres which were very popular at his time, and of which nowadays we hardly ever hear: pictorial poetry and allegorical painting. To Lessing, even the best verbal description could not give the unified impression of a visible object, and the most skilfully produced images could not set forth the various stages of an

action. Of course, we must remember he was writing in a time before the existence of cinema and comic books, or even modern literature, which Frank develops in his essay.

Modern poetry, represented in the English language among others by the works of T.S. Eliot and Ezra Pound, challenges Lessing's conceptions of the medium necessary to each form of art. In the *Cantos*, Pound utilises a method which the critic R.P. Blackmur classified as "anecdotal": It is "… that of the anecdote begun in one place, taken up in another or more places, and finished, if at all, in still another" (FRANK, 1945, p. 229). The *Cantos,* then, are held together through a method of deliberate disconnectedness, continually alluding to itself and moving from one place to another, causing a strange effect in the reader's perception.

Eliot in *The Waste Land* abandons syntactical sequence to adopt a structure which depends on the reader's perception of the relationship between disconnected word groups. Those word groups are better understood when juxtaposed than when they are read in sequence. It is as if Eliot wanted the reader to apprehend them simultaneously, arriving at what Frank calls "the internal conflict between the time-logic of language and the space-logic implicit in the modern conception of the nature of poetry" (FRANK, 1945, p. 229).

One of the most distinctive characteristics of modern poetry is what Frank calls its "reflexive reference". The text of the poem is constantly referring to itself, rather than to elements in the world. By doing so, the modernist poets ask the reader to suspend the process of individual reference and ideally to wait until the end of the poem to understand its full meaning, to let it present itself in its complete form, which is no longer simply sequential, but highly spatial due to its constant self-reference and the need to resort to juxtaposition to understand it.

In novel, a landmark of the movement towards a spatial form is in *Madame Bovary*'s scene in the county fair, in which a technique close to the cinematographic narrative is used *avant la lettre*. Flaubert builds a narrative in three levels, which are both physical and symbolic: the mob and cattle at street level, the official discourses a little higher on a platform, and the dialogue of the lovers above, at the window, overlooking the other levels. Flaubert himself later commented that it was his intention to make everything sound simultaneous, so that the bellowing of the cattle, the rhetoric of the officials and the whispers of the lovers could be heard at the same time. That is spatialization of the form: the time-flow of the narrative is halted, and what matters is the interplay of relationships established, juxtaposed independently of the progress of the narrative. The march towards a spatial form takes place differently in the novel than in poetry, due to the novel's larger units of meaning. If in poetry, the poet can break the time sequence with a few lines, in the novel the writer needs other technical skills.

Flaubert created a wonderful scene, but the rest of the novel followed the narrative flow in a more traditional manner. It was decades later, with *Ulysses*, that spatialisation was applied in massive scale to the whole of a novel. As Frank points out, in this novel there is "…an infinite number of references and cross-references which relate to one other independently of the time-sequence of the narrative" (FRANK, 1945, p. 232). Those references must be viewed as a whole to acquire meaning, but in order to do that the reader needs to get to the end of the book and re-signify previous elements. Also, the process of re-reading is necessary to enter the text and have a deeper and more comprehensive understanding of its potentialities.

Flaubert had given the reader an immersion in a provincial French county fair. Joyce's ambitions are higher: he wants to fit the whole of the human experience into one day in the city of Dublin. Like Flaubert, he uses cutting and editing to achieve his goal, but as it must work for the whole novel instead of a single chapter, he needs to have other resources. Firstly, there is no narrator unifying the process. Each chapter is presented using a different technique, with different narrators and focalisation. Secondly, it is a book written about Dublin, by a Dubliner, which would be best understood with we all were Dubliners. In the impossibility of that to happen, Joyce leads us to the sensual experience of the city without a guide, without direct explanations. The reader is frequently at a loss, frequently trying to find a path through the different voices, places and facts presented. Despite writing in another country, Joyce was always checking the details of places in Dublin in the letters exchanged with his family and friends to be as precise as possible.

It seems paradoxical that to achieve the effect of the whole, Joyce needs to break it into infinite fragments which the reader must patiently pick up and put together. And in each of those fragments there is a lot of history, myth, symbol and intention – to a degree that makes *Ulysses* almost impossible to be read by someone who does not have the faintest idea about the reality of Ireland and its capital, with an emphasis more in the word "almost" than in "impossible".

Frank leads us from Lessing to Joyce, but he fails to explore the reasons for that specific transition towards a spatial form in art in the turn of the 20th century. He talks about a type of pendulum effect guiding artistic sensitivities and tendencies towards a naturalistic or a non-naturalistic style throughout the ages. In periods of naturalism like the classical Greek sculpture or Italian renaissance, the artists attempted to represent the physical world with all its textures and details because it was a world where they felt comfortable, a world they had the clear impression that they dominated. In times of non-naturalism, the artists tended to represent reality in abstract ways because the world seemed to be a frightening place, one which they

would rather understand not in its brutal materiality, but through abstractions that they could grasp and cope with. The art at the end of the 19th century was naturalist, but after world war I, the tendencies to non-naturalism became more prominent and dominated the 20th century with angst, abstraction, and a sense of helplessness. Naturalistic art is produced by cultures which have achieved an equilibrium with the natural world of which they are a part, which are convinced of their ability to dominate it. Non-naturalistic art is produced when the relationship between humanity and nature is in disharmony or disequilibrium.

Presenting an object in its depth adds or emphasises the dimension of time to it. An object represented with contours, with perspective and details, makes us take our time to apprehend its characteristics. Frank uses a term taken from Wilhelm Worringer to describe that phenomenon: time-value, or *Zeitlichkeitswert* in the original. Lessing's idea that the plastic arts are absolutely spatial is challenged here. If the art forms can be more or less spatial according to the needs of the time, the plastic arts lose their absolutely spatial character. Frank points out an apparent paradox: the detailed representation of three-dimensional space in the naturalistic styles inserted the element of time into them, making them less spatial than the abstract arts. Removing the elements of temporality were an important characteristic of non-naturalistic styles. Since modern art is mostly non-naturalistic, Frank concludes it is moving in the direction of increased spatiality.

As seen in chapter 1, Einstein changed the categories of space and time as they were conceived by Newtonian physics, and shaped the explanations which would become predominant in the 20th century in the hard sciences, and to some extent in the humanities, the arts and in the empirical knowledge of the lay people. In the arts, two mediums which are not mentioned by Frank can help to cast some light on the spatial versus temporal debate. One is the cinema, with its moving images that clearly contain both spatial and temporal elements in their genesis. The images are there, composing a rather opaque and not very detailed or realistic visual construction at first. There were no sound or colours in the first decades of the new medium, only the images moving in front of the puzzled eyes of the spectators. Words had to be provided by slides between the scenes, and the music had to be played live if it was to exist. But it was clearly a spatial medium with time inserted in it, intrinsically embedded in its core. A narrative with images made absolutely possible, without excuses or shortcuts.

The other medium is the usually underestimated comic book. That form of art appeared around the same time as the cinema, in the last decades of the 19th century. While the cinema is a product of a technological evolution, the comics as we conceive them constitute a different usage of the spatial and temporal elements. A sheet of paper and something to draw with are

enough to produce this form of art. Its distinctive quality is the sequence of images arranged together in order to tell a story. The images are not simply juxtaposed, and they are not a simple sequence of words. They are both, therefore, something new, something unique. They take elements from the spatial arts like image, depth, shade, etc. and from literature, with the use of a text under each panel, and dialogues inside speech bubbles to narrate a story. Comics are not drawings or paintings, and they are not literature as well. They are another new art form, which alongside photography and cinema, shaped the artistic panorama of the 20th century.

The great artist and theoretician of comic books Will Eisner presents in his seminal book *Comics and Sequential Art* a theoretical frame in which the basic elements of the medium are analysed. The creation of the contemporary form called comics is "a successful cross-breeding of illustration and prose" in which "The regimens of art (perspective, symmetry, brushstroke) and the regimens of literature (grammar, plot, syntax) become superimposed upon each other" (EISNER, 1985, p. 8). We could add the symbolic and allegorical levels to those literary elements without damage to Eisner's original idea. The medium of comic book is more than a junction of two mediums: it is not one plus one, but one and one to create another medium which has contact with the spatial arts and literature, but which is an art form in itself.

Writing in 1985, Eisner was very aware of Einstenian Physics, so he admits we are immersed "in a sea of space-time" (EISNER, 1985, p. 25). Beyond the physical dimension of time, Eisner sustains that the creator of comic books also has to deal with "timing", i.e. "the manipulation of the elements of time to achieve a specific message or emotion…" (EISNER, 1985, p. 26). The skilful use of time and timing is a mark of the great creators of comic books.

Joyce did not write comic books, but he could have. The comics have the humour, inventiveness and playfulness with language which he enjoyed. Had he met a suitable drawer, we could have witnessed a fantastic team making a bridge between comics and literature. He could have given an even more concrete form to the chronotopes with which he worked, in the form of images in the sequential art. What Joyce did was enough for *Ulysses* to be considered many times the greatest novel of the last century. Literature is not a competition, but those titles and awards indicate at least the relevance of a certain work.

In chapter 1, I presented Bakhtin's chronotope and indicated how they could be used in Joyce's work. In this chapter, I will develop eight chronotopes which are relevant to understanding spatialisation in *Ulysses*. All of them have deliberately been chosen as spaces, and in the analysis of each one, I will make use of Bakhtin's theory, as well as Susan Friedman's and Joseph Frank's conceptions, and also my own insights.

4.1 THE TOWER

The first place which appears in Ulysses is Martello Tower, a temporary residence of Stephen Dedalus. Actually, it is one among many such towers built by the British Empire in the 19th century as a means of defence during the French revolutionary wars. The Martello Tower in the book is the one in Sandycove, which was rented by Joyce's friend Oliver St. John Gogarty in 1904 to provide lodgings for Joyce, who was having financial and family problems. The arrangement included an Englishman named Samuel Chenevix Trench staying in the tower in company of the two other young men, a situation which ended up causing Joyce a great deal of stress when the Englishman shot a revolver at night after having a nightmare. Both Gogarty and Trench served as inspiration for the characters of Buck Mulligan and Haynes respectively, who appear in the first chapter.

The original purpose of the circular fortification was to defend the British empire against possible invaders, namely the French. It has a strategic location on the shore, and along with the nearly 50 others similar towers along the coast, it was an observing spot for possible attacks. By the time the novel starts, it has already lost its original function due to the advances in heavy artillery, which made it vulnerable to attacks. The only function left is to be rented for the convenience of tenants who could afford it.

In the opening chapter of the *Odyssey*, we see Telemachus upset because of the suitors who claim his mother's hand and throne. The place is his father's own palace, where the young Telemachus is the first to notice the arrival of Athena, whom he receives with great hospitality. In *Ulysses*, Stephen Dedalus is the one in exile from his house, the one being received as a guest at the tower. If in the Odyssey Athena's advice helps Telemachus to gain confidence, assert himself as the man of the house and start looking for his father, in *Ulysses* the advice Dedalus receives from Buck Mulligan is filled with sarcasm. He touches the wound though: Dedalus, acting out of principle, did not kneel before his dying mother when she asked him to, and now is being consumed by guilt.

Stephen still holds a grudge against Mulligan for something he had said months before: that his mother was beastly dead. In the first chapter, Dedalus confronts him for that, to which Mulligan reacts with his typical cynicism and patronising attitude. He asks Dedalus to "give up the moody brooding", which brings the lines of the poem "Who goes with Fergus?" to his consciousness: "And no more turn aside and brood/ Upon love's bitter mystery/ For Fergus rules the brazen cars." The part of the poem which is not directly quoted in the text associates the ocean with womanhood and the colour white: "the white breast of the dim sea". As Joyce

frequently works with ellipsis, it is no surprise that Stephen's consciousness follows the unmentioned line of the poem, which appears as a fragment in the flow of consciousness which ends up leading him to his dying mother again. Therefore, Mulligan's role is more of an inconsequent teaser than of a gentle advisor.

Martello Tower is an ambiguous place of shelter and exclusion. Built by the invader, rented by an uncertain friend, populated by another invader, Haynes, who seems to be interested in the Irish culture and folklore to the point of speaking some Gaelic, a deed Dedalus himself was not able to perform. A round place that can look like a shelter or a prison, depending on the company. The nightmares Haynes has with a black panther and his using of a gun to fight it scare Dedalus, who threatens to leave if the Englishman is to stay.

Telemachus is a stranger in his own house, unable to guard it properly. Athens, disguised as a foreign king, urges him to defend his house from the suitors and take ships to search for his lost father. If his search fails after twelve months, Athena suggests he should come back home and try to kill the suitors. After hearing the goddess' advice, Telemachus musters courage and confronts the suitors for the first time, causing an impression with his brave words. Then he goes to his bedroom to try to sleep, and his bedroom is also "in a tower that looked on to the outer court" (HOMER, 1945, Scroll 1, line 421). Telemachus is gently guided to his tower by a good old woman called Euryclea, who had known him since he was a baby and cared for him. He also cannot sleep, brooding over his problems and the advice received by the stranger. His tower, like that of Dedalus, is a place of passage, a place of worry and confusion.

Besides Telemachus, another important literary precursor of Stephen Dedalus can be found in Hamlet. The beginning of Shakespeare's play shows Hamlet in the palace in Elsinore suffering for the death of his father and his mother's hasty decision to marry uncle Claudius, the usurper. The role of advisor is played by Horatio, who had seen Hamlet's father's ghost the night before. When both Horatio and Hamlet keep watch at night to try to see the ghost, Horatio tries unsuccessfully to stop Hamlet from following it. The ghost reveals the nature of his death: murder; and for that he demands revenge against the usurper who now wears the crown. Hamlet makes Horatio swear not to reveal the secret to anyone, a promise he keeps and stays loyal to Hamlet until the end.

While Athena and Horatio provide good counselling to the heroes, the same cannot be said of Buck Mulligan. Regarded as a hero himself for having saved some men from drowning, Mulligan behaves ambiguously towards the young Dedalus, at the same time offering a shelter, clothes and financial support and using Stephen's money for his own pleasure, besides

badmouthing Stephen to other people. Mulligan has a frequently cynical attitude towards people, which can be noticed from the beginning of the novel. He is the first character who appears, and his mockery dominates the conversation in the tower. He is stealing Stephen's protagonism in this chapter, the same way he steals the lines of the priests to serve his mockery and in his role as a scientist he steals the glory and prestige which once belonged to the Irish bards, as he sometimes calls Stephen. He tries to convince Stephen to join him in a scheme to get money from the Englishman, to which Stephen refuses, sensing that both are usurpers, each in his own way.

Later, when they are arranging breakfast, Haines takes the role of usurper more clearly. The interaction with the milkwoman is a revealing moment: "Old and secret she had entered from a morning world, maybe a messenger" (p. 15). Athena was the disguised messenger to Telemachus, and Stephen is prone to invest her with unsuspected symbolic meaning. She is like Ireland, a "lowly form of an immortal serving her conqueror and her gay betrayer" (p. 15), the conqueror being Haines or England, and the gay betrayer Mulligan. Stephen does not take any of these roles. Instead, he is ignored by her, the same way she ignores the Irish language the moment Haines tries to communicate with her using it. She thinks it is French, which forms an interesting paradox. The conqueror speaking the language of the conquered, which is not understood by her, and she assumes it is the language of the conqueror's rival empire. At the same time, Stephen, who is connected with France, also does not understand Irish, sharing then the woman's ignorance.

The white milk she brings is the message that Stephen must leave the tower and, like Telemachus and Hamlet, deal with the father figure. He has a biological father whom it would be easy to find, but that would not be enough. Stephen needs to find the meaning of fatherhood in order to become a father, a creator himself.

The circular tower built by the invaders, gone out of its original defensive purpose and rented to lodge the underestimated bard, the praised cynical doctor and the curious Englishman forms a complex time-space configuration. Towers have usually been spaces of ambition, protection or imprisonment. The goal of building a tower in biblical times was an ambitious one: to reach higher, to make humankind approach divinity in Babel, but it was a flawed attempt. Speaking different languages and not being able to communicate were the punishments for that presumption. In Martello tower, different languages are spoken literally and symbolically, and the characters fail to understand each other constantly. There is suspicion, treachery and concealed aggression in every gesture and every word.

Other towers like the Eiffel tower or the Twin Towers were successful attempts at grandeur, recognised by the whole world, despite the ill fate of the latter ones. The Martello towers on the other hand were not built for grandeur. Their function was simply to be places of observation and defence against the enemies; not the enemies of the Irish but of the British. At the time of the narrative, they had been abandoned for decades already, but their symbolic meaning remained. In 1904, Ireland was living tumultuous times, with many groups fighting for more autonomy or independence. Those clashes took place in the political arena, but also in the cultural one.

The intention of groups like the Celtic Revival or the Literary Revival was to preserve the Irish culture and language against those of the invaders. It was as if they were building their own towers, and James Joyce as well as Stephen Dedalus had an ambiguous position about it. On the one hand, both Joyce and Stephen were critical of the imposition of the English language and English values on Ireland, but on the other hand they did not share the enthusiasm of the Revival movements, and what they considered a provincial way to defend their country.

In the small space of the tower, Joyce tensions all those conflicts and intertwines them with the personal ones lived by Stephen, while opening fertile dialogues with Homer, Shakespeare, Dante and others coming from the British or continental traditions as well the Irish native element. The materiality of the tower and its location by the sea, as well as the uniqueness of the characters who inhabit it momentarily add to the symbolic and political aspects mentioned above, creating a chronotope in Bakhtinian's terms.

4.2 THE SCHOOL

A school has a materiality and function which are almost universal. There is a specific organisation of furniture in spaces to show hierarchy and roles attributed. The students are typically aligned in rows; there is a space designated for the teacher and a board for writing. There are separate rooms for the principal, a cafeteria or canteen and other typical configurations. There is a designated number of hours the students have to be there each day, appropriate clothes to wear, appropriate behaviour. In Literature, schools have been portrayed as spaces of socialisation and learning, not only of the academic content, but of life itself. Relations of power, influence and exclusion are common themes. In Joyce's previous novel, school life was of great importance to the protagonist Stephen Dedalus. In *Ulysses* not so much, but it is in the school environment that Stephen has some of the most famous and relevant dialogues involving History, colonialism and the experience of the Jewish people.

Chapter 2 brings History as a central discussion, and the place where it happens is the school for boys where young Dedalus works as a teacher in Dalkey, located about one mile southeast of the Martello tower. In Gilbert's schema, chapter 2 is called Nestor. It has the colour brown, a horse as its symbol, the art is History and the technique is catechism (personal). In Linati's schema it is also added that the meaning is "the wisdom of the ancients".

The environment of school was important in Joyce's previous novel, *A Portrait*… it was in a school that a younger version of the same character Stephen Dedalus lived moments of wonder, of glory, of tension and confrontation. The school is the place where we are supposed to be instructed on both the academic content and the patterns of socialisation necessary for adult life. There, we learn to deal with language, science and religion, but also with bullying, competition, vanity and power. We begin to understand our role and our size in the world.

For Stephen Dedalus, returning to a school as a teacher was not in his plans. He had more grandiose ideas in mind when he departed to the continent. In spite of his intention of being an artist, Dedalus ends up teaching History to inattentive boys to make a living. Unwillingly, he ends up being part of a system which he criticised, therefore having a chance to repeat the mistakes he had witnessed or to attempt to do things differently. In that chapter, Stephen appears in an ambiguous relationship with the school: He admits he does not have much control over the students, and is aware of their parents' superior financial situation.

The boys intend to establish a connection with him, asking to be told a ghost story instead of the formality of the historical contents, which Stephen ignores and proceeds to have them read Milton instead. One of the boys reads the initial lines of "Lycidas", a pastoral elegy on the death of Milton's friend Edward King by drowning. While the boy reads, we follow Stephen's flow of consciousness about Aristotle and a library in Paris where he had gone to read during his stay there. He is as invested in his own class as are the boys. Present, but not totally there.

However, suddenly gaining vitality, Stephen comes out of his daydream to try to connect with the boys by asking them a riddle, causing them finally to get some excitement. After trying and failing to get the answer, the boys give up and Stephen's solution only makes them more puzzled: "the fox burying his grandmother under a hollybush". It is too much for the boy's heads, and Stephen's nervous laughter right after providing such a mystifying answer does not help. The class ends abruptly with the boys departing with energy. As in the first chapter, Stephen fails to connect with his interlocutors, fails to make a bridge between his vivid inner world and the social reality where he is inserted. In chapter 1 he had made an attempt at that when he confessed his resentment to Mulligan. Now he helps the boy called Sargent with

his maths task. He finds the boy ugly and still admits his mother must have loved him immensely, which leads his thoughts to his own dead mother. The scene ends up revealing more about Stephen than about the boy.

The school is Stephen's only possibility of obtaining money. If in chapter 1, milk was a symbol of transmission of knowledge, in chapter 2 we have the money that Mr Deasy pays Stephen, also with a high symbolic value. It comes at great cost. Not only does Stephen have to deal with inattentive students, but he also has to bear with the headmaster's annoying speech.

In the *Odyssey*, Nestor is a charioteer who informs Telemachus about the war, but does not know of his father. He is more of an entertainer and a good host than a useful advisor. When Telemachus is returning from visiting Helen, he deliberately avoids staying long and being overwhelmed by Nestor's hospitality. He is represented in *Ulysses* by Mr. Deasy, the school's headmaster. Nestor's reputation as a charioteer is alluded to by Joyce with the horse's pictures Mr. Deasy has, and the article he writes about foot and mouth disease, which Stephen helps to publish. He is the one who pays Stephen, and who develops an awkward conversation about History. Mr. Deasy starts scolding Stephen for not saving money, arguing that he is young and does not know yet that money is power. The conclusion he derives from that is that the English are to be admired because they know the value of money and the greatest source of pride for an Englishman is paying his way, never borrowing a shilling in his life. England has one present danger, according to him: it is falling in the hands of Jews. His anti-Semite speech is similar to the one the Nazis would elaborate decades later. The Jews are dominating everything, and need to be expurgated for the old traditions to be re-established. Old England is dying.

As mentioned in chapter 3, the Jewish people were documented to have lived in Ireland as far back as the eleventh century, and at the time of the narrative, there were around four thousand Jewish people registered in Ireland, a figure which not being excessive, is far from non-existing.

In chapter 1 the verses of Yeats served to illustrate Stephen's states of consciousness and dialogue with the utterances of the other characters, establishing patterns of meaning and symbolism. In this chapter we have John Milton and William Blake as important references. As a reaction to the headmaster's antisemitism, Blakes verses are exposed: "The harlot's cry from street to street/ Shall weave old England's windingsheet" (p. 41). They are from the poem "Auguries of Innocence", a piece of concision and wonder in which we can also find the famous verses "To see a World in a Grain of Sand/And a Heaven in a Wild Flower/Hold Infinity in the palm of your hand/And Eternity in an hour". The language Joyce uses in *Ulysses* is akin to what

Blake suggests in the poem. The countless references, subtle allusions, juxtapositions and other devices are one way of holding infinity in the palm of one's hand and eternity in an hour.

England's decay as lamented by Deasy is questioned by Blake's quote. The harlots in the poem are accused of being responsible for England's death, or at least of announcing it. At the end of the 19th century, European governments were worried about the spreading of venereal diseases as well as diseases which afflicted their livestock. What the governments did to try to stop it was to have more control over the movement of the animals, which was coherent with Deasy's preoccupations and his letter about foot and mouth disease. Associating women with livestock was offensive, and associating the Jews with prostitutes as well, but Deasy was sure of himself. Stephen questions him about it, stating that a merchant is "one who buys cheap and sells dear, Jew or gentile", to what Deasy insists that Jews are sinners and their eyes are full of darkness.

Deasy's conception of History is a theological one: the goal of all human History is the manifestation of God, a typically Victorian point of view. Man's moral and spiritual progress was inevitable, and the English were at an advantageous position in that regard, leading the way with their ingenuity and morals as well as physical progress. Stephen responds promptly to Deasey's idea, pointing out the window and saying that God is just a shout in the street. Joyce's epiphanies depended to a great extent on sensual information to manifest themselves to a conscience, hence a shout in the street, an object or a smell could be of more value than grandiloquent theories on History. Stephen's famous sentence is a good illustration of that: "History is a nightmare from which I am trying to awake" (p. 42). That sentence, though widely attributed to Joyce, in fact has a predecessor: The French-Uruguayan poet Jules Laforgue wrote in his *Mélanges Posthumes*: "L'histoire est un vieux cauchemar bariolé qui ne se doute pas que les meilleures plaisanteries sont les plus courtes" (LAFORGUE, 2018, p. 279). My own translation: "History is an old nightmare with jumbled colours, about which one does not doubt that the best pleasures are the shortest ones". Quite differently from Deasy's Victorian conception, here History is this nightmare with jumbled colours, unaware that the best pleasures and jokes are also the briefest ones. There is no glory, no divine intervention or purpose, only a brief moment of naïve fun. Joyce put Laforgue's sentence in Stephen's conscience, edited and more fit to his ethos of escaping, of anguished and failed search.

Divine manifestation in History at that point was as alien to Stephen as the nationalist fights for independence or cultural revivals. He had already tried to escape from all that, but was forced to return due to his mother's ill health. Now he barely has a place to live and a job

which he is not certain about. Deasy suspects Stephen was not born to be a teacher, and Stephen answers he could be a learner instead, and that life is the great teacher.

In *A Portrait…* Stephen had appeared in various school situations as a student in different stages of growth. In the classroom we accompanied his perplexity, and in other rooms we followed his semi-confrontational conversations with the English priest. In *Ulysses*, the school has less importance, and we are shown only two places: the classroom and the principal's office. The school is the official place of learning, "the wisdom of the ancients", but it is contaminated by the historical and cultural forces which keep students sleepy and unaware. It does not fulfil its role of enlightenment or of social polishing of the students. After that chapter, the school does not appear any longer, and Stephen is ready to gain the strands and the streets.

4.3 THE STRAND

Sandymount strand appears in chapter 3 with Stephen and chapter 13 with Leopold Bloom. In chapter 3 Stephen Dedalus, after leaving the school, takes public transport to Dublin and walks on Sandymount strand while waiting for the time of his meeting with Mulligan at the pub. In Gilbert's schema this chapter is called "Proteus"; the colour is green, the symbol is the tide, the art is Philology and the technique is monologue.

In the *Odyssey*, Proteus is mentioned in book 4 when Telemachus is visiting Menelaus, and the latter tells him about how Proteus helped in his escape from Egypt. Proteus is a sea-god who could shift form as he pleased, transforming himself into beasts, water, tree or fire, which made him difficult to catch. Even so, Menelaus managed to catch him, thus learning how to break the spell which held him in Egypt, and also learning about the deaths of Ajax and Agamemnon and the fate of Odysseus on Calypso's island. Proteus' everchanging and deceitful nature permeates the whole chapter, and his element, the bodies of water, are akin to the narrative techniques. Stephen's consciousness flows like waves, mixing theoretical speculation with memories of scenes lived and empirical impressions.

The very first sentence "Ineluctable modality of the visible", introduces Aristotle and his theory of vision. In *De sensu et Sensibilis*, he opposes the visual modality of perception to the auditory modality. The substance of something perceived by the eyes is not present in its form or colour, while the ear participates actively in it and can modify what it hears, thus the auditory modality would put us closer to the substance of things perceived. Right after that reference, Stephen brings the German mystic Jakob Boehme (1575-1624) to the game with a clear reference in "The Signatures of all things". Boehme also maintained that the visual

modality was in opposition to the true substance of things, as it was composed of signatures to be read, and eluded the true spiritual nature if one did not know how to interpret those signatures. The revelation of truth came "if the spirit opens to him the *signature*, then he understands the speech of another" (BOEHME, 2018, p. 12). The sound of the voice brought the revelation, as he continues: "he understands how the spirit has manifested and revealed itself (out of the essence through the principle) in the sound of the voice" (BOEHME, 2018, p.12).

When Stephen closes his eyes, i.e. he keeps the visual modality at bay to focus on the sound of his boots crushing the shells on the sand, he can concentrate on his own footsteps, one at a time, which adds Gotthold Ephraim Lessing to his references. One after another, or *nacheinander*, make a sequence in time, opposed to *nebeneinander* or side by side, characteristic of the spatial mode. Lessing argues that the temporal mode is the subject matter of poetry, and the spatial mode is the subject matter of painting. In his book *Laocoön*, Lessing explores the limits between those arts and their defining characteristics. If time is the matter of poetry, then the pictorial poets who were his contemporary were building a flawed art, going against its principles. The same could be said of the allegorical painters, who dared to ignore the spatial character of painting and add narrative or temporal elements to their work.

Having lived in the 18th century, Lessing could not have known of the drastic changes that would come in the next centuries, in which the absolute conceptions of time and space were challenged not only by the arts, but by the hard sciences. Stephen is in the turmoil of those changes in 1904 walking step by step on that beach and wondering if he was walking towards eternity. The waves of the sea impose their rhythm, but also their patterns of colours, their smell, all of their physical and symbolic attributes. Time is just another dimension of space. Stephen is afraid to open his eyes and be forever in the black adiaphane, the illusory world of visual stimulation. He decides on an impetus to say "basta!" and be brave enough to open his eyes and let the images fuse with the rhythms of life, memory and thought.

Memories of scenes in his aunt's house, of his life as a student, popular songs and the sensorial impressions of his walk on the strand are mixed with historical and biblical references which change constantly, making this chapter difficult to read for the ones who are not familiar with the technique of flow of consciousness. Stephen's intentions become more explicit when he thinks "Houses of decay, mine, his and all" and then "Come out of them, Stephen. Beauty is not there." He had the intention of paying a visit to his aunt, but ends up passing the house, lost in his own conjectures, trying to find beauty elsewhere. Words and sentences in French, Italian, German and Latin populate his mind, presented to the reader without translation. In the middle of all that, the centre of his pain and sorrow appears without much introduction: his dead mother

and his guilt. Mulligan’s words echo in his head: “The aunt thinks you killed your mother”. However, instead of going deeper into that pain, we are presented with a comical reference to a popular song of the time called *Hannigan's aunt*, with the name Hannigan changed to Mulligan to fit the prosody and the context. It is Stephen’s little revenge against the snobbery of Mulligan’s family to associate them with a low-life, rowdy ballad which mocked his aunt.

The parallels with Hamlet also appear in this chapter, scattered in the flow. In the passage “in sable silvered, hearing Elsinore’s tempting flood” (p. 55) there is the direct evidence of Elsinore, but also a subtle allusion in the sable silvered part, which is how Horatio describes to Hamlet the beard of the dead king’s ghost. The phrase “To try conclusions”, an old way to say “to engage in battle”, appears in an intricate passage in which Stephen starts with Eve’s womb of sin and proceeds to invert a famous phrase from the Nicene creed, which is another creed used in the Catholic liturgy as an alternative to the Apostles’ creed, more used in the Latin world. The original phrase stated that Jesus had been “begotten, but not made”. Jesus was not like all other men because his essence was consubstantial with his father. What Stephen thinks is “Wombed in sin darkness I was too, made not begotten” (p. 46), thus acknowledging his proximity with Eve, the sinners and average people. Stephen then thinks of Arius, an ascetic and priest in Egypt who created a theology that conceived Christ as subordinated to his father, not consubstantial. Stephen laments Arius’ fate: he died of hemorrhage in a toilet the day before he would be accepted as non-heretic by the church of Constantinople. As his communion and acceptance did not occur, his sudden death was considered a sign that he actually was a heretic, and his theology lost influence with time. Stephen wonders: “Where is poor dear Arius to try conclusions?” (p. 47).

In Hamlet, in the scene in which Hamlet mocks his mother in the bedroom, he suggests that she will eventually betray him to his uncle Claudius “and like the famous ape/ To try conclusions, in the basket creep”. The battles Arius and Hamlet lose are put together by Stephen, both having in common the question of fatherhood. The compound *contransmagnificandjewbangtantiality* contains both words *consubstantiality* which the defenders of the trinity supported, and *transubstantiality*, defended by Arius. In the middle we have the word “magnific”, suggesting Magnificat, Mary’s song of thanksgiving for her role in the divine conception; and the word “Jew”, reminding the reader that Jesus was the son of a Jew, but also echoing Stephen’s conversation with Mr. Deasey. Finally, the word “bang” may refer to the beginning of all, the origin, or the battles fought by Arian and Hamlet. In the text, the long compound word appears as a noun, something Arian had warred all his life about.

Another recurring element in Stephen's flow of consciousness is the figure of Kevin Egan, which is Joyce's nickname for Joseph Casey, a Fenian who was involved in the revolutionary actions of the 1860's. Arrested for being involved in an attack to a police van in Manchester, Casey was trialled and subsequently relocated to Paris, where the young James Joyce met him. Instead of the gun powder of his revolutionary years, the powder he rolled now was of the tobacco, and his fingers were busy with typewriting due to his job as journalist. According to Ellman's biography, Joyce and Casey met in various occasions in Paris, and even had a good connection. An old man, Casey is nostalgic about his glory days, and still dreams of an Independent Ireland. In *Ulysses*, we read "Weak wasting hand on mine. They have forgotten Kevin Egan, not he them" (p. 54). Stephen had pronounced a triple "no" is his *non serviam* statement in *A Portrait of the Artist as a Yong Man*: he would not serve his home, his fatherland or his church. Is spite of Joyce's good relationship with Casey, he would not be co-opted to any revolutionary fight, and showed no excitement towards armed or pacific independentist movements. He does honour the memory of Casey later in the chapter when Stephen lies down over the rocks to stretch and thinks: ""That is Kevin Egan's movement I made, nodding for his nap, sabbath sleep." (p. 61)

What Stephen tries to beget lying against the rocks in Sandymount is art, more precisely poetry. As his thoughts wander, he tries to create a poem in his solitude: "Who watches me here? Whoever anywhere will read these written words?" (p. 60). His ideal reader is an idealised woman, a virgin at the window of a publishing company in Dublin, a lady of letters by whom he craves to be touched and who can tell him the word known to all men. The words he writes will be his own signature to the world, like the ones in the visual modality.

Leopold Bloom's scene at the strand is also directly connected with desire. Chapter 13 of Gilbert's schema places the scene at the rocks, the organs eye and nose, the colours grey and blue, the symbol being the virgin, the corresponding art painting and the technique tumescence/detumescence. The title of the chapter is "Nausicaa". In the Odyssey, when Odysseus leaves Calypso's island, he is attacked by Poseidon and ends up at a beach in the mouth of a river in the land of the Phaeacians. He sleeps there, being then awaked by a ball to see princess Nausicaa and her maids. Odysseus begs for her help, praising her beauty and comparing her to a goddess, which grants him her favours. She leads him to the court, where he is welcomed by her parents, who arrange his safe conduct home to Ithaca.

In the narrative of *Ulysses*, night is almost setting in. It is 8 p.m.; Bloom has just finished his visit to Mrs. Dignam in the vicinity, and is now at the same rocks where Stephen had rested. The text is much more simple and fluid to read than was chapter 3. There are precise

descriptions of characters, both physical and psychological; there are vivid dialogues, children and social commentary. Three girls are sitting on the rocks, talking about “matters feminine” and minding some infants. Gerty MacDowell is introduced as one of the girls, getting many pages for her description. We are informed about her appearance, her clothes, preferences, aspirations, social situation and deepest desires. The ball is also present in the scene, with the boys kicking it far and Bloom intercepting it for them. When he tries to return it, the ball ends up under Gerty’s skirt. At this point, the reader already knows the garments under it, and Bloom’ clumsy throw matches her own clumsy attempt at kicking it back to the boys.

Gerty reveals her legs to Bloom, and at her first look at him, she thinks he is the saddest person ever seen. That is when the association of her figure with the virgin Mary gets more explicit. The colour blue, her favourite and traditionally associated with Mary, had been mentioned before. Right after Gerty’s first impression of Bloom, come reminiscences of incense and scents from the church’s ritual as well as phrases used to describe the virgin: conceived without the stain of original sin, vessel, mystical rose.

If in chapter 3 with Stephen there was a tension between the auditory and visual modalities, to look and to be looked acquire an intense meaning in this chapter. Gerty is aware that Leopold Bloom has intentions towards her: “His eyes burned into her as though they would search her through and through, read her very soul” (p. 465). Bloom’s dark eyes and his “intellectual face” make her think he is a foreigner, but his state of mourning makes her curious to know about him, and her imagination instantly classifies Bloom as her “dreamhusband”. To love and marry for a girl like her would come with one condition: he would need to convert to Catholicism, whether he was a protestant or a methodist.

At the time, marrying a person from another religion was very difficult. There were many barriers caused by prejudice and the legal procedures to do so. She would need to obtain a special permission of the bishop of her diocese, and the groom would have to convert to Catholicism, as well as sign an agreement that any child would be raised as a catholic. Gertry’s imaginative character is apparent in this passage. She has recently been rejected by her fiancé, a fact that still hurts and that is explored by her friends to tease and wound her. She has delicate secrets and thinks she could write poetry.

Bloom was neither Protestant nor Methodist. The possibility that he was a Jew does not occur to her, because she might think the chances of meeting a Jew on Sandymount strand would not be many. That stranger keeps looking at her even when he would have the chance to look at her friends who run after the boys near him. A rare occasion when Bloom’s voice is mentioned in this very visual chapter is when one of Gerty’s friends asks him what time it was,

and he says his watch is not working. Gerty listens to his voice, finding it had a cultured ring, and suspects a quiver in the mellow tones. In the Odyssey, the situation is reverse: Odysseus speaks to Nausicaa eloquently, managing to attain her favours with the quality of his rhetoric.

The fireworks from the bazaar call the attention of the friends, who chase them and finally leave Gerty and Bloom alone. They stare at each other and she confirms the intensity of his desire. Without a word, she reveals herself to him. The fireworks are an obvious metaphor of the masturbatory action he dedicated to, and her revelation continues the pattern of religious adoration which was being developed throughout the whole chapter. When it is done, he feels guilty and a brute, but she keeps looking at him with mercy and forgiveness, even hoping to meet him again the following day. Only when she stands up and leaves can he tell that she is lame, a "jilted beauty" not worth of so much interest as of curiosity. His thoughts almost immediately abandon her to concentrate on his own problems with the stopped watch, wife, daughter, letters and lovers. However, as we are on the strand following the rhythm of the waves, Gerty's image and memories come back to him, enveloped in the associations he makes with other women and other situations in a flow of consciousness that occupies the remaining fifteen pages of the chapter.

There are other inverted parallels with the *Odyssey* in this chapter. Odysseus is found asleep at the beginning of the Nausicaa chapter, while Bloom takes a nap at the end. When Nausicaa and her maids find him, Odysseus covers himself out of modesty, but Bloom covers himself to masturbate with his hands in his trousers. More direct correspondences are Nausicaa's unrequited love interest for Odysseus, which was one of the first of such kind in literature. She is seduced by his words and gallant manners even if he was naked in their first encounter. He also takes the time of his stay on the island to tell the court many of his previous adventures and prepare himself for the final return.

Like Getry, Nausicaa has characteristics of lover and mother: she is in love, but she also cares for him, wants to protect him and alleviate his sorrow. No wonder the references to Mary are so abundant. Some sources suggest that Nausicaa ended up marrying Telemachus, and that they had a son called Poliporthes. Other sources place that son as being the child of Odysseus and Penelope. What we notice in the Odyssey is that Nausicaa is proud of her deeds towards Odysseus. When he is about to leave, she says "Never forget me, for I gave you life" (HOMER, 8.461-2). What Gerty does to Bloom is almost the contrary. She shows herself to him and lets him have an orgasm through masturbation, which makes him very tired, sleepy, and he complains about his age.

Bakhtin described the chronotope of the threshold as "connected with the breaking point in life, the moment of crisis, the decision that changes a life (or the indecisiveness that fails to change a life, the fear to step over the threshold)." (BAKHTIN, 2008, p. 94). In the case of Bloom and Stephen, the aspect of indecisiveness to change is stronger. Bloom is a shipwreck of his own life, arriving at Gerty's strand. Dedalus is a shipwreck of his own life, passing through the strand as confusedly as he passes through the tower and the school. The strand is a threshold between the land and the sea, a place which for many means relaxation or contemplation, while for others could approach the meaning conveyed by the adjective "stranded": not able to leave a place.

4.4 THE HOUSE

The house, one of the most important configurations of spacetime we can find, has several layers of meaning. It is the first physical and psychological space we have contact with, the one where we begin the long process of self-discovery and where we build our personality. It is in a house that we form memories of the closest members of our family, those who will define who and how we are. When we get older, most of us wish to build our own house and have a chance to fill that space with our own history, our own symbology. A house can have many forms: apartment, loft, shack, motorhome, cabin, hotel, pension… the physical configurations may change, but the awareness of being in the place we call home is intense. Even if it is a somewhat broken home.

The fourth chapter, called "Calypso" in the Gilbert's schema, introduces the main characters Leopold and Molly Bloom in a morning scene in their house at 7, Eccles street. According to the schema, the organ is kidney, the colour is orange, the symbol is the nymph, the art is Economics and the technique is narrative (mature).

Leopold is involved with preparing breakfast for Molly. In Gilbert's schema, the equivalent organ is the kidney, which Leopold enjoys eating. It is actually the first time the category "organ" appears in the schema, having been left blank for the previous chapters. The body, with its processes and needs, is a prominent element in this chapter. The human body, but also the body of animals, with its internal organs from which we feed with pleasure. A pork kidney is what Leopold is after, despite being a Jew, and supposedly not being able to eat pork. One of the Symbols that appear in the Linata schema is "Israel in captivity", a theme that is present throughout the chapter. Leopold goes out to buy the kidney at a butcher called Dlugacz, name which is based on Moses Dlugacz, a Jewish intellectual whom Joyce knew in Trieste.

When a cloud covers the sun, that image makes Leopold think of a barren land, then the desert, the old cities of Sodom, Gomorrah and Edom, and finally his own race, which he thinks of as "the oldest, the first race", and a people who "Wandered far away over all the earth, captivity to captivity, multiplying, dying, being born everywhere. It lay there now. Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world" (p. 73). The barren land, compared to a vagina which no longer can bear fruit, has nonetheless spread its children through all the lands. They suffered centuries of captivity and deterritorialization long before World War II. Leopold himself is a fragment of that history, a strange piece of Israel lost in the island of Erin.

In a land torn between Catholics and Protestants, the figure of the Jew is not well understood. Especially one like Leopold Bloom, who does not behave as a typical macho type. He knows his wife is about to receive her lover in her bedroom, but he does not do much to stop it. He does not shout or demand anything from her. He suffers in silence, while trying to please her with tea and breakfast. She is "parched", like the soil of the old country. However, she is not barren: they have had two children, one of whom is dead. The trauma is alluded to in this chapter when Leopold, after reading his daughter's letter, remembers the day she was born, which reminds him of the midwife who "knew from the first poor little Rudy wouldn't live" (p. 80). We have the hard fact, we have a name, but he does not linger in it. Instead, it is his daughter Milly who worries him because she is growing and, like the mother, receiving the attention of boys.

The parallels with the *Odyssey* appear in subtle ways. Bloom is Odysseus in bondage in a house which sometimes does not seem to be his own. His captor, at the same time Penelope and Calypso, keeps him busy with small chores besides keeping him enamoured. If Stephen is close to Hamlet, Bloom appears in this chapter like a wandering Jew, immersed in the empirical sensations while attempting to rationalise the world around him.

Offal, with its strong smell and peculiar textures, is put side by side with what is typical of our bodies: sexual desire, hunger, thirst, urine, defecation. Their house is a place filled with metaphors and trauma, but also with sensorial elements described with a realism that was too much for the sensitivities of the time.

The house is shown at that first moment as a place where Leopold Bloom is in service of his wife, despite the physical distance between them. Later on, when Leopold leaves the house to wander around the city, his thoughts keep coming back to that place and to Molly, anticipating her encounter with the lover. Then, when he returns with Stephen Dedalus on

chapter 17, the first thing he notices is that he forgot his key, showing he has difficulty to enter the very place where he lives.

For Bloom, the house is the beginning and the end of the day, the point of departure and of return. If we look at the *Odyssey*, we will find a great contrast between the attitudes of Leopold Bloom and the epic heroes. Odysseus leaves his home to fight in a war, and his wife and son miss him a lot. After a long absence, he returns disguised as a beggar to have his revenge upon his wife's suitors. Leopold Bloom returns home in the company of a young man who inspires paternal feelings in him, but who does not reciprocate them with the same intensity. Leopold has to enter through the kitchen after jumping the fence. He lets Stephen in, and begins to notice signs of Boylan's presence, but those signs make him more depressed than willing to take revenge. He does not kill the suitor to recover his house. What he can and tries to do is to beat them one by one in Molly's feelings, as her final monologue suggests.

When Joyce attributed the skeleton as the body part for chapter 17, he intended to make reference to the chapter's cold, impersonal and bare-bones tone emphasised by the structure with questions and answers which brings a false notion of objectivity. In his letters, Joyce writes that the episode is "a mathematico-astronomico-physico-mechanico-geometrico-chemico sublimation of Bloom and Stephen" (GILBERT, 1957, p. 164). The lost son who can never be recovered, but who is so present in Bloom's psyche, takes the momentary form of the reluctant young Dedalus. Bloom is not bringing his lost son to the house, although sometimes it feels like he is attempting to do it. He is barely able to return home himself, let alone with the glory, cunning and decision that Odysseus presented when he returned.

The suitors are not sent away; they leave their marks instead and suggest a future visit might ensue as he thinks (wrongly) has been the case twenty-five times. The house is not recovered, although it might be re-signified after the adventures of that long day. Bloom kisses Molly clumsily when entering the bedroom, proceeding to tell her an edited version of the facts of the day, including Stephen, who is respectfully described as a professor and an author. When describing the posture Molly is, the narrator mentions her "in the attitude of Gea-Tellus, fulfilled, recumbent, bigwith seed" and Bloom as "the childman weary, the manchild in the womb" (p. 870). Gea-Tellus is the earth mother, the metaphor making it explicit that a house has many feminine characteristics. It is the space of generation and protection, the origin and the resting place.

4.5 THE STREETS

The word "street" comes from the Latin *strata*, meaning a paved road. While roads have transportation as their main function, a street is associated with public interaction. The road chronotope is a fertile one in the kind of literature which explores the journey of a character into the unknown, usually with elements of self-discovery and growth. The street chronotope then would have to concentrate two main ideas in an urban scenario: a practical via of passage and a place of interaction and exchange. Leopold Bloom spends a great deal of the day wandering the streets, going to places, meeting people. From the first chapter in which he appears, we see him in the street interacting with the neighbours and unknown pedestrians. If a city were a living organism, the streets would be its veins and arteries. Vessels for the circulation of life matter, for trade and observation, for strolls and escapes.

The chapter in which the streets acquire the level of protagonists is chapter ten, called "Wandering Rocks" in Gilbert's schema. The 48 pages that constitute it show nineteen short views of characters making their way in the city – from the main characters to very secondary ones. The composition of the chapter is akin to a cinematographic style, with the camera changing swiftly between the scenes to give an idea of the relationships between the characters, the streets and the city. Joyce made a point of being very precise about the length and timing of the characters' wanderings. This episode begins at 2:55 p.m. and ends precisely at 4:00 p.m. There are websites today in which we can follow the routes of each character in the maps, with all detailed information. That level of precision might seem unnecessary in a novel which has so many subjective elements, which is based on flows of consciousness, obtuse references, puns and irony, but we cannot forget that Joyce, as well as Leopold Bloom, were constantly dealing with Physics. As exposed in chapter 1, Bloom struggles to understand Einstenian Physics, and tries to use his knowledge of Newtonian time and space to guide himself through the complexity of the experiences he is living. Precision in the references of time and space does not guarantee a full understanding of what happens to the characters, but is an element which cannot be ignored when analysing the novel.

In the *Odyssey*, the wandering rocks are mentioned by Circe to Odysseus. She warns him against the dangers of those rocks, which makes Odysseus change his course, choosing the route that passes through Scylla and Charybdis instead. It is worth remembering that the reader of *Ulysses* has ironically just passed them in the episode with Stephen at the library. It is a common interpretation that the actual wandering rocks were mere optical illusions. A great

admirer of illusions himself, Joyce took the opportunity to plant some traps to illude the reader who has bravely arrived at the half of the novel.

In *Ulysses*, there are two clear indications of the representatives of power in Ireland at the time: the chapter opens with a priest, Father Conmee, as he travels from his Dublin presbytery to a suburban school to try to get Patrick Dignam's son admitted for free; and closes with the cavalcade of the viceregal, representing the English imperial power. The two men give structure to the chapter, but they also wander around with their specific goals. One of the illusions Joyce set to the readers is about Father Conmee's watch. We are told that he "reset his smooth watch". The word *reset* meant he placed it in his pockets, not that he adjusted the time. Also, when we read that he is walking through Clongowes' playing fields, it is not true due to the physical location. It is only in his memory that he is returning to that school. The chapter contains a series of other small traps like that.

It is in this chapter that we have the chance to glimpse into the Dedalus household after the mother's death. Poverty and hunger reign. First, we see Stephen's sisters Katey and Boody failing to pawn Stephen's books and returning home hungry and without prospects. Then we see another of his sisters, Dilly, meeting their drunk father to obtain some money. Old Simon Dedalus is rude to her, and even mocks her manner of speaking, to her great distress. He gives her a little money, just enough for them not to starve. Finally, Stephen meets Dilly when he was looking at some used books. She consults him about the quality of a French book she has bought for a penny. In a painful passage, Stephens starts to feel empathy for the girl, but along comes the terror of drowning with her – like their mother had drowned in her own bile. Like his father, from whom he is estranged, Stephen will spend his money on alcohol instead of taking any responsibility for his siters. The Dublin streets are witnesses to that moment of family pain and misery, then the camera moves on.

Stephen's situation in this chapter is not favourable at all. Little does he know that in a café his "friends" Haines and Mulligan are discussing him. Haines thinks Stephen is losing his mind after the Shakespeare incident: "Shakespeare is the happy hunting ground of all minds that have lost their balance" (p. 320). To which, Mulligan adds by making fun of Stephen's body balance, calling him "Wandering Angus" and concluding that he will never be a poet because "They drove his wits astray, he said, by visions of hell. He will never capture the Attic note" (p. 320). Stephen Dedalus had been trying to be a poet since the last novel, and in many parts of the present one. His supposed friend stating his doubtless failure is a heavy blow to the young man's plans. The cause of Stephen's failure would be the influence of the Catholic education, which left him obsessed with the idea of hell. The Englishman Haines also accuses

Stephen of not being able to understand Irish mythology. What he did in chapter 1, and does again in this chapter, would be called cultural appropriation nowadays. He claims to know more about Irish culture and language than the Irish people, and considers Stephen's attempts to find Christian hell in Irish myth completely pointless. Mulligan tries to soften the criticism admitting that in ten years Stephen could be mature enough to write something relevant, but Haines insists in his doubts about the young poet's talent.

Paradoxically, a character who does believe in Stephen's talent is the music teacher Almidano Artifoni. They meet in the street near Trinity College, and he tries to persuade Stephen to follow his talent as a singer. He does not believe in Stephen's ideas though. In their brief conversation, which us rendered in Italian, Artifoni joins the previous critics saying that Stephen needs to abandon those ideas because "il mondo è una bestia" (p. 292), the world is a beast. He should stop making sacrifices for poetry, and pursue a career using his beautiful voice instead. Stephen's answer is that the sacrifice is "incruento", or without bloodshed. As in the newspaper office, what other people believe Stephen should do is not what he intends to do, which can be understood as both bravery and stubbornness. As the scene happens in the street, it is interrupted because Artifoni needs to run to catch the tram, but he fails to do so. Later, in chapter 16 (Eumaeus), Bloom will also suggest the same thing about Stephen's prospect as a professional singer.

In the present chapter, Leopold Bloom is just another character among many. In a chapter which shows most characters wandering the streets, Bloom appears in the cosy refuge of a bookshop, browsing the titles, checking Aristotle, having visions of a baby about to be born. The dialogue indicates the shopman knows him, and they exchange suggestions about books. Bloom is interested in choosing an erotic novel for his wife – as he is not sexually active with her, he channels his erotic needs to words and fantasy. He gets interested in the novel *Sweets of Sin*, which shows people with money living erotic adventures. When reading some pages of the novel, he starts to fantasise that the heroine is Molly, who lusts after him. Like in the letters to Martha Clifford or his erotic game with Gerty at the strand, desire is not made concrete with a woman, only in his imagination.

4.6 THE NEWSPAPER OFFICE

Printed media was strong in the first decade of the twentieth century. Radio, cinema and television were still to gain mass audience, then newspapers, magazines and pamphlets were the dominant media for mass communication. Chapter 7, called Aeolus in Gilbert's schema,

shows a structure which is based on that of newspapers, with headlines and the typical tone of journalistic language. It is the first chapter in which the language is exposed as evidently mediated and manipulated by an author, a language which is aware of itself. That effect is reached through the edition, which interrupts the flow of the narrative, and adds a mediator between the text and the reader. It is also the first episode in which Stephen and Bloom actually cross paths, towards the end. At that moment Stephen ignores Bloom, who in a fatherly way observes the lack of care the young man has with his shoes.

No wonder the organ chosen was the lungs: Aeolus from the title was the Greek god who was the keeper of the winds. He sealed all squalls and storms that could possibly threaten Odysseus' quest home in a bag, and set him and his shipmates on a safe course for Ithaca. However, Odysseus' crew were too ambitious. They opened the bag and let loose the hostile winds, making the ship go back to Aeolus' island. Hence, frustration in the quest for deliverance permeates the whole chapter. The wind bags in *Ulysses* are associated with the activities of newspapers, and the chapter brings five parallel stories of frustrated attempts: Bloom trying to get an ad published, O'Molloy trying to get a loan, Lenehan trying to tell a riddle; on a broader level the Jewish people trying to get to the promised land and the Irish people trying to obtain "home rule".

The structure of the chapter emulates the structure of a newspaper, and the narrative parts form the content of what would be the newspaper articles with a third-person narrator and many dialogues alternating with first-person flow of consciousness. An example of the effect that particular organisation causes is when on page 156 we see the headline "ONLY ONCE MORE THAT SOAP" in a reference to the lemon soap Bloom had bought and is aware of its presence in his pocket once in a while, followed on the same page by the memories the object evokes of his wife: "What perfume does your wife use? I could go home still: tram: something I forgot. Just to see before dressing. No. Here. No". It seems that something very personal when announced in big letters to the world acquires that advertising tone which transforms banalities into some kind of spectacle.

By the motifs and atmosphere, this chapter evokes *Dubliners*. Even some characters from the short-story collection reappear here, like Lenehan and Ignatius Gallaher, and the feeling of futility and paralysis which marked that book appear here in the form of mid-day idleness and disappointment. The office of the newspaper, instead of being shown as a dynamic centre which produces and spreads information, is actually noisy and confusing, causing the communication between the characters to fail repeatedly. In that sense, the chapter is more

about the newspaper's office building than the paper form we receive in our hands. It is more about the idle chatting and the noise from the office building than the content of a newspaper which could be a vehicle to enlighten, to educate or to connect people.

The ad that Bloom was trying to get published is meaningful regarding Irish home rule. He intended to include in the ad two keys crossed inside a circle, in a reference to the parliament of the Isle of Man, which was a form of home rule and independence from England. It would have been subtle, but its meaning would have been understood by the Irish readers, almost a tribute to Irish nationalism which never got to be printed. Bloom remains peripherical and barely noticed throughout this chapter

Stephen Dedalus on the other hand is the exception to the general atmosphere of frustration. Unlike Bloom, who is not given much attention by the men in the room, Stephen is heard. The newspaper men even offer him a chance to write for them, which Stephen snobs because he does not want to waste time with that kind of language, much inferior to the great art of poetry. That refusal is revealing of Stephen's attitude as a young man: ego and lack of practical sense. Also, escapism when he suggests heading for the pub instead of staying in the noisy room and a maybe intentional difficulty to communicate in a clear way when he tells the cryptic parable of the two old virgins who go to the top of Nelson's pillar to see the views of Dublin and eat plums. Stephen manages to keep the men's attention with his fragmented parable, which several times is interrupted in three levels: by practical affairs, by Stephen's own thoughts and by the edition of the chapter.

The end of the parable is abrupt and mysterious: "They put the bag of plums between them and eat the plums out of it one after another, wiping off with their handkerchiefs the plumjuice that dribbles out of their mouths and spitting the plumstones slowly out between the railings" (p. 187). It is followed by Stephen's laughter and the interlocutors' confusion and indifference: "-Finished? Myles Crawford said. So long as they do no worse" (p. 188).

The headline for the beginning of the parable is very meaningful: "Dear Dirty Dublin", and the first word that appears is precisely "Dubliners". As the Aeolus chapter shows an overall connection between the elements of Joyce's book of short stories and the present novel, the parable also shows elements of both in terms the facts narrated, the motifs and themes presented and the style Stephen chooses to convey his message. From Dubliners, the parable of the virgins brings the two spinsters like in "The Sisters" or "The Dead". It brings an outing like in "An Encounter" in which they need to get the coins ("Araby", "Two Gallants", "A Little Cloud"). There is also the physical limitations of the characters like in "The Sisters", and the fear and frustration as in "Eveline". Bringing it closer to *Ulysses*, there are the Hebraic themes as in the

very title Stephen gives the parable: “A Pisgah Sight of Palestine”, and the pillar which evokes the pillar of cloud that led the Israelites. The Jewish element was not explicit in *Dubliners*, but is essential in *Ulysses*.

One could say that the parable is a miniature of Aeolus itself, with its frustrated attempts and difficulty to understand each other. The men discuss politics and admire John Francis Taylor, the Irish lawyer and orator who compared the Jewish in Egypt to the Irish facing the British empire. According to Taylor, had the Jewish people accepted Egyptian language and culture, Moses would not have led them to the promised land. Taylor made a famous speech, which quite possibly was witnessed by Joyce, at a meeting of the TCD law students' debating society in 1901. Parts of that speech are quoted in this chapter by the character professor MacHugh as the finest display of oratory he had ever heard. When listening to Gerald Fitzgibbon disparaging the attempt to revive the Irish language, Taylor remembered the words of the Egyptian high priest who disparaged Moses and the language of his people. He says, quoted by MacHugh on page 180: “I heard his words and their meaning was revealed to me”. That eloquent sentence is recognised by Stephen as belonging to saint Augustine, but Taylor goes on making the association between the Jewish and the Irish which impressed Joyce when he first heard it, and still somehow impresses the men present, except for Stephen.

Right after the professor’s eloquent retelling of Taylor’s speech, to which some of the men in the group reply with silence or even some veiled criticism, Stephen suggests they go to the pub, initiating his parable of the vestal virgins on the way. The parable would be then not as random and meaningless as the men deem it, but an elaborated reaction to the type of nationalism Taylor urges the Irish people to have.

Immediately after the story, professor MacHugh compares Stephen to Antisthenes, a disciple of Gorgias who “none could tell if he were bitterer against others or against himself” (p. 188) showing that although the others did not pay much attention or did not understand the parable, he might have understood it and felt offended by it. Later, in chapter 17, Ithaca, Stephen tells the same parable to Bloom, but gets a very different response, which will be explored in the next chapter of this work.

4.7 THE PUB AND THE RESTAURANT

For centuries, people have been going to those places to feed their bodies, release the tensions, participate in social life or have romantic encounters. Before the 17th century, there were *taverns* and *inns* – the private houses that sold ale to their customers, with the difference

that inns also offered lodging. According to the Campaign for Real Ale (CAMRA), a pub needs to have four characteristics: 1- it is open to the public without membership or residency; 2- it serves draught beer or cider without requiring food to be consumed; 3 – it has at least one indoor area not laid out for meals; and 4- it allows drinks to be bought at a bar (i.e., not only table service).

The modern pub really developed to what we have around the world nowadays in the 19th century, with the advancement of the industrial revolution and the transformations it brought about, creating the need for selling more ale and for places where the public could engage in social interaction. By the end of the 19th century, more than 90 percent of the pubs in the United Kingdom were owned by breweries. In Ireland, in the 19th century, Catholic and Protestant leaders agreed on one thing: the consumption of alcohol needed to be reduced. To achieve that goal, they created the Temperance Movement, which managed to gather thousands of signatures to lower the consumption of any kind of liquor. Pub owners had to create the "spirit grocery", a pub which also sold grocery items, in order to survive.

We know that they did survive, and that every big city in the world has Irish-style pubs. As for the restaurants, there are records of their existence since the Egyptian times. In ancient Greece they were called *Thermopolium*, and they worked in a very similar way that fast food restaurants operate nowadays.

In *Ulysses*, there are many episodes in which the characters are in pubs and restaurants. They are spaces of social gathering, but also of confrontation and hostility. In chapter 8, called Lestrygonians in in Gilbert's schema, Bloom enters a restaurant to have lunch, but he gets disgusted by the manner of the men there. He thinks: "Silly billies: mob of young cubs yelling their guts out" (p. 206). He associates the mob behaviour of the patrons with the mob mentality which was responsible for the decadence of Parnell and Irish politics as a whole.

In the *Odyssey*, this is the episode in which Odysseus visits the island inhabited by the Lestregonyans, a race of giant cannibals who attack the ships with boulders. The cannibals sink all of them except for Odysseus's own ship, which was hidden in a cove near the shore. Gilbert's schema indicates the organ of the chapter as the oesophagus, and the technique as "peristaltic", alluding to the involuntary digestive movements. While in chapter 3 we see Bloom enjoying meat, buying and preparing offal in his own house, here we see him with a different attitude. Disgusted by the brutality of the men at Burton's restaurant, he heads for Davy's pub to enjoy a cheese sandwich. The moment he enters there, he names it a "moral pub" (p. 217).

The thematic of eating and drinking permeate the chapter, connecting all other elements in Bloom's consciousness. His worries about the job, wife, social life, acquaintances, politics,

physics and many others appear connected by the dynamics of acquiring, consuming or repudiating food and drinks. The association with sexuality is clear when he remembers making love to Molly many years before on a hill as she fed him a seedcake out of her mouth. They ate and had pleasure together, her maternity once again insinuated by the act of feeding, and his status as a sort of a baby of hers once highlighted. She does what some animals do, chewing the food before feeding it to the babies, to his pure joy. He remembers her pregnancy and her wishes for specific kinds of food back then, which leads his thoughts to the complicated pregnancy of Mina Purefoy, a fact which will dominate chapter fourteen.

If in the *Odyssey*, Odysseus' ship survived because it was hidden, in *Ulysses* it is difficult for Bloom to remain quietly in his place. As soon as he enters the pub, he is approached by a character conveniently called "Nosey" Flynn, who pries about Molly and makes insinuations about her lover. Bloom's discomfort with Nosey's comments is emphasised with the rhythm of the narrative, which emulates peristaltic movements. It stops, gets jumbled, advances quickly as if in spasms, and stops again. However, Bloom has the epic qualities of his namesake. He does no get caught easily. When he leaves the place, Davy Byrne joins Nosy Flynn in the gossip, adding that Bloom is "Decent quiet man he is. I often saw him in here and I never once saw him, you know over the line" (p. 226), and then he adds: "-There are some like that, Davy Byrne said. He's a safe man, I'd say" (p. 227). Bloom has the ability to remain sober and to escape when needed, when the confrontations are not to his advantage – a fact which happens quite frequently, being who he is in the places he goes to.

At the beginning of the chapter, Bloom receives a throwaway from the hands of a young Y.M.C.A. man which reads "Blood of the lamb". At first, he reads his own name with Bloo.. but soon corrects his perception. The Freudian slip is not innocent. Although a Jew, in this episode Bloom is associated many times with the sacrifice of Jesus Christ, and food plays a part in it. One of the oldest ways to deal with divinities was by making sacrifices of animals, giving their blood and flesh to whet the gods' appetites. Bloom as the martyr can be understood in this chapter by his many acts of kindness to others: he worries about Dilly's family; he helps a blind man cross the street; produces Banbury cakes to feed seagulls, etc. Bloom is shown as a kind man who is unjustly persecuted by the detractors. When Bloom leaves Davy Byrne's pub, the narrative which was focused on his thoughts, is momentarily "eaten" by the men's gossip. We have to wait some pages to catch up with Bloom in the street, because the pub was trying to consume him.

Christianity claims to be above ancient religions due to its abandonment of sacrifice and adoption of symbolic behaviour. Christ gave himself in sacrifice so we would not need to kill

another human being or even a lamb. In the ritual of Eucharist, the priest symbolically drinks his blood and the faithful people who have not sinned have the privilege of eating his flesh in the form of sacramental bread. Bloom, as newcomer to Christianity, observes the ritual of Eucharist and his consciousness tries to elaborate that mix of sacrifice, fertility and memory that food involves. The words Bloom and blood have only one letter to differentiate them. On page 190 Bloom puts together a string of images: “God wants blood victim. Birth, hymen, martyr, war, foundation of a building, sacrifice, kidney burnt offering, druid's altars”. Those images move across categories of single and multiple, part and whole, animate and inanimate. The God of the old testament demanded the blood of the victims, many times human beings. In the new testament the virgin gave birth to the saviour who became the martyr in order to save everyone. The presence of Bloom’s memory of burning the kidney while making breakfast earlier adds the prosaic human element to the images, and the druid’s altars relate to pre-Christian Ireland. By repeatedly attempting to digest and to re-elaborate his memories and experiences, Bloom is close to becoming a creator.

Memory and creation are explored by a seventeenth-century Italian philosopher whom Joyce admired, called Giambattista Vico, particularly his work *The New Science*. In that book, Vico discusses the origin of language as possibly coming from gestures, which became interjections and then evolved into more complex words and syntax. He mentions creative processes, whether intellectual and linguistic, as extensions of human consciousness and human corporeality. According to Vico, “Words are carried over from bodies and from the properties of bodies to signify the institutions of the mind and spirit.” (VICO, 1970, p. 42). Joyce took it seriously, and did not hesitate to gaze into the processes of the body, even when they were considered taboo or unpleasant. He did not want to be devoured by ignorance. Vico goes on to state that man “becomes all things by not understanding them... he makes the things out of himself and becomes them by transforming himself into them” (VICO, 1970, p. 43). In an intricate way, we could say “Decipher me or I'll devour you” as the sphynx, a sentence that can be unfolded in many ways.

Bloom is aware of the relationships between food, desire and pregnancy. He does not hesitate to deal with his own body and the body of others, especially of women, in ways that indicate that awareness. However, our consciousness has its own limits, and the hidden organs of the body also reflect the hidden areas of our consciousness or the limits of what can be expressed by language. We can bravely attempt to look inside and decipher everything, but there will always be areas of no-knowledge, of no-enlightenment. Regarding food, becoming what we do not understand has a particularly interesting meaning because food will actually

become a part of us whether we know it or not, in its physical and symbolic levels. All the bodily and psychological mechanisms involved in its absorption or rejection consume much of our vital energy.

According to Vico, an element which is present in language and is crucial to the creation of art is memory. He stated that memory is the mother of all muses, having three functions: to remember properly, but also to imitate things and thirdly to invent, to put things into proper arrangement and relationship. Interested in Aesthetic theory as Joyce always was, it is no wonder he was influenced by Vico's ideas. Both Bloom and Stephen deal with memory and creation, and each in his own way acknowledge the importance of the body in the creation of language, memory and art. Memory works similarly to the digestive process: we take in a new experience, part of its content is assimilated with some level of difficulty, and it ends up becoming a part of us or being expelled. We sense what is happening, but we do not usually see it happening. We avoid looking into what was rejected. We may feel great satisfaction, great pain or indifference in the whole process.

Stephen's memory is filled with the ghost of his mother, the perceived threat of sterility and fear of being devoured. Eating and specially drinking are his ways to escape from reality, to socialise and connect with his friends and acquaintances. Chapter 14, called Oxen of the Sun in Gilbert's schema, shows him dominating the scene among his fellow students. That chapter is a complex one, in which Joyce follows the evolution of the English language from Latinate prose to contemporary slang. Parallel to that, we see Mina Purefoy giving birth and Stephen eating and drinking with his friends nearby. Differently from Bloom, who feels threatened in restaurant or pub situations, Stephen feels at ease in those places. He makes clever comments and jokes, pays rounds, leads discussions, proposes a toast humorously imitating Christ in the last supper.

Sharing the bread with fellow human beings is one of the most universal and ancient ways of establishing a communion. Stephen is not serious about his words, but at some level he is using food and drinks as elements that structure memory and creation. The idea of Stephen as priest was present in *A Portrait…* and is alluded to from the beginning of *Ulysses*. "A priest of the eternal imagination transmuting the daily bread of experience into the radiant body of everliving life" are the words we read in Joyce's first novel. Artistic creation has an element of ritual, which is made explicit by the association with priesthood. The element that imagination has to work is the "bread of experience", food as central to the experiences we have and which we use to create art, be that food symbolic or concrete. The result also works in both levels: the

radiant body, a concrete and shiny element that illustrates life itself as given form and meaning in artistic creation.

The whole construction of *Ulysses* emphasises the body, its organs and processes. The body has an interiority which is mysterious, which goes much beyond the social façade we present. Food is our constant need, what keeps us alive. It is our constant dialogue with the world. The digestive system is more charged with emotional responses than the heart, which is commonly associated with them. The heart beats fast in crucial moments, but it is the digestive system which builds our character, which accumulates our pains and joys, our hopes and frustrations. The woman you love giving you the food she had previously processed while making love is Bloom's extreme happiness. The world completely assimilated through her love, gently passed on to him. Very different from the tension which Bloom feels when he is in the streets, far from her.

The great contrast between the private and social experiences of eating and drinking for Bloom is an indication of how the configurations of space condition the experience. At home, where he feeds Molly, or at Howth hill, where Molly fed him, we have a Leopold Bloom who is very different from the one we see in the pubs and restaurants. He can get clumsy and let the food burn, but he is there for her. There are no cannibals attempting to destroy him, except for his own traumas. In the *Odyssey*, the Lestrygonians not only destroyed the ships but also ate Odysseus's men. In *Ulysses*, the gossips at David Byrne's pub or the most openly hostile men from the Cyclops chapter attempt to "eat" Bloom, who is an indigest food which does not fit well into their systems of belief with his Jewishness, his suspected homosexuality or masonry, and lack of male dominance over his own wife.

4.8 THE BROTHEL

Similar to pubs and restaurants, brothels have been part of human history for millennia. Varying in legal status in different times and locations, they are places where desire, especially masculine, is to be satisfied. The more rigid social norms are regarding sexuality, the more need there is for their existence. Independently of what conventions dictate, people desire and that desire needs to find some kind of outlet.

Catholicism has always had a strong tendency to deny and to repress sexuality. It is much more acceptable for a woman to be a virgin than to engage in sexual practices, which would decrease her value considerably. The control over men's sexuality, if not as strict as that over women's, was still a point to be observed in Catholic societies in the first years of the 20th

century. Men could, if they were discreet enough, have sexual relations with married women or prostitutes. A respectable woman would be a virgin, and after getting married, an angel in the house. Catholicism and Protestantism differ about women's fertility: the more the better for Catholics, control and discipline for Protestants.

As Joyce dealt with the body in all its natural functions, sexuality would obviously appear as a central element. Both Bloom and Stephen have problems with it, and Molly, in the absence of her husband's actions, finds her way with lovers. The brothel appears more explicitly in chapter 15, called Circe in Gilbert's schema. It is structured as a play with stage directions and dialogues, which give it a false idea of objectiveness as most if its content is of hallucinations.

Stephen is the first to enter the brothel, singing in Latin: "*Vidi aquam egredientem de templo a latere dextro. Alleluia*" (p. 564), a chant from the Catholic church which means "I saw water flowing out of the Temple, from its right side, Alleluia". This chant is sung at the beginning of ceremonies when the celebrant sprinkles the congregation with baptismal water. Stephen is drunk, but he points to the beginning of a ritual in which water and baptism will have a role. Stephen keeps speaking Latin for a while, then produces some intellectual dialogue which is incongruent with the place and the occasion: "So that gesture, not music, not odours, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structural rhythm" (p. 564). Joyce is half-seriously warning us not to take Stephen's pretentious metaphysical and aesthetical elaborations too seriously, given the situation in which he finds himself.

Being in a brothel, it is natural that they will interact with prostitutes. Women who charge for having sex with strangers, and sometimes not so much strangers. Women who have access to men's deepest desires, but also to their deepest fears and fragilities. The nakedness of the clients may be a nakedness of the body and the soul, therefore the consequences of such an exposure are unpredictable. What do those Dublin men hide behind their civilised attires? What sort of noble, degraded or corrupted sentiments will rise to the surface if instigated?

It is the prostitute Zoe Higgins who leads Bloom inside Mrs Cohen's brothel. Somehow, she perceives that Bloom is looking for Stephen, and says the young man is inside. Zoe asks if Bloom is his father because both are wearing black clothes. She is playful, part of her expected function being to make men like Bloom relaxed and ready to spend their money. Exploring his body with her hands, she finds the potato-talisman he carried in his pocket, then teases him to tell her about the dangers of smoking. Both potatoes and tobacco have in common the fact that they were brought to Europe from the new world. One became the staple food of many

countries, Ireland included, while the other brought hazard to people's health. At this point, one characteristic which is present in almost all the chapter appears: hallucination. The stage indications become delirious with a long list of facts and images connected with Irish and English History, and Bloom imagining himself the leader of "the new Bloomusalem in the Nova Hibernia of the future" (p. 606). However, his illusions of greatness soon become bitter when the hallucination takes a turn for the worse. It is declared that the "The Court of Conscience" is open, and Bloom is judged. He presents his universalist case claiming for the "Union of all, jew, moslem and gentile" (p. 610) and on the same page, the very anarchist principles of "No more patriotism of barspongers and dropsical impostors. Free money, free love and a free lay church in a free lay state".

The critics are not pleased with his libertarian principles. Father Farley is the first to attack his ideals, claiming Bloom intended to overthrow their holy faith. He is called by different people a plagiarist, a masturbator, a libertine and bisexually abnormal. Dr. Dixon gives the verdict that Bloom is the best example of "the new womanly man", saying that he is about to have a baby himself, to which Bloom says he would want to be a mother. In his hallucination, he ends up giving birth to eight children, all of them male. We even receive information about the boys: all of them handsome, intelligent, speaking five modern languages, and their peculiar names are listed. Zoe's voice finally appears again to bring him back to reality. All the detailed hallucinations took place in just one second in his mind. Narrative time in this chapter in which not many objective facts happen is the time of the character's consciousness. And it is in those chaotic fragments that we have access to Bloom's and later to Stephen's deepest fears and issues.

Bloom is afraid of public judgement, of persecution and of being lynched by the mob. His internationalist and libertarian ambitions, although shy and tentative, would find echo in the various political and cultural revolutions of the century which was then just beginning. He might have been the first new man of the 20th century, a man who refuses the power of the macho to serve his wife and to be kind to the people he meets, even to strangers. A man who ignores religious and racial barriers to form his judgement of people based solely on their characters. Also, a man who has many problems about his sexuality.

Stephen's hallucinations in this chapter revolve around his trauma with his dead mother who at one point rises from the floor without the nose and utters a silent word. In a style which resembles Carroll's *Alice in Wonderland*, we have the image of Buck Mulligan on top of a tower, his words from earlier in the morning echoing in Stephen's mind: "She's beastly dead. The pity of it!" (p. 681). Trying to make peace with his conscience, Stephen argues with the

ghost, saying it was cancer who killed her, not him. Then he asks her to tell him "the word known to all men", a phrase which had appeared in Proteus (p. 61) when Stephen pondered about that mysterious word at the strand. The ghost of his mother does not answer directly, but urges him to repent. Frustrated and angry, he calls her ghost a ghoul and a hyena, and she finally speaks word of motherly love: "I pray for you in my other world. Get Dilly to make you that boiled rice every night after your brain work. Years and years I loved you, 0 my son, my firstborn, when you lay in my womb". The row that follows, with screams and even a green crab trying to put his claws in Stephen's heart, makes him even more confused, and he pathetically repeats his "Non serviam" motto from the previous novel.

As mentioned before, Stephen has many parallels with Hamlet. In Shakespeare's pay, the Danish prince is speculated by Polonius to have been to a brothel. Hamlet's action starts after he sees the ghost of his father, who sets all the plot of doubt and revenge in motion. Stephen's mother's ghost is alluded to since the beginning, but only appears in this dramatic moment from chapter 15. The business they have to settle are different in nature: revenge and repentance; but both deal with intense primitive emotions related to a parent and have to do with the son's constitution as a person and his role in society. The mother is the traitor in *Hamlet*, but in *Ulysses* the supposed traitor is Stephen himself. There is an inversion of those roles regarding Bloom: it is the ghost of his lost son who torments him.

His fatherly attitude towards Stephen, consciously or not, is connected to the search for whatever was lost with the dead child. That becomes evident in the final pages of this chapter: because Stephen in his delirium breaks some objects in the brothel, Bloom is made to pay for them. He takes charge of all Stephen's finances, makes him receive the overpayment he had made before, and later when Stephen gets involved in a row with a policeman and is left fallen on the ground with his belongings spread around him, it is Bloom who patiently goes there to collect things and care for the young man. In this chapter Stephen appears not only lost and confused, but also alone. He had been abandoned by Haines and Mulligan before, and in the brothel, he is left behind by his old friend Lynch. Only Bloom remains to collect the pieces of his disastrous night.

5 PSYCHOLOGICAL SPACES

In the nineteenth century, the problematic of love and desire had characteristics which were pertinent to the times. Marriage was strongly associated with financial stability, and the presence of love was just a curious addition to that agreement, when it happened. Desire was something felt most of the times for other people's wives and husbands, and frequently for prostitutes who had their price. A typical man of the nineteenth century would be married, respectable, and would have an affair with a friend's wife or have sex with prostitutes. His wife might know about it or not.

The twentieth century brought about many changes in the ways we conceive love, desire and marriage; introduced the feminine perspective more decisively, brought new configurations and possibilities. Single women started to appear as having an active sexual life, in spite of the still existing taboos. Homosexuality received its proper name and slowly came out of the closet. Marriage and prostitution were still the main instances for the exercise of sexuality, but not the only ones.

When *Ulysses* was published, in 1922, the world had recently finished a great war that changed many of the certainties which existed before. It was the year of the establishment of the Irish Free State, after decades of bloody conflicts. It was a decade of hopes for Europe and the Americas, where they were called the "roaring twenties". However, that did not make Joyce's life very easy. His book was met with shock, repugnance and censorship due to his naturalistic descriptions of bodily functions and sexuality. The world was not yet prepared to deal with that kind of novel, even in the midst of modernism and with the innovative works of the likes of T.S. Eliot or Ezra Pound already published.

Ulysses is a novel which innovates a lot in terms of narrative techniques, and which brings in its core a married couple with difficulties in their sexual life and the trauma of the lost child they cannot recover or overcome. Leopold's position as a Jew in a Catholic country, Stephen's attempts to become a real artist and deal with his mother's death and his family's precarious situation, the various layers of cultural influences that permeate the narrative, the unprecedented spacialisation and the importance of the materiality of the locations, the musings about time and space in the transition from Newtonian to Eisntenian Physics, all those elements give body and texture to the novel, but at its core there is a complex human drama of love, sex, guilt and hope. Let us begin this final section with the youngest of them, the one we already knew from the previous novel, and who returns to his native land after a spell in Paris.

5.1 STEPHEN DEDALUS

Stephen thinks he is the main character in the novel, and that novel quite certainly would not be called *Telemachus*. It would probably have the name *Dedalus,* with him as the main character and all the others as secondary, a sort of sequel to Joyce's previous novel. His youth and great ambitions explain the exaggerated importance he attributes to himself, even if he sometimes has doubts. An intellectual coming from a humble family, with aspirations of becoming a poet, living in the continent, finding fortune and happiness in the city of lights. After all the moral struggles he lived in *A Portrait…*, after managing to escape the country which seemed to limit his possibilities so much, he has to return because his mother is dying. An unexpected turn of events. And upon returning, the fact that he keeps living over and over in his consciousness, and which his friends insist on reminding him of: when his dying mother asked him to kneel and pray with her, he refused. He is after all, a man of principle. If his motto is exactly not to serve his country, his religion or his home, why would he do something which goes against it? The novel shows why in many ways, even with the apparition of a ghost during a hallucination.

Anger, sadness and frustration are his frequent companies. Chapter 1 shows him very uncomfortable with the presence of the shooting Englishman and his supposed friend Buck Mulligan. At the tower, the navel of the world, place of birth and death, Stephen does not feel welcome. Many ominous signs appear to him from the ocean, from memories, even from the milkwoman who brings the mythological element to the fore. The feeling of unease and the difficulty to connect with fellow human beings accompany him to the school where he interacts with the boys and with Mr. Deasy. The charioteer does not guide him properly, leading him to a prejudicial and violent path, filled with praise to colonial Britain and despise to the Jewish people.

When Stephen takes his walk on the strand, he attempts to connect with the creative forces and to dominate the auditory mode of perception, turning it into a work of art. The visual mode continues operating in him though, and he sees two midwives who lead again to thoughts of the umbilical cord, the omphalos, to death and the Catholic imagery from which he does not seem to be able to escape. He wonders about fatherhood, conception, with Christ being "begotten, not made". His dilemma is not the search for a father, but the possibility of symbolically becoming one due to the act of creation. Elevated aesthetic ideals inspired in Thomas Aquinas helped Stephen before he first travelled to the continent, but now the power of creation comes from other sources: it is the body, with its physical manifestation that propels

creation. He witnesses a couple and a dog walking by, and his interaction with them awakens creation. Firstly, the dog barks and runs towards him, causing the feeling of fear. Then he observes the couple, watches the dog sniff a carcass, piss and dig. The couple remind him of a sexual encounter he had in the past, and writes a poem which the reader of *Ulysses* does not have access to.

As the chapter evolves, Stephen's experiences get more and more concrete. Proteus or Mananaan are associated with transformations, which is well developed through the rich symbolic construction of the narrative. What we have towards the end is a shift from philosophical inquiries to more physical sensations. For the first time we have some notion of Stephen's corporeality – he urinates, touches his rotten teeth, picks his nose, fears the dog, desires the woman, etc. He only manages to write his poem after he lands from the complex world of symbols and ideas to the complex world of experience. If the lines he wrote achieve artistic greatness and maturity at this point we cannot know. What we know is that he is in the path to achieve them, and that path is not an easy one.

Stephen intends to create art, and for that the medium he chose was poetry. However, the world has other ideas for him and for his talents. His job is of a teacher in a school for boys, which does not seem to interest him much. The journalist Crawford recognises his talent, and wants him to write something sharp for the newspaper, but Stephen is not very enthusiastic about it. As a young man, he has the urge to obtain all or nothing. Those little steps and strategic movements seem to make him bored and frustrated. Even the music teacher wants him to pursue a career as a singer, but he also does not show great interest in that. Still at the newspaper's office, where the men are interested in his opinion about a mystical poet, instead of gifting them with his views, he chooses to tell a cryptic parable about two virgins and plums, confusing his listeners like he had confused the boys at school with his strange riddle. Someone who does not concede to kneeling for his dying mother, will not concede to being clear and objective with interlocutors he barely knows. Stephen is aware that there are plenty of enemies and traitors in the world, and for the moment words are his only weapon.

He sharpens and shines the weapons at the library, where he presents his theories about Hamlet to individuals from different political orientation. Stephen does not affiliate to any of those groups, lone wolf that he is, but he teases both and tries to convince them of his ideas about Shakespeare, who was then as now an object of cult. At this point the reader has seen him struggle with poetic creation, and now we see another side, a theoretical one. We had already followed his intellectual speculations in the Proteus chapter through flows of consciousness, but now we are in the public sphere where the interactions happen through dialogues, even if

the flow of consciousness still punctuates some of the narrative. Stephen needs to make an effort to be understood this time, more than with the school boys or the gentlemen at the newspaper. He has a reason for that: his interlocutors Eglinton and A.E. could be interested in publishing his theories, and maybe open other doors in the literary world of Dublin, where Stephen has trouble fitting. His performance, however, is disappointing to the literary men. He insists on a biographical reading of Shakespeare, connecting material from the plays to the writer's life, a trend that ran out of favour in the new century. Stephen uses his imagination too much, trying to make them believe that Shakespeare wrote too much of his time and personal life into the plays.

In terms of the construction of the novel, regarding the title of the chapter ("Scylla and Charybdis"), the two dangers that await the sailors, and the Plato-Aristotle duality which is mentioned, Stephen's choice is coherent. He chooses lived experience over speculation, Aristotle over Plato, Scylla, the rock, over Charybdis, the whirlpool. But once again, here is Stephen being coherent when the world would rather have him being flexible and adapting to the circumstances.

In the same chapter, a theme which is central in the novel is discussed by Stephen: paternity. He had thought about it in previous episodes about the holy trinity and about his own father for brief moments. In this chapter, Stephen associates paternity with artistic creation, making Shakespeare the father of Hamlet, his real son Hamnet and the whole of humanity. The ghost of Hamlet's father would be Shakespeare himself, after his wife had cheated on him. Fatherhood appears to Stephen more like a function than a relationship. He says that "a father is a necessary evil" (p. 266), and then that "Fatherhood, in the sense of conscious begetting, is unknown to man" (p. 266). Apparently, Stephen is becoming too personal not only about Shakespeare, but about himself. The idea of "conscious begetting" was in his speculations about the trinity in the Proteus chapter, and returns now to illustrate his argument about paternity. He arrives at the conclusion that Shakespeare "was and felt himself the father of all his race" (p. 267), which in literary terms has some truth, but feels misplaced among the literary men who took part in the discussion.

At the end, when Eglinton asks if he believes in his own theory, Stephen promptly says no. Would that negative answer be out of irony, self-sabotage or just to tease the man? Eglinton's answer is also sharp: if Stephen does not believe it, he should not expect payment for it. We know about Stephen's financial situation, and how much some money would help at that point, besides the doors that could be opened if he managed to have an article published. But his answer is a simple "no", and Eglinton finishes his counter attack with the example of a

critic who is trying to prove a point about Shakespeare, but believes his own theory. It is Mulligan, the traitor, who comes to rescue Stephen from further humiliation, asking him to accompany him outside, calling him “wandering Aengus of the birds”.

In the structure of the Odyssey, Stephen would obviously have the role of Telemachus. Joyce added to that role other layers of intertextuality, notably with Hamlet and Aengus. The Greek, the English and the Irish elements overlapped in a character who has a solid Christian formation. Of course, Stephen does not look for his father in the sense that Telemachus does, nor does he seek revenge like Hamlet. His association with Aengus comes mostly due to a sarcastic attitude of Mulligan, because of Stephen’s physical clumsiness and idée fixe to become a poet.

After the library, we meet Stephen in the streets, interacting with the music teacher and with his sister Dilly. He wants to occupy the father figure as a creator, as someone who will influence future generations of his race, but he is too scared to try to do so with his own family. The girl obviously needs the help of an older brother, both intellectually and financially, and she seems to admire him. Stephen feels torn between the impulse to help and the impulse to escape from that household.

The next situation the reader meets Stephen is at the hospital with some friends while Mina Purefoy’s baby is about to be born. While drinking, they discuss themes of birth, saving the mother or the baby, ethical and religious issues in a loud voice so that the nurse needs to come and ask them to be quiet. Stephen had crossed paths with Bloom briefly at the newspaper’s office and at the library, but now they are in the same room for the first time. He is tense and serious due to the situation of difficult labour, which reminds him of his dead son, and he observes Stephen with paternal eyes, thinking the young man is wasting his time with that kind of company. He has a fatherly attitude when Stephen gets frightened with a thunder: he begins to explain the science behind thunders to make Stephen calm down. Later in the chapter, when Bloom hears Stephen say aggressive words about mothers and babies, he gets worried that Stephen is not following a good path. After that, Stephen and his friends go to a pub and Bloom stays at the hospital.

The character Lynch in *A Portrait…* was the interlocutor to whom Stephen explained his aesthetical ideas, and who swore using the word “yellow”. In *Ulysses*, Lynch is a medical student who accompanies Stephen at the hospital and later at the brothel, but who will abandon him out of impatience when Stephen has an altercation with a British military man. In the previous novel Stephen had friends to whom he could open his heart about intellectual matters like Lynch, or romantic matters like Cranly. Now, the company of his associates is shown

through Bloom’s eyes as unworthy of him, as a bunch of rude and selfish young men who do not even value Stephen properly – when Mulligan arrives, all the attention goes to him and to his stories. Stephen’s exposition of theories in the previous novel had a confessional tone, but here they seem out of place, inappropriate or not capturing the attention of the interlocutors.

Bloom and Stephen meet again at the brothel, where both have hallucinations and Bloom acts in a protective, fatherly way towards Stephen many times. From this point on, let us consider Bloom for a while before we return to their relationship.

5.2 LEOPOLD BLOOM

The real hero of the novel is an improbable and unassuming Jew in Dublin, at the beginning of the twentieth century. Leopold Bloom starts the novel and the day preparing breakfast for his wife in the fourth chapter, after we have followed Stephen from the tower to the school, then to the strand. Bloom’s attention shifts between many subjects throughout the novel, some of them fragments or momentary impressions, and some recurring like the dead son, Molly and her lover, birth and death, the passing of time.

The rude and often unpleasant character Lenehan offers a good definition of Bloom: “He's not one of your common or garden… you know… There's a touch of the artist about old Bloom” (p. 302). While Stephen is busy trying to be an artist, Bloom is being one without trying. He has the ability to apprehend and comprehend so much about the city of Dublin that it sets him apart from all the other characters. Bloom lives in the very empirical reality of the senses, having an acute perception of all the smells, textures, sounds, tastes and relationships that people produce.

In *Dubliners*, there is a character called M’Coy in the story “Grace”, who seems to be a prototype of Bloom. M’Coy was also a canvasser for The Freeman’s Journal, and like Bloom, he is frequently isolated in social groups. People get annoyed when M’Coy calls them by their Christian names, for he is not allowed to have such close relationships. Even at church he cannot find a bench to sit, having to go sit apart from the others. He is also, like Bloom, interested in scientific explanations and his wife is a soprano who goes on concert tours. Certainly an earlier sketch for Bloom, which gained more robustness after Joyce met Italo Svevo. As Joyce liked a good joke, M’Coy also appears in *Ulysses*, and even meets Bloom on some occasions. The draft and the mature version meet, and Bloom, contrarily to his usual good will in meeting people, wants to get rid of M’Coy as soon as possible, without further explanation.

Aron Ettore Schmitz, whose pen name was Italo Svevo, became acquainted with Joyce in Trieste, and they kept a lifelong friendship. He was a Jew, of course, and Joyce admired his string family ties and moral conscience. However, Bloom is not a simple literary rendition of a good friend. He is a composition of some moustached men Joyce met in his life, with elements of M'Coy, Svevo, Alfred Hunter and others. Hunter was the Jewish gentleman who helped Joyce as a young man when he got beaten on the park Stephen's Green. What really matters is not who Bloom was inspired on, but the human achievement and complexity of the character.

Since 1922, critics have been pointing out Bloom's feminine characteristic and supposed homosexuality, which is also insinuated by some characters in *Ulysses*. Exactly one century after the first publication of the novel, and with the theoretical contribution of many waves of feminism, the terms of that discussion need to be updated. Nowadays we say that the gender performance which was expected from a man in 1904 is not completely executed by Leopold Bloom, putting him a position of double exclusion: as a Jew, and as a man who does not perform according to what would be expected from him. He is too kind to his wife, and instead of acting violently about her love affair, he lets it happen, and even encourages it in a certain way. Those are external perceptions, because we know that those hard facts hide a complex psychological arrangement of the couple, but that is what the other see. That is how he is understood and judged. No matter how much he cares for the destiny of the country, or how much he knows about the city where he lives, he is treated as a foreigner. He is in the margins of Irishness and classical masculinity, finding his way among reproaching looks, malicious comments, and more straightforward attacks, be them verbal or physical. By classical masculinity we can understand the social configurations of behaviour and thought which were expected from men not only in Dublin, but in most of the Western world: a dominant role, the master of the house, the one who has the voice and gives the orders, in contrast with women and children who were supposedly submissive.

For the others, being excluded from Irishness and masculinity are clear disadvantages. For Bloom, that threshold experience is what allows him to acquire complexity, to develop his sensitivity and his intellect with independence. He has the experience of belonging to three religious, even with people only see sim as a Jew. That fact puts him in a position of choice: when it was convenient, he converted to Protestantism and to Catholicism. Religion for him is not something you are born into, and spend all your life defending passionately, letting your life be guided by its principles. It is an arbitrary decision, and not even a very important one for what matters. He is not particularly knowledgeable in any of the religions, which is made clear by his erroneous thoughts about historical and ritualistic aspects. The stigma of Jewishness is

something labelled on his forehead by the others, and he accepts it without much drama or scandal. In his thoughts, he worries about Israel, the barren land, and many times Jewish imagery fills his ideas, but they are a consequence of his natural inclination to scientific and philosophical speculation. He also worries about metempsychosis, Einstenian Physics, horse races, his neighbours' affairs, his job, Stephen's fate, and a huge array of interests which populate the various moments in which we have access to his thoughts.

When a man does not follow the whole manual of masculinity, he does not automatically "become a woman". Bloom, at the dawn of the century, is pointing to ways and possibilities which were still to be explored in the next decades. Can a man cry, feel, have intuition, care for others, have empathy, make breakfast for his wife? Bloom's answer would be an obvious yes, pronounced in a low voice, without making a fuss about it. In the huge checklist that supposedly compose masculinity, everyone can check some items, ignore others, and not have a clear position about others. Bloom has this lesson to teach, and it is still relevant one century later.

That does not make him perfect, or even exemplary. He has a big trauma, and his sexuality is very complicated. Instead of making love, he prefers to act as a voyeur, and to have love affairs through letters, or simply looking at women, sitting near them at church or enjoying their company. Joyce gives us a detailed description of Bloom's thoughts and perceptions. In 1922, Joyce gave an interview to the magazine Vanity Fair, in which he said: "I have recorded, simultaneously, what a man says, sees, thinks, and what such seeing, thinking, saying does, to what you Freudians call the subconscious." (BARNES, 1922, p. 65). With that statement, Joyce is at the same time acknowledging the cultural importance of Freud's theories, and distancing himself from them. He explains his method, and finds a way to make a bridge to a system of thought which was very influential, while maintaining an autonomous position. Freud's aim as a scientist was to explain the mechanisms of the unconscious mind in order to make his patients more adjusted to life. Joyce's aim was not so much to explain, but to show or to deal with the works of the unconscious mind in ways that they can become elements for literature, for an aesthetic enterprise.

Sexuality is a defining factor in Bloom's life, as it is the case for many people. His active sexual life with Molly ended about ten years before the events of the novel, following the death of their son shortly after birth. In a recent study, Frank Infurna and colleagues examined the general health and physical functioning of hundreds of parents who had lost children over the course of 13 years. Besides the obvious states of grief, there were a handful of physical symptoms associated with the loss of a child: stomach pains, muscle cramps, headaches, and even irritable bowel syndrome. Another condition found was what they called "broken-heart

syndrome", which presents many of the conditions of an actual heart attack. Another study, focusing on the psychological aspect of losing a child, called "Long-Term Effects of the Death of a Child on Parents' Adjustment in Midlife", from 2008, shows that 18 years after losing a child, parents still presented "more depressive symptoms, poorer well-being, and more health problems and were more likely to have experienced a depressive episode and marital disruption." (ROGERS, 2008). That marital disruption is the case with our protagonists. The huge impact of Rudy's death fell upon Leopold Bloom as the death of his ability to express his desire for Molly in physical terms. We can sense that he still loves her, that he still desires her, but the sexual act got blocked many years before.

The flows of consciousness which give us access to Bloom in the various chapters provide a good entrance to understanding that trauma and his deviant sexuality. One chapter in particular shows them deeply by resourcing to another technique: it is "Circe", with its mental theatre. In the other chapters the repressed content comes to light through a slippery language, which reveals through allusions, references, symbolic chains, in a constant game of hide and seek. In "Circe", the repressed is made visible in the form of enacted fantasy, acquiring corporeality in the form of a lived drama. The brothel is the initial stage where metaphors are given shape, and unexpressed desires and fears become players. The configurations of time and space there form a unique chronotope in which what the Freudians call the unconscious sets the rules and plays with the possibilities.

Bloom's polymorphous perversity, to use a Freudian term, gains the stage. What Bloom cannot say in public or sometimes not even admit to himself, appears to confront him. His frequently mentioned "feminine" side comes out, and he is transformed into a woman, by decree of Buck Mulligan. Bloom admits wanting to become a mother, and gives birth to eight male children, seeming very proud of each of them. He is at the same time punishing himself for deviating from the norms of manhood, and celebrating his newly-found fertility. When the prostitute Bella Cohen is turned into a man called Bello, Bloom's fantasies come to the stage. They involve being dominated and humiliated by Bello, passivity, homosexuality, autoeroticism, masochism, fetishism, coprophilia, anality and transvestism. For each of them, though shameful they might be to Bloom, there is some sort of justification. His multiple erogenous behaviours are called to perform, and he tries to explain himself each time. And Bloom insists on continuing as a woman, on page 647 when we read: "(A Sweat breaking out over him). Not man. (He sniffs) Woman", proceeding with Bello's sadistic dominance over him.

Besides dealing with his complicated sexuality, Bloom also tries to deal with science. Through his eyes and thoughts, we dive into speculation on concepts of Physics, like the revealing idea of parallax. On page 194, he thinks: “Timeball on the ballast office is down. Dunsink time. Fascinating little book that is of sir Robert Ball's. Parallax. I never exactly understood. There's a priest. Could ask him. Par it's Greek: parallel, parallax”. The constantly alluded to Ballast office and its timeball were a very important reference in Dublin at the time, which Bloom keeps returning to. Dunsink is an astronomical observatory in the nearby town of the same name, which leads his thoughts to the famous Irish astronomer and his contemporary, Robert Ball, whose books and public lectures gained a great audience. From him, Bloom gets to the idea of parallax, which confuses him, and he thinks about asking a priest who was passing by to explain it. Surely there is irony in that choice of possible person to enlighten his doubts about Physics. Would a priest be an authority in science as he is supposed to be in spiritual matters?

The concept of parallax is useful to the purpose of this work. According to the Cambridge Dictionary, parallax is “the effect by which the position of an object seems to change when it is looked at from different positions”. The example given by the dictionary is: “Parallax error is always a concern with point-and-shoot cameras”. What happens is that when we move a camera, objects which are in the distance appear to move more slowly than the objects close to the camera. Making an analogy with our perceptions, what is immediately accessible to our consciousness seems to move faster, and what is distant seems to be slower, even though we know all things move the same way and at the speed they would normally move. Our relative position is what builds our impressions. Bloom is then immersed in the fast-paced phenomena he observes close to him, dealing with them as they appear, while at the distance he has glimpses of his wife, moving slowly and constantly, waving at him, and in an even more distant place the thought of his dead son almost totally still but interfering in his life until that day, ten years later. He tries to understand the Greek root of the word, associating it with parallelism, but his thoughts are dispersed, and after returning to Molly in his thoughts, he gets lost again in the speed of the immediate information of the “whitesmocked men” or advertising sandwich boards that march near him, and the flow of consciousness goes on.

Bloom tries repeatedly to make the transition from Newtonian Physics to Einstenian Physics. Partly out of sheer curiosity, and partly to deviate his thoughts from the painful and expected fact that Molly will have an encounter with her lover, he makes frequent comparisons between Newtonian principles and the lovers’ meeting. He uses the predictability of physical principles to explain to himself the inevitability of their attraction.

The Ballast Office clock is an indication of Bloom sticking to Newtonian time. Differently from Stephen, who in the previous novel claimed to have had an epiphany with the clock after passing in front of it, alluding to it and catching a glimpse of it. Bloom does all that: passes in front, alludes to, catches a glimpse, but he does not have any epiphany. He is too obsessed with the linear passing of time and with Molly's encounter. There is a pattern which is repeated in his thoughts: he remembers the lovers, tries to think of something neutral to get distracted, usually about concepts of Physics, then moves to cosmology, and to references to random people he observes or remembers. After a while, there he goes to remember Molly and Boylan again.

The connection between the psychological aspect and the physical aspect is demonstrated through a small object that also shows time: Bloom's wristwatch stops exactly at the time of the encounter. He only realises that when he is at the strand, in the voyeuristic episode with Gerty, after he has masturbated. His initial reaction is to create a plausible explanation like the sand or dust that entered the watch and made it stop. Then, he starts to think about magnetism and considers a deeper meaning associated with the time Molly and Boylan consummated the act, at 4.30, the time which remains frozen at the watch. He thinks that all those facts happened because "it's all arranged", remaining faithful to the mechanical causality of Newtonian Physics. Little by little, Bloom starts to leap towards a revelation about time that is closer to Einstein's newly-released ideas. Earlier in the novel, he had already fantasised about travelling at the speed of light and never grow a day older. In chapter 4, page 68, he thinks: "Makes you feel young. Somewhere in the east: early morning: set off at dawn, travel round in front of the sun, steal a day's march on him. Keep it up for ever never grow a day older technically". This passage is an allusion to Einstein's dilation of time - the instability of time in relation to the laws of motion. Bloom failed to intervene in chronometric time to stop the adultery, and he did not even try to do it. He just suffered the passing of clock hours as a heavy blow to his consciousness, which he suppressed and brought to light repeated times in a painful game of hide and (not) seek. When he is faced with the collapse of the watch, he is forced to deal with his pain more directly, getting close to an Einstenian epiphany about time and space. Close, but not complete, because he is not a scientist. He is just a normal man who likes to read and speculate about scientific concepts.

In the first chapter, I mentioned the influences of Einstein and Bergson in the text of Ulysses. Here, we can make a direct association between Bergson and Stephen, and between Einstein and Bloom based on their modes of apprehension of reality. In the first chapter I showed how Stephen is searching for epiphanies, which are very close to Bergson's notions of

intuition and durée. I have also mentioned that Bloom tries to escape Newtonian time and come to terms with the new Physics of relativity which was just being revealed to the public. Einstein had postulated the absolute velocity of light, which completely dismissed the Newtonian principles of absolute rest and motion. All motion was relative, and there was no possibility of an absolute rest.

In the chapter "Ithaca", the narrating voice refers to Bloom and Molly respectively as "narrator" and "listener", because that is when he is telling her about his day. The Physics of relativity insinuates itself with the question: "What moved visibly above the listener's and the narrator's invisible thoughts?" (p. 870), to which the answer is appropriately "The upcast reflection of a lamp and shade, an inconstant series of concentric circles of varying gradations of light and shadow". Not only Bloom's consciousness is concerned with those issues, but also the voice that asks and answers the questions in this chapter. It is leading the reader to the direction Einstein indicated, that the only constant is the speed of light. Then, explicitly, Einstein's Physics is assimilated by that voice when it asks about the couple "In which state of rest or motion?", and the answer that comes: "At rest relatively to themselves and to each other. In motion being each and both carried westward, forward and rereward respectively, by the proper perpetual motion of the earth through everchanging tracks of neverchanging space" (p. 870). That is one of the most explicitly Einstenian extracts of the novel, and of the fictional literature of the time. After a whole day trying with various levels of success to achieve the intuition of time and space, upon his return home Bloom, represented by the narrative voice who asks and answers the questions, achieves a moment of revelation. The language of science is filtered through the language of fiction. The "everchanging tracks of neverchanging space" would please Einstein as a good metaphor to his conception of relative motion.

The fact that we do not have that through Bloom's direct thoughts, but edited by the narrative voice of the chapter can cast some doubt about Bloom's real capacity to grasp those new concepts. At any rate, if Bloom does not, at least the narrative voce does, which makes the Physics of Relativity as important an element in the novel as Bergson's intuition.

It is important to remember that those were the times in which scientific theories were becoming increasingly more difficult to be explained to lay people. Perhaps Bloom's generation was the last one who tried to keep up with scientific thought, instead of just making use of technological products without really understanding how they work. The discourse of science became highly specialised, to a point that a psychologist, a biologist and a physicist will have a hard time understanding the details of each other's work. What Joyce does in *Ulysses* is bring those scientific theories to interact with Bloom's problematic sexuality and affective life. His

watch stopped at that precise moment because part of his world stopped then. Time was dilated, and those minutes will last for years in his mind. If in the Circe chapter one second could contain several actions and performances, in Nausicaa the same happens to the stalled watch. The time of the unconscious prevails over regular Newtonian time, if we can mix Freud and Einstein for a moment. Literature can make the bridge between apparently incompatible theories because in its arena, that of narrative through written language, the rules are made by the writers and approved or questioned by the readers. A writer does not need to be a specialist in any area to write about it, as long as he or she manages to convince critics and readers that the work is relevant and well-constructed, and Leopold Bloom surely is a very rich character.

Compassion and empathy are aspects of Bloom's psyche which cannot be forgotten. Even marginalised in the social circles of Dublin, he is open to the city, to its inhabitants, to its problems and experiences to be lived. He is active in trying to understand his surroundings, and he has several gestures of kindness and good will towards people he knows or to strangers. Through his eyes and thoughts, the reader has a sense of compassion when he meets Stephen's sister Dilly. Realising how thin she looks, he thinks about the cruelty of the Catholic mentality that forces families to have more children than they can bear. As a man who does not feel the need to fit in the current standards of masculinity, he allows himself to interact with the matter of life which presents itself to him in his own way. That is why he feels close to the young Stephen Dedalus, his unwilling Telemachus.

5.3 BLOOM AND STEPHEN

Parents and children are concrete biological relationships, but they are also functions that can be taken over by others in specific contexts. There are adoptive parents, children who are raised by aunts, uncles, siblings, grandparents, or even foster parents. The biological aspect is a strong one: we inherit physical characteristics that approach us from our parents, and which can make them proud or ashamed. However, parenthood goes beyond the biological. It is a concrete and symbolic relationship established between people not necessarily related by blood.

Stephen comes from a broken home: the mother is dead, and he feels guilty about it. The father is a drunkard who barely contributes to the survival of the children, and to whom Stephen does not wish to speak. The siblings are striving to survive, and Stephen does not make a move to actively help them. For him, fatherhood is something related to artistic creation, to having authority and influencing future generations. It is something he wants for himself, not

something he admits he needs. He is rebellious against all forms of authority and everything that tries to dictate rules of thought and behaviour.

Bloom is a father of a teenager with whom he seems to have a good relationship. She writes long letters to him, and just a short note to her mother. We do not have direct access to her, for she does not appear as a character in the whole novel. We read her letter, we hear about her from her parents, from friends and possible boyfriend. In the threshold to becoming a woman, she is in the moment in which the father figure starts to vanish and other male figures capture her attention. With her, Bloom seems to have done a good job.

The problem for Bloom and fatherhood is the son who died some days after birth, and who caused his sexual feelings for Molly to freeze. Had he survived, he would be about ten years old on the day of the narrative. All the fatherly energy he was prepared to direct to the boy was wasted, found nowhere to be placed. It turned against himself, immersed in his grief, and crippled his sexuality. Half-broken as he is, he remains a gentle person with capacity to care for others and to actively try to do something for others out of sheer kindness. He is acquainted to Stephen's father Simon, and he remembers Stephen as a boy. As it is shown is the Ithaca chapter, they met twice: when Stephen was 5, and when he was 10. In the last occasion, the boy had invited Bloom for a dinner at the Dedalus house, but Bloom politely declined. it was right after Rudy's death, and Bloom probably was not much interested in socialisation.

Chapter 16, "Eumaeus", and chapter 17, "Ithaca", are the episodes in which their relationship is developed more deeply. They form the beginning of the Nostos, in a comparison with the Odyssey, which means the hero coming back home. Odysseus arrives home in disguise, and reveals himself to his son Telemachus at the hut of the swineherd called Eumaeus, hence the title of chapter 16. Disguised identities are abundant in the chapter. After the incidents in Nighttown, both men proceed to eat in a "shelter" for cabmen, a wooden hut under a bridge. The keeper is rumoured to be the legendary "Skin-the-Goat" Fitzharris, who drove the getaway vehicle for the Phoenix Park murderers, which were famous at the time. The sailor who joins them in conversation is suspected not to be who he claims to be – Bloom reads another name in the postcard he passes around. The sailor asks out of the blue if Stephen is the son of Simon, to which Stephen gives an evasive answer. Even Parnell is brought to the discussion, with the possibility that he might not be dead, but simply in exile waiting to return.

Bloom's disguise is more subtle: he, who was the object of gossip throughout the novel, now engages in gossip, perhaps attempting to connect with Stephen. Differently from the Odyssey, in which the hero's return and the revelation of his true identity are moments of joy

for him and his son, at the modest shelter where Bloom and Stephen meet the disguises are not removed, and the deep connection of souls does not take place. Thinking that Stephen was "a young socialist" as he had been, Bloom tries to bring up the subject of Parnell and the hypocrisy of the ones responsible for his decay, but Stephen's answers are not what he expected. He does not seem interested in politics or reforming society. The young man is laconic and even impolite at times, a fact which Bloom attributes to his drunk state.

After they leave the shelter, Stephen sings a song in German about the sea, sirens, ships and all the nautical thematic which brings back the Odyssey. For Bloom, still in disguise of personality (or not, if we remember his delirious of greatness and fame from the previous chapter), and being familiar with the world of music and singers, the voice brings entrepreneurial thoughts. The nature of Bloom's interest in Stephen, which was speculated as homoerotic in other chapters, acquires here not very noble tones with the suggestion that he is merely interested in profiting from their acquaintance in financial terms. He could arrange for Stephen to make them both lots of money if he had the proper connections, but the motif of disguised identities in the chapter makes this possibility uncertain.

Initially, he gets confused by the German lyrics, which Stephen promptly translates. Then, thoughts of "filthy lucre" abound, and he envisions a whole career for Stephen, and profit for himself. The young man could obtain what he does not have: the city's esteem. As for Stephen's literary ambitious, he would have "heaps of time to practise literature in his spare moments" (p. 774), a simple hobby to pass the time. In order to achieve that success, Stephen would need to get rid of Buck Mulligan, who Bloom perceives as a bad influence and always "prone to deprecate him" (p. 775). During all of Bloom's inner speculations about Stephen's fame and career, the young man went on singing the German ballad, from which we only read the two first lines, then the last one. Before the end of the song, a very naturalistic fact is narrated, to interrupt Bloom's thoughts: the horse near them drops three big globes of turd, like three beats of the drum, to make the song get to its final line.

In chapter 17, the form of the narrative as a catechism with rigid questions and answers serves to distance the reader from the subject matter, giving it a false air of objectivity. The questions, with their analytical intention, give the impression that we are not reading a novel, but a report or some kind of analysis. The flows of consciousness from other chapters do not appear here. Instead of them, we have descriptions of the characters' actions, reactions, what they agree and disagree about, accounts of past experiences. Even when their thoughts are narrated, it is in an objective and sometimes ironic third person.

Bloom and Stephen come back to Bloom’s house chatting amicably about music, politics, prostitutes and other subjects. They find common interests, and disagreements, a significant one being their relation with water. Bloom is a “waterlover, drawer of water, watercarrier returning to the range” (p. 783). He, as a good modern Odysseus, is in his element with water. For him, the oceans do not separate the continents, but are more like bridges and paths the peoples of the world can follow to find each other and share experiences. He admires in water “Its universality: its democratic equality and constancy to its nature in seeking its own level: its vastness in the ocean of Mercator's projection” (p. 783). The list of reasons why he admires water is long, occupying two pages.

Stephen, on the other hand, admits being a hydrophobe. He is quite a dirty fellow; his last full bath having been taken in October of the previous year. Molly’s ideas about him as a clean, elegant young man do not fit reality at all. Stephen says he even distrusts “aquacities of thought and language” (p. 785), which explains his struggle with poetic creation in the third chapter when he is at the strand. He believes in “The incompatibility of aquacity with the erratic originality of genius” (p. 786). Bloom perceives four separating forces between them: Name, age, race, and creed. Of those, age is an obvious factor, and about race we are informed some pages later that both men did consider themselves to be from different races, but none alluded to the fact. By creed, Bloom may be speaking about religion, but as there is no further explanation to that question, it remains imprecise. And by name as well: all people are supposed to have a different name, unless he is referring to, like Mulligan had done before, the strangeness of a Greek name like Dedalus in Ireland.

The form of questions and answers also gives a quality of concision to the text, at times bringing it close to a magazine interview. After so many pages, it is obvious to the reader who has arrived at that point of the novel that Bloom has a scientific temperament and Stephen has an artistic one. However, reading it as a short question and an even shorter answer makes it seem like there is something missing. It appears this way: “What two temperaments did they individually represent? The scientific. The artistic” (p. 798). As it will appear in many other questions, there is a false sensation of summary or explanation of the whole novel, as if leading the reader to think “Oh, that is what all this gibberish is about”. There is a lot of artistic sensibility in Bloom, and a lot of the inquiring mind of the scientist in Stephen, so we cannot take those answers at face value.

A very tense moment in their interaction is when Stephen sings the anti-Semitic legend of Little Harry Hughes, of which the reader even gets the score handwritten by Joyce himself. It starts innocently about some boys playing ball and breaking the windows of a Jewish man.

This part is received by Bloom with "unmixed feelings" and with a smile, even with pleasure. However, when Stephen goes to the second part, in which the Jew's daughter meets the boy inside the house and beheads him with a penknife, Bloom has "mixed feelings", and becomes sad and silent. It is an anti-climax to a moment which was leading them to become closer. We had just been informed that the last meaningful conversation Bloom had had with a friend had been in 1893, eleven years before that day. Bloom did not mention his altercation at the pub to Molly, but he did confide it to Stephen when they were at the cabman's shelter.

And Stephen, who had rejected Mr. Deasy's anti-Semitic comments so vehemently, why would he do that when his host was treating him so well; they exchanging anecdotes, reciting Irish and Hebrew to each other, and so on? What was expected from him at that point of the interaction was to sing an old Irish folkloric ballad or something of that style, keeping the equivalence of cultural exchanges which they had been performing. Stephen gives an explanation, which the voice that asks the questions demands be condensed. It is about the victim predestined, led once by inadvertence and twice by design to his fatal fate. The voice that asks the questions complicates Bloom's involvement with the story. On page 810, we have the question: "Why was the host (victim predestined) sad ?". Bloom had been called "the host" several times before, so there is no doubt about it. Bloom is at the same time the victim and the Jew, and that makes him sad.

Stephen had been impolite to Bloom before, but that level of offence was not expected. Bloom's reaction is silence and sadness, then as it is common for him when dealing with painful situations, he begins to direct his thoughts to other objectives. Perhaps because the song was about a Jew's daughter, he thinks of his own daughter, Millicene, in different phases of her growth, and curiously even imagines Stephen being interested in her. The memories seem to soften him, because he then offers the house as a place for Stephen to stay the night. The material things that Stephen lacks could all be available to him: lodging, a piano at hand, two interesting women nearby, time to dedicate to his literary ambitions and a protective father. Or perhaps that seems too much like a family, and that is why he needed to attack Bloom with the song, and that is why he refuses the invitation. Bloom's proposal was "Promptly, inexplicably, with amicability, gratefully it was declined" (p. 815). As Bloom had politely refused the invitation for dinner, many years before.

They spent some hours of a night together, lived some adventures, had some interesting conversations and others which were not so interesting, and that was it. No magical connection of souls, no son dramatically encountering the lost father, no new family arrangements on Eccles street.

5.4 MOLLY IN BLOOM

During all the narrative of *Ulysses*, we hear a lot about Molly, and little from her. We have clues about her appearance, her Spanish origin from Gibraltar, her job and her lover to be, but always filtered by Bloom's perception. Only in the final chapter, called "Penelope" in Gilbert's schema, do we have access to her thoughts. In the 62 pages of the chapter, her interior monologue is rendered in 8 long "sentences", beginning and ending with she same word. They do not contain the scientific speculations which characterise Bloom's thoughts, nor the aesthetical pursuits typical of Stephen. She is concerned with relationships, be them emotional or sexual. Reading that long monologue, the reader can imagine her speaking as if she were confiding to a best friend. She complains about Bloom, and sometimes praises him when comparing to a couple of neighbours. She makes a list of her admirers, remembers the moments of pleasure she had with Boylan, who was her first sexual infidelity, contrary to what Leopold thinks. She is excited to have more encounters with him, and with the possibility that they will travel together to Belfast.

Her monologue is punctuated with a great number of yeses. The first and the last ones are well known, but there are several in between them. Another element that punctuates her monologue is the whistling of trains, rendered with the onomatopoeia "frseeeeeeeefronnnng", which reminds the reader od the urban scenario and sometimes provides a comical effect as when she farts along with one of the whistles.

The tone of the monologue changes from the beginning to the final part: more passionate and excited, it gradually becomes pessimistic – when she remembers Rudy, but then she avoids those thoughts with a firmness that would make Bloom envious. Stephen Dedalus appears in her thoughts in a very idealised and unrealistic way. She thinks he is very clean, that he is a promising young man who is about to become a university professor of Italian or an author. She tries to calculate his age by the times she saw him as a kid, and even thinks if he would be too young for her, insinuating a possible flirt. She thinks "Im not too old for him if hes 23 or 24 I hope hes not that stuck up university student…" (p. 922).

Molly also would like to be prepared for the next time he visits. She wants to read, to show herself as an educated woman, the same way Bloom tried to do at the cabmen shelter's scene. The fact that Stephen could possibly stay and live with them also occurs to Molly in this chapter, which might indicate she and Bloom could have talked about it before. She imagines practical arrangements for his stay, and ways to impress him by showing off the Spanish she

learned in Gibraltar and acting as a "criada", bringing him breakfast in bed. However, even she does feel maternal towards Stephen at some moments, her recently-awaken desire involves him, and she would have other plans for him had she the opportunity. She is in bloom now that she is back in the sexual game for real after all those years.

The last of her long sentences starts with a "no", and it is about Bloom: "no thats no way for him has he no manners nor no refinement nor no nothing in his nature slapping us behind like that on my bottom…" (p. 923). She is complaining about Bloom's clumsy ways, and because he does not embrace her properly. "of course a woman wants to be embraced 20 times a day almost to make her look young" (p. 925). After getting excited with all the sexual activity of the day, and after having thought of past, present and possible future lovers, her thoughts oscillate between Bloom and other men. It is the last chapter, and so far, the reader is aware that Bloom does exactly the same, the only difference being that he did not consummate the act with another woman.

The very graphic and explicit way she deals with sexuality was shocking for the time. The readers who made it to this chapter were able to read things like "I often felt I wanted to kiss him all over also his lovely young cock there so simply I wouldnt mind taking him in my mouth if nobody was looking" (p. 923). We cannot forget that we are dealing with her private thoughts, and that if a writer sets themselves the goal of writing with a flow of consciousness technique, those kinds of sexual elements are inevitable, as they are inherent to the human experience. If Stephen and Bloom are full of desire, why would not Molly be? She even thinks about going to the quays and picking up some random sailor to satisfy her needs.

Before the official publication of *Ulysses*, parts of the chapter "Nausicaa" appeared in New York magazine called The Little Review, whose editors had to face a lawsuit for obscenity. They escaped with a fine, but when Sylvia Beach published *Ulysses* in Paris, in 1922, the Director of Public Prosecutions from London, Sir Archibald Bodkin, declared that Molly's soliloquy was filled with filth and obscenity. Hundreds of copies of the book were seized and burned in the UK and in the USA. Sexuality when expressed by a female character is much more shocking than when it is expressed by a male character.

In 1925, literary critic and Cambridge lecturer FR Leavis tried to teach the novel in some lectures to undergraduates, which caused an uproar among British officials. Spies were sent to watch him; booksellers were warned to sell the novel. Mr. Archibald above threatened to sue the university and demanded that all Ulysses-related lectures be cancelled. And so they were. In 1931, the BBC prohibited Joyce's name from even being mentioned in a programme. It took some decades for the book to be accepted by the establishment and acquire the status of a

classic. Now we know that the obscene aspect of the novel's final chapter is just the tip of the iceberg. Its content is very well integrated to the rest of the novel in all possible terms, except that a female voice which is so open about everything, including sexuality, was a threat to the world as it was constituted. Are a woman and her desire part of nature or part of the civilised urban life?

In the final pages, Molly's thoughts make the bridge between urbanity and the natural world. She thinks that she loves the smell of a good shop, one of the pleasures that the conveniences of modernity may offer to the ones who can pay. Then, the smell leads her to the smell of flowers, the association with Bloom being evident. And from flowers, to the mountains: "theres nothing like nature the wild mountain" (p. 931). She revels in thoughts of nature, and scorns the intellectuals who say there is no God. She thinks they are useless, that they do not create anything and end up searching for a priest when they are afraid to die. Their efforts are as useless as someone who tries to stop the sun from rising. The sun finally makes her arrive in Bloom, the moment he said "the sun shines for you" when they were lying on Howth in the middle of nature and everything was beautiful. That was the day he proposed to her, and that she fed him with cake right from her mouth.

Molly liked him because he "understood or felt what a woman is" (p. 932), a flower on the mountain. Between the moment he proposed and the moment she said yes, time was dilated and she was "thinking of so many things he didnt know of" (p. 932). Those things condensed years in what apparently were some seconds, like Bloom's and Stephen's experiences in "Circe". Past lovers, scenes in Gibraltar, girls laughing, foreigners, people who pass by… Let us not forget that Gibraltar is a significant point at the edge of Europe, a point where civilisations have met across the centuries. Her memory of Bloom and the memory of a former lover in Gibraltar called Mulvey become juxtaposed, and in her excitement her final yes seems to join them both. The newfound sexual pleasure shook her memories, and made her relive significant moments related to sexuality and affection, and Bloom could not be out of them. He desires many women during the day, but longs for her presence. She has just had intercourse with a man, and remembers many other lovers, but Bloom is still a central figure in her emotional landscape.

Bloom failed to establish a connection with Stephen, and he also fails to do so with Molly. However, their relationship has gained a new light with the events of the day. Their distance and proximity, evaluated in relative terms of the impossibility of absolute rest, move at the speed of light and at the speed of their unconscious minds. Their relative positions have been stated, challenged, and now there are new elements in their game of chess. He will not

replace the dead son with Stephen, and she will not receive Stephen as an instructor, lover, protegee or friend. Molly says yes several times, some of them to Bloom and some of them to other lovers, other experiences, and mostly to her own desire, her own feelings and to herself. If Stephen is the artist, and Bloom is the scientist, Molly is a mature woman who understands herself and her husband better than he understands her.

Urban life does no alienate her, because she can make the connection between the folklore chronotopes and the urban chronotopes. She is a part of the cycle of life and death as she is of the social interactions, concerts, operas, shops and all the fascinating things a city can offer. If she were not sexually distanced from her husband, she would be the most fulfilled character in the book. She does have some limitations of perception, and her intellectual pursuits are not as ambitious as the other male characters', but her intuition is acute, and she deals with desire in a much more mature and pragmatic way.

Without Molly, Bloom's perspectives would be very grim. His father committed suicide, and in the event that Molly dies or leaves him, that possibility for him does not seem so absurd. Molly is central to his emotional constitution, and he is aware of that. Molly in Bloom is Molly in Bloom.

CONCLUSION

I began this dissertation mentioning the different areas which I have studied, and my hopes to build bridges between them. The unifying factor was the novel *Ulysses*, by James Joyce, and I warned: I will be firmly grounded in the Literary Studies. Other areas of knowledge will be invited according to the needs and challenges proposed by the novel, but the Literary Studies are the initial point and the host of this enterprise.

My past in the hard sciences appeared more clearly in chapter one, which dealt with the evolution of the concept of space, until its complex fusion into the spacetime of Einstein's theory of relativity. From there, Bakhtin entered with his concept of chronotope, admittedly taken from Einstein, and which was expanded by Susan Friedman, and used in the analysis of the chronotopes which are relevant in the novel. Through those special configurations of time and space we took a stroll around relevant places in the novel where the characters and their problems reveal themselves, crossed by layers of historical, symbolic and linguistic meaning, narrated with different techniques that sometimes place the reader inside their deepest thoughts, and other times place the characters at a distance by mimicking a theatre play, journalistic language or a catechism with questions and answers.

As the city of Dublin is a fundamental element in the narrative, and as we are dealing with configurations of time and space, we needed to analyse the evolution of the concept of city in the last two centuries, in order to understand the relationship the characters establish with that city in particular, with its social and cultural forces, with its physical and non-physical milieu. It is necessary to understand what it meant to be a Jew in the Dublin of 1904, and what it meant to refuse to take part in a round of ale in a pub to understand Bloom's situation. It is recommendable to understand the physical and cultural significance of Ballast Clock in the centre of the city, and the position of Martello tower, far from the city centre, the beginning and the navel of the world, to have a better acquaintance with Bloom and Stephen.

In the space of Joyce's text, in the spacetime of *Ulysses*, the three main characters form a proposition which was widely commented in these last one hundred years. The first section of the novel starts with the letter "S", as in Stephen, and as in subject. The second part of the novel starts with the letter "M", as in Molly or as in middle. The third part starts with the letter "P", as in Poldy, which is Bloom's nickname, and as in predicate. The three terms form the classical S - M - P syllogism, but they do not need to obey the linear order. They can be rearranged according to the reader's necessity.

We saw on chapter 4 that Literature in the twentieth century acquired this character of becoming denser due to the self-references it contains, which makes it be read in a way which is similar to the way we look at a painting: we see the details of the upper part; gaze at the middle; notice something at the bottom which will challenge our perception of what was seen before, then we can go back to the first spot where we had looked. A detail in *Ulysses* that is seemingly banal may acquire a new meaning in the next chapters or even add new meaning to the previous novel, in which Stephen was the main character. Joyce likes to play with his readers, and sometimes what he demands in terms of attention and memory is too much for a first-time reader. It is advisable to reread his works to have a better aesthetic experience.

The psychological aspect of the novel was developed focusing on the three main characters, and occasionally analysing a secondary character like Gerty or Dilly. Bloom, Stephen and Molly, in their roles of real or proxy father, mother, son and spouse, show themselves as rich characters, with psychological depth, and full of surprises to offer. Joyce's spatialised narrative, the one whose meaning needs to be delayed due to the many self-references it contains, is constantly playing tricks and disguising itself, revealing and hiding, pretending and dissimulating.

Stephen leads the action in the first three chapters, which read as a sequel to Joyces' previous novel. We follow his misfortunes and efforts at the tower, the school and the strand. The quest for the lost son which Bloom performs is not reciprocated by Stephen as a quest for a lost father. Stephen is young, proud, frustrated, and he feels guilty. Authoritative figures for him are objects of suspicion and mockery, especially the masculine ones. He is interested in the theological and philosophical aspects of fatherhood so that he can use them in his art, not much more than that.

Bloom opens his arms symbolically to embrace the young man. He follows the boy to the prostitution district; pays his bills; helps him recover his belongings when he is beaten; pays food for him and invites him home to have cocoa, chat and rest. Even when Stephen is very inappropriate with that anti-Semitic chanting, Bloom recovers himself from the blow after some moments, and invites him to spend the night. It is insinuated that Bloom may have financial interests in helping the boy, viewing possible future profit from his talents, which adds complexity to his supposed kind and selfless actions. If Bloom's gains with Stephen would be of a psychological or financial nature, or a little of each is a question of how cynically one would like to read the novel. He is obviously idealising his lost son, but a simple one for one operation would be too simplistic to account for what happens in the novel.

Molly also has an ambiguous relationship with Stephen. She barely knows him, and her idealisations go as far as imagining that he is very clean and proper, while in fact he, being a hydrophobic, is probably dirty and smelly. We do not see her interacting with Stephen in the novel, so we do not know how she would behave. We know she feels lust for him, that she would like to learn Italian from him, and that she would like to make a good impression. However, everything is just speculation because Stephen would not fit into that family of "foreigners" more than he would like to fit into his own Irish family. He is as ready to say no as Molly is ready to say yes.

Stephen defines himself a great deal for the things which he refuses. What he admits to himself and to the world forms his triple negative: he will not serve his home, fatherland and church. We know that every act of rebellion can be perceived as an act of arrogance, according to the perspective, and Stephen does not escape from that perception. Many times, other characters perceive him as arrogant, as an impostor, as someone without real talent. Molly thinks he is special, that he is not like the others, without knowing him enough. If she did, chances are that she would consider him among those false intellectuals she criticises, who fail to see beauty in the mountains, and are too full of pride to believe in God.

By extending his "no" to the world, Stephen burns bridges and sees doors being shut for him repeatedly. By extending her "yes" to the world, Molly opens herself to the invisible flows of the energy of love that fly over the city, among the streets and in all the houses. Her husband is one receptacle of that "yes", maybe one of the most important, but not the only one.

Bloom does not pronounce a strong word like the other two. He is ambivalent, man and woman, Dubliner and foreigner, master and slave, voyeur and prey.

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