TEACHING JOYCE'S *ULYSSES*

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As a novel that asks how we can live in a world of uncertain values and urgent identity politics, James Joyce's *Ulysses* could be more relevant than ever, but its textual complexity poses a steep burden to new readers. *Teaching Joyce's Ulysses* models a new method of teaching Joyce's novel using the theory of fictional possible worlds, which envisions texts as producing fictional universes comprised of the "textual actual world" in which the characters live, and all the possible worlds generated by their perceptions, obligations, memories, desires and dreams. Because contemporary undergraduate readers are already very skilled at parsing fictional universes like those of *Harry Potter*, *Game of Thrones* and *Breaking Bad*, this dissertation plays to readers' strengths by building a character-based methodology for approaching the fictional world of *Ulysses* that does not depend on reading each line of the novel. The introductory chapter lays out the pillars of this approach, in which I use the theory of fictional possible worlds to update and expand on the tenets of humanistic formalism, which understands texts as a product of human beings, written for humans and about humans. Each subsequent chapter takes as its subject one of the four major characters or presences in the text: Stephen Dedalus, Leopold Bloom, the Narrator-Artist, and Molly Bloom. Using *A Portrait of the Artist as a Young Man*, the second chapter proposes the use of the former novel and structure for broaching *Ulysses*' first three chapters and creating an understanding of Stephen Dedalus that will serve for the rest of the novel. The third chapter, on Leopold Bloom, uses "Calypso" to establish characteristics which readers can use to identify Bloom in the complex textual fabric of the novel as a whole and proposes the use of a short story by Yiddish writer Sholem Aleichem to help students understand

the nature and stakes of Bloom's Jewish identity. The fourth chapter recommends the framing of the Narrator-Artist as the culmination of a teleological sequence of writer-artist figures in the Joycean canon and models how students can assimilate the novel's extreme textual complexity by understanding it as the self-conscious and capricious invention of the Narrator-Artist who resides above the text. The final chapter, on Molly Bloom, models feminist approaches which take female characters across the Joycean canon into account and uses the novel's critical reception history to make students more aware that we are also reading within a particular moment under the influence of the dominant social systems of our day.

BIOGRAPHICAL SKETCH:

Jessica Rose Abel completed her Bachelor's degree in English & Religion at Trinity University in San Antonio, Texas in May of 2012. She began her graduate studies at Cornell University three months later and took her Master's in English in April of 2015.

During her time at Cornell, Jessica taught seven freshman writing seminars and served as a reader for six undergraduate courses. Sponsored by the Cornell Public Service Center, she organized the guest-teaching of more than 100 miniature courses at Ithaca schools k-12, each designed and taught by graduate students. In the Fall of 2018, she was selected to co-teach pedagogy to new graduate student instructors through the Knight Institute for Writing in the Disciplines.

For her enthusiasm, dedication and hard work in teaching, she has been recognized by the Cornell Center for Teaching Excellence (2014) and twice awarded the Cornell English Department Martin Sampson Teaching Award (2017, 2018). In 2018, she received the College of Arts and Sciences' Diane Gebell Gitner Award for Teaching Assistants. She is also a Cornell Graduate School Dean's Scholar.

Jessica is a born teacher and enjoys stories, exercise, cross stitch, playing the piano, and spending time with her dog, partner, friends, and family.

For Dr. Peter Balbert

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TABLE OF CONTENTS

LIST OF FIGURES

PREFACE:

As a novel that asks how we can live in a world of uncertain values and urgent identity politics, James Joyce's *Ulysses* could be more relevant than ever, but the novel's increasingly distant historical context, complex intertextuality, length, and multitude of styles pose a steep burden to new readers. Fortunately, Joyceans of all stripes have produced an enormous trove of helpful materials for understanding the text, from guidebooks to glosses, critical interpretations to digital representations—including websites and even webcomics. My work begins with two beliefs. First, that *anyone*, armed with a curated selection of these materials and accompanied by a good teacher, can read this novel productively. And second, that *Ulysses* is still worth reading because the novel both asks and models how we can live—and even feel good enough to create art—in a world plagued by corruption, oppression and prejudice.

At this juncture in the history of the Western university, the canonical veneration of white male authors has come under new scrutiny. One common objection to the continued study of Joyce is that our time would be better spent in the study of less-visited works because to do so would be to approach a more fully-rounded and inclusive literary education. While we recognize that Joyce was Irish and wrote strongly against both Imperialism and anti-Semitism at a time when such prejudice was rampant, we should always be open to reexamining our values and be willing to acknowledge the prejudices of the authors whose works we study. Just as it is important that we recognize ourselves as global citizens and treat each other with equal respect, so should we read globally, to gain as much from human art as we possibly can. But as Joyce models for us so clearly in *Ulysses*, both humanity and art can be complex, imperfect, ugly, and beautiful. As radical feminist Marilyn French writes in *The Book as World*: "Joyce, basing his morality on the real, starts with feeling. Either all feeling is suspect, or none is. He posits emotion as an absolute and as nonvolitional…*Ulysses* [operates on] the basic premise that feelings are

real and cannot be helped…[and] defines humanness largely as feeling" (39-40). This dissertation persists in the study of James Joyce and *Ulysses*, under the belief that reading is a transactional experience that helps us grow, and that encountering in Joyce's art the vast spectrum of human feeling rounds out our education as human beings. Ultimately, this project uses the model of a contemporary undergraduate reader approaching *Ulysses* for the first time to explore how and if we can continue to teach this heavily biographical and context-dependent novel in full conversation with the urgent social questions of our day. For this project, I draw on my own experience as a teacher of undergraduates for the past six years, as well as my experience as an undergraduate reader in the early part of this decade.

Because it is the nature of *Ulysses* to resist being accounted for by any one interpretive lens, this dissertation marries several approaches to the text, offering a reader-response approach to teaching the novel drawing on the tenets of humanistic formalism and narrative Possible Worlds theory. A humanistic formalist approach acknowledges that fictional texts are produced by humans for humans and depict a version of the human experience; making use of the historical context and paying attention to the form and content of the fictional text, this approach considers both the reading the author envisioned for his or her contemporary audience and resistant readings that help us evaluate how the text signifies in our own sociocultural moment. Because *Ulysses* is so textually complex and we cannot safely assume undergraduate readers will read the novel cover-to-cover as assigned, *Teaching Joyce's Ulysses* uses a model for reading the text based on the theory of narrative Possible Worlds, which envisions the text as projecting a fictional universe comprised of the world in which the characters (if they were real people) would understand themselves to inhabit, and all of the possibilities for their lives created or suggested by their perceptions of themselves and others, their goals, dreams, and hallucinations. Banking on the contemporary undergraduates' familiarity with countless fictional universes, including that of *Harry Potter*, *Game of Thrones*, *Breaking Bad*, and others, I propose the use

of this model for teaching *Ulysses* because it draws on skills students already possess, it rewards the lay or novice reader's innate investment in character, and it promotes the use of secondary source materials which are both easier to read and inform and clarify the novel. At the same time, taking a narrative Possible Worlds approach to *Ulysses* embraces its role in the Joycean canon; because so many of Joyce's characters in *Dubliners* and *A Portrait of the Artist as a Young Man* reappear in *Ulysses*, we can also approach its fictional universe by drawing on students' exposure and interest in these former, shorter and simpler texts.

Ultimately, this dissertation envisions three kinds of readers of *Ulysses*: (1) people who want to teach the novel today, (2) skilled undergraduate readers such as those I have the privilege to teach at Cornell, and (3) first-time undergraduate readers who may not be English majors and may not be well-versed in the tradition of the Novel. Because it is easy to teach skilled readers and because the question I try to answer with my work is whether and how we can continue to read and teach *Ulysses* in our changing world, it is on this last audience that I will focus most heavily. As English departments nationwide suffer diminished enrollment because of a troubling public attitude toward the humanities, my work proposes a method for connecting the stories students already love to stories that could teach them so much more.

CHAPTER ONE: *ULYSSES* AS FICTIONAL UNIVERSE

THE CONTEMPORARY FIRST-TIME UNDERGRADUATE READER

In her book, *Virgin and Veteran Readings of 'Ulysses',* Margot Norris posits a hypothetical "virgin reader": a first-time reader of *Ulysses* approaching the text in 1922 "knowing nothing about it, with no idea of what to expect, unfamiliar with the characters, ignorant of the events that will unfold, and oblivious to its parallel to Homer's Odyssey" (1). By comparing the hypothetical perspective of such a reader with the perspective of a "veteran reader," Norris brings important elements of the text's plot construction to the fore, alerting us to what *Ulysses* "fails to bring to light" (2-3). By "veteran reader," Norris means a reader "who brings knowledge of the whole work, including the ending, to any part of it" (2). Put another way, a "veteran reader" approaches *Ulysses* in the same manner as an imagist poem, prioritizing the meaning created by the work as a whole as opposed to the meaning created by a sequential reading. My work follows in Norris' footsteps in the sense that I also consider a hypothetical reader, but my aim is not to explore *Ulysses* for its own sake. Though, as Blamires phrases it, "it is not, of course, possible to work on *Ulysses* for any length of time without making discoveries which, one believes, have something new to add to the literature of Joycean criticism and interpretation," what I discover anew about *Ulysses* I discover for the purpose of asking how we can effectively teach it at the undergraduate level today (xi). Because I examine *Ulysses* with a specific type of reader in mind, I, like Norris, am writing in the tradition of reader-response criticism, which focuses on the audience's experience of a work as opposed to its content and form. But by accounting for the strengths and weaknesses of the first-time undergraduate reader, I offer a reading of *Ulysses* that shows how deeply the novel's characters unify the text and its fictional world in spite of its cubist artistic fragmentation. From that reading, I develop a method for teaching the text to contemporary undergraduate readers using narrative Possible Worlds theory to extend and complement what Schwarz has called "humanistic formalism" (*The Case* 2-3).

But who are contemporary first-time undergraduate readers and what assumptions can we make about them? Any discussion of college students today must acknowledge the heterogeneity of that population and know that to make blanket statements about such a group will always be somewhat of an exercise in futility. Nonetheless, undergraduates of every decade tend to have homogeneous attitudes toward the performance (or avoidance) of assigned work, and toward facing challenging material in a class. In this dissertation, I make several key assumptions about my construct of the first-time undergraduate reader for the specific purpose of maximizing the use of time spent in the classroom.

First, I assume that these readers have heard of *Ulysses* and are aware of its reputation as one of the more difficult novels a person could read. In general, students who sign up to read *Ulysses* in a classroom are a self-selecting, ambitious group with a higher level of commitment to the text than the hypothetical undergraduate being asked to read *Ulysses* against their will. I will not posit an unwilling reader, but later on I will present a few theories about what qualities or moments in *Ulysses* threaten this kind of reader's willingness to engage with the text over the course of reading the novel. I further note that this model will not fully or only address those students we might call the "cream of the crop." Though I will address the potential for engaging and teaching these kinds of students, my impression is that there is little need for a book on teaching exceptional students. Instead, I offer a method for understanding how undergraduate readers from a variety of majors and contexts approach the novel, so that we can learn how to "send them on their way"—or in other words, give them the foundation on which they can build their own unique insights into the text. Moreover, a method for teaching *Ulysses* to non-English majors may be more vital than ever in the current climate. In contrast to Norris' "virgin reader," I assume that first-time undergraduate readers will know of the novel's connection to Homer's *Odyssey*, and potentially of Stephen Dedalus, but not much else about *Ulysses* other than its difficulty.

Second, I assume that these readers will not read *Ulysses* or any other assigned text or reference material cover to cover. Although there are always students who will read very thoroughly, this dissertation assumes that a representative first-time undergraduate reader is likely to skip at least three chapters of the novel. By "skip," I mean engage with less than 10% of the material. This approach is consistent with my observations of classrooms in which *Ulysses* has been taught, with my surveys of undergraduate students, and with my approach to teaching overall. Further, this assumption is based on the scenario that *Ulysses* is being taught as a one semester course by itself. If *Ulysses* is one 'unit' in a larger course that includes other novels, I would assume that students will skip substantially more than three chapters. The intention behind this approach in my own teaching is to ensure that I can catch out the kind of unspoken confusion that can pervade a classroom in which students are not willing to admit ignorance, especially if they did not read as they were asked. Imagine teaching "Hills like White Elephants" and not knowing only half the class understands that it's about an abortion. By assuming that my students have more confusion and have done less reading than I asked, I am both better prepared for teaching and better able to foster a classroom dynamic in which students can ask their most sincere questions. As Keith Johnstone has written in a book about teaching improvisation, "[t]he student hesitates not because he doesn't have an idea, but to conceal the inappropriate ones that arrive uninvited" (119). This is a key value in the teaching of *Ulysses* because Modernist texts require active, creative readers to reconstruct the text as they read it. Ensuring that students feel free to ask about what they don't know and to bring their creativity to the text is crucial. When a student hasn't thoroughly read the assigned material, he or she is cautious not to ask questions that would reveal a lack of preparation or knowledge. But by preventing students from feeling this kind of discomfort, we can ensure that they leave the classroom with the information they need to do the reading properly at another time. Because if, as I have suggested, students who elect to read *Ulysses* are a self-selecting, conscientious group, then

when they have not read the material before the assigned date they often still plan to catch up before too long. It is my belief that good teaching of any literature keeps this reality in mind.

Because *Ulysses* is vast and becomes clearer upon second or third or fourth readings, students will benefit from any sincere exploration of the text, whether they have read thoroughly or otherwise. By taking the time to go over readings and passages from the assumption that some students didn't read them, I simultaneously inform those students who did not read *and demonstrate the act of rereading for everyone*. By virtue of this aspect of my approach, I also recognize that I risk erring on the side of simplicity in anticipating the potential areas of confusion or trouble for teachers of *Ulysses*. But I do so for essentially the same reason: the goal of this dissertation is to help anyone facing teaching *Ulysses* to do so more effectively. Thus, I may address some questions that only newer teachers of this novel (like myself) would ask. Ultimately, my approach to both students and teachers comes from a place of respect.

As popular articles in publications like *Inside Higher Ed* and *The Chronicle of Higher Education* have demonstrated over the past few years, there are a fair number of academics who feel that undergraduates are lazy, entitled, or generally not inclined to learn. In a controversial article published in *Times Higher Education*, a pseudonymous professor Vieno Vehko complains that students today, who she misidentifies as Millennials, "neither read critically nor take responsibility for [their] learning."[1] In stating my expectations about what undergraduates are likely to do or not do, it is important to be clear that I am not operating under such a belief. Rather, by anticipating the things students might not read or will find very challenging to understand, I am looking for ways to make it both more likely and easier for students to read *Ulysses* critically despite the novel's formidable challenges. Put another way, it is

[1] Vehko, Vieno. "Millennials: The Age of Entitlement." Times Higher Education, 19 July 2018, https://www.timeshighereducation.com/features/millennials-the-age-of-entitlement.

because *Ulysses* is difficult that I suppose students might skip parts of it, not because students, in Vieho's words, "don't read [and] don't think as critically as they could." It is both my belief and experience that students today, especially the kind of students who would volunteer to read James Joyce, are eager to read critically and to learn and grow. My question, rather, is how to position *Ulysses* in such a way as to draw on their more inherent qualities, familiarities, and skillsets. *Ulysses* is characterized by Joyce's eagerness to appear not to select from among a seemingly infinite collection of allusions and happenings in the life of a day in Dublin in 1904. By taking the time to connect and compare the fictional world of *Ulysses* with experiences students have gathered in their own context in 2018, it is my belief that we can make the task of *comprehending* the novel simpler so that students can use the majority of their effort on *evaluating Ulysses* instead. Ultimately, it is my belief that if, in the words of Viekho, upcoming undergraduates won't "take responsibility for [their] own learning," then we as teachers need to model how to do that by taking responsibility for learning to teach them anew, and I begin that process here.

Third, I estimate the following about what first-time undergraduate readers today will read:

1) Students are more likely to read work as assigned at the beginning of the study of *Ulysses*. Accounting for this reality can help teachers of *Ulysses* address the challenge encompassed by the latter chapters of the text by adjusting how much work they assign and changing the expectations for how students should engage with the text. Unfortunately, this also means that students bring the most eagerness when they'll be reading the "Telemachiad"—a section of *Ulysses* which can be very alienating. To address this difficulty, my solution is to assign some or all of Joyce's *A Portrait of the Artist as a Young Man* before students open *Ulysses*. This serves the dual purpose of clarifying the "Telemachiad" for them while also familiarizing them with earlier, easier-to-read Joyce just at the time in the semester that they are most willing to give their attention.

2) Students are likely to closely read any short section that they have been assigned to present to the class. Because they must discuss their assigned passage with authority in front of their peers, most students will try harder to engage with material that they would otherwise have abandoned because it is either too boring or too challenging. This is how I try to ensure that the most resonant passages of the novel become the subject of class discussion, even when they come from the middle of difficult episodes like "Scylla and Charybdis" and "Oxen of the Sun."

3) Students are very likely to read for any motif(s) to which they are personally drawn. For example, some students will be fascinated by the relationship between *Ulysses* and newsprint, others will engage with the musical qualities of "Sirens," and still others will enjoy the elements of political discourse throughout the text. Learning the preferences of individual students would help any teacher plan cues for class discussion of the text, and using what we can infer about *Ulysses´*s characters to open these avenues of exploration will give students the skills to explore on their own.

Fourth, I assume that today's undergraduate readers are not as well-versed in the tradition of the Novel as teachers could have expected in decades past, but they are exceedingly familiar with many of *Ulysses*' more experimental devices, including free indirect discourse (though they might not know it by name), the concept of stream of consciousness, manipulation of narrative time, and the humanistic value of the artistic depiction of daily life. Because of the cultural pervasiveness of other fictional universes including those of *Harry Potter, Game of Thrones, Breaking Bad,* and Marvel and DC Comics, I also assume that students are already familiar with methods of fictional world-building, both alone and within a community of viewers (a fandom) before they enter the classroom. For example, any student with passing familiarity with the fictional universe of *Harry Potter* will be prepared to consider or discuss the issue of canon and authorship, (How "canonical" are the things that J.K. Rowling asserts about her characters publicly? Is Dumbledore gay?); the role of events that take place in characters'

imaginations (such as Harry Potter's posthumous encounter with Dumbledore); and the new interpretations that arise as we reread texts (such as how we interpret Snape's former behavior after his true motives are revealed). By explicitly connecting *Ulysses* to well-known fictional universes like that of *Harry Potter*, we can more easily equip students to discuss issues or resources like the Linati schemata, *A Portrait of the Artist as a Young Man,* and even chapters like "Circe." As Robert C. Small acknowledges in "Connecting Students and Literature: What do Teachers Do and Why Do They Do It," "If you're preparing to help another reader to be able to respond to the poem or story, then you have to read that work from the point of view of that other reader" (16). Using familiar fictional universes to explicate the fictional universe of *Ulysses* is a step toward that goal. [2]

Finally, I argue that a first-time undergraduate reader of any challenging text will initially prioritize story over discourse, or plot and characters over style and form. In my experience, most readers feel that they must be able to speak to what happens to whom and why before they can engage with how the text signifies. Thus, *Cliff's Notes, Sparknotes* and most 'Companions' to *Ulysses* first clarify plot and provide a list characters before approaching a text's style, symbols, themes and motifs. The history of why students read this way obviously intertwines with the history of New Criticism, but for our purposes it is less useful to ask why students under duress prioritize story over discourse than to ask how we can use that assumption to teach more effectively. In general, students struggling to learn any material are always fighting at least two battles which inform each other. The first is with the material itself—the quest to learn. The second, though, is with the purpose of the material—the timeless question, "How will I ever use this in my life?" This is the humanities' version of the old question, "Will

[2] Reader response in secondary and college classrooms

this be on the test?" And the unfortunate truth is that when it comes to the humanities, students, their parents, professors, and administrators everywhere are not confident in the answer.

As the teaching of *Ulysses* makes great occasion to demonstrate, the pursuit of the humanities deepens what we know to be possible in terms of how people live, write and speak, so that we can both know what it means to be human and challenge ourselves to grow. By empowering students to embrace the reality that *Ulysses* "teaches us how to live," teachers of this novel can draw upon the diverse resources of experience that today's undergraduates bring to the classroom. As all English teachers know, students' life experiences, social skills, and emotional intelligence all influence the potential and effectiveness of the communities of inquiry we foster in our classrooms. Ultimately, by anticipating these reading behaviors as I have laid them out, we can modulate students' general willingness to engage with the text across the classroom and across the semester more productively.

POSSIBLE WORLDS THEORY AS A HEURISTIC:

With the understanding that students are already familiar with popular fictional universes and the goal of easing the burden of *Ulysses'* difficulty so that students can more easily evaluate the novel as a whole, I propose a reading and teaching of *Ulysses* that draws heavily on narrative Possible Worlds theory. In philosophy, Possible Worlds theory began in the late twentieth century and was intended as a means to address problems of formal semantics. It stems from an idea held by German philosopher Gottfried Leibniz (1646-1716), that the world we live in must be the best out of all possible worlds because it is the one God chooses for us. The *narrative* branch of possible worlds theory, developed by critics including Lubomír Doležel, Umberto Eco, and Marie-Laure Ryan, describes fictional texts as creating their own "fictional universes" which contain "possible worlds," including the world perceived by the characters as the one in which they live, and "the virtual or possible worlds of the characters' systems of knowledge, obligations, and desires" including their memories, fantasies, and dreams (Norris

8). By teaching in such a way that we explicitly build up students' understanding of the fictional universe *Ulysses* projects as they read, we can keep them engaged in even the most dense and abstract portions of the text.

This narrative Possible Worlds approach is compatible with and moves beyond the humanistic formalist lens from which I read *Ulysses*, which also "seeks to explore the dialogue between real and imagined worlds with a particular focus on how the imagined world is a work of art created by illuminating distortion, metaphoricity, and signs with varying degrees of determinacy and indeterminacy" (Schwarz *The Case* 10). In a humanistic formalist reading, we prioritize the perspective that "texts are by human authors for human readers about human subjects," and therefore value "how and why people think, write, act, and…live" (21). Rather than stop at saying a text "imitates a world that precedes it," I use narrative Possible Worlds theory to assert that a text, using the "actual world" as a strong point of reference, projects many fictional worlds with their own inferable rules that may or may not digress from the 'actual world.' By opening the interpretation of the novel in this way, I make more room for the means by which *Ulysses* signifies, particularly in terms of its intertextuality. For example, *Ulysses* is rife with metonymic relationships or extended metaphors that draw on the resonance of Stephen and the Blooms with characters from other texts, including Homer's *Odyssey*, the Bible, and *Hamlet*. These relationships trouble the boundaries of the figurative. As Schwarz articulates, Joyce's "elaborate patterns of allusions…become extended metaphors in which contemporary events take some of their signification from the evocation of absent literary and historical figures, even as they in turn lend some of their own significance to the figures to whom they are being compared" (*Reading* 23). Sometimes, Joyce even makes his characters aware of their similarities to their allusive counterparts, such as Stephen's awareness of his role as a Hamlet figure. Ultimately, these tendencies can make *Ulysses* feel strange to first-time undergraduate readers. Complicate this with the fact that *Ulysses* is

governed by a narrator-artist who enjoys manipulating these parallels as a self-aware performance of his artistry, and *Ulysses* starts feeling less like a realistic novel and more like a giant game. By understanding that the novel projects a set of fictional worlds in which this performative "metaphoricity" is possible but which nevertheless still resonate with the actual world, students can not only better understand the nature of *Ulysses* but be empowered to discuss it more clearly.

In the tradition of humanistic formalism, using a fictional possible worlds approach to *Ulysses* values the "accuracy, inclusiveness, and quality—the maturity and sincerity" of its depiction of the world, but in my approach, instead of using reality as the world, we use its projection of a possible fictional world. Other than helping us conceptualize the novel's "metaphoricity," to do so deemphasizes the primacy of the actual world to make room for two things. First, to better accommodate what I argue *Ulysses* is and does, and second, to better accommodate current critical methods. The current trend of critical inquiry acknowledges that the largest community of inquiry can only be one; that the author's criticism of his work is only one interpretation among many valid interpretations; that a resistant reading can be the most productive contemporary reading of a text in the face of the prevalent and systemic forms of oppression captured in the Western literary tradition. By overtly teaching that *Ulysses* presents multiple fictional possible worlds instead of only an imitation of reality, we have more options for how to contend with that which does not mimic the 'actual world' in the text. Thus, when a student responds, "It's not very realistic to think that Bloom would not interfere with Molly's potential affair," we can acknowledge that, in that student's (and others') experience, Bloom's passivity does seem unlikely, but ask, how are we affected when we imagine a world in which such a response is possible? What purpose might Joyce have in asking us to imagine such a world, and what does that tell us about how *Ulysses* can

signify? Such an approach can incorporate the real-life experience students bring to the text without encouraging them to make their experience their primary critical lens. [3]

In Ryan's framework of narrative Possible Worlds theory, the world we live in is the "actual world," and the world that the characters in a fictional text perceive is the "textual actual world," which is as real to them as the "actual world" is to us. Specifically, however, each character has his or her own perception of the world in which they live, which "from the reader's point of view [could contain] a potentially inaccurate image of the actual world of the narrative universe, but from the character's point of view this image is the actual world itself" (LH). In this model, *Ulysses* creates a fictional universe which centers in the "textual actual world" in which the characters live, and otherwise contains all the possible worlds created by any character's perceptions, desires, obligations, dreams, and hallucinations. As Ryan acknowledges, however, "a narrative…cannot be reduced to a static snapshot of a certain state of a modal system. During the course of the story, the distance between the various worlds of the system undergoes constant fluctuations" (LH). In this approach to teaching the novel, the purpose of using such a framework will not be to constantly track the state of the modal system of *Ulysses*'s fictional universe. Rather, by teaching students to think of *Ulysses* as creating a fictional universe as opposed to merely an imagined world, we equip them to more accurately conceive of and account for moments in the text when what literally happens becomes unclear or is subsumed by styles and ventriloquism.

When, in "Nestor," Stephen muses about Pyrrhus and Julius Caesar, he is contemplating possible worlds as Aristotle first articulated it in *Metaphysics*:

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[3] (In a certain sense, I am stating something obvious about how good teachers "open" texts for their students, but it is necessary to lay this groundwork so that I can raise the stakes and demonstrate how this model can help us navigate the stickier issues of reading Ulysses, especially in terms of how the text approaches Imperialism, race, and gender.)

> Had Pyrrhus not fallen by a beldam's hand in Argos or Julius Caesar not been knifed to death. They are not to be thought away. Time has branded them and fettered they are lodged in the room of the infinite possibilities they have ousted. But can those have been possible seeing that they never were? Or was that only possible which came to pass? (*U*.II.48-53)

In Aristotle's argument, only one possibility from an infinite number of possibilities can actually come to pass at a given moment. When something happens, that occurrence "ousts" all the other possibilities for that given moment. In *The Book as World*, French has noted the significance of the word "fetter" in both Stephen and Bloom's minds as connected to Shakespeare, who lived on "Fetter Lane":: "In a rosery of Fetter Lane of Gerard, herbalist, he walks, greyedauburn…One life is all. One body. Do. But do." (*U*.IX.651-53). Thus this word "fetter" serves a dual purpose as it becomes a keyword for the paralytic forces of history, the "nightmare" from which Stephen is trying to wake, and a word that reminds us that history includes Shakespeare, the artist who overcame and used his own mistakes as "portals of discovery" to become one of the greatest writers of all time. When, in "Scylla and Charybdis," Stephen discusses Shakespeare, he remarks: "Here he ponders things that were not: what Caesar would have lived to do had he believed the soothsayer: what might have been: possibilities of the possible as possible: things not known" (*U*.IX.348-50). This is a moment, as Norris has argued, at which "Stephen imagines the Bard creating fiction with counterfactuals in mind." By depicting Stephen "in the process of trying to create and control possibilities for himself, with the very formulations he is offering his listeners in the library," Joyce draws attention to his own awareness of these possibilities and his own ability to create fiction "with counterfactuals in mind" (Norris 22). Stephen's ambition is Joyce's: to "[find] in the world without as actual what was in his world within as possible" (*U*.IX.1041-41). This finally, is the key justification for the use of narrative Possible Worlds theory in teaching *Ulysses*: the place where artists contemplate the "counterfactuals" is *in their minds*: the "world within." Even Bloom

engages in this kind of thinking. In the immediate shock of watching Dignam's coffin be lowered in the ground and contemplating the finality of the human experience, Bloom thinks, suddenly: "If we were all suddenly somebody else" (*U*.VI.836). Ultimately it is in the minds of men and women that the infinite possibilities for any given moment can exist, and narrative Possible Worlds theory lends us a framework for seeing those possibilities: as conditionals, as hallucinations, as plans and obligations. In other words, as possible worlds.

To me, the key to opening *Ulysses* to first-time undergraduate readers lies in helping them flesh out the fictional universe that *Ulysses* creates as they read by teaching them to recognize the minds of its central characters. As Alan Palmer has argued in *Fictional Minds,* "the main semiotic channels by which the reader accesses fictional worlds, and the most important sets of instructions that allow the reader to reconstruct the fictional world, are those that govern the reader's understanding of the workings of characters' minds" (Palmer 34). In my approach, I use narrative Possible Worlds theory to move away from a traditional mimetic understanding of the 'realistic' nature of *Ulysses* (such as is embraced by humanistic formalism), toward a model that approaches *Ulysses* as creating a fictional textual universe, which we can come to know by familiarizing ourselves with the characters' minds, with the text, and with external materials like guidebooks. Thus, we expand the possible sources of information about the textual actual world to include more than just the text itself. In a formalist sense, the text itself would be the "purest" method for receiving information about *Ulysses*' fictional world, but an approach that allows for the use of other, easier-to-read sources legitimizes them and makes the burden of reading *Ulysses* easier. Moreover, this methodology also embraces the relevance of Joyce's former texts *Dubliners* and *A Portrait of the Artist as a Young Man,* both of which feature characters that reappear in *Ulysses*. This approach does not preclude the teaching of *Ulysses* from other, oppositional perspectives, but aims to help students build a foundation for reading *Ulysses* that can support and inform other

readings. The predominant assumption here is that, no matter which critical lens a teacher wishes to propose for reading *Ulysses* in her classroom, the difficulty and complexity of *Ulysses* will always be an obstacle in that proposition. This dissertation offers one method for addressing that complexity.

While the primary justification for taking a character-based, fictional possible worlds approach to teaching *Ulysses* is the fact that all of the possible worlds in the fictional universe are projected through the consciousness of a presence within the novel, such a methodology also befits the nature of Modernism itself. Modernist fiction is nothing if not populated with an immense array of anxiety-ridden characters making their way in a world in which all the old standards of meaning-making have proven unsatisfactory. For Conrad's Marlow in *Heart of Darkness* and *Lord Jim,* the codes of British Imperialism and naval honor are inadequate to justify or provide comfort for the travesties he witnesses. Ultimately, troubles Marlow, "we live as we dream—alone" (Conrad *Heart* 305). In a way not unlike Stephen Dedalus' musings on Aristotle and possible worlds, Eliot's Prufrock is paralyzed by the possibilities inherent in any given moment: "in a minute there is time / For decisions and revisions which a minute will reverse" (47-48). As Stephen might see it, because each decision ultimately "ousts" all other potentialities, any choice Prufrock makes is akin to "dar[ing] to disturb the universe" (46). As Joyce in particular was eager to point out, a person's inability to make a decision is not always the result of paralytic self-consciousness itself, but a consequence of the unsuitability of the available options. This is a key lesson of *Dubliners*. In "Eveline," the choice between caring for younger siblings under the tyranny of an abusive father or moving to another continent to be wife to a drifter can never lead to freedom or growth. Similarly, the mothers in "The Boarding House" and "A Mother" scheme for the financial support of their daughters in a way that can only perpetuate the cycle in which they unwittingly live; Polly may be leaving the boarding house with a husband, but Mr. Doran's thoughts clearly reveal a lack of respect and affection for her that will likely lead Polly into the same cycle of unhappy marriage

and financially-burdensome children. Kathleen Kearney may be fairly compensated for her singing talent at one concert, but at the expense of all Mrs. Kearney's social capital—her biggest resource in orchestrating her daughter's career. In all these texts, Conrad, Eliot, and Joyce place strong emphasis on the consciousnesses of the characters in question, aligning the task of inferring the moral of the stories with first understanding, and then seeing beyond each character's mental blinders. Thus the epiphany in Joyce's "The Dead," of the snow "falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" is for the reader, situated above and beyond the sleeping Gabriel.

In her famous essay about the state of Modernism, "Mr. Bennett and Mrs. Brown," Woolf relates that novel writing begins with the beckoning of an imagined character, "the figure of a man, or of a woman, who [says], 'My name is Brown. Catch me if you can'" (1). So real are these characters to novelists like Woolf, that the impression they make "[is] overwhelming. It [comes] pouring out like a draught, like a smell of burning" (5). In my teaching of modernist fiction, it is one of my foremost goals to bring these authors' characters to life with this degree of urgency. In other words, to clarify the source of the "smell of burning" I want the text to generate in my students' imaginations. Woolf builds this essay about characters by reflecting that "everyone…is a judge of character…Our marriages, our friendships depend on it; our business largely depends on it; every day questions arise which can only be solved by its help" (2). In this way, Woolf articulates a key tenet of my approach to teaching *Ulysses* through character; by drawing explicitly on undergraduates' skills at character-judgment, I model the reading of modern fiction the way Woolf imagined it. At the same time, invoking character-judgment in the study of fiction highlights the real-world value of such study: if a novel challenges our preconceptions, we can bring what we learn by reading with us to the real world. Joyce's decision to

depict a Jewish hero in an anti-Semitic context demonstrates how he imagined *Ulysses* could change us by breaking down prejudice.

WHAT POSSIBLE WORLDS:

In the context of *Ulysses,* I claim there are at least the following possible worlds:

1. **The "main" fictional world in which *Ulysses* occurs.** This is Joyce's fictional representation of Dublin on June 16, 1904, and it's the world the characters think that they live in. We must understand that there is no objective presentation of this world because, like with 'reality,' any presentation is tinged with someone's bias. Nevertheless, we can infer many of the qualities of this fictional world—as a countless trove of companions to *Ulysses* demonstrate.

2. **The fictional world which contains the Narrator-Artist.** This narrator is aware that the main world of *Ulysses* is a construct that he is creating[4]. He is aware that *Ulysses* is a novel and that he has all of the privileges of an omniscient narrator. He is aware that his audience can only approach the fictional world of *Ulysses* through him, prior to the perspective of the characters. He imagines a readership engaging with the text both consecutively and spatially, by rereading. We can assert that the narrator-artist is invested in our rereading because of the way he organizes information throughout *Ulysses,* having people have the same thought, etc. The narrator-artist, as Joyce articulates in Portrait, "like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (215). In this analogy, the narrator-artist is the perverse Jesus to Joyce's perverse God, both the same person and begotten of the latter. This dissertation argues that we should speculate about the narrator as though he were a character himself, existing in the textual universe of *Ulysses* but

[4] Following the conventions of Fludernik and others, I will refer to the narrator as "he" in a gender-neutral sense.

not in the fictional world of June 16,1904. Ultimately, my work on the narrator-artist in this vein will help future criticism distinguish between what Joyce accomplishes and what the narrator-artist accomplishes, and help us (and students) talk about their relationship more effectively.

3. **The conditional worlds of each character,** or what Norris calls "the private worlds in the minds of characters" (9), by which she means their "beliefs, wishes, plans, hallucinations, fantasies, etc" (Prince 77). The more fleshed-out a character is (the Blooms, Stephen, etc) the more we can say about their conditional world. Another way to think of these private worlds is as the world as they perceive it. So, we can hold our impression of the fictional world in our minds and compare that to Stephen's impression of the fictional world.

4. **The hallucinatory worlds of chapters like "Circe" and "Ithaca" which don't fit nicely into these categories**. I argue that "Circe" is an example of a chapter that does not take place in one single fictional consciousness, but neither does it take place in the actual-fictional-world projected by the text. To a certain degree we can still trace elements of the fictional world through the hallucinations. I think while "Circe" is happening, there is the fictional world (which we now understand can contain these bizarre dream states) and still the conditional private fictional worlds. It's just that the fictional world becomes a world in which we can't know exactly what literally happens. This is very common in metafiction and post-structuralist fiction, and I predict that contemporary students don't run into substantial difficulty wrapping their minds around the concept.

WHY USE FICTIONAL POSSIBLE WORLDS:

I take as my guide this quote from Ryan in her book, *Possible Worlds, Artificial Intelligence and Narrative Theory* (1991):

> Contemplated from without, the textual universe is populated by characters whose properties are those and only those specified by the text; contemplated from within, it is populated by ontologically complete human beings who would have existed and experienced certain events even if nobody had undertaken the task of telling their story. (23).

Ultimately, a possible fictional worlds narratological approach to *Ulysses* means "[contemplating] *Ulysses* from within" in order to be able to see more clearly in contrast how *Ulysses* functions. In this dissertation, I will argue that putting substantial emphasis on the exploration of *Ulysses* "from within" is good for teaching the novel in a variety of ways, including these assertions:

1. Using the model that *Ulysses* creates a fictional universe as a heuristic calls attention to the text's fictionality, whereas imagining that it only projects a "textual actual world" places too much emphasis on the relationship between the "textual actual world" and reality.

2. Using this model enables us to curate supplemental material more effectively by giving us specific criteria to help assess the suitability of that material. In teaching *Ulysses* this way, we want the guidebooks and annotations that most clearly fill out the textual fictional universe, so that students are more prepared to deal with examining the text "from without."

3. Using this model accounts for the limitations of narratology in terms of the depiction and discussion of fictional minds. As Palmer assets in *Fictional Minds,* narratological terms such as speech act categories don't adequately account for how we understand/discuss fictional minds. He goes so far as to argue that even when we define the basic tenets of narrative, such as a character and a series of events, "It would in a sense…be more accurate and more revealing about the function of physical event descriptions in narratives to refer to them not as events but as experiences" (Palmer 31).

4. Using possible fictional worlds to discuss *Ulysses* helps illuminate the fact that the most limiting factor of what *Ulysses* depicts and achieves **is what Joyce knew and understood.** While the concepts of parallax or quantum theory provide ample opportunity to ruminate on *Ulysses*, it is important to recognize that *Ulysses* is more accurately said to be informed by what Joyce understood about those concepts than to be informed by what we understand about these concepts today.

5. In the same vein, the use of the possible fictional worlds model helps tailor the task of teaching historical context in a more manageable way. For example, while the biography of Charles Stewart Parnell in Irish historical context adds to our understanding of *Ulysses* and of how Joyce felt about him, it is the narrative of Parnell that Joyce himself championed that is most valuable to the historical fictional world of *Ulysses*. As I discuss elsewhere, we can best familiarize students with the significance of this narrative by exposing them to *A Portrait of the Artist as a Young Man*. Ultimately, students do not need to learn everything about the historical actual world of 1904 Dublin because the world created by *Ulysses* is modified and limited by Joyce's own consciousness.

6. Imagining the fictional universe *Ulysses* projects helps us acknowledge the valuable post-structuralist idea that the text is created by and through the reader.

7. Most importantly**, undergraduate students today are already inclined to love possible fictional worlds/universes and know how to imagine them.** They come to our classrooms already familiar with these worlds from other works and they understand how these fictional universe are informed by multiple sources of information, including books, movies and authorial commentary (like J.K. Rowling's tweets) and they are familiar with 'issues of canon' in that context.

USING AUERBACH TO INTRODUCE *ULYSSES*

Whereas exploring *Ulysses* through the lens of its characters helps alleviate the burden of some of the textual intricacy of the novel, it is equally important to clarify the function of its self-aware fictionality. As I will demonstrate across this dissertation, this fictionality depends on both the novel's intertextuality (particularly in the form of the Homeric structure) and on Joyce's unique version of the metaphor. Particularly helpful in illuminating both concepts are the early chapters of Auerbach's *Mimesis*. By leading students through the tenets of both biblical and Ancient Greek literary representation as laid out by Auerbach, I draw their attention to the function of *Ulysses´* Homeric structure and give them a model for two planes of significance (the Homeric "horizontal" and, as Joyce might call it, the "biblioteleological" "vertical") on which we can ask how much of the novel functions. In particular, Auerbach's investigation into the prophetic relationship between the Old and New Testaments, in which he introduces the term *figura*, offers a helpful model for understanding what Schwarz refers to as Joyce's "metaphoricity" (*Reading* #).

In *Protocols of Reading*, Robert Scholes argues that, "Reading, it cannot be emphasized too much, takes place in time. It is not just a matter of finding the 'best' metaphor or figure to understand a complex text, it is a matter of moving through a series of figures that enable us to understand our textual object better" (8). Starting with the ancient Greek belief in *kleos*, or enduring glory, I move through a "series of figures" to elucidate two of the most important ways in which *Ulysses* signifies, using the concepts of "horizontal" and "vertical" significance that Auerbach lays out in his comparison between literary representation in the Old Testament and in *The Odyssey*. By "horizontal" significance, Auerbach means the "temporal and the causal" (74), which is to say, the plot without reference to its potential symbolic resonances. By "vertical"

significance, Auerbach refers to the teleology of a sacred text like the Bible, which operates under the premise that everything in the text either leads to or prefigures the coming of Christ. By applying these terms (the "horizontal" and the "vertical") to the structure and teleology of the novel, I enable students to better understand what *Ulysses* achieves and ultimately, Joyce's claim for its epic status.

Because in *Ulysses* Joyce evokes both a detailed, temporal foreground and a metaphoric and allusive structural background and sets them in tension with each other, equipping students to notice the differences between these two styles of literary representation will help them understand and discuss the novel more effectively. At the same time, I use our discussion of the Bible as literature to bring up the figural relationship between the Old and New Testaments. As I argue, this particular type of signification, in which a symbol resonates both as itself *and* as the thing it represents at the same time, is a powerful and accurate way to understand the metaphorical relationships Joyce creates for his characters. In the fictional world of *Ulysses* Bloom is not merely *like* Odysseus, he is the modern *embodiment* of Odysseus—a hero whose homecoming has global historical significance and whose struggle will be legendary. Likewise, when Joyce metaphorically associates Stephen with Telemachus, he endows Stephen's search for his artistic father with epic significance.

KLEOS

In order to introduce Auerbach's discussion of the narratological qualities of the *Odyssey* in contrast with the Bible, and explain why Homeric epic is so important in Ancient Greek culture, I find it useful to begin with the concept of *kleos*. As Gregory Nagy defines it, *kleos* is "glory, fame, that which is heard" (26). The greater the fame of an ancient Greek's heroic deeds, the greater his *kleos*. Because "in ancient Greek song culture, the tale or story of the *Iliad* was

felt to be not only real but also true," achieving *kleos* is akin to achieving a kind of immortality typically reserved only for gods. When I teach *kleos,* I like to use any minor killing in *The Iliad* as an example. Consider this instance, from *The Iliad* as translated by Stanley Lombardo:

> *Eurypylus got Hypsenor, son of Dolopion*
> *And honored priest of the River Scamander.*
> *Euaemon's glorious son Eurypylus*
> *Caught up with him as he sprinted away*
> *And, without breaking stride, slashed*
> *At the man's shoulder with his sword*
> *And lopped off his arm, which fell*
> *In a bloody mass to the ground. Death*
> *Covered his eyes with a purple haze. (IV.86-94)*

To readers who haven't spent time with this text, "Eurypylus, "Hypsenor," and "Dolopion" are not much more than Greek-sounding names. But the fact that Eurypylus can deliver a death blow so fierce it severs a limb "without breaking stride" speaks to his skill as a warrior to even a present-day audience. As students can infer, any extent to which Eurypylus' deeds still inspire admiration perpetuates his *kleos* even now. The fact that Eurypylus' glory can persist for thousands of years illuminates why in the Homeric world, achieving *kleos* would be more important than survival. Looking at a passage like this, I would further note that Eurypylus' victim, "Hypsenor," receives his proper context; his identity as the son of "Dolopion" and as an "honored priest" explains who he is. This identification accords Hypsenor his due dignity as a combatant while increasing the *kleos* of Eurypylus because he does not kill a nameless or helpless man but someone with significance of his own. Finally, students will notice that the poet gives the genealogy of each combatant as well as the contextual detail of the "River Scamander" before his account of the action. The inclusion of genealogy in this passage introduces one

quality of *kleos* that resonates with *Ulysses*: its hereditary nature. In ancient Greek culture, father's *kleos* is passed down to a son, whose ability to uphold or surpass it will be the measure of his own success in life. Thus Telemachus (the Homeric figure Stephen represents) fears his father's loss of *kleos* in the form of an undignified or anonymous death, and thus Penelope, whose remarriage would threaten Telemachus' *kleos,* holds off the suitors. If the concept of *kleos* is one of the driving forces behind the plot of *The Odyssey,* we can ask students to consider how a modern iteration of this concept might drive the plot of *Ulysses*. If, as Joyce imagined, we could reconstruct the city of Dublin from the pages of his novel, we can also reconstruct and appreciate what Stephen and Bloom potentially achieve.

Joyce emphasizes that Stephen bears the name of "an Ancient Greek" from the first pages of *Ulysses,* and if students are familiar with *Portrait*, they'll recall that Stephen calls on Dedalus as an "Old father, old artificer" to "stand [him] now and ever in good stead" as the final words of the text (253). The idea of hereditary glory perpetuated through literature can help students begin to understand why Stephen would be so invested in seeking an artistic father and why the death of Bloom's son has such significance in this novel shaped by Homeric parallels. But, as this or any other example illustrates, *kleos* depends on more than just the achievement of heroic deeds; it also requires literature to immortalize the achievements and an audience to appreciate them. Thus, asking students to consider *kleos* offers a useful model for the relationship between author, text, and audience.

No matter how heroic a person's deeds, they cannot hope to have *kleos* without an effective author to record their bravery in literature. Indeed, as Nagy argues, another connotation of *kleos* is "the poetry or the song that glorifies the heroes of the distant heroic past"—making *kleos* as dependent on medium as to be synonymous with it and affording an author his own kind

of glory (26). Emphasizing the glory of the artistic creator is a great way to teach students the motives of both Joyce and the self-consciously performative narrator of *Ulysses,* who both consider the novel an epic. By the same token, the synonymous nature of *kleos* and the literature that produces it offers a model for understanding how the *Odyssey*—and by extension, how *Ulysses*—would be sacred to its ideal audience. As I have illustrated, glory does not exist in a vacuum. If no one were to read *The Iliad*, Eurypylus' deeds would fade into obscurity. As much as the hero and the songwriter, *the reader* creates *kleos* by reliving an epic story in his or her imagination. The power of great literature to create *kleos* with the reader can help students understand what Stephen's motivations were when he dreamed of his writing being "being sent [after he] died to all the great libraries of the world, including Alexandria" and finally, to understand his sense of his own folly and despair at his failure to produce this kind of writing (III.142-143). Moreover, Stephen's writing was to be composed of "epiphanies," which he defines as written moments of "sudden spiritual manifestation" in which someone (usually the reader) is suddenly able to see a truth. Just like *kleos,* epiphanies depend on a reader to create their power.

ODYSSEUS' SCAR

In addition to clarifying *kleos,* familiarizing students with a sample passage from *The Iliad* or *The Odyssey* illuminates Auerbach's claim that "Homer…knows no background" or leaves nothing left unsaid. Clearly, to the poet's estimation, no relevant "background" information has been left out in his description of the death of Hypsenor. Giving students a passage like this illustrates Auerbach's claim that "the basic impulse of the Homeric style" is "to represent phenomena in a fully externalized form, visible and palpable in all their parts, and completely fixed in their spatial and temporal relations"—especially when we go on to contrast

Homer with the Bible. From here students will find it easy to absorb Auerbach's observations, such as that in Homer every detail "is brought to light in perfect fullness… and never is there a form left fragmentary or half-illuminated, never a lacuna, never a gap, never a glimpse of the unplumbed depths" (Auerbach 6). Everything Homer depicts "takes place in the foreground—that is, in a local and temporal present which is absolute" (Auerbach 7). In what ways, we can ask our students, might these descriptions apply to *Ulysses?* And what do these qualities, when we find them in *Ulysses,* achieve? Though gaps and mysteries have their place in the novel, the foreground of *Ulysses* is the "streets and shops, sounds and smells" of Dublin, presented in what Clive Hart describes as "exact, undistorted, documentary detail" (182). To the extent that the novel prioritizes the foreground of what it depicts, it participates in the Homeric style of the representation of reality, helping to justify and explain its Odyssean parallels, as well as its claim to the status of an epic.

But if *Ulysses* enacts a similar thoroughness to *The Odyssey* in its dedication to its fictional foreground, then it is also subject to the consequences of that thoroughness. One way that this thoroughness affects our reading of *Ulysses* is in the sense that, as Auerbach argues about the *Odyssey*, the high level of dedication to the fictional and temporal foreground "[prevents] the establishment of an overwhelming suspense" (11). As Norris quips, "the last thing you would ever expect to hear about Joyce's *Ulysses* is that it is suspenseful" (85). Another consequence of the *Odyssey's* dedication to the foreground (lack of background) is that its characters do not develop. As Auerbach points out, Homeric figures "have no development, and their life-histories are clearly set forth once and for all": "Odysseus on his return is exactly the same as he was when he left Ithaca two decades earlier" (17). This absence of the potential for development renders the Homeric universe static in a way that resonates nicely with how Joyce

felt about Dublin and Ireland as a whole. The fact that Joyce uses these static metaphorical archetypes for his characters creatively reinforces his portrayal of Dublin as a "centre of paralysis" stunted by the forces of Catholicism, Imperialism and drunkenness.

At the same time, the fact that Homeric heroes are innately heroic makes Joyce's heroes innately heroic too. If Bloom represents Odysseus, it is not because he did anything achieve his hero-status. He is the hero because of who he is, meaning that by making Bloom Odysseus, Joyce is endowing his personal characteristics, like gentleness and generosity, with the same kind of heroic significance as Odysseus' shrewdness. Similarly, if Stephen is a Telemachus-figure, his potential for glory depends in large measure on the *kleos* of his chosen artistic father. His grandiose visions of himself as an artist-prophet, as the next Shakespeare, are not narcissistic but appropriate to his heroic station. His further preoccupation with the image of a drowned man, both in *Lycidas* and how he imagines a corpse being pulled from the river today, makes sense because in the *Odyssey* Telemachus fears his father has drowned.

Unlike Homeric texts, however, *Ulysses* expects us to entertain cognitive dissonances. As Norris articulates, the "intertextual determinism" of Ulysses' Odyssean structure "places constraints on interpretation that are difficult to resist," but "such resistance is absolutely crucial for producing uncontaminated and uncompromised readings of Joyce's texts" (12-13). Therefore, we should examine how Bloom's flaws might make him an ironic or bathetic hero—just as bathos pervades Stephen's situation at the opening of the novel. Ultimately, Joyce expects us to read Bloom-as-Odysseus or Stephen-as-Telemachus as farcical, perverse, sincere, noble, and hilarious, and to understand that Odyssean parallels are only one model for reading while the text proposes many others—some of the most important of which are Biblical.

BIBLICAL REPRESENTATION

If Homeric heroes have no background, their heroic status is assured. If there is an extent to which we can say they are "destined" to achieve something, the forces that create that destiny are known in their entirety. In general, those forces are the gods, whose conversations, motives, and journeys are depicted faithfully in Homeric texts. In contrast, the God of the Bible enters from "unknown heights or depths," keeping His motives unspoken, just as Abraham keeps his feelings about God's summons to himself. To imagine the "background" of Abraham's three-day journey to sacrifice his only son, his inner turmoil, God's design in creating this cruel test of faith, Isaac's uncertainty when he realizes they have no lamb, fills the reader with tension, "[permeating the story] with the most unrelieved suspense" (12). Simultaneously, if not everything about Abraham is predetermined to be suitable for God's purposes, he has the opportunity to *develop*—to earn God's favor. Because the Bible both depicts and depends upon the *development* of its characters, the Biblical parallels between Bloom and Elijah or Bloom and Christ should not be seen as inherent to his character but depend more heavily than the Odyssean parallels on the extent to which he might be said to earn them.

Importantly, the narratological power of the use of background in Biblical stories arises from and supports the Bible's claim to universal (what Auerbach calls "tyrannical") truth (16). Whether we consider the Old Testament by itself or the Old Testament in conjunction with the New, the Bible claims to depict the perfect plan of a singular, all-powerful God—the universal history of the world. Each person whom God has called to do His bidding, "from Adam to the prophets" has his place in the "vertical" teleology of God's creation and eventual destruction of the world (17). What does this mean for *Ulysses*? If Joyce conceived of his novel as "the New New Testament," *Ulysses* enacts a teleology of its own, with Joyce as "the artist, like the God of

the creation" (Schwarz, *Portrait* 215). Thus in addition to a "horizontal" significance, where Joyce's characters reenact the plot of *The Odyssey*, *Ulysses* depends on a "vertical" significance: of its characters in the teleology of Joyce's epic artistic creation.

To help students locate the difference between "horizontal" and "vertical" significance I would offer as an example something like Orwell's *Animal Farm*. In that novella, the "horizontal" significance would be limited to the literal plot of the story. If we were to write about the pigs' behavior and what it reveals about their values, we would be discussing *Animal Farm* in terms of its "horizontal" meaning. As Auerbach clarifies, the horizontal "is the temporal and causal" (74). If we were to write instead on the ways in which Snowball might be said to evoke Leon Trotsky, and therefore how Orwell uses *Animal Farm* to warn us of the dangers of Stalinism, we would be participating in the "vertical" significance of the text. Thus in narratological terms, the differences between these two axes of significance sort of align with the differences between "story" (what a text is) and "discourse" (what a text does). But *Animal Farm* is an inadequate example because it is not a sacred text. In a sacred text like the Bible, both "story" and "discourse," horizontal and vertical axes of meaning, have an indispensable didactic purpose in the form of God's design. The story of Isaac's sacrifice has horizontal significance in terms of how it contributes to the depiction of the life of Abraham and his example as a follower of God, and vertical significance in terms of how it participates in the teleology of the Bible, both in terms of Abraham's own role and in terms of how it prefigures the sacrifice of Christ.
FIGURA

It is ultimately the unique way in which a Biblical anecdote has vertical significance that is most useful in our analogy between the Bible and *Ulysses*. As Schwarz has argued briefly, the relationship between the Old and New Testaments as illuminated by Auerbach offers a key

model for understanding Joycean metaphor in the concept of *figura*. By way of example, Auerbach offers the relationship between the sacrifice of Isaac and the sacrifice of Christ: "in the former the latter is as it were announced and promised, and the latter 'fulfills' (the technical term of *figuram implore*) the former." Thus, "a connection is established between two events which are linked neither temporally nor causally—a connection which it is impossible to establish by reason in the horizontal dimension" (73-74). This connection takes place out-of-time in the sense that it is "something eternal, something omni-temporal"—best understood or explained as the idea that the sacrifice of Isaac and the sacrifice of Christ take their significance from each other and both are contained in the mention of the other; neither instance achieves its proper significance if the other is not present in the Biblical sequence. This is what Auerbach calls "figural interpretation": the "connection between two events or persons" in which "the first signifies not only itself but also the second, while the second involves or fulfils the first" (74). The Bible can contain this method of signification because it purports to depict or contain the entire teleology of mankind. When the artistic creator of *Ulysses* (who represents Joyce) uses figural connections in the text, he implicitly argues that his novel functions the same way. Thus, by reminding students of how the *Odyssey* and the Bible signify, we can clarify their understanding that *Ulysses* has not only a horizontal structure that playfully mirrors the *Odyssey*, but a vertical teleology that leads to its own artistic creation and includes everything and everyone that came before. This procession of great men includes everyone from Homer to Abraham to Elijah to Jesus to Dante to Parnell to Wilde to Yeats. From the perspective of Joyce as Creator-God, *Ulysses* is a "secular humanistic Bible" that tells of Bloom's crucial role in its own creation (Schwarz 133).

CHAPTER TWO: "AS IT WAS IN THE BEGINNING, IS NOW": THE ROLE OF JOYCE'S *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* IN THE "TELEMACHIAD"

TEACHING THROUGH *PORTRAIT:* "TELEMACHUS"

By making Stephen Dedalus the focus of *Ulysses*' first chapters, Joyce temporarily aligns the task of understanding Stephen with the task of reading *Ulysses* at all. From a teaching perspective, I will argue that the best way to familiarize students with not only Stephen Dedalus but also many of the key features of *Ulysses* is to have them read and spend time discussing Joyce's *A Portrait of the Artist as a Young Man* (1916). Recalling that *Portrait* is a teleologically-driven künstlerroman about Stephen Dedalus, one of the first questions of *Ulysses* from the moment Stephen's full name appears must be how to locate this novel in relation to that one: how much time has passed? Did Stephen's exile succeed in launching his artistic career? What might Joyce's aim be in reusing this character? Does Stephen's continued presence make *Ulysses* an explicit sequel to *Portrait*?

In the sense that it portrays the same character, develops some of the plot, and openly acknowledges what happened in the former text, *Ulysses* acts as a sequel to *Portrait*. More specifically, reading *Portrait* before *Ulysses* encourages us to see *Ulysses* as, for Stephen, the bathetic destination to which *Portrait* has led. Joyce once wrote in a letter that Stephen "has a shape that can't be changed," leading in part, to Joyce's waning interest in him in favor of his new characters, especially Bloom (*JJII* 459). Due to his unchanging "shape," any examination of Stephen, be it in *Portrait* or *Ulysses* (or even *Stephen Hero)* will bolster a student's understanding of his character. Whether by having students read the entire novel, or by assigning certain key passages and familiarizing students with the novel's basic plot and structure, teachers of *Ulysses* will find that *Portrait* makes the Stephen of *Ulysses* more accessible and more empathetic. At the same time, having read *Portrait* dramatically deepens students' sense of the

scope of *Ulysses*; whereas *Portrait* takes place over twenty years, *Ulysses* spans only one day. For students, remembering that *Ulysses* depicts just a single day in the life of Stephen Dedalus helps mitigate some of the alienation he can inspire while also infusing *Ulysses* with twenty years' worth of extra depth.

Because *Portrait* not only speaks to Stephen as a character but represents an earlier stage in the development of Joyce as a writer, my strong recommendation would be to assign the whole of *Portrait* during the first week of a one-semester seminar on *Ulysses* for undergraduate readers. In the interest of time constraints, a similar benefit could be achieved by assigning key passages and familiarizing students with the novel's basic plot and shape. In my experience, class discussion of *Portrait* would most productively examine passages that speak to the following characteristics: Stephen's sensitivity (especially as a boy); the influence of (Irish) historical context on Stephen/Joyce's fiction; the power of guilt over Stephen's consciousness; and Stephen's conception of his artistic destiny. In *Figure A.1* I provide a list of the passages I find most useful for approaching Stephen in *Ulysses* with helpful annotations.

INTRODUCTION TO "TELEMACHUS": MAY DEDALUS' DEATH:

Though it happens offstage ten months prior, the death of Stephen's mother is the driving force of the drama at the opening of *Ulysses* and the largest contributor to its bathos. She looms in Stephen's conversations, his dreams and his memories. It against her presence in his nightmares that Stephen utters "his soul's cry" in the chapter's emotional climax (I.279). She is the topic of conversation and the source of conflict between Stephen and Mulligan (a bathetic Cranly) in the novel's first pages. In terms of his circumstances, it is because of her death that Stephen has returned to Ireland, and probably partly because of his behavior at her deathbed that

he is living with a friend rather than his family[5]. His mother's death is even the primary influence on his appearance. He can no longer rely on her, as he did in *Portrait*, to "[put his]…clothes in order" for him or to volunteer to wash his face (*P* 252). Though Stephen has never demonstrated a fondness for bathing, in *Ulysses* he does not bathe because he neurotically connects any kind of water with the memory of his mother and his denial of her dying wishes:

> He has imaginatively created a metonymical series which aligns water with his refusal to pray for his mother's soul, and in turn aligns his mother's subsequent suffering with his refusal to pray; in his tortured conscience, the green sea and green bile cannot be separated from his apostasy. (Schwarz 80-81)

Having dishonored his mother by refusing to pray, Stephen clings the more tenaciously to the old-fashioned rituals of mourning wear, in which "full mourning" is worn for a year and one day after the loss of a family member. Whereas praying would have violated Stephen's principles, wearing mourning clothes allows Stephen to both honor his mother and indulge his extreme self-pity and fondness for ritual. As Mulligan puts it, "Etiquette is etiquette. He kills his mother but he can't wear grey trousers" (I.121-22).

In Stephen's imaginative perception of himself, the death of his parent makes him a Hamlet figure plagued by the usurping Claudius-Mulligan. As Gifford notes, "Stephen's

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[5] In fact, we learn in "Wandering Rocks" that Stephen has been obliged to leave his books at his parents' home, and that the family has pawned at least "some" of them, including Stephen's "schoolprizes" (X.874,840). The fact that Stephen has left his books at home suggests that he knows his living situation is not sustainable, because if he were living in a place he presumed more permanent he would likely bring his books there. Clearly, Stephen does not have the resources to retrieve or protect his books, which we know from *A Portrait* that he loves, and he seems resigned to this fact. Just as his mother's death has consumed Stephen's resources for artistic growth, so does his family sell this other artistic resource out from under him for their own survival. Yet, in keeping with the wretchedness of Stephen's entire life, his family's most recent attempt to pawn his books has yielded nothing (X.263).

behavior recalls Hamlet's insistence on dressing in black and continuing to mourn his father's death after the rest of the court has ceased to do so" (15). Undoubtedly, the illness and death of his mother has cost Stephen dearly in the pursuit of his worldly artistic ambition; though he was able to raise the money to leave Dublin once, in his current circumstances he seems unlikely to be able to afford or contrive a way to leave again in the foreseeable future (*P* 252). Thus, not only does Mulligan usurp the attention and admiration that Stephen feels he deserves from others (like the milkwoman), but in living on Stephen's rent money, Mulligan is also usurping Stephen's potential artistic resources. Finally, if *Ulysses* acts as a sequel or an extension of *Portrait*, then Mulligan has usurped Stephen's rightful place as the dominant character and consciousness in the opening of the book.

For readers of *Portrait*, these first three chapters of *Ulysses* take a bathetic turn in the development of Stephen as writer-artist. As Ellmann acknowledges in *Ulysses on the Liffey*,

> [t]here is a curious air of corruption about the opening scene of *Ulysses*. It is not exactly the morning of creation, it is the morning after. Adam has sinned. Stephen has returned from Baudelairean Paris, to experience the bite of conscience over his refusal to pray to his mother's god. (9)

The teleology of *Portrait* as künstlerroman should have led to a "morning of creation," but the death of his mother has brought Stephen low. As Joyce likely intended, having read *Portrait* is not strictly necessary to understanding Stephen's present misery because the death of a parent is such a universally relatable experience. As I will demonstrate, however, the many parallels between *Portrait* and the "Telemachiad" reveal that Stephen is living a bathetic echo of his entire life prior to his mother's death. This bathetic echo is established by both direct parallels between

what happens in *Portrait* and what happens in *Ulysses*, and by Stephen's own bitter thoughts on his past, especially in "Proteus" and "Scylla and Charybdis."

In the first chapter, "Telemachus," Stephen's name and upbringing are mocked, his treatment of his mother is criticized by his (ostensibly) closest friend, and he takes the role of boat bearer in a parodic Mass. As he thinks to himself briefly, "So I carried the boat of incense then at Clongowes. I am another now and yet the same" (*U*.I.310-11). Leaving for school after breakfast, again he determines that exile is necessary for him to progress (as he did in *Portrait*), and he walks across the same Strand with the same ash walking stick. As the chapter concludes, he parries the shouts coming at him from the water, just as he once had those of the boys in *Portrait* who had called to him, "Stephanos Dedalos! Bous Stephanoumenos! Bous Stephaneforos!" (168).

Whereas in *Portrait*, these shouts inspire Stephen, making him feel "the call of life to his soul" and declare that "he would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore," here in *Ulysses* Stephen feels only bitterness (P 170). Here the Mass in which he serves is parodic, a calculated, blasphemous mockery of the religion and culture of his upbringing. Here he sees no ecstatic bird-girl, no "wild angel…of mortal youth and beauty," but yet another priest and the "sleek brown head" of his cruel friend, "a [seal]," "Usurper" (P 171, U.1.742-44). Here in the "Telemachiad," Stephen painfully and unwillingly relives experiences he had once outgrown. Not only has he failed to progress in his climactic ambition from *Portrait* to leave Ireland and "to forge in the smithy of [his] soul the uncreated conscience of [his] race," but, in many respects, he is less capable now than he was at any point in the former novel. In this context, every reminder of *Portrait* that Stephen must endure emphasizes his present stagnation.

In this chapter, I will trace what I see as the evolving relationship between *Portrait* and *Ulysses,* bringing new meaning to Stephen's remark that "history is a nightmare from which [he is] trying to awake" (U.II.377) As I will show, "Telemachus" and "Nestor" contain so many narrative parallels with *Portrait* that Stephen is essentially reliving his experiences, but from "Nestor" to "Proteus," Stephen starts to take control over the narrative of his life. Whereas in "Telemachus" it is left to the reader is to try to infer as much information as possible about Stephen's current situation, in "Nestor" Stephen seems to move past just reliving his experiences into engaging with them by memory. As he acknowledges of a "weak[-eyed]" timid student, "Like him was I…my childhood bends beside me" (U.II.125, 168-9). In "Proteus," Stephen begins to think more explicitly and sardonically about his past as depicted in *Portrait,* mocking his own ambitions: "you were going to do wonders, what?" (III.192). Rewarding his effort to confront his past and end the cycle of reliving it, at the end of the chapter Stephen is able to compose some brief poetry. While the "Telemachiad" establishes the main relationship between *Portrait* and *Ulysses,* explicit references to the former text continue as late as "Ithaca," and the appearance of Mrs. Riordan in even Molly's monologue in "Penelope" hints at the significance of the plot and characters of the former novel—and therefore its usefulness as a teaching tool—as we approach *Ulysses.*

ON STEPHEN'S NAME:

Stephen's cold reception to the invitations of Mulligan as mock-priest notwithstanding, the first major resonance between *Portrait* and *Ulysses* comes in the form of Mulligan's remark about Stephen's name: "The mockery of it!...Your absurd name, an ancient Greek!" (U.I.34). By spending time unpacking the significance and history of Stephen's name in *Portrait,* students will come to better understand one of the stakes for Stephen of *Ulysses* as a whole.

Mulligan's ridicule is particularly painful for Stephen in several respects. In the most literal sense, "Dedalus" is a very strange name for an Irishman—something that Stephen grapples with throughout *Portrait*. As Culleton argues in *Names and Naming in Joyce,* "the legacy of Stephen's name is almost half the story of *Portrait* and *Ulysses*" (22). In *Portrait*'s first chapter, Stephen is twice confronted about his name: once by a boy called "Nasty Roche," who disdainfully asks "What kind of a name is that?" and whom Stephen "had not been able to answer" (9); and again by a boy named "Athy," whose adolescent analysis strongly prefigures Mulligan's comment on Stephen's name in *Ulysses*: "You have a queer name, Dedalus, and I have a queer name too, Athy. My name is the name of a town. Your name is like Latin" (25). As Levin summarizes:

> Stephen is ever susceptible to the magic of names—particularly of his own last name. Names and words, copybook phrases and schoolboy slang, echoes and jingles, speeches and sermons float through his mind and enrich the restricted realism of the context. His own name is the wedge by which symbolism enters [*Portrait*]. [6]

Mulligan's comment not only announces that Stephen's onomastic struggle will continue in *Ulysses,* but it literally echoes the early pages of *Portrait,* creating a parallel that begins to establish the complex relationship between these two novels, in which Stephen both does and does not progress.

In *Portrait,* these confrontations about Stephen's name help build up to the climax of the novel's first chapter, in which Stephen achieves the first significant victory of his life by gathering the courage to speak to the rector of the school about having received an unfair punishment. Though he had been excused from schoolwork by another teacher because his

[6] Levin, Harry, "The Artist," from *James Joyce, A Critical Introduction*. 1941

glasses are broken, Stephen is pandied by Father Dolan, who accuses him of being a "lazy little schemer" and breaking his glasses on purpose (50). Though the unjust nature of the punishment itself and the encouragement of his peers is enough to bring him to the door of the rector's office, it is his recollection of the disrespect to his *name* that gives him the courage to actually enter:

> He was walking down along the matting and he saw the door before him. It was impossible: he could not. He thought of the baldy head of the prefect of studies with the cruel nocoloured eyes looking at him and he heard the voice of the prefect of studies asking him twice what his name was. Why could he not remember the name when he was told the first time? Was he not listening or was it to make fun out of the name? The great men in history had names like that and nobody made fun of them. It was his own name that he should have made fun of if he wanted to make fun. Dolan: it was like the name of a woman that washed clothes.
>
> > He had reached the door and…before he could make up his mind to come back, he had entered (55)

Stephen's adolescent assessment of Father Dolan's behavior inspires this first articulation in defense of his name. By associating himself with "the great men in history," Stephen not only champions the uniqueness of his name in Ireland, but also identifies a community in which his name seems more normal—beginning circuitously to grapple with the destiny his name could imply. At the same time, he emasculates Dolan, asserting that if names speak to one's purpose in life, Dolan has no business doling out punishments of any kind. As he matures, he comes to think of his name as a kind of "prophecy," and imagines Daedalus the mythic artificer as his artistic father.

But in *Ulysses* almost twenty years later, when Mulligan, apropos of nothing and after already annoying him, broaches the subject of Stephen's name it becomes clear that Stephen is not going to defend himself: "Stephen Dedalus stepped up, followed him wearily halfway and sat down…watching him" (*U*.I.36-37). Though Stephen is already "displeased" with Mulligan for summoning him up the stairs to bear witness to his mock-Mass, he does not even appear tempted to retaliate. While Mulligan is mostly commenting on the uncommon (and un-Irish) nature of Stephen's name, his use of the words "mockery" and "absurd" speak poignantly to Stephen's struggle to live up to his namesake as an artistic creator. In this respect, Mulligan's comment on Stephen's name is the reader's first indicator that Stephen has not, as he had set out to do at the end of *Portrait*, "[forged] in the smithy of [his] soul the uncreated conscience of [his] race" (253). As if to affirm Mulligan's victory in the arena of names, Stephen's first spoken words of *Ulysses*, "Tell me" are not only antithetical to his goal of artistic creation but also represent a complete reversal of his victory over the insult to his name in *Portrait*: having succeeded in communicating Dolan's injustice to the rector, Stephen runs to his peers, who "[close] round him" and shout, "tell us! Tell us!" (58). And lest we think this victory long past and out of Stephen's memory, we encounter Father Dolan's very words running through Stephen's mind in "Aeolus." The editor of the *Freeman's Journal* tells Stephen that he wants him to write for something for the paper and encourages him: "You can do it. I can see it in your face" (*U*.VII.617). This declaration of encouragement is transformed in Stephen's mind into the words of Father Dolan: "See it in your face. See it in your eye. Lazy idle little schemer" (*U*.VII.618).

As late in *Ulysses* as "Eumaeus," Stephen still seems to be working on the issue of the prophecy of his name, and the nature of the chapter itself embraces that. "Eumaeus" is humorously peppered with phrases that call attention to the occasionally unsuitable nature of

names, from "what was temporarily supposed to be called coffee" to "the socalled roll" Bloom wants Stephen to eat (*U*.XVII.361, 366). As Stephen remarks to Bloom, "sounds are impostures…like names. Cicero, Podmore. Napoleon, Mr. Goodbody. Jesus, Mr Doyle. Shakespeares were as common as Murphies. What's in a name?" (362-364). Understanding this moment in the context of both *Portrait* and Stephen's as-yet-unrealized artistic ambition, we can read this remark as an expression of Stephen's desire to divorce his ambition from the idea of his name as prophecy. If Shakespeare could become the Bard with a common name, then Dedalus need not serve as a prophecy for Stephen to become a writer-artificer. Moreover, if Stephen thinks of Dedalus as a paternal name, then divorcing himself from its prophetic feel would also liberate him from assuming the role of Daedalus' son, Icarus. Given the pathetic direction Stephen's life has taken, wherein he has failed to soar past the nets of society and fallen straight down into Dublin poverty once again, it is possible that Stephen sees himself as an Icarus figure. Ultimately, in terms of teaching, this arc and attention to names as a bridge between *Portrait* and *Ulysses* will demonstrates "what's in a name" for students, not only in Joycean works but throughout literature.

YEATS IN JOYCE:

To understand how Stephen, a representation of Joyce's younger self, imagines his artistic role in Ireland, we must make a comparison between Joyce and the Irish romantic tradition he rejects, specifically in the form of William Butler Yeats. For first-time readers of *Ulysses*, the poems "September, 1913" and "Who Goes with Fergus?" can briefly and effectively illustrate Yeats' key values of Celtic folklore, mysticism, and romantic Irish patriotism. Inspired by Fenian and public figure John O'Leary (1830-1907), Yeats understood his art as serving the interests of Ireland. As O'Leary believed, an "Irishman should feel…first of all that he was an Irishman, second, that Irish unity must be secured, and finally, that he should make some

sacrifice for Ireland" (Ellmann *Yeats* 46). While Stephen (and thereby Joyce) accepts his identity as an Irishman and bitterly resents the chokehold of the English on Ireland, he rejects the idea that he must personally "make some sacrifice for Ireland." During a particularly bitter conversation with his friend Davin in *Portrait,* Stephen asserts that every great man who has ever made such a sacrifice for Ireland, like Parnell, has been "sold… to the enemy or failed…in need or reviled…and left…for another" (203). In "September, 1913," Yeats himself captures this historical treatment of Ireland's notable patriots:

> Was it for this the wild geese spread
> The grey wing upon every tide;
> For this that all that blood was shed,
> For this Edward Fitzgerald died,
> And Robert Emmet and Wolfe Tone,
> All that delirium of the brave?
> Romantic Ireland's dead and gone,
> It's with O'Leary in the grave. (17-24)

But Yeats, unlike Joyce and Stephen, continues romanticizing these figures in the present, measuring Ireland's current state against those greater heroes. As Joyce's representative character, Stephen acknowledges Ireland's mistreatment of its heroes but he does so not to lament the glorious past but to argue for saving himself. When, in *Portrait,* Davin responds, "Ireland first, Stevie. You can be a poet or mystic after" Stephen asserts with "cold violence" that "Ireland is the old sow that eats her farrow" (203). In his use of the present tense and the adjective "old," Stephen expresses the degree to which he feels rescuing Ireland by sacrificing yourself to it is hopeless. In designating Ireland's patriots as "farrow," Stephen imagines them as

being "cut off" from their potential as men, because they are eaten before they can fully mature. In *Ulysses,* Stephen shows his progress in this realm when he presents a clearer idea of the relationship between himself and Ireland. As he tells Bloom in "Eumaeus":

> --You suspect, Stephen retorted with a sort of half laugh, that I may be important because I belong to the *faubourg Saint Patrice* called Ireland for short.
>
> --I would go a step farther, Mr Bloom insinuated.
>
> --But I suspect, Stephen interrupted, that Ireland must be important because it belongs to me. (XVI.1160-65)

Unlike O'Leary and Yeats, Stephen believes prophetically that it will be his identity as an artist (his potential future achievement in writing *Ulysses*) that makes him important. It is only as a byproduct of fulfilling his artistic destiny that Ireland will gain the attention of the world—as *Ulysses* has done.

In "Telemachus," Stephen's preoccupation with "Who Goes with Fergus?" incited by Mulligan's allusions, reveals a key artistic tension in the chapter. As Schwarz frames it, "if Stephen is to become the epic artist of Ireland, if he is to write epical and dramatic art, he must reject the examples of Wilde and Yeats" (Schwarz *Reading* 76). In this chapter, he expresses his bitterness toward the Irish romanticism that "Fergus" poem represents by referring to the "cracked lookingglass" as "a symbol of Irish art" and "[scorning] to beg [the] favor" of the milkwoman he sees as representative of old Romantic Ireland: "silk of the kine and poor old woman, names given her in old times. A wandering crone, lowly form of an immortal serving her conqueror and her gay betrayer" (*U*.I.146,403-5). But to reject the artistic tradition of Yeats and Wilde is challenging for Stephen because he is still being shaped by their example. His

remark about the lookingglass is a Wildean allusion. Even more pressingly, Stephen remembers how he sang "Who Goes with Fergus" as his mother lay in her deathbed.

Not only does Stephen turn to Yeats's lyrics to provide comfort for his mother, but he does so as a means of offering an artistic substitute for the religious devotion his mother had always asked him to have and display. Unable to have Stephen pray for or with her, his mother "[wants] to hear [his] music" (*U*.I.251). Stephen's use of Yeats is successful, and Stephen is rewarded by the experience of witnessing his mother moved by lyric art: "[s]he was crying in her wretched bed. For those words, Stephen: love's bitter mystery" (*U*.I.252-53). As Marylu Hill argues in "'Amor matris': Mother and Self in the Telemachiad Episode of *Ulysses*," this is

> the one time Stephen sees her not as mother but as a person, wretched perhaps, and ill, but still able to cry over a line of poetry. She proves herself capable of being moved by language and poetry just as he is. It is also the only place in the narrative where we hear Mrs. Dedalus speak clearly, without being filtered through her son's fears and anger. (338)

In this chapter, I am showing that *Portrait* is deeply embedded in "Telemachus" and "Nestor" as something Stephen must relive. From this perspective, the moment in which Stephen's mother weeps "for the words" becomes Joyce's creative reproduction of the time early in Stephen's life when he first imagines his own death. In that scene, he lies in a sickbed with a fever, "[saying] over to himself the song Brigid had taught him" which begins "*Dingdong! The castle bell! / Farewell, my mother!*" (24). As he recites the song, he reflects: "How beautiful and sad that was! How beautiful the words were…He wanted to cry quietly but not for himself: for the words, so beautiful and sad, like music" (24). For Stephen's mother to have such a similar experience—lying in a sickbed, crying over the beauty of the words of a song and imagining her death—

signals the possibility that, had she lived longer, Stephen's mother could have appreciated and understood him as an artist. Because it is Yeats' art that clarifies this possibility for him, we can understand why it would be difficult for Stephen to reject Yeats' artistic fatherhood in pursuit of his unknown destiny. As his continued mourning-wear suggests, Stephen is not yet ready to leave the experience surrounding the death of his mother behind.

YEATS & JOYCE

WHO GOES WITH FERGUS? (1892)

Who will go drive with Fergus now,
And pierce the deep wood's woven shade,
And dance upon the level shore?
Young man, lift up your russet brow,
And lift your tender eyelids, maid,
And brood on hopes and fear no more.

And no more turn aside and brood
Upon love's bitter mystery;
For Fergus rules the brazen cars,
And rules the shadows of the wood,
And the white breast of the dim sea
And all disheveled wandering stars.

"Fergus' song: I sang it alone in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery" (U.I.251-53)

"How sad and how beautiful! He wanted to cry quietly but not for himself: for the words, so beautiful and sad, like music. The bell! The bell! Farewell! O Farewell!"
(young Stephen in *A Portrait*, 24)

SEPTEMBER, 1913 (1913)

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence
And prayer to shivering prayer, until
You have dried the marrow from the bone;
For men were born to pray and save:
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet they were of a different kind,
The names that stilled your childish play,
They have gone about the world like wind,
But little time had they to pray
For whom the hangman's rope was spun,
And what, God help us, could they save?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Was it for this the wild geese spread
The grey wing upon every tide;
For this that all that blood was shed,
For this Edward Fitzgerald died,
And Robert Emmet and Wolfe Tone,
All that delirium of the brave?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet could we turn the years again,
And call those exiles as they were
In all their loneliness and pain,
You'd cry, 'Some woman's yellow hair
Has maddened every mother's son':
They weighed so lightly what they gave.
But let them be, they're dead and gone,
They're with O'Leary in the grave.

--Devil out of hell! We won! We crushed [Parnell] to death! Fiend! ...
Mr Casey, freeing his arms from his holders, suddenly bowed his head on his hands with a sob of pain.
--Poor Parnell! he cried loudly. My dead king!
He sobbed loudly and bitterly.
Stephen, raising his terrorstricken face, saw that his father's eyes were full of tears. (*A Portrait* 39)

"Ireland first, Stevie. You can be a poet or mystic after.
--Do you know what Ireland is? Asked Stephen with cold violence. Ireland is the old sow that eats her farrow" (ibid. 203)

Figure 1: Yeats & Joyce

STEPHEN'S APOSTASY AND HIS MOTHER

What reading *Portrait* before *Ulysses* can most help students understand is that Stephen's refusal to identify as a Catholic is not an absence for him, in the sense that he now lacks religious beliefs, but a deliberate refusal. Ironically, Stephen's apostasy comes with immense respect for Catholicism almost in spite of himself. Mulligan notices it when he accuses Stephen of having "the cursed jesuit strain in you, only it's injected the wrong way" (*U*.I.209). Cranly phrases it more clearly in *Portrait*, when he comments, "It is a curious thing, do you know…how your mind is supersaturated with the religion in which you say you disbelieve" (240). In his conversation with Cranly in *Portrait*, Stephen strangely acknowledges that "the God of the Roman Catholics [could strike him dead]" at any time for his sin, though he chooses not to be a Catholic (243). As a teaching aid and source, I provide a handout of key moments in this conversation, entitled "Stephen's Apostasy" (See *Figure 2)*. As the handout illustrates, in *Portrait,* Stephen demonstrates a preference for Catholicism in the face of other religions even as he rejects religion entirely. He disparages Protestantism as "an absurdity which is illogical and incoherent" as opposed to Catholicism. He demonstrates respect for the "twenty centuries of authority and veneration" that Catholicism has built up for its God, and thus reveals by rejecting it how important his artistic ambitions are to him. Even though he knows the risk to his soul, he would rather protect its freedom than make a false declaration of faith for his mother. He almost superstitiously suggests that God would know his tribute is false, and that to make such a declaration would cause a "chemical action…in [his] soul" (243). He seems to believe that the test of his artistic prowess will prove that his apostasy is the correct choice, and he believes that the stakes of this decision are so high as to include the fate of his immortal soul. Thus, the way to understand Stephen's refusal to serve is as *blasphemy*; atheism is not and cannot ever be

STEPHEN'S APOSTASY

—Cranly, I had an unpleasant quarrel this evening.
—With your people? Cranly asked.
—With my mother.
—About religion?
—Yes, Stephen answered.

She wishes me to make my easter duty… [but] I will not serve.

—Do you believe in the eucharist? Cranly asked.
—I do not, Stephen said.
—Do you disbelieve then?
—I neither believe in it nor disbelieve in it, Stephen answered.

—[Do] you feel that the host…may be the body and blood of the son of God and not a wafer of bread? [do] you fear it may be?

—Yes, Stephen said quietly. I feel that and I also fear it.

—I fear many things: dogs, horses, firearms, the sea, thunderstorms, machinery, the country roads at night.

...Do you fear then…that the God of the Roman catholics would strike you dead and damn you if you made a sacrilegious communion?
— The God of the Roman catholics could do that now, Stephen said. I fear more than that **the chemical action which would be set up in my soul by a false homage to a symbol behind which are massed twenty centuries of authority and veneration.**

—[do you] intend to become a protestant?

—I said that I had lost the faith, Stephen answered, but not that I had lost selfrespect. What kind of liberation would that be to forsake **an absurdity which is logical and coherent** and to embrace one which is illogical and incoherent?

Cranly:

Whatever else is unsure in this stinking dunghill of a world a mother's love is not. Your mother brings you into the world, carries you first in her body. What do we know about what she feels? But what she feels, it, at least, must be real. It must be. What are our ideas or ambitions? Play. Ideas!...Every jackass going down the roads thinks he has ideas.

Joyce, James. A Portrait of the Artist as a Young Man, pages 239-244

Figure 2: Stephen's Apostasy

blasphemy because atheists don't believe in anything against which they could blaspheme. In Stephen's mind he is not strictly atheist, he is walking in the face of God, and he is doing it because he believes that this gesture of *non serviam* is necessary to progress as an artist. It is through this gesture that Stephen acquires a symbolic Lucifer role in *Ulysses*; Joyce spells this out more clearly in *Portrait* when Cranly, hearing that Stephen "will not serve," replies that "that remark was made before" (239).

But Stephen's religious struggles have a locus in his relationship with his mother, who openly suffers as a result of Stephen's apostasy. From the handout, students will notice that the occasion for the entire conversation between Stephen and Cranly about religion is an argument with his mother about performing another Catholic rite. In fact, Cranly seems to know without needing to be told that a quarrel with Stephen's mother will necessarily involve religion. After engaging with Stephen's intellectual objections to Catholicism, Cranly suggests that making a gesture toward one's mother is more important, because "whatever else is unsure in this stinking dunghill of a world a mother's love is not." Before Stephen leaves Ireland in *Portrait*, his mother essentially makes a bet with him that he will come back to church after he has gained more experience in life. According to Stephen's journal, she "prays…that [he] may learn in [his] own life and away from home and friends what the heart is and what it feels" and says Stephen will "come back to faith because [he has] a restless mind" (*P* 250, 248). Stephen obviously believes otherwise and tells her so, but the battle for Stephen's soul is ongoing at the end of *Portrait*. Joyce's choice to mention Stephen's unwillingness to pray at his mother's deathbed demonstrates that both of them were still invested in this struggle as she lay on her deathbed. Even after her death, in "Circe," Joyce depicts May Dedalus (in her role as "The Mother") urging Stephen to repent (*U*.XV.4212). In Stephen's mind, this struggle was supposed to lead to his

triumph of artistic creation, at which point his mother could have seen that he has chosen the correct path for himself. Even if she refused to acknowledge how essential his apostasy is to his success, Stephen would have his success itself to comfort him in the face of the "sundering" of his relationship with his mother.

But now, his mother is dead. In one sense, the struggle has ended because she isn't there to fight with him anymore. In another sense, it can never end, because now Stephen can never prove to her that he made the right choice in his own soul. Similarly, her presence in Stephen's nightmares and her role in "Circe" suggests that Stephen will take up her side of the struggle against himself in his own imagination and torture himself with it, just as he tortures himself over his other shortcomings. At the same time, we should not suppose that Stephen's decision not to pray doesn't hurt him. Stephen is extremely sensitive—a facet of his character that "Telemachus" reaffirms by depicting the "gaping wounds…in his heart" that Mulligan's words have the power to create (*U*.I.217). Obviously, it costs Stephen a great deal to stick to his beliefs. Stephen has known religious security; why would he not be tempted to ask for it, to live in it, to receive it at his mother's deathbed?

Though Cranly would likely argue that Stephen is being selfish, taking Stephen's perspective reveals how difficult it is for him to make this choice. The way to see it from Stephen's perspective is to use the model I have been proposing of "ontological completeness" to understand what is at stake for him. Even if we disagree with and condemn him for his choice, we must acknowledge that it is principled and has a sound basis in his character, as established in *Portrait*. We must also remember that Stephen probably knows that this is the end of his exile to Paris (he has no money to get back), so by coming back to Ireland to his mother's deathbed, he has already sacrificed the biggest step he's ever taken toward becoming an artist. If he were to

give up on his conscientious religious objection, too, what would he have left toward that goal? How much ground has he already lost?

By the way he sang at his mother's deathbed, by the way her death haunts him, by his choice to engage in traditional mourning and his unwillingness to wash, it should be apparent that he is deeply affected by his mother's death. He did not break her heart because he only cares for himself. He is committed to moving forward on his chosen path and he is unwilling to participate in forms that threaten his soul, no matter what the expense. As he tells Cranly in *Portrait*, he's not afraid "to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too" (247). Ultimately, these stakes point to one reason why, in "Scylla and Charybdis," he begins to argue that great artists don't make mistakes. Instead, he posits, "his errors are volitional and are the portals of discovery" (*U*.IX.228-29). Ultimately, though, everything that we know about Stephen until and throughout the "Telemachiad," should tell us that in refusing to pray at his mother's deathbed, he has sacrificed his relationship with her for his art— making the bathos of his lack of artistic success even more painful. Thus Stephen's "victory" over his mother and her wishes for him to repent can only be, as its reference in "Proteus" might suggest, Pyrrhic.

ON MULLIGAN:

"*The aunt thinks you killed your mother…That's why she won't let me have anything to do with you*" *(I.88-89)*

By the time Stephen's mother is mentioned on the third page of *Ulysses*, any reader of *Portrait* has become aware that *Ulysses* will also be about Stephen Dedalus and that he is once again in Dublin. Though Stephen's weariness is evident immediately, it is not until Mulligan's remark, "The aunt thinks you killed your mother…That's why she won't let me have anything to

do with you," that we start to understand what has brought Stephen back to Ireland and to his present miserable state (U.I.88-89). This remark, though somewhat offhanded on Mulligan's part, is strategically delivered by Joyce because it establishes that Stephen's mother is dead while heavily emphasizing Stephen's extreme social isolation.

Mulligan's comment reveals that Stephen is the subject of gossip across Dublin regarding the circumstances of his mother's death, the far-reaching nature of this gossip being underscored by the fact that it is Mulligan's aunt (and not say, his parent) whose opinion is given. Simultaneously, Mulligan's willingness to share his aunt's cruel opinion with Stephen emphasizes that Mulligan is more interested in getting a reaction out of Stephen than in helping his obviously miserable friend. His additional comment that "she won't let me have anything to do with you," implies that Mulligan's aunt does not know that he is living with Stephen; though Mulligan is clearly disregarding his aunt's advice, the way that he speaks of her forbiddance in the present tense ("she won't let me") suggests that he has not spoken in Stephen's defense when people gossip about him in his presence. In other words, not only has Stephen to contend with his mother's recent death and its impact on his plans to leave Ireland and become a writer-artist, but also a large degree of social exile, with Mulligan for a friend. As we will find out in "Hades," Stephen's family takes just as much umbrage with Mulligan; Simon Dedalus refers to him as a "cad" and a "contaminated bloody doubledyed ruffian by all accounts" (*U*.VI.49,64).

At the same time, their conversation about a disapproving aunt, Mulligan's deception of her, the descriptors "Stately, plump" and his general affect (later: "make room in the bed") all evoke Oscar Wilde and *The Importance of Being Earnest* (1895). That play begins with Algernon (a dactyl name!) affectedly pronouncing judgments on his servant and a friend who he warns would not be welcome in his aunt's presence. In *Ulysses*, Mulligan immediately puts

Stephen in a servant role as an altar boy in his parodic Mass, and follows that performance by calling attention to Stephen's name before mentioning his own disapproving aunt—thus making Stephen fill both the roles of Lane and Ernest. The word he uses to describe Stephen's name, "absurd" is the same word Algernon uses to argue that his friend's name is Ernest and not Jack: "It is perfectly absurd your saying that your name isn't Ernest." Taken together with Mulligan's remark, "if Wilde were only alive to see you!" these Wildean echoes point to one more Irish artist, like Yeats, whose "fatherhood" or, in Wilde's case, "love that dare not speak its name," Stephen will need to reject.

As his remark makes clear, Mulligan has not defended Stephen because he also believes to some extent that Stephen "killed his mother," or at least, did wrong by her:

> You could have knelt down, damn it, Kinch, when your dying mother asked you, Buck Mulligan said. I'm hyperborean as much as you. But to think of your mother begging you with her last breath to kneel down and pray for her. And you refused. There is something sinister in you (*U*.I.91-94)

This conversation initiates a parallelism between Mulligan and Stephen's friend Cranly from *Portrait* that extends the Wildean relationship by its invocation of the faintest lure of homosexuality that Cranly posed in that novel. In *Portrait*, Cranly "[seizes]" Stephen's arm—a gesture Mulligan will also make—and Stephen is "[thrilled] by [Cranly's] touch" (247). Cranly, we can imagine, would be disappointed in if not outright enraged by Stephen's choice not to pray at his mother's deathbed—and indeed might be presently, if the gossip has reached him. Readers of *Portrait* may remember Cranly's words on Stephen's refusal of his mother's wish for him to make his Easter duty: "What is it for you? You disbelieve in it. It is a form: nothing else. And you will set her mind at rest" (*P* 241). Here Mulligan appears to be making a similar suggestion,

that the fact that his mother was dying should have been more important to Stephen than whatever qualms he has with the "form" of prayer; for Stephen, this has the potential to be even more painful than when Cranly confronted him for the same sin, not only because his mother is now dead but also because Mulligan's argument stems from a flippant disregard for Catholic sacred ritual whereas Cranly's did not.

But Stephen's response to Mulligan's initial remark, "someone killed her," sheds light on the reasoning behind Stephen's choice not to kneel (U.I.90). Though Stephen does not elaborate on who he thinks is responsible for his mother's death, informed readers might suppose he is thinking of one or two specific possibilities. In the literal sense, as Stephen comes to acknowledge in "Circe," it was cancer that killed his mother: Just before Stephen's Wagnerian cry, "Nothung!" in "Circe," Stephen repeats Mulligan's remark: "They say I killed you, mother. He offended your memory. Cancer did it, not I. Destiny" (XV.4187-88). But in "Telemachus" Stephen says that "someone" killed her and not "something" or "Cancer." If a person may be held responsible for her death, one pragmatic option might be Stephen's negligent, alcoholic father, whose focus on his own desires has created a lifetime of suffering and poverty for his wife and family. But the better option is that Stephen, in this line in "Telemachus" is suggesting that God killed her. If, as the Irish Catholics believe, everything happens in accordance with God's will, then, in the kind of literal sense that Stephen would be likely to imagine, it is God who killed May Dedalus. Yet, Stephen's fear of God (in spite of his apostasy) prevents him from ever explicitly identifying Him as his mother's killer. Instead, he calls her death the work of "Destiny." This reading, then, better makes sense of Stephen's assertion in light of his complex apostasy, and creates a fascinating irony.

In Mulligan's words, gestures, and promise of friendship, he acts as a double for Cranly in "Telemachus." Taking both novels into account, Mulligan's role as Stephen's current closest friend would automatically invite a comparison between him and Cranly, even if the two were total opposites. Mulligan's presence and the painful friendship he proffers will always remind us, in a bathetic sense, of Cranly and of the kind of friend Stephen could have had if he had not chosen self-exile. That we are meant to be thinking of Cranly is also evident in the fact that Stephen thinks of him six times in *Ulysses*. The conversation about Stephen's mother that essentially opens the novel not only echoes Stephen's last conversation with Cranly but also ends with Mulligan "suddenly [linking] his arm in Stephen's and [walking] with him round the tower" (I.147-8). This action perfectly parallels Cranly's action during his and Stephen's conversation: he "seized his arm and steered him round so as to head back towards Leeson Park. He laughed almost slily and pressed Stephen's arm with an elder's affection" (*P* 247). In *Portrait,* Stephen is "thrilled by [Cranly's] touch" (247). Now, in *Ulysses,* this moment can only be a sad echo of the moment in *Portrait* in which Cranly offered his companionship. To emphasize this parallel, Joyce has Stephen link these moments explicitly. First, in "Telemachus," by the fleeting thought, "Cranly's arm. His arm" (I.159). And second, in "Proteus," in which Stephen elaborates: "Staunch friend, a brother soul: Wilde's love that dare not speak its name. His arm: Cranly's arm. He now will leave me. And the blame? As I am. As I am. All or not at all" (III.450-452).

Mulligan and Cranly have many similarities. They are both intelligent, willing to entertain Stephen's artistic theories, and prone to strong shifts in mood. Both understand Stephen's sense of humor and his unique apostasy. Both speak to him mockingly in the language of priests; Mulligan in his intonation of the Mass, and Cranly when he addresses Stephen, "Yes, my child" (*P* 247). But Mulligan and Cranly differ in one very crucial respect: Cranly is willing

to take many things seriously, and Mulligan never is.[7] As Robert H. Bell has argued, "Buck Mulligan cannot propose anything positive, like Stephen's 'eternal affirmation of the spirit of man in literature' (17.30), because he does not believe in anything; his project is always mockery" (367). This crucial difference is arguably the largest source of the bathos of Mulligan's role in Stephen's life. Mulligan's solution to any problem is to make light of it and deny its validity as a concern, preferably with a rude joke. From his perspective, "it's all a mockery and beastly" (*U*.I.210). Or even worse, he offers to address it with violence, such as in "Telemachus," when he offers to give Haines "a ragging worse than they gave Clive Kempthorpe" (I.162-4). But Stephen is so sensitive to the thought of violence of any type that he not only changes his mind about Haines leaving the tower but decides to remove himself from the situation instead.

Cranly, on the other hand, demonstrates a willingness to entertain Stephen's concerns and a desire to accept Stephen as he is. Unlike the Catholicism of Stephen's mother, which paints Stephen at the edge of damnation, Cranly's religious perspective accepts Stephen's doubt. He tells Stephen,

> you need not look upon yourself as driven away if you do not wish to go or as a heretic or an outlaw. There are many good believers who think as you do… The church is not the stone building nor even the clergy and their dogmas. It is the whole mass of those born into it. (*P* 245)

But ultimately, from Stephen's point of view, both Cranly and Mulligan's perspectives fail to accept him as he is: "All or not at all." Mulligan is willing to accept Stephen as an atheist, but he is impatient with the way in which Stephen "disbelieves as only a former believer can" (Schwarz

[7] For more on Mulligan's character, see Bell, Robert H, "Mercurial Malachi and Jocoserious Joyce," *Modern Language Quarterly* 48.4 (1987): 364-377.

233). He accuses Stephen of having "the cursed Jesuit strain in you, only it's injected the wrong way" (*U*.I.208-9). Cranly's acceptance of Stephen's apostasy comes closer to true acceptance than Mulligan's, because Cranly understands Stephen's unwillingness to commit any "sacrilege" even as he rejects Catholicism (*P* 246). Though Stephen feels the pursuit of his destiny requires the rejection of this offer of inclusion, the fact that Cranly feels comfortable offering it and tries to take Stephen's doubt seriously speaks to the strength of his character.

As Blades summarizes,

> Cranly…is a realist and an apt foil to Stephen's own idealism. Among company he speaks with nonchalant ease and wit but with Stephen he is frank and direct. He confronts Stephen with the humanity which his friend himself has successfully denied, speaking with maturity and prudence, exposing to Stephen the full and potential implications of his decisions as well as his contradictions. (250)

Nowhere is this humanity better represented than in his final offer to be "one person… who would be more than a friend, more even than the noblest and truest friend a man ever had" (*P* 247). Still, this acceptance would be a false one since it demands that Stephen not pursue the exile that frames his destiny, and Stephen would be no better off in the pursuit of his goal than he is with Mulligan at present. But just like his refusal to pray for his mother, Stephen suffers because he must reject it—and he carries this suffering with him in *Ulysses*. As I think we're meant to see, in "Penelope," Molly Bloom supplants Cranly as a more appropriate figure (or symbol) of human love and acceptance that can complete Stephen in his transformation as an artist. As Molly imagines it, a "friendship" between she and Stephen would entail "intelligent conversation" and seduction—the "tumble in a cornfield a lover younger than herself" that Stephen awaits his "turn" for in "Scylla and Charybdis" (*U*.IX.260). Moreover, like Cranly's,

Molly's position on religion and atheism is open, though her belief in God is constant and anti-intellectual: "as for them saying theres no God I wouldn't give a snap of my two fingers for all their learning why don't they go and create something" (*U*.XVIII.1564-65). When she asserts that atheists (like Stephen), "go howling for the priest and they dying and why why because theyre afraid of hell on account of their bad conscience ah yes I know them well," we can infer that Stephen's ill-injected "Jesuit strain" would come as no surprise to her and likely not trouble her at all (1666-68). Ultimately, as I will address in her chapter, Molly represents a figure who is capable of accepting Stephen "as [he is] or not at all," but unlike Bloom (who achieves "equanimity" toward Molly in "Ithaca"), Stephen presently lacks the ability to offer such acceptance in return, underlining his present unsuitability as an artist.

INTERACTING WITH PORTRAIT: "NESTOR"

Thus far I have shown how "Telemachus" resonates with *Portrait* in Stephen's actions and in the motifs of Stephen's confrontations with his name, his troubled relationship with his mother as a result of his religious apostasy, and his imperfect and unsatisfying friendships. In "Nestor," Stephen confronts a bathetic echo of his experiences in *Portrait* in the form of the time he spends in school. Because the former novel depicts Stephen's childhood, much of the text takes place while Stephen is enrolled in various schools, from Clongowes to the university. That "Nestor" is set in a school and associated with the "Science / Art" of "History" in the Linati schemata encourages us to notice this relationship between *Ulysses* and *Portrait*. "Nestor" opens with Stephen's interrogation of a student over a Greek battle. When Stephen asks where this battle takes place, Joyce gives us an image of the student's ignorance: "the boy's blank face asked the blank window" (*U*.II.6). This moment establishes the precedent that in this classroom setting, a person's ignorance and confusion is visible to anyone who cares to look—another effect of the narrator's use of the displaced agency of body parts, as I will elaborate on in

Chapter Three. In other words, this moment draws attention to body language in the scene of Stephen's teaching. Thus, when Stephen has to "[glance] at the name and date in the gorescarred book," we should recognize that it signals that he himself does not know the answer to the question he has posed and that his students can also infer this fact (*U*.II.12-13). Similarly, Stephen demonstrates a total lack of attention to the class when he does not recognize the end of Milton's *Lycidas* and asks, "Have I heard all?" (*U*.II.91). It is likely that the reason that Armstrong feels comfortable sneaking "figrolls…between his palms at whiles and [swallowing] them softly" during the lesson is because he perceives Stephen's lack of authority (*U*.II.22-23). As Stephen himself articulates, "In a moment they will laugh more loudly, aware of my lack of rule and of the fees their papas pay" (*U*.II.28-29).

Though these details might be small, I would encourage students to draw connections here between Armstrong's snack and Stephen's thoughts of Cranly, who is depicted eating figs during his crucial conversation about his apostasy. It is of this conversation that Stephen thinks when he asks himself, "Was that then real? The only true thing in life?" (*U*.II.43). Moreover, we might recall that in "Telemachus" Stephen is so distracted by the pain of remembering his mother's death that Mulligan is reduced to the sound of a "wellfed voice beside him" (*U*.I.107). Ignoring for the moment the strange implication that voices can seem "fed," it is clear that this designation matters for Stephen in underscoring exactly what it is about Mulligan is bothers him and makes him more depressed. In the form of the money his father pays for him to attend school and presumably purchase "figrolls," Armstrong has, in Stephen's estimation, "a sweetened boy's breath"—a designation not far off from a "wellfed voice" (*U*.II.24). Ultimately, I would argue, the signal of any "wellfed voice" (like that of Mr Bloom's introduction in the novel), should remind us not only of the depression Stephen is fighting but also of Stephen's literal hunger,

which grows throughout the day. We might notice that Mulligan points out that it is Stephen's habit to eat all the leftovers from breakfast, as if he doesn't live in easy expectation of food to come. Moreover, given the intensity of Stephen's "moody brooding" across *Ulysses*, the simple, practical fact that Stephen is not well-nourished and soon becomes drunk makes a satisfyingly realistic explanation for his negative demeanor that helps to mitigate some of the alienation his incredible brain and thought processes can produce in new readers.

In terms of echoing *Portrait*, "Nestor" resonates with the former novel in terms of the facts that Stephen again walks to school without bathing, again shows up to a classroom and performs poorly (like he had in the university), and again must sit in the office of a would-be father-figure and be lectured about his vocation. When, after lessons have concluded, Stephen must help one student with his math homework, he notices the boy's "misty glasses" and "weak eyes," which readers of *Portrait* should identify as qualities Stephen also had in youth (*U*.II.125). But "Nestor" also contains the seeds of Stephen's developing thought process about the bathetic form his life has taken since he left Ireland for Paris, ultimately leading to the controlled interior monologue of "Proteus" and its associated creative acts, including urination and the composing of a simple, vaguely plagiarized poem. If, as I have been arguing, there is a developing relationship from *Portrait* across the "Telemachiad," then while in "Telemachus" Stephen simply relives his past experiences, in "Nestor," Stephen both relives certain experiences and comes to behold others "beside him."

Neither has Stephen's failure as an instructor escaped the notice of his employer. As Mr Deasy remarks to him, "I foresee…that you will not remain here very long at this work. You were not born to be a teacher, I think" (*U*.II.401-2). In a certain way, Stephen's inadequacy as an instructor along with his response to Deasy, "a learner, rather," places or aligns Stephen more

adequately among the student population than that of the masters (*U*.II.403). This alignment is most clearly reflected in the moment when Stephen automatically intuits the imbalance in the students' hockey game long before Mr. Deasy realizes the problem:

> "They were sorted in teams and Mr Deasy came away stepping over wisps of grass with gaitered feet. When he had reached the schoolhouse voices again contending called to him. He turned his angry white moustache.
>
> —What is it now? he cried continually without listening.
>
> —Cochrane and Halliday are on the same side, sir, Stephen said." (*U*.II.185-90).

Stephen's simple intuition here suggests that he is more familiar with the intricacies of the relationships between the boys in his class than we might have guessed by the scene where we watch him teach. We also see that although Mr. Deasy has the task of dividing the boys into hockey teams, he is not aware of their more intimate rivalries and is accustomed not to listen to the boys even when they have an obvious problem. Deasy's reduction to an "angry white moustache" further functions as a narrative means of emphasizing the age gap between Deasy and the boys and therefore implicitly Stephen. Like *Portrait*, "Nestor" depicts a scene in which Stephen rejects a possible vocation. In the scene in the former novel when Stephen ultimately rejects the option to become a priest, Joyce uses the imagery as an objective correlative for the paralysis such a vocation would entail: "The director stood in the embrasure of the window, his back to the light, leaning an elbow on the brown crossblind and, as he spoke and smiled, slowly dangling and looping the cord of the other blind" (153-4). Here the "crossblind" and "cord of the other blind" function as the "blind street" "iron railings" do in "Araby," to frame the situation in air of paralysis and strangulation. Now, in *Ulysses*, Stephen's own awareness of the symbols of paralysis which surround him supplants the hinting of the narrator in *Portrait*:

> Stale smoky air hung in the study with the smell of drab abraded leather of its chairs. As on the first day he bargained with me here. As it was in the beginning, is now. On the sideboard the tray of Stuart coins, base treasure of a bog: and ever shall be. And snug in their spooncase of purple plush, faded, the twelve apostles having preached to all the gentiles: world without end. (*U*.II.199-204)

And later: "The same room and hour, the same wisdom: and I the same. Three times now. Three nooses round me here. Well? I can break them in this instant if I will" (*U*.II.233-235). In *Ulysses*, Stephen starts to demonstrate his own awareness of the paralysis implied by images like the "drab abraded leather" of old chairs, religious trinkets in "faded" "purple plush," and antique coins which remind us that even for inferior (deposed) English kings like James II, Ireland is nothing but a "bog" (Gifford 34). Here in *Ulysses*, the "blindcords" that loom as threats in *Portrait* become obvious "nooses," signaling Stephen's growing awareness of his own bathetic paralysis. As these repeated motifs clearly illuminate, there is a strong relationship here between *Portrait* and Stephen's situation in "Nestor." In this light, it should be more obvious then how and why Stephen can feel that "History is a nightmare" from which he must "[try] to awake" (*U*.II.377).

In a more explicit development of Stephen's awareness of the reverberation between his childhood and his life since his mother's death, Stephen acknowledges:

> Like him was I, these sloping shoulders, this gracelessness. My childhood bends beside me. Too far for me to lay a hand there once or lightly. Mine is far and his secret as our eyes. Secrets, silent, stony sit in the dark palaces of both our hearts: secrets weary of their tyranny: tyrants, willing to be dethroned" (*U*.II.123-172)

Ultimately, the mental steps Stephen takes in "Nestor," in the form of recognizing the "nooses" of his current situation, perceiving the paralysis implied by the imagery which surrounds him, and recognizing at least one of the images of his own childhood that presently surround him enables him to do the kind of thinking that he does in "Proteus." By engaging his past instead of perpetuating it, he can begin to move on from toward his artistic destiny. In fact, the opening of "Proteus," based in Stephen's focus on the "ineluctable modality of the visible…Signatures of all things I am here to read" is a development on his pursuit of Aristotle and "*quidditas*" in *Portrait*.

REFLECTING ON *PORTRAIT*: "PROTEUS"

> Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his sconce against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it it is a gate, if not a door. Shut your eyes and see. (*U*.III.1-9)

As the introductory paragraph illustrates, "Proteus" challenges the reader with stultified phrases and heavy abstraction. Gifford's *Ulysses Annotated* clarifies that these lines depict Stephen's reflections, while walking, on ideas and quotes from German mystic Jakob Boehme (1575-1624), Irish educator George Berkeley (1685-1753), Aristotle (322-384 BC), Dr. Samuel Johnson (1709-1784), and Dante's *Inferno*. Perhaps even less obvious to first-time readers will be the fact that Stephen approaches nearly all these ideas in a way that is both self-absorbed and sardonic. According to Gifford, Stephen's musings on gates and doors is "a parody of Dr. Johnson's manner of definition in his *Dictionary of English Language*" (45). His strange

phrasing “aware of them bodies before of them coloured” mimics the style of philosophical language. In short, “Proteus” is the most difficult to read of the first three chapters of *Ulysses*, especially for a contemporary undergraduate audience.

Alongside recommending that students read *Ulysses* with Gifford’s annotations to hand, my approach to teaching “Proteus” depends on having first brought students (1) to understand the way Stephen’s mind works by reading *Portrait*, and (2) to connect the structure and plot of *Portrait* to its rebirth in the “Telemachiad.” As I have shown, Joyce recreates or alludes to most major events in *Portrait* in the “Telemachiad,” and Stephen transforms from unwitting reenactor in “Telemachus” to depressed observer in “Nestor.” Here, in “Proteus,” however, Stephen starts to take control over his experiences, explicitly recalling and contextualizing them in the fabric of the things he has learned since *Portrait*. In this chapter, Stephen walks along the beach, contemplating, among other things, “the ineluctable modality of the visible,” the mysterious relationship between father and son, “houses of decay,” his own past, the drowned man he discussed in “Telemachus” and his late mother (*U*.III.1,105). While his thoughts are sometimes dense and allusive (“Houyhnhnm, horsenostrilled. The oval equine faces, Temple, Buck Mulligan, Foxy Campbell, Lanternjaws. Abbas father, furious dean, what offence laid fire to their brains? Paff! *Descende, calve, ut ne amplius decalveris*”), at other times Joyce creates pathetic appeal which students can frequently identify by the use of the second person (*U*.III.111-13).

As these moments clarify in the sea of dense text, the theme of this chapter is self-confrontation—the kind that Stephen recognizes is painfully necessary for him to progress. Like anyone trying to come to terms with an experience, Stephen starts at the beginning and conducts an inventory—an act that has Homeric resonance with Proteus, the “slippery god of the sea” who

Menelaus must pin down to obtain necessary information. For someone with a philosophical mind like Stephen, starting at the beginning means starting with "the ineluctable modality of the visible," or, as he clarifies in "Scylla and Charydbis": "Space: what you damn well have to see" (*U*.IX.86). In *The New Bloomsday Book* Blamires summarizes usefully: "Stephen's starting-point is that things are presented to us under the shifting mode of their visibility. It is the *signatures* of things, rather than their reality, which our minds receive through eyesight" (14). Experimenting with the nature of reality as we perceive it through our senses, Stephen instructs himself to "shut your eyes and see" (*U*.III.9). Concluding that, however we perceive it, reality is "there all the time without you: and ever shall be, world without end," Stephen turns to the idea of paternity. Frustrated with his own parentage and wondering about "the divine substance wherein Father and Son are consubstantial," Stephen identifies his lineage as a "[house] of decay" and recalls trying to hide it at Clongowes: "[y]ou told the Clongowes Gentry you had an uncle a judge and an uncle a general in the army. Come out them, Stephen. Beauty is not there" (*U*.III.105-6). This recollection marks the beginning of an inventory of self-confrontations leading Stephen to be able to engage in creative acts.

These confrontations embody Stephen's reflections on his former religiosity ("You were awfully holy, weren't you?"), his artistic ambitions, ("Remember your epiphanies, written on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world"), and on his failure as a student in Paris ("You were a student, weren't you? Of what in the other devil's name?") (*U*.III.128-29, 141-42, 175-76). Even as the chapter swims with allusions to Jonathan Swift, French philosophers, Shakespeare, obscure historical figures and complex concepts, these bitter reflections clarify the nature and tone of Stephen's thoughts and build the chapter's pathos and direction, which can help students pin down "Proteus." Across the

chapter, Stephen recollects and holds himself to account over his birth into a "house of decay," through Clongowes, his early artistic ambition, his recent failed flight to Paris (which he bathetically characterizes as a mission trip: "You were going to do wonders, what? Missionary to Europe"), and finally the events of this very morning as depicted in "Telemachus," culminating in a confrontation with himself over the extent of his own cowardice. Recalling Mulligan's rescue of a drowning man, Stephen asks himself: "Would you do what he did? A boat would be near, a lifebuoy…Would you or would you not?...The truth, spit it out. I would want to. I would try. I am not a strong swimmer" (*U*.III.320-24). Understanding Stephen's extreme aversion to water, Stephen's assertion that he would try is brave and seemingly causes him to arrive, yet again, at the death of his mother: "I could not save her. Waters: bitter death: lost" (*U*.III.330). Bringing his philosophical inventory from his birth to the death of his mother reinforces the thematic resonance between motherhood and the womb and death that colors Stephen's mind all day, even characterizing his breath: "dead breaths I living breathe" (*U*.III.479). Despite the heaviness and persistence of death in Stephen's thoughts, however, his thoughtful sequence a brave effort to pin down the nature of protean reality and truth, earns him the ability to engage in creative acts like writing poetry and urinating. As Blamires articulates,

> in making water, which runs into the sea, Stephen is involved in the natural flow of life and fertility. This act adds rich overtones to his preceding act of poetry by which a pattern of words pinned down meaning derived from the Protean flux and change of nature.t hus the creative moment may be regarded as the climax of the first three episode. We have been concerned with the day's beginning, history's beginning, the origin of man, of being itself. We are ready now for the beginning of the book. (19)

CHAPTER THREE: "THE NEW MESSIAH FOR IRELAND!": LEOPOLD BLOOM READING EXPERIENCE OF "CALYPSO":

As the shift in narrative time back to 8 a.m. reinforces, "Calypso" feels like a fresh start, presenting students the opportunity to use what they've learned so far about reading *Ulysses* while offering them a short reprieve from Stephen's "moody brooding." The introduction of these new and pleasant characters having breakfast in their sunlit home (as opposed to Stephen's dark and "smoke-filled" tower) offers a check against readers' potential disengagement after "Proteus." Students often feel discouraged if they perceive that they're not understanding "enough" of what they've been asked to read—a situation that the "Telemachiad" can easily produce with its high literary and philosophical ruminations, especially in "Proteus." The substantial portion of the text of "Calypso" that is accessible without reference materials like Gifford also helps temper that discouragement. Consider the famous introduction:

> Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with crustcrumbs, fried hencods' roes. Most of all he liked grilled mutton kidney which gave to his palate a fine tang of faintly scented urine. (*U*.IV.1-5)

Though the contemporary American undergraduate will have almost no idea what "giblet soup" or "hencods' roes" are like, they can agree that this grand statement of Bloom's preferences (moving from "ate with relish," to "liked," to "most of all he liked") generates a positive tone. As many have noted, the straightforward syntax of these lines and the formality of the title "Mr Leopold Bloom" represents a substantial contrast from "displeased and sleepy" Stephen Dedalus (I.13). That being said, the "inner organs of beasts and fowls" are an unappealing favorite, and the association between Bloom's palate and "urine" is also unappealing. As the inclusion of the words "faintly scented" indicates, the "fine tang" of urine on

Bloom's palate is something he can both taste and smell. Despite Bloom's idiosyncratic tastes, students will generally find "Calypso" quite relatable. Though Margot Norris has outlined the suspicions which this chapter can raise for the new reader—what is the card in Bloom's hat for? Why the intrigue about the letter from Blazes?—I would argue that these mysteries do not destroy the chapter's overall sense of peaceful order; by the end, "the king [is] in his countinghouse" just the same (IV.499). With the added benefit of a regular instructor, who can preemptively clear the air of these little mysteries, the first-time undergraduate reader can enjoy "Calypso" without an abundance of confusion.

Pedagogically, "Calypso" has a great deal to offer teachers of *Ulysses*. It gives us the chance to regroup after the "Telemachiad," it deepens students' experience with the free play of free indirect discourse and interior monologue, and it offers new characters and narrative situations against which to compare their own experience. Because the depiction of characters' thoughts is so common in literature today, I would argue that "Calypso" is substantially easier to read for first-time undergraduate readers today than undergraduates of decades past. Readers today think nothing of interior monologue, though they are probably used to seeing it italicized. Partly for this reason, I have had success introducing *Ulysses* to English majors beginning to study major British or modernist novels by guest-teaching "Calypso" by itself. Most importantly, however, "Calypso" offers the opportunity to keep building a strong and frank community in the classroom before the novel depicts anything more scandalous than a visit to the outhouse. Bloom's attention to his body is one of the main themes of *Ulysses* and one of the biggest contrasts between him and Stephen. As Ellmann writes in *Ulysses on the Liffey*, "everything depends upon physicality in 'Calypso'" (33). Establishing a classroom dynamic in which students feel welcome to discuss the physical realities of the characters, including their

bodily functions, not only makes it easier for them to read the novel but it also reinforces one of Joyce's main arguments; for Bloom's unabashed relationship with his body is one of the most humanistic values of the text.

ON MATURITY:

Bloom's degree of comfort in his own body is not just a personality trait. Rather, as Joyce demonstrates, it is something he has developed by virtue of his age and life experience. And herein lies the most significant hurdle students face in approaching Leopold Bloom: their comparative lack of maturity. By "maturity," I don't just mean a student's ability to academically discuss and write about subjects like nose-picking and masturbation—though this will be required. Rather, when I use the word "maturity" I refer to the first-time undergraduate reader's lack of similar life experience to that of most of the people depicted in *Ulysses,* especially the Blooms. This is not to say that students cannot imagine or empathize with characters whose experiences are substantially different from their own—of course they can. Nor is it to suggest that undergraduates are a homogeneous group. But though their experiences (especially with hardship) can differ dramatically, in general first-time undergraduate readers are unmarried and under the age of 23. They struggle therefore, to understand how Bloom can feel compassion toward Molly even as he feels alarmed and betrayed by her affair. The appeal of the "plump mellow yellow smellow melons of her rump" is remote (XVII.2241). They know empirically that Bloom has lost his son and his father, and that images and thoughts of what might have been are one of the motifs of the novel, but many of them will be fortunate enough not to have any comparable experience from which to draw a deep understanding of Bloom's outlook and pain. Considering that the problems of his marriage are one of the main obstacles in his Odyssean journey, the need to improve their relatability is substantial.

In the world of the text, the life experience of the first-time undergraduate reader might be best understood on a spectrum between Milly Bloom and Stephen Dedalus. Like both Stephen and Milly, first-time undergraduate readers have recently embarked on the long process of learning to take care of one's self as an adult. They experience similar temptations to do things like engage in relationships or drink excessively, and they (usually) lack a physically-present guiding parental figure in their day to day lives. Like Milly, some undergraduates will have parents who are sending them supplies and treats. Others, like Stephen, may be financially responsible for themselves (and in debt!). Significantly, Joyce treats Stephen and Milly's experiences as seriously as that of the Blooms (though not unironically). Though *Ulysses* posits Bloom as a new kind of hero (generous, mature, thoughtful and pacifistic), Stephen's search for an artistic father, his grief for his mother and his struggle with his own identity are some of the key dramatic questions of the text. In showing us Bloom's decision to "wait in any case till" something happens, and his later decision not to surprise her with a visit, Joyce creates one model of a mature and respectful parental attitude toward Milly's decisions (IV.429). Ultimately, because *Ulysses* is a book that teaches us how to read it, the first-time undergraduate reader will face the same task as Stephen faces. If Stephen is ever to write something like *Ulysses*—and if readers are to be persuaded by the novel's argument that he could—they must learn from and pursue the kind of maturity Bloom demonstrates.

I argue that the bulk of the work of approaching Bloom as a first-time undergraduate reader lies in the imaginative task of considering how his life experience informs his thoughts and choices. To me, an effective reader of *Ulysses* does not merely know that the Blooms' baby died eleven years ago but can anticipate how and when thoughts of the child are weighing on Bloom's mind. An effective reader is therefore sensitive to the smallest of cues, from Bloom's

overly punctuated breathless memory-style ("Our.Little.Beggar.Baby.") to any image of a little boy in the text (U.VI.328). As I will demonstrate, the keys to helping students bridge this maturity gap lie in close reading the text to learn how Bloom thinks, in the ability to be frank in class discussion, and in the instructor's willingness to bridge this gap by means of analogy. For example, Bloom's stealthy exchange of smutty letters finds an agreeable parallel in the contemporary dating world in the form of apps like Tinder. Bloom's flirty letters are an impotent kind of escape. They never lead anywhere and he never intends for them to do that. Blamires calls it "an inactive experiment in mental self-indulgence. Bloom seems to have no intention of translating paper-talk into act" (31). Simultaneously, it might be easier for students to approximate Bloom's unease with Boylan by thinking of a relationship they've had or they know of where one person has an ongoing relationship with an ex. By asking students to imagine a day when they know their girl- or boy-friend is going to meet up with an attractive ex-partner, we can draw a useful parallel that renders the queasy tension of Bloom's day more knowable.

"CALYPSO'S" ODYSSEAN PARALLELS AND THE DEFEAT OF SUSPENSE:

From the start of the novel, Joyce makes a major investment in the Odyssean parallels which lend *Ulysses* additional structure. Typically, these parallels find expression not just in terms of the plot of each chapter, but also in terms of the chapter's style and mood. When it comes to chapters like "Aeolus" or "Circe," the elements of the chapter that contribute to the Odyssean theme can obfuscate our ongoing understanding of the fictional world of the text. In "Calypso," Joyce conflates two Odyssean themes: that of Odysseus' entrapment on the island of the goddess Calypso and that of Odysseus' desire to return to his faithful Penelope. This conflation makes the narrative situation of "Calypso" complex. While hinting at the forces which keep Bloom in thrall, "Calypso" must also depict the happy home that awaits him at the end of his journey. In attempting to parse these parallels, students will have to learn something

important about *Ulysses*: Joyce tends to both set up and defeat his metaphors in the same breath. Students will want Molly to represent either Calypso or Penelope, not both in vague, imperfect ways. They will need to be told of the significance of the painting of the nymph above the Blooms' bed, because to a first-time reader it comes across as just decoration (and maybe it is). They will also want the solution to Bloom's problems to be substantial--worthy of occupying a huge portion of the plot of the text. It could be a bathetic surprise to them, therefore, to learn that perhaps the biggest sign of progress in the Blooms' marriage in *Ulysses* is that in "Penelope" Molly considers making Bloom breakfast tomorrow. When we read "spatially" (or examine the text by way of re-reading), it becomes easier to see why Joyce devotes so much narrative space to the Blooms at breakfast and "Calypso" becomes the most important chapter for reading "Penelope." Though this kind of spatial re-reading is the ideal way to approach the text, many students will not go back to "Calypso" after reading "Penelope" (unless, as I have written elsewhere, they are writing or presenting on Molly). Thus, I recommend that teachers 'spoil' the suspense of the novel by spelling these things out early, especially because in its positivity and accessibility, "Calypso" establishes the novel's norms without the added pressure of high literary or historical allusion.

WILLINGNESS TO LIVE WITH UNCERTAINTY:

One of the most humanistic of Bloom's values as established in "Calypso" is his willingness to live with uncertainty. By this I don't just mean large matters of uncertainty, such as whether Molly will sleep with Boylan or whether they will ever have another child, but also passing uncertainties in the form of hypothetical questions and wonderings. In stark contrast to Stephen, Bloom doesn't need to know where a quote he remembers comes from—and indeed he often misremembers words. This is a difference between Stephen and Bloom that Portrait most effectively illuminates; in *Ulysses*, Stephen is still the same person that berates himself for

misremembering a line in a poem: “He had not even remembered rightly Nash’s line. All the images it had awakened were false. His mind bred vermin. His thoughts were lice born of the sweat of sloth” (Portrait 234). In comparison, Bloom is utterly untroubled by his inability to remember words and concepts: “black conducts, reflects, (refracts is it?), the heat. But I couldn’t go in that light suit. Make a picnic of it” (U.IV.79-81). Rather than dwell on his inability to conjure the correct word, Bloom moves on amiably to the understanding that being hot today is the consequence of dressing appropriately for a funeral and drops the entire train of thought. When we consider that *Ulysses*’ depiction of a fictional world both Bloom and Stephen inhabit, it may also strike us that Stephen, who is also wearing full mourning dress, never once thinks of the heat—such is his sense of disaffiliation from his own body.

Sometimes, instead of dropping his train of thought, Bloom does something Stephen would find even more intolerable: making up his own reasoning. “Calypso” illuminates this tendency best in its depiction of Bloom’s thoughts of his cat. First, he wonders about the cat’s whiskers: “wonder is it true if you clip them they can’t mouse after. Why? They shine in the dark, perhaps, the tips. Or kind of feelers in the dark, perhaps” (IV.40-42). Because this is not a very important concern for Bloom, the truth doesn’t appear to matter to him at all. A little later, he does the same thing again: “Why are their tongues so rough? To lap better, all porous holes” (IV.47-48). This made-up explanation sounds right enough to Bloom that he totally moves on. Unlike Stephen, he doesn’t dwell on the symbolism or significance of the cat in terms of poetry, artistry, literature or religion. Whereas Stephen can’t get a milk delivery without making the milkwoman a symbol of Ireland itself, Bloom can receive his milk, feed it to his cat and move on with the day. As Terrence Killeen writes in *Ulysses Unbound*, “The highly symbolic resonances

of the opening episode have been cut down to size: from panther to cat, from highly symbolic milkwoman …to the decidedly banal and real 'Hanlon's milkman'" (44).

Familiarity with *Portrait* also helps when we consider Bloom's mental math. In Portrait, Stephen's equations spiral "out in a widening tail, eyed and starred like a peacock's" as he mentally transforms them into a depiction of "stars being born and being quenched": "the vast cycle of starry life" in which "his own soul, [unfolds] itself sin by sin" (103). Here Stephen engages in a kind of artistic figuring—an imaginative mathematics that calculates the evil of each of his sins in comparison to his ability to atone for them, producing the "cold, indifferent knowledge" that "he had sinned mortally not once but many times," and "by every succeeding sin he multiplied his guilt and his punishment" (103). Even his contemplation of the milkwoman in *Ulysses* amounts to self-damnation: "me she slights" even though Stephen hasn't said anything to her for her to "slight" (III.419). In contrast, Bloom's mental math in "Calypso" comes to no resolution, whether literal or personal. He abandons his equation mid-thought: "Fifteen multiplied by. The figures whitened in his mind, unsolved: displeased, he let them fade" (IV.141-142). Like Stephen's, Bloom's mental figures also imaginatively transform, "whitening," and "fading," but his thoughts find resolution not in a mathematical answer or in personal reflection but in the satiation of the body: "displeased, he let them fade. The shiny links, packed with forcemeat, fed his gaze" (IV.142, my italics).

Ultimately, *Ulysses* invites this kind of comparison between Stephen and Bloom; "displeased" is the first word used to describe Stephen in *Ulysses*. Bloom engages in this mental math as he passes a boy's school, which reminds us that Stephen will be teaching at a different boy's school later in the morning. And, finally, Joyce gives Bloom is own "joggerfry" joke: just as in Portrait Stephen thinks of Dublin's "Stephen's Green" as "mine," so Bloom identifies the

mountains: “Mine. Slieve Bloom” (IV.139). Bloom’s willingness not to engage too long in mental gymnastics is often rewarded, whether with peace of mind or the sight of food or a woman, whereas Stephen’s brooding is a tool for torturing himself. Thus when it comes to Dlugacz, Bloom doesn’t feel the need to make a permanent decision about his relationship with his Jewish identity or with how he will handle being confronted by it in the future. Instead, he is content with the uncertainty, thinking that he will have the opportunity to address the matter again “another time.” And later, when Bloom realizes Milly is involved with a “young student” at Mullingar, he thinks:

O, well: she knows how to mind herself. But if not? No, nothing has happened. Of course it might. Wait in any case till it does. A wild piece of goods. Her slim legs running up the staircase. Destiny. Ripening now. Vain: very.

He smiled with troubled affection at the kitchen window. (428-432)

Here Bloom recognizes his powerlessness in the situation with his daughter. He understands that she’s “coming out of her shell” and growing in her sexuality, but rather than succumb to painful wondering or torture himself about the matter, he takes a mature approach. First he tries to reassure himself, “No, nothing has happened,” and then he adjusts his perception: rather than make the assumption that nothing has happened (as any father would prefer) he takes the more practical perspective that there’s nothing he can do right now. His attitude toward this matter becomes one of “troubled affection,” where he acknowledges that both Milly and Molly will be “kissed, kissing, kissed” despite his preference to the contrary. Because Bloom chooses not to condemn or pity or blame himself as Stephen would, he does not feel himself damned but privileged, and the chapter’s concluding proclamation, “Poor Dignam!” shows both Bloom’s maturity and his gratefulness for life.

INDULGING HIS DESIRES

Next, one of the most important qualities of Bloom's life is that he believes in and makes a habit of indulging his desires. This is one of the messages of the chapter's introduction, which acts as a proclamation outside of the narrative time of the chapter: "Mr Leopold Bloom ate with relish"—a declaration we can also read as "Mr Leopold Bloom generally eats with gusto according to his preference." As if to confirm this proclamation of Bloom's habit, the narrator immediately depicts Bloom's thought process as he decides upon his breakfast:

> Ham and eggs, no. No good eggs with this drouth. Want pure fresh water. Thursday: not a good day either for a mutton kidney at Buckley's. Fried with butter, a shake of pepper. Better a pork kidney at Dlugacz's. While the kettle is boiling. (IV.43-46)

This decision determines almost all of the narrative action of the first half of the chapter. It dictates his journey out of the house. It determines the route he takes down the road and subsequently the people he sees and considers. It creates palpable drama in the moment when Bloom is hoping the "nextdoor girl" doesn't buy his kidney: "A kidney oozed bloodgouts on the willowpatterned dish: the last. He stood by the nextdoor girl at the counter. Would she buy it too, calling the items from a slip in her hand?" (IV.145-147). Not until she makes her final request: "a pound and a half of Denny's sausages" (IV.148) does Bloom allow his mind to wander over her womanly form. Similarly, Bloom's choice of a pork kidney from the Jewish butcher risks that Dlugacz will want to acknowledge with "foxeyes" their shared Jewishness (IV.186). And when he returns home, Bloom's distraction from the kidney and its subsequent burning both reveals the power of his thoughts of Molly, Blazes, The Bath of the Nymph and "metempsychosis" and makes him look ridiculous, as he "[stubs] his toes against the broken commode" and runs out "with a flurried stork's legs" (IV.382-4).

Joyce's early establishment of Bloom's habitual pursuit of his desires is significant because, as an everyman hero, Bloom serves as a model for how to achieve satisfaction in life. Whereas Stephen characteristically castigates himself, paying little attention to his body, Bloom demonstrates that a healthy indulgence of one's cravings can not only make for a more satisfying life, but also give one something to hold on to in times of distress—something that the narrator reminds us of in "Sirens." Sitting at the restaurant thinking of Blazes and Molly, Bloom is very uncomfortable but he has his habits to fall back on: "As said before he ate with relish the inner organs, nutty gizzards, fried cods' roes" (XI.519-520, emphasis mine). In an age plagued by a similar feeling of overall uncertainty, first-time undergraduate readers stand to personally benefit from examining Bloom as a model for how to live. While personal engagement is only one type that the teacher of *Ulysses* would hope to foster, it is nonetheless an important type that we can use to carry students' attention through the more technically challenging portions of the text.

COMPASSION TOWARD OTHERS

Even as he pursues his own desires, however, Bloom demonstrates a strong compassion toward others, particularly in the form of anticipating and respecting their preferences. Though his primary consideration is for Molly, throughout "Calypso" Bloom thinks compassionately of a variety of others, including his cat, Dignam and family and "[poor] old professor Goodwin" (IV.291). He even leaves room in the future to acknowledge Dlugacz' Jewishness: "No: better not: another time." At the same time, Bloom thinks repeatedly of Molly's desires, from the fact that "she didn't like her plate full" (IV.11-12) to the possibility that today she could want something out of the ordinary: "She might like something tasty. Thin bread and butter she likes in the morning. Still perhaps: once in a way" (IV.50-51). Even as he walks down the street, he begins sleepily fantasizing by first making an inventory of Molly's bread preferences: "she prefers yesterday's loaves turnovers crisp crowns hot" (IV.82-83). These ruminations reveal the

degree to which Molly is a priority in his life, but as the chapter's Odyssean parallels reveal, his situation is complex. While we as readers get a sense, from Bloom's compassion, of how important and comforting his home life is for him, Bloom's consideration of Molly could also be the reason for their current unhealthy dynamic. Thus Molly functions as both the Penelope Bloom will long for and the Calypso keeping Bloom in thrall.

But the degree to which Molly is a priority in Bloom's life can be seen most clearly in this tendency: when Bloom imagines good things, Molly is always part of those things. As I mentioned, even when Bloom ponders acquiring his ideal breakfast, he imagines Molly might also have some special desire, almost as though he can't imagine pleasing himself without thinking of Molly. As I also mentioned, Bloom's sleepy fantasy about "somewhere in the east" begins with a recitation of Molly's bread preferences. These memories, in conjunction with the "happy warmth" of the sun, lull him into "[feeling] young" as he fantasizes. Even as he imagines a "strange land," he immediately populates it with a figure evoking Molly's father, with "old Tweedy's big moustaches" (IV.81,83,87). Importantly, this Eastern vision is an odyssey-in-miniature, depicting Bloom taking an imaginary journey in a dangerous (or at least mysterious) place, peopled by a sentry with a "long kind of spear," "Turko the terrible" and "a robber or two" (IV.88-89, 91-92). Like *Ulysses*, the fantasy journey spans an entire day, beginning in "early morning: set off at dawn," passing through "all day" "to sundown," the "fading gold sky," and ending with a vision of the "[n]ight sky" (IV.84, 91-92,94-97). It begins with Molly, whose preferences are too important to Bloom because she has him ensnared like Calypso, and it ends with her, too, as Bloom imagines the "[n]ight sky, moon, violet, colour of Molly's new garters" (IV.96-97). This is the extent of Bloom's imagination. His ideal Oriental sky is the color of

Molly's undergarments, signaling even at this early stage that the reignition of the Blooms' sex life is the Odyssean homecoming that will put his world to rights.

Backing up slightly, we should also recognize that "Calypso" contains a (slightly larger) miniature Odyssean journey, also beginning with Bloom overindulging Molly, encountering hazards like the drug-like warmth of the sun, Mr. O'Rourke (who won't buy an ad from him), Jewish Dlugacz, and the impertinently-addressed letter to "Mrs. Marion Bloom." At the moment of crisis in the chapter, in which Bloom succumbs to despair, "great horror [searing] his flesh," "cold oils [sliding] along his veins," his salvation lies in two things: first, his humanistic habit of self-care and second, Molly: "To smell the gentle smoke of tea, fume of the pan, sizzling butter. Be near her ample bedwarmed flesh. Yes, yes" (IV.237-39).

Though the use of this key word of the novel, "yes," is more than enough to signal the thematic value of Bloom's love for Molly and the necessity of their reunion to conclude the novel, Joyce also uses "Calypso" to establish Molly's significance for Bloom in terms of the production of art—thus justifying the creation of the novel itself. As Bloom uses the outhouse at the chapter's conclusion, he reads a short story by "Mr Beaufoy," "[envying] him kindly" for his publication of (and payment for) an original story (IV.516). His financial and ambitious mind ponders doing the same: "Might manage a sketch. By Mr and Mrs L.M. Bloom. Invent a story for some proverb. Which? Time I used to try jotting down on my cuff what she said dressing" (IV.518-520, emphasis mine). Just as the reader might wonder why Bloom wouldn't just publish the story under his own name, Joyce reveals that including Molly in his writing endeavors is Bloom's long-established habit. The reader, just like Stephen, must come to understand that Bloom is able to be mature and imaginative as a result of the degree to which his life is intertwined with Molly's.

Ultimately, each of these qualities of Leopold Bloom: his willingness to live with uncertainty, his prioritization of his own desires, his compassion, and his endearing association of everything good or creative with Molly not only provide the main pillars by which students can come to know Leopold Bloom as a character but they also serve as a metric for helping them gauge the style and stakes of every subsequent episode in the novel. When "Lotus Eaters" depicts Irish society in the grip of various societal opiates like religion, alcohol, tobacco and even beautiful women, it is by contrast to "Calypso" that we can gauge the degree to which Bloom is affected. In "Hades," the optimistic practicality that Bloom demonstrates in "Calypso" is transformed by the death-journey of the episode. Reflecting on the death of his son, Bloom thinks: "Our. Little. Beggar. Baby. Meant nothing. Mistake of nature. If it's healthy it's from the mother. If not from the man. Better luck next time" (*U*.VI.328-330). This series of responses reflect Bloom's multiple attempts to minimize the tragedy by being practical. The culmination, "Better luck next time" is the product of Bloom's innate optimism being perverted by the Homeric stakes of "Hades." As Margot Norris has illustrated, the sympathetic characterization of Leopold Bloom in "Calypso," hinting at but deemphasizing his Jewishness, is the first of many steps Joyce takes across *Ulysses* to create a specific reading experience when it comes to Bloom's identity; without the groundwork Joyce starts in "Calypso," Bloom's persecution in "Cyclops" might not generate sympathy for the right party, and Bloom's function as Everyman Hero would be threatened.

"LIGHT TO THE GENTILES': THE JEWISHNESS OF LEOPOLD BLOOM

In the literary fabric of *Ulysses*, Joyce weaves the text of the Bible in "extraordinarily supple and varied [ways]…as a source of value and vision," just as he did in *A Portrait of the Artist* (Alter 182-3). When I teach *Portrait*, I emphasize that despite his apostasy, Joyce was always drawn to *sacredness* that religion can imbue in language and gesture. As Stephen notices

early in *Portrait*, "in…sacramental acts alone his will seemed drawn to go forth to encounter reality" (159). In other words, even as a moody adolescent, Stephen has only felt truly engaged with reality when he has been able to frame that engagement with a sacred purpose. As the teleology of *Portrait* affirms, Stephen's artistic destiny cannot be reached unless it becomes sacred to him, enabling him, finally, to "fly by [the] nets" of "nationality, language, [and] religion" (203). After he rejects the idea of becoming a Jesuit priest, Stephen renames himself as "a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life" (221). As Northrop Frye has written, "In Joyce's personal life his break with the Catholic Church meant not that he wanted to believe in something else but that he wanted to transfer the mythical structure of the Church from faith and doctrine to creative imagination, thereby exchanging dogmatic Catholicism for imaginative catholicity" (256-7). It is this "imaginative catholicity" that Stephen thinks he will achieve when he declares himself "[going] to encounter…the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (253). Stephen's task in *Ulysses* is to learn to transcend the idea of himself as a "priest of eternal imagination" and embrace Shakespeare as his artistic father, so that instead of just "[encountering]…the reality of experience," he can learn to render it as "grist" to his artistic mill. But Stephen's development as an artist in *Ulysses* is slow, and his main attempt to develop his craft, in his "*Pisgah Sight of Palestine* or *The Parable of the Plums*" still draws on the Biblical form.

Even as we learn to contextualize and appreciate the value of *sacredness* in Joyce, we must remember that Joyce takes almost equal pleasure in bathos, or, more generally, in undermining anything imbued with sacredness of any kind. This habit is part of a larger pattern in Joyce's works which Nadel calls "the conflation of opposites" (2). In *Portrait,* we recognize

the narrator subtly ironizing Stephen's dreams, modulating the language of the text to underline the incongruity of his experience with his ambition. In *Ulysses*, Joyce reduces the Catholic mass—a ritual imbued with "twenty centuries of authority and veneration"— to a magic trick in a bowl of shaving-cream (*P* 243). Key to understanding *Ulysses* is understanding how such a gesture can be Mulligan's jab at Stephen, who still values the sacredness of Catholicism even if he can no longer subscribe to it, and a humorous signal from Joyce that the rituals of Catholicism are no longer sufficient in the modern era. The embodiment of this latter value in the novel is Leopold Bloom, whose amiable, pseudo-objective perspective on the Church and its mysteries as he encounters them reveals their folly even as it empathetically recognizes the sense of community such rituals bring: "hokypoky penny a lump. Then all like one family party…all in the same swim… Not so lonely" (*U*.V.362-63).

But what permits Bloom's compassionate observation and causes his loneliness is his identity as a Jew and the impact of his perceived Jewish identity on his life as a middle-class Dubliner. In his life and works, Joyce created an imaginative relationship between himself and Judaism which we must parse to help students discuss the role of Judaism in *Ulysses*. To help mitigate the sheer volume of this task, my proposal for teaching Judaism in *Ulysses* would be to focus on the following aspects: textual Judaism, cultural Jewishness and anti-Semitism, and Joyce's conception of the novel as "an epic of two races (Israel-Ireland)" (*SL* 273). In the following, I offer what background information I think is most useful for students and then demonstrate how this information can be used to read the text.

TEXTUAL JUDAISM

As Joyce recognized, at the core of Judaism is the interpretation of sacred text. The Jewish tradition is built upon the study of the Torah, which is considered the word of the living

God. The Torah is part of the *Tanakh*, or Hebrew bible, which many undergraduates will already be familiar with in the form of the Old Testament. When we frame *Ulysses,* it helps to alert them to the imaginative relationship between *Ulysses* as a modern epic and the Jewish Tanakh and the Christian New Testament. Arguably, any extent to which Bloom fulfills the coming of Elijah and/or the coming of Christ is the extent to which *Ulysses* asserts itself as an equal among these ancient and sacred texts. By positing an everyman hero with no otherworldly talents whose most remarkable qualities are maturity and compassionate pacifism, *Ulysses* acts as a "New New Testament" for the Modernist era (Schwarz 87). With Bloom, Joyce creates his own version of the Nietzschean *übermensch*. That both *mensch* in German and מענטש (mentsh) in Yiddish mean something like "a man of good character" is a cognate that would have pleased Joyce.

Fundamental to Jewish practice is the *Talmud,* or the text from which codes of Jewish law and theology originate. Its name is a word meaning "teach" or "study." In the history of Judaism, the rabbinic study of the Tanakh was originally an oral tradition. It was only after the destruction of the Temple in the year 70 CE that the study of Torah began to be recorded in writing in the forms of the Talmud and the *Midrash*—a collection of early rabbinic interpretations of written and oral Torah. This is important for students to know because the absence of a Temple or nation that they could call their own meant that Jews existed in a tradition of exile and exodus, unified by their text and practices but not by a central temple or physical nation. In *Joyce and the Jews*, Ira B. Nadel writes, "[e]xistence for Jews was scribal so long as their attention to the accuracy, transmission and understanding of text insured their existence and continuity"; in other words, the text takes the role of "a portable fatherland" (5).

As the example of a single page of the Talmud would help illustrate for students (see *Figures 3* & 4), understanding Judaism and its relationship with its religious texts centers on

ברכות ב פרק ראשון מאימתי

מאימתי

קורין את שמע בערבין משעה שהכהנים נכנסים לאכול בתרומתן עד סוף האשמורה הראשונה דברי רבי אליעזר וחכמים אומרים עד חצות רבן גמליאל אומר עד שיעלה עמוד השחר מעשה ובאו בניו מבית המשתה אמרו לו לא קרינו את שמע אמר להם אם לא עלה עמוד השחר חייבין אתם לקרות ולא זו בלבד אמרו אלא כל מה שאמרו חכמים עד חצות מצותן עד שיעלה עמוד השחר הקטר חלבים ואברים מצותן עד שיעלה עמוד השחר וכל הנאכלים ליום אחד מצותן עד שיעלה עמוד השחר אם כן למה אמרו חכמים עד חצות כדי להרחיק אדם מן העבירה:

גמ׳ תנא היכא קאי דקתני מאימתי ותו מאי שנא דתני בערבית ברישא לתני דשחרית ברישא תנא אקרא קאי דכתיב בשכבך ובקומך והכי קתני זמן קריאת שמע דשכיבה אימת משעה שהכהנים נכנסין לאכול בתרומתן ואי בעית אימא יליף מברייתו של עולם דכתיב ויהי ערב ויהי בקר יום אחד אי הכי סיפא דקתני בשחר מברך שתים לפניה ואחת לאחריה בערב מברך שתים לפניה ושתים

Figure 3: Page of the Talmud

A Guide to the Layout of a Talmud Page

PAGE TRACTATE NAME CHAPTER NUMBER CHAPTER NAME

[1] **MISHNAH:** The Mishnah (Heb., 'repetition') is the primary record of the teaching, decisions, and disputes of a group of Jewish religious and judicial scholars, known as *Tannaim*, who were active from about 30 BCE to 200 CE, mostly in the areas now known as Israel and Palestine. Originally transmitted orally, the Mishnah was redacted into its current form and committed to writing around the year 200 CE by R' Yehudah haNasi. The language of the Mishnah is Hebrew. The Mishnah is divided into sixty-three 'tractates,' which are organized into six 'orders' according to their subject matter.

[2] **GEMARA:** The Gemara (Aramaic, 'study,') is an analysis of and expansion upon the material presented in the Mishnah. Taken together, the Mishnah and Gemara make up the Talmud. The Gemara records the oral discussions of a group of scholars, known as *Amoraim*, who were active from about 200 to 500 CE, in the areas of present day Iraq, Israel, and Palestine. These discussions often center around statements of the *Tannaim* and are structured by the anonymous voice of a redactor (or group of redactors) known as the *stam* (Heb., 'plain' or 'unattributed'). There are two versions of the Gemara. The *Yerushalmi* (also known as the 'Jerusalem' or 'Palestinian' Talmud) was compiled in what is now northern Israel around 400 CE. The *Bavli* or Babylonian Talmud was redacted about a hundred years later in the Jewish communities of Mesopotamia. Traditionally the redaction of the *Bavli* is attributed to R' Ashi and his student Ravina. The *Talmud Bavli* is the more commonly studied of the two and is considered to be more authoritative when the two offer different legal rulings. The primary language of the Gemara in both versions is Aramaic, although quoted material in Hebrew is common (mostly from biblical texts or earlier *tannaic* material), and words in Greek, Latin, or other languages occasionally occur. In literary form, the Gemara is a complex combination of legal debate, case law, legend, textual analysis, and philosophical inquiry. Its subject matter covers nearly every imaginable facet of ancient Jewish life, ranging from religious, civil, and criminal law to biblical interpretation to speculation about and investigation of the natural world.

[3] **RASHI:** *Rashi (an acronym for R' Shlomo Yitzchaki) was an eleventh century scholar active in France. Rashi compiled the first complete commentary on the Talmud. His commentary focuses on helping students understand the plain meaning of the text. Both the Mishnah and Gemara are written in a brief, terse style, without the use of punctuation or vowel markings. Rashi's comments are therefore directed toward helping readers work their way through the text and understand its basic form and content. Rashi also offers explanations of unusual or rare vocabulary and concepts and occasionally indicates preferred readings in cases where manuscripts differ. Rashi's commentary is always set in a semi-cursive typeface called 'Rashi script,' is positioned on the gutter side of a printed page of Talmud.*

[4] **TOSAFOT:** *The Tosafot (Heb., 'additions') are medieval commentaries on the text of the Talmud composed mainly in the twelfth and thirteenth centuries. The Tosafot are not the product of a single author or school of commentators, but are rather the work of a variety of talmudic scholars living mainly in France, Germany, and Spain. While Rashi's comments focus on the plain meaning of the text, the tosafists tend to concentrate on analysis of difficult passages, exploring issues, contradictions, and problems raised by the text of the Gemara. Often the Tosafot approach a subject using the logic and style of inquiry of the Gemara. Occasionally Tosefot address an interpretation or explaination offered by Rashi to examine it more thoroughly or to present an alternative approach to the subject. On a printed Talmud page, the comments of the Tosefot are set in a semi-cursive typeface known as 'Rashi script,' and they always appear immediately adjacent to the Mishnah and Gemara in the large block of text positioned opposite Rashi's commentary.*

[5] **MESORET HASHAS:** (Heb., 'Transmission of the Six Orders') An index compiled by R' Yehoshua Boaz (16th c. Italy), later expanded by R' Yesheyahu Berlin (18th c., Germany), *Mesoret haShas* provides cross references to similar passages elsewhere in the Talmud.

[6] **EIN MISHPAT, NER MITZVAH:** (Heb., 'Well of Justice, Lamp of Commandment') Two indices compiled by R' Yehoshua Boaz in the sixteenth century. These provide references to major Jewish law codes that report authoritative rulings on topics covered in the Mishnah and Gemara. External works referenced in this way include Rambam's (12th c., Spain and Egypt) *Mishneh Torah* (Heb., Repition of the Law'), the *Shulkhan Arukh* (Heb., 'Set Table') of R' Yosef b. Ephraim Caro 16th c., Israel), the *Arba'ah Turim* (Heb., 'Four Rows') of R' Ya'akov b. Asher (14th c. Spain), and the *Sefer Mitzvot Gadol* (Heb., 'Great Book of Commandments' of R' Moshe b. Ya'akov of Coucy (13th c, France).

[7] **TORAH OR:** (Heb., 'Torah is Light') Compiled by R' Yehoshua Boaz (16th c., Italy), this index provides citations for biblical references.

[8] **GLOSSES:** Most modern printed Talmud editions include short definitions, comments, emendations, and cross references from a variety of scholars active during the 17th through 19th centuries. Among the most important of these commentaries are those of R' Eliyahu b. Shlomo (the 'Gra,' or 'Gaon of Vilna,' 18th c., Lithuania), the *Hagahot haBah* (Heb.: 'Commentaries of the Bah') of R' Yoel Sirkes (17th c., Poland), the comments of R' Yeshayahu Berlin (18th c., Germany), and the *Gilyon haShas* (Heb.: 'Marginalia on the Six Orders') of R' Akiva Eger (19th c., Germany).

[9] **OTHER COMMENTARIES:** Various other commentaries appear in the margins of a printed page of Talmud. None of these minor works cover the entire Talmud, so different tractates include different commentaries in this area. Among these are the comments of Rabbenu Chananel (11th c., Tunisia), the *Sefer haMafteah* (Heb., 'Book of the Key') of R' Nissin (11th c., Tunisia), *Tosefot Yeshanim* (Heb.: 'Additions of the Ancients') 13th c. France and Germany), the *Mainz Commentary* compiled by the students of Rabbenu Gershom b. Yehudah (11th c., Germany), the *Tosefot Rid* (Heb.: 'Additions of the Rid) of R' Yesheyahu diTrani (13th c., Italy), and the *Shittah Mequbbetzet* (Heb: 'Gathered Interpretation') of R' Bezalel Ashkenazi (16th c., Egypt and Jerusalem).

Figure 4: Guide to Talmud Page

recognizing the value of evolving interpretation and the impossibility of ever finding a true consensus. Jewish sacred texts themselves often contain contrasting or otherwise totally oppositional opinions, both of which are considered equally sacred. In *Judaism and the Challenges of Modern Life*, Moshe Halbertal clarifies:

> The idea of there being a single, true and humanly discernible reading of the biblical text is quote foreign to the Jewish exegetical tradition. The rabbinical exegetical canon presents a clamorous, jarring and unresolved polyphony of conflicting voices to which each generation of learns is invited to add its own…the Bible's very sanctity is attested to by the lavish abundance of *conflicting* readings to which it gives rise. Just as God's image resides in the infinite variety of human dissimilarity, so, it seems, the omnisignificance of his word resides in the rich plurality of its different possible readings. (11-12)

Through this lens, it is easy to see how Joyce's *Ulysses* could take inspiration from such a tradition. The "infinite variety of human dissimilarity" is a phrase that could come straight from "Ithaca," while "omnisignificance" could both describe and belong in *Finnegan's Wake*. At the same time, the example of a single page of the Talmud also gives students yet another model in terms of how to approach *Ulysses* itself. When we read *Ulysses* accompanied by guidebooks and critical materials, do we not encounter conflicting interpretations handed down from venerated scholars? It is easy to imagine publishing a version of *Ulysses* in the style of the Talmud, wherein the text of the novel would be surrounded by the critical interpretations of scholars like Gifford, Blamires, and Ellmann—not an unworthy approach to *Ulysses* as the "New New Testament." Might we not argue that digital versions of *Ulysses* such as Robert Berry's *Ulysses Seen* already evoke the same effect? [8] As his multiplicity of meanings attests, Joyce imagined a

[8] See *Ulysses Seen* at jamesjoyce.ie/ulysses-seen/

scholarly readership, willing to reread. *Finnegan's Wake* mentions an "ideal reader suffering from an ideal insomnia" poring over the text "a full trillion times" (*FW*.120.13-14). In thus bringing the example of the Talmud to students, then, we can both offer another model for how to consider *Ulysses* and contextualize Bloom's Jewishness.

In "Aeolus," we learn that Bloom has some familiarity with another core Jewish text, the Haggadah portion of the Midrash. As he watches a newspaper typesetter arrange backwards letters for printing, he remembers "Poor papa with his hagadah book, reading backwards with his finger to me. Pessach. Next year in Jerusalem. Dear, O dear! All that long business about that brought us out of the land of Egypt and into the house of bondage" (*U*.VII.206-10). "Egypt" and "the house of bondage" are actually synonymous in the Passover story. But as Joyce would have us recognize, if Bloom is a Jew he has historically been brought out of the land of Egypt only to find himself in an Irish "house of bondage" because Dublin is not only "a centre of paralysis" but also a place of persecution for Bloom. Bloom's recollection is imperfect, and his thoughts about the story of Passover get mixed up, as the prepositions "out of" and "into" demonstrate. His description of his father "reading backwards" shows only visual awareness that Hebrew is read from right to left but not necessarily understanding. Later, in "Ithaca," we realize that Bloom has inherited this "ancient Haggadah book" from his father and keeps it in a locked drawer (*U*.XVII.1877-78). This text is important for *Ulysses* because it tells the story of the Exodus and characterizes Moses as a precursor for the prophet Elijah—both of whom become metaphors for Bloom.

The Haggadah is also the source of the song *Chad Gadya*, which depicts a series of creatures, from a goat to a dog to the angel of death, eating or defeating each other in a sequence. The song itself is lighthearted, but in "Aeolus" Bloom thinks of it as a way of understanding

justice. If Bloom is the hero of the text and thereby represents Joyce's solution to the problem of how to live in a world without static moral values, then the development of his concept of justice is especially important for the novel. Because both Bloom and Stephen have versions of these thoughts throughout the day (reinforcing their metonymic interchangeability), this moment in "Aeolus" is worth parsing with students thoroughly. Moreover, in the context of explaining the relevance of Bloom's Jewish identity and the applicability of the Jewish affinity for the act of interpretation, this moment, the first in which Bloom explicitly identifies his Jewish heritage, is useful for demonstrating how *Ulysses* bears multiple interpretations of the text:

> And then the lamb and the cat and the dog and the stick and the water and the butcher. And then the angel of death kills the butcher and he kills the ox and the dog kills the cat. Sounds a bit silly till you come to look into it well. Justice it means but it's everybody eating everyone else. That's what life is after all. (*U*.VII.210-14)

Given the narrator's tendency to include full or partial lyrics whenever Bloom thinks of a song, the fact that we are only provided with Bloom's explicit interior monologue recollection of the *Chad Gadya* draws special attention to the things that stick out in Bloom's mind. Taking our cue from Bloom's own thought: "[s]ounds a bit silly till you come to look into it well," we can notice that Bloom's recollection takes special resonance in a spatial consideration of *Ulysses,* where three parts of the list remind us of Stephen, and the other three of Bloom.

In the song sequence, "the dog and the stick and the water" strongly evoke Stephen and his recent experience in "Proteus." In that chapter, he fears a dog running on the beach and thinks "I have my stick. Sit tight" (*U*.III.296). Significantly, these three things function the same way for Stephen as they do in the song; Just as "the dog and the stick and the water" all play a destructive role in the song, so do they play a destructive role for Stephen, who fears the dog and

fears water, and plans to use his stick in self-defense. Stephen thinks of his body as a "dogsbody" frequently and is plagued all day by thoughts of a man who drowned. Thoughts of the drowned man remind him of his late mother and her "bowl of bitter waters," of Mulligan and his heroic achievement of "[saving] men from drowning," and of Milton's poem about a drowned man, *Lycidas,* and its religious resolution (*U*.I.249,62). As Stephen sadly reflects in "Proteus," "I want his life still to be his, mine to be mine. A drowning man. His human eyes scream to me out of horror of his death. I…With him together down…I could not save her. Waters: bitter death: lost" (*U*.III.327-330). This is one of the very rare moments in *Ulysses* when Stephen's thoughts are written out in the breathless, over-punctuated style that typically denotes Bloom's emotional distress. Finally, in a narratorial gesture of the interchangeability of Stephen and Bloom, it is the mental image of this drowned man that causes Stephen to think of his own version of a *Chad Gadya* sequence: "Bag of corpsegas sopping in foul brine…God becomes man becomes fish becomes barnacle goose becomes featherbed mountain. Dead breaths I living breathe, tread dead dust, devour a ruinous offal from all dead" (*U*.III.476-80). Like the *Chad Gadya*, Stephen's ruminations create a progression of things being wholly consumed, except in Stephen's case the things are "consumed" or destroyed by virtue of their transformation—echoing the theme of transubstantiation that Stephen has also been ruminating upon. Gilbert frames this series as "a variant of the kabbalistic axiom of metempsychosis," whereas Gifford understands it as having an internal logic: God becomes man, as in Jesus, becomes fish, as in ichthys symbol, fish becomes barnacle goose "after the medieval belief that barnacle geese were…born…from barnacles," and barnacle goose becomes featherbed (as in mattress stuffing), mountain, as in the mountain called Featherbed Mountain in the Dublin Mountains (Gifford 65). This "internal logic," the kabbalistic vibe, and the metaphorical transubstantiation all resonate in satisfying

ways with this important textual theme. And ultimately, Stephen reflects gloomily that he himself—breathing "dead breaths," consuming "offal" and treading "dead dust"— is arguably as much of a "chewer of corpses" as the Eucharist makes his mother (*U*.I.278).

The other three things in the first part of Bloom's *Chad Gadya* recollection, "the lamb and the cat" and "the butcher" all relate to Bloom. Both "the cat" and "the butcher" are figures of (mild) destruction that were heavily in Bloom's mind in "Calypso." In particular, the butcher's Jewish identity and his desire to mutually acknowledge Bloom's Jewishness is a threat that would change Bloom's relationship with him in a way Bloom wants to avoid. That Joyce describes this effort from the butcher Dlugacz as "a speck of eager **fire** from foxeyes" implies that Bloom perceives this change in relationship to be somehow potentially destructive, not unlike the way fire is destructive (and absent in his version of) the *Chad Gadya*.

While the Passover sacrifice that inspires the *Chad Gadya* could be made of a baby goat or lamb, most versions of the *Chad Gadya* refer to a goat. That Bloom substitutes "lamb" in the song may be as a result of Joyce wanting to make it more resonant in a Christian religious sense. In "Lestrygonians," Bloom will accidentally substitute himself for the "Blood of the Lamb" by misreading a flyer announcing that "'Elijah is coming' in the form of Christ's return" (Schwarz 128). Bloom's accidental identification of himself as Elijah invites "a mock annunciation of Bloom's putative identity as the savior of Ireland" (128). At the same time, the substitution between Bloom and "Blood of the Lamb" resonates with both the Passover story of the sacrifice of the lamb and with the Binding of Isaac—another story that both Jewish and Christian theology interprets as a *figura* of the coming of a Messiah (in Christian terms, Christ). His subsequent thoughts as he reads the flyer create another sequence of destruction: "All are washed in the blood of the lamb. God wants blood victim. Birth, hymen, martyr, war, foundation of a building,

sacrifice, kidney burntoffering, druids' altars" (10-13). This collection of significant religious concepts of life and destruction, encourages us to remember his own secular "kidney burntoffering" in the form of his breakfast, bought from the unkosher Jewish butcher and shared with the cat. Finally, we might also consider that like God and Abraham, Bloom is the Jewish father of a son that God has decreed should die. After all, in Bloom's vision of Rudy in "Circe," he is depicted with "a white lambkin [peeping] out of his waistcoat pocket" (*U*.XV.4967).

Bloom's absurd reversal of the *Chad Gadya* list—"and then the angel of death kills the butcher and he kills the ox and the dog kills the cat"— hints at its unsuitability as a framework. In a literal sense, the butcher can't kill the ox if he has just been killed by the angel of death. Bloom means that the angel of death kills the butcher after he kills the ox after it drinks the water etc, but the phrasing of his thought and his use of the present tense does make the song seem "silly" and start to hint that a new concept of justice is needed. Bloom's use of the conjunction "but" in "but it's everybody eating everyone else" signals that he finds this kind of justice unsatisfying.

Thus this singular passage in "Aeolus," when Bloom first remembers the Haggadah and *Chad Gadya* song, becomes a source of meaning to be fulfilled. Its headline-title, "AND IT WAS THE FEAST OF THE PASSOVER" announces its importance. In our interpretation of the text, we are meant to remember it as Bloom's dissatisfaction with "everybody eating everyone else" grows. For example, in "Lestrygonians," Bloom elects not to eat at a restaurant where people are eating too graphically: "Out. I hate dirty eaters" (*U*.VIII.696). As he walks to a different pub, he reflects on what made he observed: "Every fellow for his own, tooth and nail. Gulp. Grub. Gulp. Gobstuff…Eat or be eaten. Kill! Kill!" (*U*.VIII.701-3). The heavy punctuation and onomatopoetic quality of these lines betray Bloom's strong discomfort bordering on fear. In

Bloom's designation of the safer choice of Davy Byrne's as a "moral pub," Joyce signals the development of Bloom's forthcoming rejection of "eat or be eaten" justice in "Cyclops," when he finally declares that "it's no use…Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life" :"Love" (*U*.XII.1481-85).

In his belief that meaning can reside in the text and be enacted *by* the text, Joyce embraces what Nadel identifies as a kind of "Rabbinic hermeneutics" (6). As Nadel argues convincingly, "Joyce's Judaism is textual and his understanding of the Jew is principally as the symbol of the Book" (5). Because there was no Jewish homeland at the time of Joyce's writing, Joyce understood that what united Jews as a community was the text, which is both portable and reliably permanent. As Nadel has argued persuasively, "the textual tradition of the Jew is also that of Joyce who throughout his displacement remained devoted to these very ideals. Whether in Trieste, Zurich, or Paris, Joyce's concern was with the composition, publication and reception of his texts" (5). Moreover, when we gather to read *Ulysses* we do so in an interpretative community, and we accept that there is no perfect interpretation of the text. In terms of reading Joyce, we also draw on a version of the Jewish understanding of metonymy, which I lay out in my introduction to Auerbach. Also like the Torah, *Ulysses* has an interpretive tradition, and some interpretations of the text, while not exactly sacred, are either unsurpassed in their usefulness, like Ellmann's biography of Joyce, or else traditional, like the Linati schemata. Finally, in the sense that *Ulysses* is performed, read, and recited all over the world on "Bloomsday" (June 16), it unites all Joyceans, whether lay or academic, in celebration of a textual Ireland. Taken alongside *The Odyssey*, Shakespeare, and contemporary modernist texts like *The Waste Land*,

the textual Jewish tradition gives students yet another important way to conceive of Joyce and parse *Ulysses*.

CULTURAL JEWISHNESS AND ANTI-SEMITISM:

As anyone who belongs to or studies a religion soon learns, religions generally encompass entire systems of belief that have sacred histories and well-trod avenues for interpretation fraught with disagreement and tension. Joyce himself describes Catholicism as "twenty centuries of authority and veneration," and Judaism has an even longer history. Fortunately, a classroom of readers dedicated to *Ulysses* is already cultivating many of the same traits that learning about a religion also requires: willingness to suspend a degree of disbelief, willingness to engage with an imagined world that has similarities to our own, and the ability to interpret how a text might speak to the values of its author. Drawing on the same principle that I have used to open *Ulysses*—that the novel creates an imagined world that we can come to know directly through the text and indirectly through other means—I use external examples to model for students the stakes of the anti-Semitism that Bloom faces in the novel. Finally, I explore the usefulness of the Yiddish short story, Sholem Aleichem's "Dreyfus in Kasrilevke," as a companion text to be read alongside "Cyclops." Sholem Aleichem was the pen name of Yiddish writer Solomon Naumovich Rabinovich (1859-1916), who was frequently referred to as the "Mark Twain" of Yiddish writers because of his extraordinary wit. His stories of "Tevye the Dairyman" were imaginatively retold in a form students will recognize: the musical *Fiddler on the Roof*. In itself, that musical or at least its opening number, "Tradition," would help students imagine the *shtetl* (or Jewish rural village) life Sholem Aleichem depicts in "Dreyfus in Kasrilevke."

As I have demonstrated, I am a proponent of the use of crystallizing quotes as metonymies for core themes in the content I'm teaching. This is an approach that works very well for teaching Joyce, whose texts frequently rely on similar metonymy. In *Ulysses*, for example, Joyce uses the phrase "his arm. Cranly's arm" as a crystallizing quote to represent Stephen's entire former relationship with Cranly in *Portrait,* including their conversations about Stephen's apostasy and his troubled relationship with his mother, Cranly's loving offer to be "more even than the noblest and truest friend a man ever had," and Stephen's jealousy about Cranly as a perceived threat to his romantic interest in a girl (*P* 247). When Mulligan seizes Stephen's arm in *Ulysses* and Stephen thinks this phrase, we're meant to remember all of these connections, to compare the friendship between Stephen and Mulligan and Stephen and Cranly, and to recognize Mulligan's inferior character and homosocial danger to Stephen's art.

When it comes to preparing students to contemplate anti-Semitism in *Ulysses,* my observation is that it is difficult to select specific moments of anti-Semitism from within the novel for use in a metonymic teaching method. While the moments at which Stephen confronts anti-Semitism in the early parts of *Ulysses*, such as Deasy's speech about England being "in the hands of the Jews," are relatively straightforward, the anti-Semitism surrounding Bloom's life becomes clear only gradually and relies on the reader to parse references to things like Shylock, the Jew in Shakespeare's *The Merchant of Venice* (*U*.II.46-7). One of the more difficult aspects of Bloom's Jewishness for students to grasp is the fact that Bloom is so frequently identified as a Jew when he is not practicing and in fact, has been baptized in the Christian tradition on three separate occasions (*U*.XVII.542). Careful readers will be alert to Bloom's references to Jewish texts like the Haggadah and to his father's Jewishness, but a lack of obvious "Jewishness" on Bloom's own part remains until "Cyclops." In *Virgin and Veteran Readings of 'Ulysses,'* Norris

has argued persuasively that Joyce "published *Ulysses* in a time when even his most notable contemporaries displayed little embarrassment about Anti-Semitic references and allusions in their work and to their colleagues," and therefore Joyce was likely "conscious of a readership whose response to a Jewish protagonist could not be predicted in advance." Thus, by "having the reader first become immersed in Bloom's personality," before becoming aware of the extent to which Bloom himself identifies as a Jew, Joyce creates a text that "serves as a heuristic tool for the reader's education in the operation and effects of prejudice" (102). Ultimately, this is something we must help students parse in order to equip them to read *Ulysses* effectively, but my recommendation for doing that efficiently is to begin with a more accessible picture of anti-Semitism, drawn from Sartre's ironically deeply anti-Semitic text, *Anti-Semite and Jew* (1948).

Written from the perspective of a man in "total ignorance of Judaism in general, and of the political and cultural history of French Judaism in particular," Sartre's essay is downright insulting in its depiction of Judaism, but certain of his remarks about anti-Semites ring true as descriptors of general attitudes toward Jews in *Ulysses* (Birnbaum and Marks 100). *Anti-Semite and Jew* is famous for Sartre's coining of the phrase, "A Jew is one whom other men consider a Jew," but this is a phrase that I would argue first-time undergraduate readers who are not Jewish have probably never encountered. This short construct, "A Jew is one whom other men consider a Jew" is useful in helping students conceive of the kind of rampant anti-Semitism of Joyce's day, and in helping them understand how a man who has been baptized on three occasions can still be so strongly identified as a Jew by men he encounters. Sharing this phrase can draw students' attention to the way in which the power to identify Bloom as a Jew resides in nearly everyone except for him. As Jonathan Wallace rephrases it in "A Jew Reads Joyce": "Why be a

Jew? What choice do you have? The world won't let you be anything else. People reminding you unexpectedly and negatively that you are Jewish help glue your identity in place."

Later in *The Anti-Semite and Jew*, Sartre gives some imaginative reasoning behind anti-Semitism:

> Many anti-Semites…possess nothing. It is in opposing themselves to the Jew that they suddenly become conscious of being proprietors: in representing the Jew as robber, they put themselves in the enviable position of people who could be robbed. Since the Jew wishes to take France from them, it follows that France must belong to them…The Jew has more money than they? So much the better: money is Jewish and they can despise it as they despise intelligence.

Having students think about this argument in *Ulysses*' historical context could help them draw productive conclusions about the function of this kind of prejudice for people like Haines, who remarks that "[he doesn't] want to see [his] country fall into the hands of German Jews either. That's [England's] national problem, just now" (*U*.I.666-68). Haines does explicitly consider that England belongs to him: "I'm a Britisher…and I feel as one," apparently to the extent that he speaks for all of England: "We feel in England that we have treated you rather unfairly. It seems history is to blame" (*U*.I.666, 648-49). Whereas the destruction of England that Deasy and Haines foresee would come at "the hands of the Jews" and therefore the Jews would be to blame, the usurpation of Ireland by English imperialism is absurdly the fault of no one, of amorphous history. In a way that Joyce would want us to notice, the English are the ones who have "[eaten] up the nation's vital strength" in Ireland, and it is they who are "in all the highest places: her finance, her press" (*U*.III.346-51). Ultimately, the joke is on Deasy, whose suspicious anti-Semitism has prevented him from noticing that Ireland is the country that is dying. And in its

poverty, Satre's remark about anti-Semites who "possess nothing" clarifies the stakes of hating Bloom.

In the novel's most anti-Semitic encounter, "Cyclops," Bloom's hoarding of his perceived winnings in the Gold Cup bet and unwillingness to participate in Irish culture by drinking are the catalysts for the anti-Semitic mood of the pub to gain steam. In Sartre's terms, they perceive that "the Jew has more money than they," and they choose to "despise it as they despise intelligence." In other words, Sartre has claimed, "anti-Semitism is the poor man's snobbery" (18). Thus for the narrator, (not the Narrator-Artist), Bloom's biggest crimes are having the wherewithal to win that Gold Cup money, demonstrating a "Jewish" unwillingness to share it, and being a "Mister Knowall" (*U*.XII.838). Before Bloom's arrival, the general state of poverty in "Cyclops" is established very early by the narrator's acknowledgment of his low status as a "collector of bad and doubtful debts" and his thought that his friend Joe is a "Decent fellow…when he has it but sure like that he never has it" (*U*.XII.65-66). When money first appears in the chapter, and to the narrator's shock ("begob the sight nearly left my eyes"), Joe pays for their drinks with a quid, it is immediately associated with Bloom: "'Twas the prudent member gave me the wheeze" (*U*.XII.211-12). As Gifford clarifies, Joe's use of the word "prudent" is a veiled reference to Bloom's freemasonry, which intensifies the suspicion that Bloom's Judaism already inspires. In the narrator's words, "Gob, he's a prudent member and no mistake" (*U*.XII.437). In the chapter, other than wandering around outside to the annoyance of the Citizen, Bloom's initial faux pas is that he doesn't accept a drink from Joe Hynes. Ironically, as Norris has argued, "the reader can infer that Bloom's refusal of Hynes's drink may be an attempt to signal his disappointment that the funds to repay his loan are being spent on buying rounds of drinks. Conversely, Bloom may not wish to have his loan 'repaid' in the form of

drinks—preferring to give Hynes an extension in return for the quid pro quo of help in getting the editor to place a puff for his advertising client in the paper" (*Virgin* 120). Ultimately, Norris' consideration of Bloom's perspective as an ontologically complete character in his world is the kind of reading that helps us see that Joyce is counting on us as readers to understand specifically how the things that the pub dwellers interpret as Jewish and suspicious about Bloom have no basis in Judaism for him. As long as we hold on to this understanding, we are aligned with Bloom against the anti-Semites as the only people who know the truth. To conclude, by equipping students with these crystallizing remarks from Sartre, we can ensure that they quickly apprehend Ireland's pervasive anti-Semitism and its relationship with Ireland's own destitution so that they can move on to what Joyce is teaching about the misguidedness of that anti-Semitism.

To contrast the non-Jewish perspective of Sartre in teaching about Jewish culture, anti-Semitism, and Joyce, I bring in Sholem Aleichem's very short story, "Dreyfus in Kasrilevke." Taken as a short, humorous, and very readable detour from *Ulysses*, this story can play a substantial role in how students understand the Jewish community that Bloom might imagine his father having known in Hungary, and in how students understand attitudes toward anti-Semitism from within a Jewish community. Because Bloom is not part of such a community, it is impossible to use *Ulysses* to clarify this, but having it clarified can give students models for better judging Bloom's response to the anti-Semitism he faces. If Bloom were part of a close-knit Jewish community, as the story illustrates, he would have people to cope with prejudice with, and it would be easier for both the reader and Bloom himself to understand how even Jews internalize anti-Semitism. There is a sense in which, if Bloom understood this, he might not feel so guilty about thinking his father's religious habits absurd.

The story of "Dreyfus in Kasrilevke" is like *Ulysses* in that it is written in an ironic mode by a self-conscious narrator who is aware of both the prejudices of his own community and those of others against his community. Like Joyce, he depicts his brethren as dirty, small-minded, ignorant and foolish, and like Joyce he dignifies them by inspiring the reader to feel sympathy for how their circumstances contribute to what they are and what they suffer. The narrator of "Dreyfus" further dignifies his characters' beliefs by granting them the accidental perception of the truth of the Dreyfus affair, that Dreyfus was always innocent. Like *Ulysses*, "Dreyfus" is a story that warns of the unreliability of newsprint as a source of truth. Two of the notable oddities of Bloom's day are the fact that his name is misspelled in the newspaper's account of Dignam's funeral and the fact that Hynes mishears Bloom's reference to a man's coat as his giving the man's name, M'Intosh (*U*.VI.895). As he reflects in "Eumaeus":

> Nettled not a little by L. *Boom* (as it incorrectly stated) and the line of bitched type but tickled to death simultaneously by C. P. M'Coy and Stephen Dedalus B. A. who were conspicuous, needless to say, by their total absence (to say nothing of M'Intosh) L. Boom pointed it out to his companion B. A. engaged in stifling another yawn, half nervousness, not forgetting the usual crop of nonsensical howlers of misprints. (*U*.XVI.1262-68).

As the laborious phrase, "usual crop of nonsensical howlers of misprints" emphasizes, newspapers come with extensive misinformation, reminding us that reading always requires skepticism and interpretation. Thus, also like *Ulysses*, "Dreyfus" signals that a newspaper is only informative and useful to the degree to which the reading public has interpretive skill. As J.J O'Molloy quips in "Aeolus" (the newsprint episode), "sufficient for the day is the newspaper thereof" (*U*.VII.736).

In both *Ulysses*' "Cyclops" episode and "Dreyfus," a single character reads aloud from the newspaper for the benefit of everyone else. That both of these communities, the Irish and the Jewish, are male-dominated is also worth noting. Just like *Ulysses,* "Dreyfus" blurs the distinction between fiction and reality by referring to real historical figures like Dreyfus and Zola. In much the same way that the Joyce's Irish venerate Charles Stewart Parnell, so do Sholem Aleichem's kasrilevkers cherish Zola and Lambori as defenders of the Jewish race. While Joyce doesn't mention the Dreyfus Affair in *Ulysses,* Davison has shown that he read about it in *The Freeman's Journal*—the very newspaper for which Bloom canvasses ads. While Joyce would never have read "Dreyfus in Kasrilevke," one imagines there are some things about it that he might have appreciated. As trained readers, undergraduates should be able to draw connections like these between "Dreyfus" and *Ulysses* on their own, and therefore engage in productive dialogue about how this story can help us see what Joyce is achieving in *Ulysses*. Ultimately, by "defamiliarizing" *Ulysses* in presenting a fully Jewish textual fabric with "Dreyfus in Kasrilevke," I argue that we can help students gain both fresh and clearer insights into the text.

Drawing on the tenets of a humanistic formalism that engages with the literary text as "a creative gesture of the author and the result of historical context," I argue that when we teach the impact of Judaism in *Ulysses* we can be free to remember that a limiting factor is Joyce's imagination (Schwarz *The Case* 142). Just as we recognize that Joyce was far from an astronomer when we discuss parallax in the novel, so we can remember that Joyce himself was not Jewish, although his knowledge of Judaism substantial. He held Jewish people in high esteem, studied the Talmud, and had a Jewish daughter-in-law. But recognizing that Joyce was not a Jew is important because it reminds us and our students that we face the same task he faced

in familiarizing himself with Judaism and its systems of signification. At the same time, acknowledging Joyce's identity as an ex-Catholic white male is a good pedagogical strategy in this era of urgent identity politics. If we want students to leave our literature classrooms with the skills to think critically about any value the world proposes, we must follow Joyce's own model of portraying the world as frankly and honestly as possible. We should give students the opportunity to ask or explore the ways in which *Ulysses* might contain or express racism, sexism, or other harmful biases. We should acknowledge that from a contemporary perspective, a non-Jewish author proposing a Jewish hero and exploring and occasionally undermining that hero's Jewish identity would be accused of being appropriative unless and except if he wrote with informed nuance, complexity, and sincerity. Showing students that Joyce modeled these qualities though he lived in an era of strong anti-Semitism can help them conceive of how it is possible to live in a world of high-stakes identity concerns. Thus reading *Ulysses* involves educating students to both resist contributing to the dominant prejudices of their day (as Joyce did) and resist being too easily persuaded to see prejudice as innate and unconquerable.

CHAPTER FOUR: "THE ARTIST, LIKE THE GOD OF CREATION": THE NARRATOR-ARTIST OF *ULYSSES*

INTRODUCTION:

Because of its vast intertextuality and variety of styles, *Ulysses*' narrative situation has always been challenging to parse. Characteristically, any critic's identification of the novel's narrative situation generally tells us more about their era or branch of literary criticism than it does about *Ulysses*. One major issue that has divided scholars is the novel's narrative situation. Can *Ulysses* be considered to have a "narrator" throughout the work, or are there only specific narrators contained in individual chapters like "Cyclops?" In *The Odyssey of Style*, Lawrence sidesteps the issue of the narrator by avoiding the use of the term as much as possible. Instead, she assigns agency to the text itself: "Although I occasionally use the term 'narrator' for ease of reference, I prefer the concept of the consciousness or mind of the text, since Joyce does everything possible…to destroy our sense of a narrating, human voice" (183-4). Following in the footsteps of Frank Kermode, who wrote in "Novels: Recognition and Deception" that "we have bothered too much about the authority of the narrator and too little about that of the narrative" (117), Lawrence argues: "In its own way of illustrating that 'paternity may be a legal fiction,' the text deliberately acts as if it were cut off from any single creating consciousness" (9). For teaching and interpreting *Ulysses*, though, I believe giving agency to the text itself as opposed to naming and understanding the narrative situation does more harm than good. It makes as much sense to say that "the text…acts as if it were cut off from any single creating consciousness" as it does to say that a cubist painting acts as if it were not painted by a single person. That may be so, but it is the reality that the work has a single creator that makes the tension we perceive because of its form. To disregard the mimetic relationship between Joyce and the narrator of *Ulysses* elides some of the most important resonances of the parallax motif that pervades the text. While

Bloom never quite understands exactly what parallax means, the narrator not only demonstrates his understanding of the concept but makes Bloom unwittingly demonstrate it. It is important that we recognize the countless voices (or in other words, perspectives) that are present in *Ulysses*, but when we teach *Ulysses* we must do more to clarify the narrative stakes.

Most critics, including David Hayman, Michael Seidel, Hugh Kenner, and Margot Norris have agreed that *Ulysses* opens with a narrator, even if they disagree on whether that narrator remains present. The belief that *Ulysses* opens with such a narrator is largely built on the third-person omniscient narration style of the novel's first few sentences. In *The Rhetoric of Modernist Fiction*, however, Morton Levitt argues that in "Telemachus," "there is not a single image or word or thought or memory …that cannot be derived from Stephen" (94). But to assign the whole of "Telemachus" to Stephen's perspective misses the gesture Joyce makes to distance *Ulysses* from *Portrait*. The fact that Stephen Dedalus reappears in *Ulysses* encourages us to wonder how the two texts are related and, as Schwarz argues, "[b]y providing a traditional omniscient narrator whose voice is separate and distinct from Stephen's, Joyce uses the opening of *Ulysses* to provide a critique of the lyricism and subjectivity of *Portrait*" (71).

But for Levitt, *Ulysses*' ability to transcend the need for a narrator is key to understanding its modernism. He argues that "[inventing] a narrator when there patently is none" is equivalent to "inserting an intermediary between the events and the reader," implying that "the author himself is telling us this tale, that he is, in other words, acting omnisciently" (93). Because, in Levitt's view, "the Modernist revolution which Joyce led in the novel was directed primarily against the operations of the omniscient author in a closed universe," imagining unified narrator of *Ulysses* is "foolish" (93-4). While it is important to teach students how *Ulysses* rejects such Victorian novelistic principles as those upheld by Dickens and Trollope, I disagree that

understanding *Ulysses* as having a unified narrator necessitates imagining "the author…acting omnisciently." Just because Joyce can imagine and account for an omnipresent narrating figure with control over the text does not to me signal that Joyce presides omnisciently over a closed fictional universe. Because he is far from a helpful guide in the text, the presence of the narrator in *Ulysses* introduces *more* uncertainty rather than less. At times, this figure humorously behaves as if he were as "trapped" by the text as we are as readers, calling attention to his own excessive repetition in comments like, "as said before" in "Sirens" and the ultimately false headline in Aeolus, "ONLY ONCE MORE THAT SOAP" (*U*.XI.159, VII.221).

But most importantly, as Karen Lawrence has articulated, the fictional universe of *Ulysses* is "infinitely expandable by being infinitely divisible" (189). In "Ithaca," Bloom meditates on "the universe of human serum" and "its universe of divisible component bodies of which each was again divisible in divisions of redivisible component bodies, dividends and divisors ever diminishing without actual division till...nought nowhere was never reached" (XVII.1065-1069). In *Ulysses,* Joyce imagines (and invites us to create by reading the text) an open universe both "infinitely expandable" and "infinitely divisible," which neither he, nor the narrator, nor the characters, can ever completely negotiate. Against Levitt, I argue that *Ulysses* is told by a ventriloquistic narrator who I will call the "Narrator-Artist" that is frequently interested in eliding the signs of his presence. Historically, this figure has been creatively referred to as, among other titles, "the Arranger" (Hayman), the Muse (Schneidau), "the protean narrator," (Kershner), and "the parodic interpolator" (Norris). My decision to refer the "Narrator-Artist" as such participates in the teleology established in *A Portrait of the Artist as a Young Man*; if one of the questions of the text is whether Stephen can gain the maturity he would require in order to produce *Ulysses,* then he would, by virtue of the act and the title of *Portrait,* become an artist. At

the same time, the term "Narrator-Artist" encourages us to recognize the unusual capabilities of the novel's narrator that make Lawrence feel that the text avoids appearing to stem from any "single creating consciousness."

While following in the tradition of Joycean scholars like Hayman, Kenner, Norris and Schwarz, my reasons for arguing for teaching a continuous omnipresent narrator figure in *Ulysses* stem from my theoretical framework in narratology, narrative Possible Worlds theory and humanistic formalism. Some narratologists, including Monika Fludernik (1993) and Ann Banfield (1982) have argued that it is possible for narration to exist without a narrator. In *Unspeakable Sentences*, Banfield argues that things like free indirect thought report ("She thought it was a lovely morning") and stream of consciousness are "unspeakable" by virtue of being un-interpolated, and in these moments "nobody speaks" and the events "tell themselves" ("Where Epistemology" 445). For Banfield, the fact that a single "self" is represented by the use of the third person in these moments precludes the existence of an additional, implicit first-person speaker. Thus Banfield limits the definition of the narrator to refer only to when an author creates "a first-person narrator of a first-person narrative" (*Unspeakable* 185). Against Banfield and others, Mieke Bal (1997) has argued persuasively that all statements in fiction, such as "She felt bored" should be read as "I narrate:…'She felt bored,'" and thus the existence of a narrator is always implied (25).

In laying out the tenets of narrative Possible Worlds theory, Ryan argues against Banfield by suggesting that phenomena like stream of consciousness cannot, as utterances, "convey meaning without projecting an intent," and "if there is an intent, there must be a speaker addressing a hearer" (*Possible* 69). For the purposes of teaching, it is easiest to summarize the concept of "intent" by way of an example like irony. If an ironic mode is possible in fiction,

there must be a speaker to intend to use it, because "irony is not an objective property of sentences; it resides in the speaker's intent" (70). In my application of narratology and narrative Possible Worlds theory, I join Ryan, Bal, Alan Palmer and others in assuming that all narrative has a narrator. Similarly, the method of humanistic formalism embraces the concept of the narrator on the basis that texts are *an act of telling* by humans, about humans, and for humans. Humanistic formalism assumes that narration is an illocutionary act that creates the imagined world and its characters, and that "when a narrator speaks of humans" he is simultaneously "dramatizing himself as a character" (Schwarz *The Case* 96). In this kind of reading, we understand the author as creating "a narrator who perceives and presents in terms of the codes and values of the imagined world he discovers for us and his own quirks and values" (95). But the idea that *Ulysses* has a narrator is not merely supported on these narratological grounds. As I will show, the inclusion of a narrator is organic to the Joycean canon. Joycean fiction, including *Ulysses*, is characterized by self-aware narrators using their artistic potential, who intend to use what they do (and choose not to do) to teach us something as readers—for example, how to recognize the influence of historical context on language, or how to understand the past as suggestive of the potential future.

"ABOVE AND BEHIND HIS HANDIWORK"

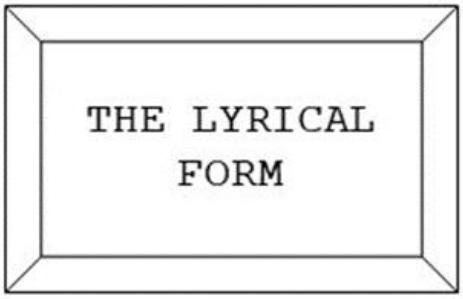
Acknowledging that ideas about the artist as presented in *Portrait* belong to Stephen Dedalus and not explicitly to Joyce as articulated in the real world, I would argue that the first step to helping students approach the Narrator-Artist of *Ulysses* is to familiarize them with Stephen's theory of art. In the production of art, Stephen argues, the "image" that the artist conceives "must be set between the mind or senses of the artist himself and the mind of senses of others" (*P* 213). Bearing this quality in mind, he posits that there are three forms of art: the lyrical, the epical, and

the dramatic. When I teach these forms, I use contemporary examples alongside quotes from *Portrait* to help clarify the differences between these modes and to help students understand how artistic creations can take more than one of these forms at a time. An example handout is included and entitled "Stephen Dedalus' Forms of Art" (See *Figure 5).* As Stephen defines it, the lyrical form is "the simplest verbal vesture of an instant of emotion." In this form, "the artist presents his image in immediate relation to himself" (*P* 214). The way for students to think of this is as a passionate artistic expression of someone's feelings, like a love song. In the context of *Ulysses*, an example might be Bloom's poem "sent to Miss Marion (Molly) Tweedy on the 14 February 1888":

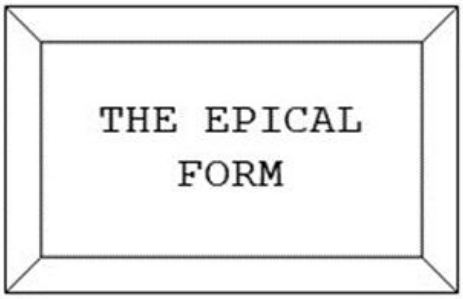
> **P**oets oft have sung in rhyme,
>
> **O**f music sweet their praise divine,
>
> **L**et them hymn it nine times nine,
>
> **D**earer far than song or wine,
>
> **Y**ou are mine. The world is mine. (*U*.XVII.412-416)

This silly poem expresses Bloom's love for Molly "in immediate relation to himself"—an aspect that is made literal by the acrostic structure spelling out his nickname. Outside of *Ulysses*, I have had great success teaching these artistic forms to undergraduates with reference to contemporary rap music. Any melodic rap song about a singer's love interest illuminates the lyrical mode. At the same time, using and referencing recent Billboard Top 100 music artists helps contextualize both Joyce and Stephen's lofty artistic ambitions. While it might sound bizarre to hear someone say they are going to "forge in the smithy of [their] soul the uncreated conscience of my race," in the context of the popular egotism of contemporary rap artists like Kanye West, Stephen's declaration seems less unreasonable and foreign.

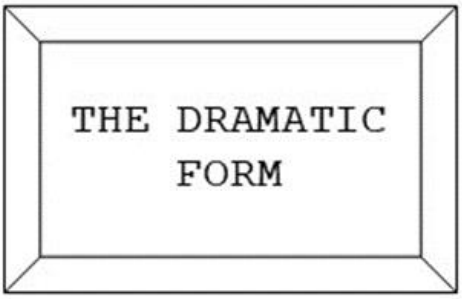
STEPHEN'S FORMS OF ART



The simplest verbal vesture of an instant of emotion
A rhythmical cry (a cadence, or a mood)
He who utters it is more conscious of the [emotion] than of himself as feeling emotion



When the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the actions like a vital sea.



Reached when the vitality which has flowed…round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life
The personality of the artist…refines itself out of existence.
The artistic creation (esthetic image) is life purified in and reprojected from the human imagination

Figure 5: Stephen's Forms of Art

At the same time, the unmatched status of *Ulysses* as a novel justifies Joyce's confidence. For its illustration of both the lyrical and epic modes, I like to draw examples from the 2018 Pulitzer Prize for Music recipient, the album "DAMN." by Kendrick Lamar.[9] In one song," Love," Lamar sings:

> If I didn't ride blade on curve, would you still love me?
>
> If I made up my mind at work, would you still love me?
>
> Keep it a hundred, I'd rather you trust me than to love me
>
> Keep it a whole one hund': don't got you, I got nothin'

These lyrics, while rhythmic, convey only sentiment: a desire to be loved and a fear that a love interest will leave if the singer's circumstances were to change. The rhyme form, repeating "love me" to conclude each line, is simplistic as rap lyrics go but clearly intended to emphasize the stakes of the love the speaker desires to keep. This is both a "[simple] verbal vesture" and "a rhythmical cry" which makes so self-aware gesture toward artistry but focuses on the actual emotion that is the concern at the present moment.

In the epic mode, the artist "presents his image in mediate relation to himself and to others," and "[emerges] out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event" (*P* 214). In its structure and inclusion of potential writer-artist Stephen Dedalus, *Ulysses* can be understood as taking place in this mode. Stephen's acknowledgment that the epic mode "emerges" from the lyric emphasizes that these modes are fluid, and that a text need not stay in a singular mode from beginning to end. In *Portrait*, Stephen

[9] In a contemporary American classroom, it would be extremely unlikely if most students in the class had not heard at least some portion of this album in their daily life based on its recent prevalence (all 14 tracks made the Billboard Top 100 on the album's release). Moreover, Lamar, a twelve-time Grammy winner, is the first non-classical or jazz artist to win the Pulitzer.

provides the example of "the English ballad *Turpin Hero* which begins in the first person and ends in the third person" to illustrate the epic mode (215). But for the contemporary first-time undergraduate reader, the example of *Turpin Hero* is virtually useless. In my initial presentation of the epic mode, I refer my students to Lamar's "Humble":

> I remember syrup sandwiches and crime allowances
>
> Finesse a [man] with some counterfeits, but now I'm countin' this
>
> Parmesan where my accountant lives

In this song, Lamar draws attention to his rap and financial success by creating a narrative of his childhood ("syrup sandwiches and crime allowances") and contrasting it to his current wealth. Because this is a song that invites the audience to be complicit in the production and acknowledgement of Lamar as a phenomenon, telling others to "be humble" in Lamar's presence, it participates in the dramatic mode by "presenting his [Lamar's] image in mediate relation to himself and to others" (*P* 214). In his transformation of the experience of his younger self into material for his music, Lamar engages in a Joycean production of art. From here, if I have already had the opportunity to teach "Araby," I would refer students to that story as a Joycean example of the dramatic form. In "Araby," the narrator tells a story about his own childhood experience, artistically highlighting his former inability to understand the world except through a high Romantic and oppressively Catholic lens. Here, Lamar underscores the new vocabulary of his improved situation, in which he no longer needs "crime allowances" or to "finesse… with counterfeits." Even the word "Parmesan" conveys a clear elevation from his former status and awareness of his own artistry, because as most listeners will be aware, the term "cheese" is a euphemism for money. By substituting the fancier word "Parmesan," Lamar demonstrates his ear for his craft in choosing a more mellifluous word, while drawing attention

to both his own skill as a rapper and his audience's skill as listener to be able to interpret more involved euphemisms, or what is in this case a metonymy for a metonymy. While Lamar is describing the phenomenon of gaining wealth and notoriety for his craft, his "personality [as an] artist" "passes into the narration itself" in the form of his euphemistic phrases ("crime allowances," "Parmesan").

> Stephen's final artistic form, the dramatic form, is that which is reached when:
> the personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak. The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.

In its qualities as a production of the Narrator-Artist, *Ulysses* also achieves or engages in the dramatic mode. Stephen's description of the dramatic artist, "[remaining] within or behind or beyond or above his handiwork" is the most useful crystallizing quote for helping students approach the bizarre capabilities of Joyce's Narrator-Artist. This image, of an invisible Creator "indifferent, paring his fingernails," helps us understand not how the Narrator-Artist behaves, but how the Narrator-Artist feels he is *supposed* to be behaving in the text. I would argue that it is in fact his refusal to feign indifference and his fascination with demonstrating his role as "the God of the creation" that makes *Ulysses* so groundbreaking and unique.

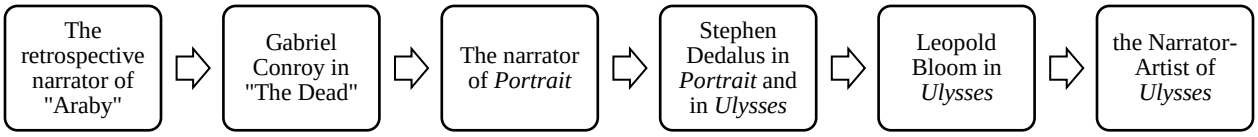
To complete the trifecta of rap songs as Joycean artistic forms, I use Eminem's "Stan" as an example of the epic mode. This song, which intertextually incorporates Dido's song "Thank

You," is narrated in an ironic mode by an artist-figure that represents Eminem, speaking from the perspective of a deranged fan. Like *Ulysses*, "Stan" experiments with form; the first part of the song takes the form of an epistolary, while the middle stanza takes the form of a recorded message that, according to the plot of the song is destroyed in a car accident. The final section of the song also takes the form of a letter, but this time the narrator identifies himself as a fictional version of Eminem himself. This unusual form challenges the listener's notion of what a rap song typically entails and calls attention to the role of the listener in piecing together the song's narrative. Because the deranged fan dies in the car accident and never sends his recorded message nor receives the narrator's response letter, only the reader is privileged to receive the whole story. Like Joyce's *Dubliners,* "Stan" relies on the reader to see above and beyond the perspective of any individual character and receive any lesson the song might be meant to provide. In Joycean terms, the narrator of the song is the "God of Creation" of the imagined world inhabited by both the fictional Eminem and the fictional fan. He makes his presence known most clearly in the sense that the entire story unfolds in the form of a tightly-organized rap—a form that it is unlikely that either the fan or the fictional Eminem would use to write letters. The creation of the song itself, which was nominated for multiple awards and which itself has become the source of popular slang term "stan," is the ultimate artistic achievement of the "real-world" Eminem. In a recent album, Eminem concludes a track in which he compares himself to Jesus with the line, "Bitch, I wrote 'Stan.'" One imagines Joyce might share a similar sentiment about having written *Ulysses*. To share and encourage this kind of parallel with students can only add fun to our apprehension of Joycean artistic technique while giving them the opportunity to learn by application instead of observation, and to understand how the things we learn from Joyce still matter in our contemporary context. Finally, using Joycean terms to

discuss contemporary art makes the world in which Joycean art was contemporary easier to imagine.

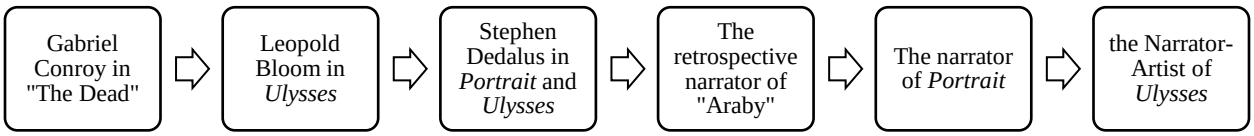
TELEOLOGY OF THE NARRATOR-ARTIST

After moving through the lens of Stephen's theory of the modes of art, students should also approach the Narrator-Artist as the product of a sequence of figures in the Joycean canon. Looking at Joyce's works from *Dubliners* to *Ulysses*, a chronological sequence of characters or narrators with substantial writerly artistic potential would look like this: [10]



This sequence is useful for teaching because it reminds us that the act of writing and the possession of writerly potential has always been a key focus in Joyce's works. Its inclusion of the narrators of both "Araby" and *Portrait* both foregrounds and justifies the concept of the Narrator-Artist as a "single creating consciousness" behind the creation of *Ulysses*. At the same time, a chronological approach like this one can help readers see how Joyce develops his concept of the writer as artist with each published work. But to understand how the Narrator-Artist of *Ulysses* is the culmination of all other writer-artist iterations in Joyce, a more useful sequence would be entirely teleological:

[10] While this sequence could include other characters, like Little Chandler in "A Little Cloud," I have excluded them on the basis that they don't have enough artistic potential.



Joyce's creation of a self-aware narrator in *Ulysses* and his choice to embed *Dubliners* and *Portrait* in the fictional world of *Ulysses* supports this teleological frame. Moreover, if, as this dissertation argues, we can examine the Narrator-Artist as a character of *Ulysses* then it follows that he will share some of the functional qualities of the novel's other characters. Stephen, Bloom, and Molly all participate or have roles in sequences or metonymical line-ups ranging from Odysseus to Jesus, Elijah to Shakespeare, Penelope to the Promised Land. If we were to ask what sets of roles the Narrator-Artist might symbolically represent, participate in, or resolve, I submit that one set of those roles would appear in this sequence. As Karen Lawrence observes, "Ulysses offers, in a sense, a "rewriting" of *Dubliners*: it presents another portrait of Dublin designed to reveal the soul of the city and its citizens" (*Odyssey* 38). Gabriel Conroy opens this sequence because, as Schwarz argues, Gabriel represents "the man Joyce feared becoming": an unimaginative and pretentious writer with confused ideas about what constitutes art and Irish literature (*Reading* 14). Although Gabriel does not have strong artistic ambitions, he is already a writer and he thinks about art quite frequently—the bare minimum requirement to become a writer-artist in the Joycean canon. At the end of "The Dead," Gabriel and the reader are rewarded with the final paragraph—a lyrical epiphany that could signal a change in Gabriel's consciousness that would render him more human by improving his ability to understand and relate to his wife and others. As he starts getting sleepy and he reflects on how the feeling Michael Furey once had for Gretta "must be love," "his own identity [fades] out into a grey impalpable world," leaving room the for the possibility of growth (59). That *Ulysses* strongly

implies that Stephen also needs the ability to register and connect with the perspective of a mature woman makes Gabriel a precursor for him that can help students parse both characters.

At the same time, the fact that both Gabriel and Bloom wrestle with their jealousy concerning another man and their wives encourages us to think of them as potential iterations of each other in a larger teleology. Like Gabriel, Leopold Bloom also lacks certain key qualities of the Joycean writer-artist. Unlike Gabriel, however, Bloom has an exceptional ability to connect and empathize with other people, including his adulterous wife. Bloom's somewhat bathetic but sincere triumph over his knowledge of Molly's affair, signaled by the "equanimity" he achieves in "Ithaca" and his joy in her rump, sets him apart by virtue of his unparalleled humanistic maturity. Thinking about Bloom in comparison to the other figures in this sequence can help undergraduates conceive of this maturity even when they might not have a matching degree of lived experience. This is important because being able to conceive of Bloom's essential maturity is crucial to being able to appreciate the unified consciousness of the Narrator-Artist—whose two greatest achievements are creating Bloom and producing *Ulysses*.

In a teleological sequence of Joyce's writer-characters, Bloom comes after Gabriel Conroy because he does not have much more artistic potential. Though he has more writerly ambition than Gabriel, Bloom's "capful" of writings, including his poem and his "Poldy" acrostic, demonstrates that he could never write *Ulysses*. Importantly, however, when Bloom thinks of or produces writing of any kind, he always draws on or includes Molly. In "Calypso," "[envies] kindly Mr Beaufoy" who had written the story he reads at stool, "*Matcham's Masterstroke*" (*U*.IV.516-17, 502). He thinks that if he puts his mind to it, he himself "might manage a sketch. **By Mr and Mrs L.M. Bloom**" (*U*.IV.518, emphasis mine). He also recalls that when he thought of producing some writing in the past, he used to "[jot] down on [his] cuff"

what Molly would say as a kind of inspiration (*U*.IV.519). Bloom's use of Molly's observations as inspiration resonates with Joyce's characterization of Shakespeare, from whom "all events [bring] grist to his mill" (U.IX.748). As Stephen understands it, it is Shakespeare's experience with Anne Hathaway that acts as "the portals of discovery" leading to his ability to write (*U*.IX.229). The fact that Bloom includes Molly as co-author in his story and thinks of her as inspiration is another way that Joyce hints that a mature writer-artist requires the life experience of a mature heterosexual relationship like that between Bloom and Molly (or, imperfectly, between Shakespeare and Anne Hathaway). In fact, in "Penelope" Molly has the same thought about Bloom: "I declare somebody ought to put him in the budget if I only could remember the 1 half of the things and write a book out of it the works of Master Poldy yes" (*U*.XVIII.579-80). That the Narrator-Artist of *Ulysses* can efface himself almost entirely to give us an unadulterated picture of the mind of Molly Bloom in "Penelope" signals that he, too has that experience.

In the teleology of writer-artists in Joyce's works, the position of Stephen Dedalus is probably the most contentious. Many critics agree and have suggested that, of every character Joyce has ever created, Stephen is the one who is most likely to be able to produce *Ulysses*, especially in light of his fleeting connection with Bloom as a father-figure. But because Stephen has not produced any substantial writing by the end of *Ulysses*, I argue that his place in the sequence would be higher than Bloom's but behind those Joycean narrators who have already proven their mettle. Both "Araby" and *Portrait* are texts that call attention to the achievement of their having been written. That they are complete and have been produced by a self-conscious narrator who enjoys ironizing a younger version of himself makes these works more of a Joycean achievement than anything Stephen has so far created. In terms of artistic potential, Stephen outshines everyone but the narrator-Artist of *Ulysses* himself. But in terms of artistic

achievement to date (which is the more useful way to look the sequence in order to help students approach the Narrator-Artist of *Ulysses*), Stephen belongs in the middle.

In my teleology, I place the retrospective narrator of "Araby" after Stephen because the implication of that story is that the retrospective narrator is producing "Araby" just as the Narrator-Artist has produced or is producing *Ulysses*. In "Araby" we see the beginnings of a self-aware and proudly artistic narrator, using a "style of scrupulous meanness" interspersed with artistic language to foreground irony and suffering in the life of a sensitive male. While these are already strong Joycean traits, what clinches his place in this teleology is the meta-quality of his achievement. That he has already written "Araby" and we're reading it right now distinguishes him from characters like Gabriel or Little Chandler or *Ulysses*' Malachi Mulligan, who have writerly ambitions or characteristics but have not produced artistic textual creations of their own. Most importantly, the "meta"-quality of the narrator's achievement is hard to recognize, as a survey of the early criticism of "Araby" would demonstrate. The locus of what distinguishes the "Araby" narrator lies in our ability as readers to understand the story as the retrospective narration of a mature male figure creating an imaginative account of an experience he had as a young boy *in a style that mimics how he remembers himself thinking at that time*. Arguably, the dependence of "Araby" on a skilled reader who can recognize the story's "meta"-quality and recognize when narrator is borrowing language from somewhere else for a rhetorical purpose is very evocative of *Ulysses*. Ultimately, the narrator of "Araby's" ability to recognize the paralysis of his former self, highlight his own nascent artistic potential, demonstrate his mature artistic voice, and ventriloquize other voices for rhetorical effect demonstrate his similarities to the *Ulyssean* Narrator-Artist.

By the same logic, I argue that the narrator of *Portrait* is the penultimate iteration in the teleological sequence of Joycean writer-artists from *Dubliners* to *Ulysses* for the following reasons: because he has created (or else represents a later stage in the life of) Stephen Dedalus; because he has all of the same abilities of the narrator of "Araby"; and most importantly, because by switching to Stephen's diary entries at the end of Portrait, he succeeds in "writing himself out of the text." This is what distinguishes him from the "Araby" narrator and makes this narrator a precursor for the Narrator-Artist of *Ulysses*. His use of the Greek myth of Icarus and Dedalus and his careful manipulation of time across the novel (moving back and forth from minute experiences to the passing of seasons) also prefigure the capabilities of the Narrator-Artist.

Finally, to properly teach this sequence of narrator figures across the Joycean canon, we must recognize that each of these narrators is a self-conscious version of or representation of Joyce. In a Wildean sense, these are all masks Joyce wears. Humanistic formalism breaks with the traditional formalism that argues for disregarding authors in criticizing a text. Instead, it recognizes texts as an expression of the values of their authors and contemplates how we can discuss the impact of the author's presence in the text without resorting to outdated concepts like the implied author. This endeavor is particularly crucial in the study of modernist texts, for which "the author's struggle with his subject becomes a major determinant of fictional form" (Schwarz, *The Case* 5). In this dissertation, I write in the assumption that Joyce acts on the text through the figure of the Narrator-Artist, and that all the choices the Narrator-Artist makes in the selection and organization of information and events as the story unfolds *are also and at the same time* Joyce's. In my conception, the Narrator-Artist is a figure that is producing the text as we read it, that knows what is coming and what is past, and that is aware of both the structure of the text as a novel and its visual elements. The only decisions that we can speak of that belong

only to Joyce (and not also to the Narrator-Artist as a representative of Joyce) are those that take place in the real world we also inhabit, like Joyce's creation of the Linati schemata. Other than my belief that this is a way of reading that approaches *Ulysses'* originating meaning, my reasoning for approaching the Narrator-Artist this way is to provide a method for teaching *Ulysses* that gives students an easy, clear, and coherent method to account for the variety of styles and breakdown of narrative norms across the novel.

Nonetheless, as Schwarz clarifies in *The Case for a Humanistic Poetics*, "in the process of reading we respond to an *imitation,* a *representation* of the real creator of the text. He is in the imagined world as a distortion—at times, an idealization, a clarification, a simplification, an obfuscation—of the creating psyche" (6, emphasis his). One question we might struggle to answer is what is the relationship between this "representation of the real creator of the text" and Joyce's Narrator-Artist? It is my assertion that Joyce's Narrator-Artist is a construct through which we might be able to judge some characteristics of the "representation of the real creator of the text," but it is important that we not conflate Joyce and the Narrator-Artist too heavily. Though I do assert that the Narrator-Artist is aware of his control over the text, I also assert that he is not aware of what we might refer to as the "real" James Joyce. In keeping with humanistic formalist principles I acknowledge that *Ulysses* creates a representation of what Joyce values and of the things he saw in himself, but seek to clarify that the Narrator-Artist does not enjoy a 1:1 relationship with that representation. Rather, in a move that is characteristic of Joyce, *Ulysses* presents a very complicated narrative situation for reading a version of the author as we read a text, in which a discussion of the Narrator-Artist can sometimes assist but other times raise more questions than answers. When we select humanistic formalism as opposed to more traditional formalism, we attempt to incorporate knowledge of a text's human context (in the form of

knowledge about its author and historical situation) in our analysis of how that text makes meaning. The use of this human context aids our investigation into how Joyce represents himself in his text, while our investigation into the role of the Narrator-Artist within *Ulysses* should draw more heavily, in a formalist sense, on how he functions within the text alone.

TERMS FOR IDENTIFYING THE NARRATOR-ARTIST IN THE TEXT:

Having established the major contexts from which the Narrator-Artist can be more easily apprehended, to prepare students to conceive of and identify the moves of the Narrator-Artist *as they read Ulysses*, we need to provide them with narratological terminology for articulating what they notice. To that end, I propose a discussion of narrative convention, speech-act categories, and focalization ending with the acknowledgment of the limitations of these concepts and the introduction of Fludernik's term "narrated perception." Although a self-selecting group ambitious enough to read *Ulysses* may already be English majors or have a degree of familiarity with this terminology, one benefit of taking the time to explain it in class is to bring everyone on to the same page about concepts which have such a complex history. This also prevents students who have not been satisfactorily introduced to these concepts from 'reinventing the wheel' when they notice these phenomena in the text. Another important benefit is the reality that many moments in the text can in fact be described using this terminology, so that despite ongoing critical debate about the inadequacies of terms like free indirect discourse, focalization and speech-act categories, their use can still improve the overall clarity of the narrative situation for undergraduate readers. Finally, if we want students to write about *Ulysses* in a way that participates in an academic discourse, we should clarify and model the language that scholars use to write about *Ulysses*, especially if we want our students to conduct independent research about the novel.

Before the introduction of speech-act categories, it would be useful to help students concretize their idea of the narrative convention of the novel, especially in the early chapters. In my teaching, I subscribe to the model Fludernik proposes in "Narrative and its Development in 'Ulysses'":

> Whereas—in the earlier episodes—the presentation [is] oriented towards the mimetic pole (i.e. the pole of "showing"), the emphasis…gradually shifts to the diegetic pole, the pole of narration, of "telling." In "Wandering Rocks" the two modes of narration are both present in individual episodes, and from "Sirens" onwards the narrating model prevails. (17)

In other words, as *Ulysses* progresses we as readers become more and more aware of the performativity of the narrative and thereby of the narrator, realizing that every style we have encountered is a choice among many options that we can no longer take for granted.

While Joyce gives Stephen, Bloom, and Molly linguistic patterns by which we can sometimes (if not usually) identify their direct thoughts and speech in the text without needing them to be labeled, it can be more challenging to point to free indirect thought or thought report because of the infection or contamination of the narratorial idiom with the idiosyncratic language of a character. In *The Odyssey of Style*, Karen Lawrence explains:

> The narrative conventions established in…*Ulysses* include the presence of an identifiable and relatively consistent style of narration…and the tendency of the narrative to borrow the pace and diction of the characters' language. In other words, the conventions include *both* the continued presence of a particular style *and* the adaptability of style to character. (41).

By "borrow the pace and diction of the characters' language," Lawrence refers to the phenomenon originally identified by Hugh Kenner as the "Uncle Charles Principle." As Kenner understands it, "Whatever Lily was literally…she was not literally run off her feet…the figure is hers, the idiom: 'literally' reflects not what the narrator would say (who is he?) but what Lily would say: 'I am literally run off my feet'" (15). Similarly, in the case of Stephen Dedalus' Uncle Charles in *Portrait,* Kenner reads this passage:

> Every morning, therefore, uncle Charles repaired to his outhouse but not before he had creased and brushed scrupulously his back hair and brushed and put on his tall hat. (*P* #)

As Kenner posits, "If Uncle Charles spoke at all of his excursions to what he calls the outhouse, he would speak of 'repairing' there…a speck of his characterizing vocabulary attends to our sense of him…So let us designate the Uncle Charles Principle: *the narrative idiom need not be the narrator's*" (18, emphasis his). While some critics have simply conflated the Uncle Charles Principle with free indirect discourse, I think it is important in our investigation of the Narrator-Artist in *Ulysses* to keep the Uncle Charles Principle as a separate concept. Whereas all free indirect discourse in Joyce would follow the logic of the Uncle Charles Principle (which indicates that the narratorial idiom can be ventriloquistic), not all instances of the Uncle Charles Principle are actually free indirect discourse. What free indirect discourse fails to provide for are occasions in which the narratorial idiom apes a voice that does not belong to a character at all, such as in chapters like "Cyclops," when the narrator mimics high mythic literature. While we do want to specify that moments like these are achievements of the Narrator-Artist and decisions of Joyce and might prefer that students write of these moments as artistic choices or ventriloquism as opposed to instances of the Uncle Charles Principle, recognizing how *Ulysses'* most unique features participate in the history of Joycean artistic techniques as established in *Portrait* helps us

continually conceive of *Ulysses* as born of that former work rather than being too singularly unique for new readers to parse.

By "the continued presence of a particular style," Lawrence is referring to the general style of *Portrait*—another of the reasons why I so strongly recommend teaching *Portrait* before *Ulysses*. As an example, Lawrence provides this moment in *Ulysses:* "Two shafts of soft daylight fell across the flagged floor from the high barbicans: and at the meeting of their rays a cloud of coalsmoke and fumes of fried grease floated, turning" (*U*.I.315-17). Lawrence refers to this style, with its attention to consonance, poetic rhythm and delayed verb placement as a "nonparodic style that establishes the decorum of the novel" (43). Another example, from "Aeolus," might be: "The inner door was opened violently and a scarlet beaked face, crested by a comb of feathery hair, thrust itself in. The bold blue eyes stared about them and the harsh voice asked: -- What is it?" (*U*.VII.343-347). As these passages usefully demonstrate, the Narrator-Artist does have a "standard" style, though he frequently deviates from it. At the same time, however, it is the nature of both *Ulysses* and its narrating presence not to offer much of a haven in the form of this standard style; in "Scylla and Charybdis," for example, the Narrator-Artist focalizes the story through Stephen's perspective while arguably parodying his own style of narrative description: "Glittereyed his rufous skull close to his greencapped desklamp sought the face bearded amid darkgreener shadow, an ollav, holyeyed. He laughed low: a sizar's laugh of Trinity: unanswered (*U*.IX.29-31). In passages like this one the Narrator-Artist's decorum can be identified in his use of compound words, "consonance, poetic rhythm and delayed verb placement," but sound and compound words are used in exaggerated way that reads like the Narrator-Artist playing a joke on himself.

THE NARRATOR-ARTIST'S "SIGNALS":

Other than this "standard style," the Narrator-Artist can be identified in the text by a few other signals, including whenever the narrator uses the proper name "Stephen" or "Mr Bloom." In these passages, like the opening of "Calypso," the Narrator-Artist is invoking distance and propriety in his characterization, typically for some rhetorical purpose. Finally, we can always detect the presence of the narrating figure whenever we encounter a moment of what I call "displaced agency," or a place in the text where a feeling or a body part enacts some kind of independent motion. For example, in "Scylla and Charybdis," after the poet George William Russell (A.E.) and Thomas Lyster leave the room in which Stephen and a few others are conversing, "Rest suddenly possessed the discreet vaulted cell, rest of warm and brooding air" (IX. 345-6). In this relatively straightforward example, the fact that "rest" "[possesses]" the room – as opposed to the occupants of the room feeling "restful" or "at rest"— intensifies the reader's visceral understanding of its quality and power. That the feeling of "rest" is composed of "brooding air" further intensifies the effect of the "rest's" agency.

In an example with more symbolic and rhetorical resonance, in "Lestrygonians," "a warm human plumpness [settles] down on [Bloom's] brain." (VIII.637). As Houston observes, in "the person is indicated by the possessive adjective, or…where Bloom has merely the idea of a person in his mind, by the more general *human*" (49). Obviously, we can correlate "the warm human plumpness" to Molly, especially because in "Calypso" Bloom thinks repeatedly of Molly's warmth: "Be near her ample bedwarmed flesh. Yes, yes" (IV.238-9) and "the warmth of her couched body rose on the air" (IV.305-6). Simultaneously, we should also remember Bloom's characterization of the sunlight as "a girl with gold hair" right after he imagines returning to Molly's "bedwarmed flesh": "Quick warm sunlight came running from Berkeley road, swiftly, in

slim sandals, along the brightening footpath" (IV.240-1). This "warm human" moment in "Lestrygonians" represents the climax of what Blamires aptly summarizes as "a convergence of sensuous images in Bloom's mind," including "sunwarm silk," "silver" and "rich fruits spicy from Jaffa" (Blamires 69; *U*.IV.633-34). This repeated association between that which Bloom fantasizes about intensely and the concept of "warmth" enforces the reader's understanding that the best thing for Bloom is Molly—thereby simultaneously increasing the likelihood that the reader will sympathize with Bloom as he spends the day apart from her, torturously pondering her adultery— as well as strengthening the symbolic relationship between Bloom and Odysseus. As Schwarz observes, "The perception of the [sunlight-girl] is not only an optative fantasy, but a reverie of Molly's receptivity when she was younger and perhaps, more recently, of Milly's enthusiasm" (107). When Bloom returns home in "Ithaca," achieving the highlight of his day in the kissing of Molly's "melonous" "rump," it should come as no surprise to us that the first adjective of the passage is the word "plump" (XVII.2241-2). Now, finally, Molly's "warm human plumpness" has more literally "settled down" on Bloom's brain, and he can be at rest. At the same time, the use of the word "plump" in these two places cannot but create some kind of connection between Bloom and Stephen as a result of the opening description of "Stately, plump Buck Mulligan" (I.1)—but whatever the connection, it is clear that "plump"-ness is an ideal for Bloom, and a thing to be avoided by Stephen—at least when it is embodied by Malachi Mulligan.

In contrast with the places in which feelings autonomously act on characters, occasionally there are moments in *Ulysses* in which characters seem to respond to the agency or influence of their feelings. In "Hades," for instance, the funeral party walking in the graveyard "[turns] to the right, following their slow thoughts" (V.921-2). Even though they are ostensibly

"following" Hynes' suggestion to visit Parnell's grave, Joyce gives them something to "follow" in the most literal sense of the word. Where their thoughts are leading them, to the grave of a dead Irish leader, is representative of what Joyce saw as an Irish inability to move forward from the past. Bloom, on the other hand, "walks unheeded" by himself, and thinks that it would be "more sensible to spend the money [that is usually spent on elaborate grave markers] on some charity for the living" (V.930-1). As Schwarz elaborates, "the narrator and Bloom share the conclusion that Ireland's preoccupation with the dead, including its vast array of clerical and patriotic rituals, is a cause of its physical and moral sloth as well as its lack of national purpose" (115). Unlike the paralyzed male fraternal Irish society comprised of men like Hynes and Simon Dedalus, Bloom represents forward motion—even though he has his own grief, he does not always have to "[follow] [his] thoughts" toward the relics of the past, but can instead think of the present—and eventually, of the future. Indeed, at other moments in *Ulysses*, such as when he is waiting at Dlugacz's, Bloom is able to stand "patiently, bending his senses and his will" to his conscious preferences (IV. 164-5).

The effect of these moments of displaced agency seems to be an intensification—a means of strengthening or providing a visceral connection to the situations of the characters. The fact that these very brief phrases and sentences can be examined at such length, however, reveals another even more important function: that of concisely conveying dense emotional information. In his book, Houston cites a moment in "Lestrygonians" in which Bloom, "champing, standing, [looks] upon [the] sigh" of another character who has just sighed into his drink (VIII.843). Houston argues that these moments

> do away with unnecessary attention to the person as a whole, but rather than being starkly concrete, they tend toward a mere hint of the visual, or else, as in the case of the sigh

> Bloom looks upon, readers' reactions may be so varied as to elude any generalities. In any case, concision and emphases are again the point of such language: whatever one's notion of Bloom and that sigh, no brief equivalent could easily be found. (50)

Primarily, I disagree with Houston's assessment that "readers' reactions…elude any generalities" because I think we can see very clearly how some of these moments might affect the reader by referring to the kind of common experience that Joyce could have expected any reader to have. Although he is probably correct in his assertion that no reader will imagine the same thing as another reader in attempting to visualize Bloom "[looking] upon [a] sigh" *at first*, I submit that after the initial shock most readers will probably be content either to leave it alone and try to forge onward, or to come to the assumption that Bloom does not "look" literally upon a "sigh," but rather the face of the man who has sighed—and he is looking because he is deciding what to make of it even though the man who has sighed—Flynn—is sighing over his desire to bet on the Gold Cup race that afternoon.

To a more significant extent than Houston, Sara Danius picks up on this pattern of what she calls "Joyce's penchant for autonomization and animation" in *Ulysses* in her book, *The Sensibilities of Modernism: Technology, Perception, and Aesthetics*. In her brief treatment of this argument as it relates to "the thing-world at large" that I have been discussing, she argues that in "Circe" in particular, "inanimate objects have been upgraded to the level of human agency. The gramophone, the bells, the gong, the chimes, and the pianola, not to mention Bloom's lemony soap—all these objects play proper roles in the phantasmagoric drama, speaking acting, singing, and otherwise interacting with the protagonists" (161).

With the exclusion of the independent agency of eyes, body parts that are described in the writing as behaving independently of a character's body are perhaps the most interesting and powerful iterations of the pattern of displaced agency throughout the novel. As Danius writes,

> Nearly all body parts and extremities do things in *Ulysses*. Hands, fists, fingers, fingertips, thumbs, ears, feet, and tongues also perform. They do whatever they do separately and independently from one another, as though each disembodied part had been furnished with a consciousness of its own. A tongue, for example, may decide to join the activity of the eyes, setting out to reinforce what the eyes themselves are trying to do and say, as when Mr. Bloom runs into Mrs Breen who tells him about poor Mina Purefoy, taken ill after a difficult childbirth: "His heavy pitying gaze absorbed her news. His tongue clacked in compassion. Dth! Dth! (*U*.8.287-8). (161)

Instances of the independence of individual parts of the body abound in *Ulysses* from the beginning of the novel; some of the earliest have to do with Buck Mulligan's face. As he shaves in the opening scene, "a tolerant smile curled his lips" (I.94-5). Then, as he teases Stephen, the agency moves from his smile to his lips: "His curling shaven lips laughed" (I.131). Despite the fact that these examples are both small and don't jolt the reader in the way that I have argued some of my previous examples do, they are still effective at heightening the reader's understanding of Stephen's unpleasant feelings toward Mulligan: how can a "tolerant smile" that "[curls] one's lips" be sincere? Somehow, the fact that Mulligan is not "smiling tolerantly," but the "tolerant smile" he clearly wants to perform "[curls] his lips" emphasizes the reader's unnerving and slightly disgusting feeling that Mulligan is a thing alien and cruel to Stephen. A feeling that is wholly confirmed after Mulligan's shave, by the way he "[speaks] himself into

boldness" about his remark that Stephen's mother is "beastly dead" instead of apologizing (*U*.I.198-9).

Although these moments of displaced agency occur often around Stephen, his body parts never seem to achieve independent animation of any sort. Interestingly, given Stephen's utter unwillingness to identify with or live as a body—he thinks in abstractions, he does not eat, he does not bathe, he does not enjoy the material world—Joyce could very well have made many of Stephen's body parts behave independently of him, and thereby represent to some degree Stephen's alienation from his body. Instead it seems that in order for one's body parts to attain any independent agency in *Ulysses*, one must have a body one appreciates on some level. The number of moments at which various parts of Bloom's body behave seemingly independently of his will is substantial, whether in comparison to Stephen, or to all of the other characters combined. One of these moments—when, in "Calypso" Bloom's "vacant face stared pityingly at the postscript" of Milly's letter (IV.421)— catches the attention of Houston, who argues that Joyce's "violation of linguistic habit" here places him in line with the ideas of Flaubert:

> Such actions are nonrationalized in that when, as in the first example, a verb takes the instrumental part of the body rather than the usual total person as subject, questions of motive and volition are sidestepped…At the same time, the artistic value of such forms of expression must have been obvious to anyone highly aware of both concision and emphasis and how little where was of the former in much fiction: giving the role of subject to a phrase of imagistic value rather than to the dead pronoun *he* allows the subsidiary grammatical elements to be reduced to one neat adverb. In other words, Joyce has condensed *with a suggestion of pity in his vacant face, he stared at*—the fluent, worldly colloquial manner of the raconteur who seems eager to put himself across along

> with his story—into the ideal of impersonal expression, as Flaubert and his followers conceived it. (48)

In my teaching, I draw attention to moments when I see the autonomy of Bloom's body parts as having a specific cause or preoccupation: that of being watched in order to help them approach the rhetoric of gaze in the novel. As they will find, this technique of assigning individual agency to different parts of Bloom's body happens (for the most part) when Bloom is afraid or unhappy to be seen. The smallest example of this would be when, in "Calypso," Bloom is buying the pork kidney from Dlugacz's:

> His hand accepted the moist tender gland and slid it into a sidepocket. Then it fetched up three coins from his trousers' pocket and laid them on the rubber prickles. They lay, were read quickly and quickly slid, disc by disc, into the till. (IV.181-4)

Here I would argue that the reason that Bloom's "hand" acts mechanically, seemingly without the need for Bloom's mental presence and direction is probably twofold: first, that Bloom is being watched by Dlugacz, who is shortly going to try to identify with Bloom as a Jew with "a speck of eager fire from foxeyes," which Bloom does not want to do; and second, that Bloom knows that Dlugacz has been watching him, and has probably seen "his eyes [resting] on [the] vigorous hips" of the girl who had stood in front of him in line (*U*.IV.186, 148). Because Dlugacz did not "hurry up, damn it" and Bloom's opportunity to "walk behind [the girl]" on the way home has vanished, Bloom has no further interest in Dlugacz's than to get his kidney and go back to Molly (*U*.IV.171-73). Therefore, he makes himself as anonymous a customer as he possibly can, reducing the transaction to his "hand [accepting]" the kidney and "[fetching] up" the money, laying them in front of Dlugacz but not handing them to him (and in that way intensifying their interaction or risking being touched). Even though Dlugacz probably intends to

engage Bloom after he puts the money in the drawer, the narration makes his acceptance of the money passive: the coins "lay" passively, "were read" and were "slid" (not even picked up! not even "he slid"!) into the till. I would argue that the passivity of this moment suggests that it is being focalized through Bloom's preferred perspective—a phenomenon which will happen again as he leaves the house a second time.

At the beginning of "Lotus Eaters," on his walk away from his house, Bloom pauses at "the window of the Belfast and Oriental Tea Company" to look at a poster advertising various teas (*U*.V.17-18):

> While his eyes still read blandly he took off his hat quietly inhaling his hairoil and sent his right hand with slow grace over his brow and hair. Very warm morning. Under their dropped lids his eyes found the tiny bow of the leather headband inside his high grade ha. Just there. His right hand came down into the bowl of his hat. His fingers found quickly a card behind the headband and transferred it to his waistcoat pocket.
>
> So warm. His right hand once more more slowly went over his brow and hair. Then he put on his hat again, relieved. (V.20-28)

As Danius aptly summarizes:

> Very little appears to happen here. A man looks at a poster, removes his hat, wipes his forehead, finds the secret postcard he has hidden inside the hat, places it in a pocket, and then puts on the hat again. Yet as soon as the passage is rewritten in such standard anthropomorphic terms, Joyce's stylistics loses its signal freshness. (162)

In continuation of my previous assertion of the motivation behind Bloom's "independently active body parts"—here the eyes and hand— I submit that here Bloom's body appears to act independently of his will because he wants it to seem that way because he is retrieving the card

that could potentially enable him to receive his flirtatious letter from Martha Clifford—which, as a married man, he is not supposed to be receiving. In order to protect this secret, he has engaged in two pretenses: staring at a sign pretending to be interested in tea, and "[sending] his right hand with slow grace" (again, in an act of control over his will) "over his brow and hair" in order to feign that he has removed his hat because he is overheated. In a similarly passive way, his half-closed eyes find what he needs without his appearing to look and contribute to the image he is trying to create of being affected by the heat. Simultaneously however, the astute reader should connect the "dropped lids" of his eyes here with the "halfclosed" eyes he walks into the bedroom with when he delivers Boylan's letter to Molly as well as with her "halfshut" eyes during her sex with Boylan (IV.247 & XIX. 153). If this repetition implies anything, it might be that both Bloom and Molly feel at least slightly ashamed of their extramarital choices—that in order to move forward they must both be able to proceed with both eyes open. If any part of this passage as a whole, like the previous one, is focalized through Bloom's wishes, then it must be when he "[puts] on his hat again, relieved" because Bloom would like anyone watching him to believe that he is relieved because he was feeling overheated but since he briefly removed his hat he now feels better. In reality however, we as readers know that Bloom is actually relieved—he isn't pretending to be—but he is relieved because he was able to successfully remove the secret card from his hat and no one seems to suspect anything.

He must undergo a similar process after he has receives the letter, when "His hand [goes] into his pocket and a forefinger [feels] its way under the flap of the envelope, ripping it open in jerks… His fingers drew forth the letter the letter and crumpled the envelope in his pocket" (V.77-80). In this instance, he again dissociates himself with his behavior, allowing his hand to open the envelope rather than just taking the agency of opening it upon himself. Once the letter is

opened, however, his full agency returns, and he keeps the letter with his other ones locked in his desk at home—seemingly less concerned with the risk of keeping it there than with someone on the street seeing him read what to them would seem a meaningless letter. In fact, I might argue that there is a sense here that Bloom is simply "sneaking" with this diverted agency because he finds it a little exciting—he has no shift in agency when he reads the letter or when he writes a response in return in a public place. Nevertheless, Bloom's preoccupation with being watched is clearly deep-seated. As Brivic argues, "Bloom is impotent because his desire and its vision are constantly connected to a sense of being watched by the authorities who are finally manifested in "Circe" Two of the main representatives of authority in Nighttown are referred to as "the watch" (100). Similarly, one of the most horrifying parts of Stephen's nightmare about his mother is : "Her glazing eyes, staring out of death, to shake and bend [his] soul…Her eyes on me to strike me down" (*U*.I.273-6). As Bloom, Stephen and Molly all demonstrate in different ways, being stared at is clearly to be avoided in *Ulysses.*

In *The Odyssey of Style in Ulysses,* Karen Lawrence asserts that,

> A trivial activity such as taking off one's hat and wiping off sweat can be presented as an event of the first rank only when it has been defamiliarized, that is, when the language and conceptual figures commonly used to describe such gestures are subjected to estrangement and thus revealed. This is achieved when Bloom's two eyes, his right hand, and his fingers all operate on their own, yet in concert; when, in other words, Bloom's body appears as an assemblage of independently operating parts, each differentiated, autonomous, and functionalized. (161)

In his choice to carefully and only occasionally in a very long and complex novel assign active voice where it surprises us and does not belong, Joyce "[defamiliarizes]" experiences that would

otherwise be very straightforward in terms of the reader's understanding. No matter the extent to which these moments have their desired emotional impact on the reader, they all, ultimately, can serve as a valuable signal of the work of the Narrator-Artist.

SPEECH-ACT CATEGORIES:

The history of the development of speech-act categories and focalization in the study of narratology is complex, not least because nearly every major scholar who has worked on concepts like free indirect discourse renames it or other speech-act categories in the service of his or her own investigation. In my teaching, I draw on Dorrit Cohn, whose book, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* is particularly clear, on Monika Fludernik, who has written persuasively on speech-act categories in modernist texts like *Ulysses*, and on Alan Palmer's reframing of speech-act categories in *Fictional Minds*. In particular, I privilege Cohn and Palmer for their similar interests in fictional consciousness, which is the primary mechanism by which I am proposing to clarify *Ulysses* for first-time undergraduate readers. In Palmer's revised version of Cohn's model, the speech-act categories (the terms we use to describe fictional speech and thought) are "direct thought," "thought report," and "free indirect thought." The use of the word "thought" here subsumes that of the word "speech" because most of what we are concerned with in our analysis of fictional minds is what characters think about as opposed to their speech. While speech-act categories can be unsuitable or insufficient to address many varieties of fictional thought, including emotions, sensations, and intentions, laying out these categories is useful in that it will help students notice and articulate the various positions of a character and a narrator.

In my handout, "Speech-Act Categories," (*Figure 6)* I provide a basic definition of each of the three categories laid out by Palmer in *Fictional Minds* alongside representative examples

SPEECH-ACT CATEGORIES

Direct Thought / Speech

Thought:
He wants that key. It is mine. I paid the rent. (*U*.I.630-31)

"Yes because he never did a thing like that before…" (*U*.XVIII.1)

Speech:

Your hat is a little crushed, Mr Bloom said pointing (*U*.VI.1018)

When the narrator gives "a verbal transcription that passes as the reproduction of actual thoughts."

When there are no quotation marks or inquit tags (i.e, "he said," "she said," labels), we have **free indirect thought.**

Thought report

"Stephen, depressed by his own voice, said…" (*U*.I.188).

"In the bright silent instant Stephen saw his own image in cheap dusty mourning between their gay attires" (*U*.I.570-71)

"Father Conmee walked and, walking, smiled for he thought on Father Bernard Vaughan's droll eyes and cockney voice" (*U*.X.33)

When the narrator presents a character's thought in the narrative.

Also known as "narrated perception."

Free Indirect Thought

"He put a forkful into his mouth…Done to a turn. A mouthful of tea. Then he cut away dies of bread, sopped one in the gravy and put it in his mouth. What was that about some young student and a picnic? He creased out the letter at his side, reading it slowly" (*U*.IV.390-94)

"Then she stared at the large poster of Marie Kendall, charming soubrette, and, listlessly lolling, scribbled on the jotter sixteens and capital esses. Mustard hair and dauby cheeks. She's not nice-looking, is she?" (*U*.X.380-82)

When the narrator's language and that of the character mix; "A meeting-ground between the characters' and the narrator's language"

Free indirect thought (or free indirect discourse) can frequently be identified by the combination of a character's idiom and the narratorial use of the third person.

Figure 6: Speech-Act Categories

of each type of speech-act pulled from various places in *Ulysses*. While most of the handouts I provide (and have discussed here) are helpful in centering a class discussion around a shared point of view, this handout should continually serve students interested in tracing speech-act categories or types of characters' thought in the novel (not unlike my handout on Stephen's three artistic modes). Given the character-based approach I am taking for teaching *Ulysses*, it seems likely that at least some students will adopt a similar perspective in their writing and come to appreciate such a reference sheet. To effectively underscore the inadequacy of these speech-act categories for effectively describing much of what the narrator achieves in *Ulysses*, I might ask students to take a few minutes to find a representative example of each type of speech-act in the novel on their own or in small groups. If my experience making selections for the handout is any indication, students will find this more challenging the closer they move to the narrator from the category of "direct thought." It would be my ambition, over the course of discussing this activity, to have students identify the chapters in which they are the most or least likely to find each speech-category. My expectation would be that students will instantly remark on the "direct thought" category of "Penelope," and assert that certain chapters like "Telemachus" and "Calypso" are likely to contain "direct thought" by way of introducing the characters of Stephen and Bloom. Upon reflection, I would hope that students remark on the likelihood of finding "thought report" and "free indirect thought" in "Wandering Rocks," by virtue of how that chapter embraces more traditional narrative norms to help clarify the constant switching of perspectives. Asked to identify moments that don't fit in any speech-act category, students would ideally point (or attempt to point) to naturalistic description that belongs wholly to the narrator or to unconventional aspects of the text like the headlines in "Aeolus," the character tags in "Circe," or the sheet music in "Ithaca." While any number of these conclusions will help students

conceptualize *Ulysses* as a whole, the most important consequence of exercises like these is the opportunity such a discussion provides in helping "tease out" the role and position of the Narrator-Artist.

As Fludernik illustrates, in narrative "the degree of mediation [varies] along a scale of different forms of rendered speech. Direct speech is least mediated…followed by [free indirect discourse]…and finally speech (or thought) report" (16). By "mediation" Fludernik refers to F.K. Stanzel's definition in *A Theory of Narrative*, in which he argues that all narration is "a process of mediation of fictional content," whether through what he calls a "reflector-character" (a character through whose consciousness the narrative is filtered) or through a narrator-persona (Fludernik 16). If we think through this using a narrative Possible Worlds model, then we understand that all narration is a process in which someone with access to the fictional world (a narrator or a reflector-character) translates the presentation of that fictional world through their consciousness. Using these terms, my argument is that the fictional world of *Ulysses*, in which Stephen, Bloom, and all the other characters live, is always being mediated through the consciousness of the Narrator-Artist, who has access to this world but does not live in it. This narrator-persona, like many narrators, uses characters like Stephen as "reflector-characters" in order to project an image of the fictional world as that character perceives it. In Fludernik's words, this gives the reader the "illusion of im-mediate (i.e. non-mediated) fictional reality" (16). Because the Narrator-Artist of *Ulysses* is uniquely self-aware as a narrator, we should recognize that his ability to project an image of the fictional world from the perspective of another character is something he sees as a testament to his art, culminating in the ultimate mediation of the narrative through the stream of consciousness of Molly Bloom—a mature female character that the narrator assumes no one could produce without sufficient life experience.

Ultimately, the concept of "mediation" as Fludernik uses it reminds us that the narrator is always standing between us and the fictional world *Ulysses* contains. Introducing this concept underlines the position of the narrator in each speech-act category. When we encounter "direct thought" or "direct speech," in the narrative, we assume that the narrator-persona has reported that thought or speech directly without modifying the verbiage in any way. For students who are interested, there are cases where Joyce creates a narrator who cannot be relied upon in this way. In particular, "Araby" is narrated by a figure who confesses to forgetting the specific responses he once gave to Mangan's sister, thus throwing his entire report of their conversation into doubt (*D* 31). In *Ulysses* however, it is part of the stakes of Joyce's realistic epic that we assume that all "direct thought" or speech is not being changed by the narrator-persona. We can notice, however, that in spite of the illusion of realism that the Narrator-Artist seeks to create, he chooses not to include all of the direct speech of the characters, such as when he chooses not to present Molly's mispronunciation of "metempsychosis" as dialogue, although we can infer she reads it aloud by Bloom's response ("Met him what?") (*U*.IV.336). When we encounter "free indirect thought" and "thought report," we can attempt to assess to what degree and with what idiom the narrator is presenting a character's thoughts or feelings. Or, in Stanzel's terms, the extent to which the story is being mediated by a narrator-persona or by a reflector-character. As students quickly recognize (whether they have narratological terminology to describe it or not) what makes *Ulysses* unique (and Modernist) is the fluidity with which mediation switches around, and the difficulty of identifying what we might call the "dominant consciousness" of any given moment in the text. When, in chapters like "Circe," the lived reality of the characters itself is obscured, such questions might become impossible to answer satisfactorily. As Brian McHale specifies in his article on "Speech Representation" in *the living handbook of narratology*,

"manifestly, it is contextual cues more than formal features that determine, in many cases, whether or not a sentence will be interpreted as a free indirect representation of speech, thought or perception." By explicitly acknowledging the fluidity of the category of free indirect discourse, we can encourage students to try to use it to label and identify moments in the text but not be overwhelmed when its use is unclear. Rather, the occasional ambiguity of whether free indirect discourse is being applied can speak to certain qualities of the Narrator-Artist, such as, perhaps, his actual similarities with Stephen Dedalus. In the use of speech-act categories to label the representation of any character's thought, however, we risk overemphasizing the degree to which thought itself must be verbal or find verbal expression. It is certainly plausible, for example, to feel emotions like disgust or dismay without stating that emotion in a verbal way to oneself or others. Thus, my ultimate recommendation when it comes to tools like speech-act categories and even the Uncle Charles Principle is that we come back to the principles of narrative Possible Worlds theory, in which we give primacy to fictional consciousness as though it behaves like the consciousness of real people. As Alan Palmer elucidates, "the speech category approach tends to give the impression that characters' minds really only consist of a private, passive flow of thought. What is missing is an explicit recognition that much of the thought that takes place in novels is purposeful, engaged social interaction" (32). What we want, ultimately, is for students to have what tools narratology has to offer for approaching the text, but ask them to recall that:

> "the mind that is studied in this alternative way is not passive, but active; it is not isolated in individuals, but is social and contextual; it is not simply the object of discourse, but is the agent of action. Typical paragraphs of fictional texts tend to be made up of densely woven fragments in a wide variety of different modes. They are not streams of direct

thought with interruptions, or flows of free indirect thought with intrusions. Quite simply, they are typically complex in their portrayal of the fictional mind acting in the context of other minds because fictional thought and real thought are like that. Fictional life and real life are like that. Most of our lives are not spent in thoughtful self-communings. Narrators know this but narratology has not yet developed a vocabulary for [articulating it fully]" (Palmer 53).

CHAPTER FIVE: "A FLOWER THAT BLOOMETH": READING MOLLY BLOOM

INTRODUCTION

In the early chapters of *Ulysses*, Joyce portrays a realistic Dublin inhabited by characters that are very realistic even as they assume metaphorical and symbolic identities. Because of the strong mimetic quality of the representation of Stephen, Bloom, and the fictional universe they inhabit, I have recommended several textual materials, including excerpts from *Portrait*, Sholem Aleichem's "Dreyfus in Kasrilevke," the lyrics of Kendrick Lamar, and "The Dead" to build students a second route toward understanding *Ulysses* alongside reading the text. Because, as I have shown, the Narrator-Artist arises organically from a teleology of Joycean artist figures who nearly all represent Joyce, I have also highlighted textual signals and methods for approaching the Narrator-Artist's role in the text while students read the novel. But as Fludernik summarizes in "Narrative and its Development in *Ulysses*," "the emphasis [of the novel's presentation] ...gradually shifts to the diegetic pole, the pole of narration, of 'telling'" (17). In other words, the farther into *Ulysses* we read, the more the novel pushes our attention toward the act of representation. "Sirens," for example, reminds us that language, like music, is constructed of a series of sounds. Not unlike Thackeray's narrator and his "puppets" in *Vanity Fair*,[11] "Circe" reminds us that the novel is a kind of theatre performed on the stage of our imaginations. And just like in the theatre, realism can take second place to elaborate, self-conscious performance. Finally, "Ithaca" undermines its own representational objectives, ironically enhancing its own pathos in its attempt to make an objective account of the facts.

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[11] In the preface to *Vanity Fair*, Thackeray's narrator refers to himself as "the manager of the Performance sit[ting] before the curtain is up" and identifies his characters as "Puppets" (xv). In concluding the novel, too, he famously writes, "Ah! *Vanitas Vanitatum!* which of us is happy in this world? Which of us has his desire? or, having it, is satisfied?—come, children, let us shut up the box and the puppets, for our play is played out" (689).

Considering “Penelope’s” emphasis on the act of the representation of a fictional consciousness, I use a visual rather than textual model for teaching new readers to approach how “Penelope” depicts Molly Bloom. Rather than simply framing Molly in contrast to Joyce’s former works or to other stream of consciousness fiction, I also ask students to consider Picasso’s Violin and Grapes (Céret and Sorgues, spring-summer 1912). The painting, like “Penelope,” weaves and unweaves its own subject, playing with our senses of proportion and perspective. Students of art history and modernism will instantly recognize the cubist qualities of the painting and can come to understand that just no two people can see the painting in the same way, neither can they read Molly in the same way. In the classroom, all students should be able to connect the cubist explosion of perspective of *Violin and Grapes* with Joyce’s concept of parallax, which has weighed heavily on Bloom’s mind throughout the day.

In the painting, certain cues, including the scroll at the top of the painting, the presence of C-bouts on the left and right middle, and the presence of two f-shapes roughly across from each other work together to create the impression of a violin-like instrument, which the painting’s title helps to affirm. But the use of shadow in the left middle C-bouts of the painting give a three-dimensional impression that makes the instrument seem as though it would be very deep and wide, more like a viola than a violin. While certain collections of lines, including a set of four vertical lines in the middle of the painting and the set of four short diagonal lines above those create the general impression of strings, they neither point in the same direction nor connect to each other or anything else, disrupting the unity we would expect strings to provide vertically down the center of the painting. Despite the disjointed nature of these line-strings, Picasso provides one large black shadow down the middle of the piece and, roughly below it, one

highlighted long near-rectangle that work together with the various c-bouts to give a general vertical impression to the violin.

In a striking reversal, the f-holes that we would expect to be black because they represent the holes in the front of the violin are white with black outlines. The one on the left side of the painting is also curiously shaded, suggesting that these shapes are more important as visual cues suggesting the impression of a violin than they are as more realistic representations of f-holes. Similarly, Picasso uses a different color on what we might call each corner of the violin, going so far as to lend each a different texture, as if to imply different grains of wood which could comprise the violin. This lack of unity in color and texture disrupts the temptation to see the painting as one violin, visually exploded, and forces us to see the violin-as-subject as more figurative than literal. Also like "Penelope," Violin and Grapes contains two subjects, one more prominent than the other. While Molly-as-woman is like the violin, taking up most of the picture, the Narrator-Artist might be like the grapes, undeniably present though not the major focus. As Lawrence argues in *The Odyssey of Style*, even as Molly's voice covers over the presence of the Narrator-Artist in "Penelope," "some narrative presence transcribes the sound of the train whistle and, if it performs this act of transcription, it is also scribe for Molly's monologue as well" (204). Drawing attention to his presence through capitalization, orthography, and onomatopoetic language, the Narrator-Artist refuses to be totally effaced. Ultimately, while the painting's subject of a violin and grapes reminds us of a still life, its explosion of perspectives, play of shadow and even self-consciously unfinished outlines force us to acknowledge that a key subject of the painting, just like "Penelope," is representation itself. Fortunately, of all the episodes of *Ulysses*, "Penelope" might be the most accessible and rewarding in the sense that Molly's monologue is comprised almost entirely of memories and songs that don't require Gifford's

extensive glossing to make readable (unlike chapters like "Proteus"). Molly's perspective is frank and frequently humorous. For readers who have invested strongly in Bloom as a character, Molly's cutting insights into his mind and behavior (with his "plabbery kind of a manner" or "looking slyboots as usual") are both satisfying and hilarious in their aptitude and in our awareness that whatever her criticism, Molly is fond of him (*U*.XVIII.195, 297).

Taking the form of a nearly unpunctuated stream of consciousness bestrewn with capital "O's" and "yeses," "Penelope" stands in stark contrast with what Schwarz calls "the contrivance and artificiality of style that we experience in…chapters such as 'Oxen of the Sun' and 'Sirens'" (Reading 259). Set in the darkness before dawn, Molly's chapter represents, in Joyce's words, "the earth which is prehuman"-- a quality that the lack of punctuation enhances (Letters 289). "Penelope" is concerned with that experience which precedes the angst-driven plight of modern man, represented in *Ulysses* by the paralytic thought processes of Stephen and Bloom. Molly's freer, flowing style comments on and contrasts the stultified thoughts of Bloom ("Our. Little. Beggar. Baby") and circular solipsism of Stephen's mind ("Touch me. Soft eyes. Soft soft soft hand. I am lonely here. O, touch me soon, now") (U.VI.328, III.434-36). Like the disparate wood grains of Picasso's violin, Molly resists satisfying unification; in Joyce's words, "Penelope…seems to me to be perfectly sane full amoral fertilizable untrustworthy engaging shrewd limited prudent indifferent *Weib*. *Ich bin der Fleish der stets beight*" (Letters 285). As Joyce's plethora of adjectives and switch to German emphasizes,[12] part of the work of teaching Molly must be to help account for the huge variety of her qualities and roles. From her Homeric and symbolic functions to her realistic character traits to her representation of Nora Barnacle,

[12] Significantly, the German word "*Weib"* is not a standard neutral word for woman like *Frau*, but has a vaguely derogatory or informal quality that evokes "wife" or "bride." It likely because of the way the word "*Weib"* conflates woman and wife that Joyce switches to German.

who used to write unpunctuated letters to Joyce, Molly challenges any attempt to categorize her (Birmingham 207). Her complaint about Bloom, "can you feel him trying to make a whore of me he never will" might apply just as well to Joyce or his representative Narrator-Artist with reference to any of Molly's potential identities or roles.

CRITICAL RECEPTION HISTORY

In teaching "Penelope," I recommend a much stronger attention to the history of the critical reception of the text because to do so will remind us that, like critics before us, we are also reading within a particular moment under the influence of the dominant social systems of our day. Though we should always try to contend with this fact, approaching Molly Bloom makes it more necessary because class discussion will center on the thoughts and behavior of a fictionalized woman imagined and authored by a man. Practically speaking, it may be a valid personal reaction to or reading of the text to assert, as Darcy O'Brien once did, that Molly is a "thirty-shilling whore," but my ideal class dynamic is one in which we can obviate such an interpretation by preempting it, and instead ask how we can move beyond these kinds of value judgments as we make our own inquiry into the text (211). Moreover, taking the time to call attention to the critical history of "Penelope" will aid students who intend to research and write about this chapter and model how they can contextualize all research into the critical reception of any text.

One of the most useful inquiries into the history of the reception of "Penelope" may be found in Kathleen McCormick's key article, "Reproducing Molly Bloom: A Revisionist History of the Reception of 'Penelope,' 1922-1970." In it, McCormick not only summarizes the "preferred readings" of Molly Bloom in the first fifty years after *Ulysses* was published, but focuses on what the larger motivations behind those readings might have been. In itself, the article would make a strong primer on how to conduct an inquiry based on Marxist and cultural

theories of textual production and reception, which posit that "reading is an interdiscursive act that occurs within changing determinations that affect both texts and readers" and "sees texts not as transcendent, stable entities with universal significances, but as material objects that are both produced and reproduced under changing historical and ideological conditions." Likewise, McCormick assumes readers and authors "are not unique individuals who spontaneously create their own texts or meanings, but rather that they are subjects in history who are also traversed by a variety of complex and often conflicting discourses" (19). Though my own critical reading of *Ulysses* in this dissertation does not strictly take up these claims, it does seek to recognize the "changing historical and ideological conditions" that might be at play in any given reading of *Ulysses*, and to acknowledge the "variety of complex and often conflicting discourses" that act on authors and readers without necessarily disregarding their agency as actors to the extent that McCormick's readings do. Instructors who are more interested in examining Joyce, *Ulysses,* and its readers in this way would find in McCormick a helpful example, and for my purposes her work is also illuminating.

Similarly, I might recommend or assign Bonnie Kime Scott's chapter, "Molly" in *Joyce and Feminism,* which also contextualizes a feminist reading of Molly Bloom. Finally, in terms of pedagogical research, Scott's chapter, "Feminist Approaches to Teaching *Ulysses*" in *Approaches to Teaching Joyce's 'Ulysses'* provides a valuable overview and practical lessons and discussion questions. Like Scott, it will be my ambition to promote readings that "[allow Molly] the full scope of the ambiguity and contradictory nature that has been detected in her" (161). Though Molly "is not a common individual woman, a feminist woman, or a goddess, she serves all three" (183). Thus our critical interpretations should be open to how Molly serves any

and all of the frameworks in which readers have attempted to place her, while recognizing the ways in which she might not.

At the crux of critical interpretations of "Penelope" is almost always Molly's bountiful sexuality, and the case will be no different for first-time undergraduate readers. When I asked a former student what she thought students need the most when they read and discuss "Penelope," she instantly responded, "to be okay with middle-aged women wanting sex." I suspect that she would not be surprised that many critics in the history of Joycean scholarship have struggled with the same barrier. Moreover, her designation of Molly as "middle-aged" when she is only thirty-three potentially betrays this student's own enduring discomfort. In McCormick's article, she clarifies how Molly's overt sexual nature was received in one of two ways from the twenties until new feminist readings of the eighties: either as a whore we should disdain or as "a symbolic earth mother figure." Noting this earth-mother reading as dominant in the thirties and forties, McCormick draws attention to the fact that, at this period, a key motivation for critics of *Ulysses* was to establish its canonicity. If *Ulysses* was to be part of the literary canon, it must either not be obscene or else be obscene in the service of a higher purpose. By associating Molly with "the eternal feminine" (Levin 125) and the "center of natural life" (Tindall 233), critics could account for Molly's obscenity as Joyce's achievement in the creation of an earth-mother figure.[13]

Granted, Joyce's own writings about "Penelope," which I have captured for students' use in my handout, "Joyce on Penelope" suggest that Molly as the eternal feminine or earth-mother is an interpretation that he authorized (see *Figure 7).*

But Joyce's remarks on "Penelope" are also obscene, and as McCormick notices, "[c]ritics of the time virtually ignored those aspects of Joyce's letters that emphasized…the sense

[13] To give students a more general overview of the stakes involved with *Ulysses'* obscenity, see Kevin Birmingham, *The Most Dangerous Book: The Battle for James Joyce's 'Ulysses'*

Joyce on "Penelope"

"The last word (human, all too human) is left to Penelope. This is the indispensable countersign to Bloom's passport to eternity. I mean the last episode Penelope."

(letter from Joyce to Frank Budgen, 28 February 1921, Selected Letters, p. 278)

"Penelope is the clou of the book. The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word yes. It turns like the huge earth ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words because, bottom (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart), woman, yes. Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent *Weib. Ich bin der Fleisch der stets bejaht.*

("I am the flesh that always affirms." A reversal of Mephistopheles' statement from Goethe's Faust: I am the spirit that always denies.)

(letter from Joyce to Frank Budgen, 16 August 1921, Selected Letters, p. 285)

"In conception and technique I tried to depict the earth which is prehuman and presumably posthuman."

(letter from Joyce to Harriet Shaw Weaver, 8 February 1922, Selected Letters, p. 289)

Figure 7: Joyce on "Penelope"

of Molly's active female sexuality and used Joyce's remarks to authorize a sanitized and aestheticized reading of Molly in which she could comfortably be reduced to a symbol" (24). Moreover, Joyce's comment on "Penelope" to Harriet Shaw Weaver is much more "sanitized" than that which he shared with Frank Budgen, reminding us that Joyce's own critique of his work should be examined for possible motivations in context. As Scott observes, "the generalizations Joyce makes to Budgen are male conceptions of the female that might not have got past Miss Weaver" (157). As contemporary readers, we are also free to ask how these generalizations may or may not get past us. As the move to subsume Molly's sexuality in the service of her role as the symbolic feminine or earth-mother illustrates, reading Molly creates substantial tension in our quest to know what she is and how she signifies. While acknowledging how this tension has manifested in the history of readings of Molly, my teaching of "Penelope," locates one of its sources in the clash that arises between seeing her as a realistic character and seeing her as a symbol.

In this clash between "realistic" and symbolic, we can also locate the source of historical readings of Molly as evil, paralytic, and sexually threatening. In *James Joyce and the Making of 'Ulysses' and Other Writings*, Budgen hypothesizes that "if she lived in our world we should criticize her morals, and good mothers would warn their sons to have nothing to do with her" (272). So divorced are we from Budgen's context that some first-time undergraduate readers might wonder what threat Budgen perceives that Molly poses at all. Given the sexuality that pervades all our popular media, it might be hard for them see what would make Molly a bad influence, even if Molly's sexuality is still shocking, according to a former student, on the basis of her age and maturity. What we can infer from Budgen is that the thought of Molly as realistic, or as if she were an ontologically complete human being, has been historically unpalatable to

male critics. Reading Budgen, we might wonder if we're not entitled to criticize the morals of Stephen or Bloom. Would we allow Bloom to be around our daughters? How does Budgen know what "good" mothering looks like and why does he think the best solution to encountering someone with different values is simply to stay away from them? Other than appreciate his sexual attractiveness (just as Bloom would do if he saw an attractive young lady), what harm would Molly bring to someone's son? In fact, this practice seems to be mutually shared between Molly and Bloom, as Bloom reveals when he thinks in "Nausicaa" about a time when he pointed out an attractive man for Molly to look at: "When I said to Molly the man at the corner of Cuffe street was goodlooking, thought she might like" (U.XIII.914-15). Are we to infer that both Molly and Bloom are sexual predators in this way, or is it more likely that this is a healthy way for a married couple to acknowledge each others' sexuality within an endeavor to be monogamous? Is Budgen not paying attention when Molly worries about what people will think if they happened to see Bloom climbing over the railings: "if anybody saw him that knew us," or how concerned she is that no one "hear [her] at chamber?" (1092). Clearly, for Budgen, Molly's hypothetical musings about seducing a young man seem less than hypothetical—ironically encouraging us to fear the idea of an even more sexually overt, even predatory Molly that doesn't exist in the text. Budgen goes on to ask what individual woman, "if she were capable of entertaining such thoughts, would not be secretive enough to suppress them," as though he is also accustomed to suppressing his own thoughts from floating to the surface of his own mind. And again, he makes no similar criticism of Bloom, who clearly engages in sexual thoughts and does more active suppression of thoughts that are emotionally painful for him, such as when he wonders if Boylan has a sexually-transmissible disease: "If he…? / O! / Eh? / No…….No. / No, no. I don't believe it. He wouldn't surely? / No, no" (U.VIII.102-7).

Similarly, Hugh Kenner describes Molly as a "satanic Mistress" that "kills the soul that has darkened the intellect and blunted the moral sense of all Dublin" (Dublin's 262). As Schechner observes in *Joyce in Nighttown,* these kinds of critical responses to Molly reflect the major attitudes and "hardening of sensibility in postwar America," extending into the practice of literary criticism a set of attitudes that "[glorify] woman's devotion to home, husband, and a passive, virtuous 'feminine mystique'" (Scott 160). By calling students' attention the apparent impact of these attitudes on the literary criticism that has been produced on Molly Bloom, we can both help them contextualize seemingly overaggressive responses to Molly they may encounter in their own research while also encouraging them to ask what kinds of ethos we reproduce in our own readings. At the same time, no matter the degree to which we as readers do or do not value "woman's devotion to home [and] husband," we can acknowledge that the sustainability and potential for human fulfillment in the endeavor of creating and maintaining a marital home is one of the issues that *Ulysses* proposes to illuminate.

Just as both Stephen and Bloom have metonymic iterations that inform and complicate their characters, so does Molly. If Stephen is a Telemachus figure, and Bloom Odysseus, then Molly is Penelope. If Stephen and Bloom are iterations of Shakespeare, as their mutual vision of their own reflection in "Circe" suggests, then Molly is an iteration of Anne Hathaway, whose sexual experience generates the "portals of discovery" that enable Shakespeare's craft. In other words, without Anne Hathaway, Stephen and Joyce suppose, Shakespeare might have suffered a paralysis similar to Stephen's. If Bloom is a Moses figure, Molly is the "creamfruit" "Promised Land" to which Joyce's epic "New New Testament" delivers us. If the "organs" (according to the Linati Schemata) of "Eumaeus" and "Ithaca" were the "skeleton" and "nerves," Penelope is "flesh"—as Joyce puts it, "the flesh that always affirms." Similarly, if Stephen and Bloom

represent the paralytic modes of the mind, Molly speaks to the lived experience of the body, bringing the novel to a euphoric completion.

While a careful reading of the text reveals that Molly both fulfills and denies or complicates each of these symbolic roles along with many others, I would argue that even while acknowledging Molly's complexity, the reading experience of contemporary first-time undergraduate readers will find interpreting Molly through these symbolic frameworks less euphoric than the novel's former or even dominant critical audiences. One reason for this is because many of these frameworks, particularly those which affirm Molly as a figure of eternal femininity, overtly perpetuate norms that have less of a stronghold on the contemporary readers' values than they did, particularly norms that reinforce sexist thought. At the same time, it is important to acknowledge that in a humanistic formalist reading of *Ulysses,* Molly's symbolic and eternal roles come closest to the "original and originating meaning" or "centre [of the text] which can be approached by perceptive reading" (Schwarz *The Case* #).

But just as these symbolic resonances do not substantially threaten our perceptions of Stephen and Bloom as plausible "real people" in the context of their fictional universe, neither should we allow Molly's symbolic roles to overshadow the function of her realistic qualities in Joyce's text, particularly when it comes to her use of feminine strategies for survival. While a valid reading might be that Molly is "more symbol than character," students should not arrive at such a reading without doing the work of closely engaging with the realistic qualities of her fictional consciousness—something that, as I have shown, many prominent Joycean critics frequently failed to do. Nor, moreover should we ignore the connections that Molly's lived experience creates between her and other women in the Joycean canon. Such are Molly's resonances with women like Gerty in "Nausicaa" and Gretta Conroy in "The Dead," that she also

functions as the fulfillment of a teleological sequence of female characters from within the Joycean canon.

MOLLY IN SEQUENCE:

Teaching *Ulysses* with emphasis on the Joycean canon, I have recommended tracing for students an iterative sequence beginning with the young narrator in "Araby" leading to the ventriloquistic Narrator-Artist of *Ulysses*. Similarly, in my approach to Molly Bloom, I draw students' attention to Joycean female characters (from *Dubliners* to *Ulysses*)[14] whose roles and circumstances Molly either shares or challenges. One key similarity stems from Molly's location lying in bed; As Schwarz has observed,

> [I]t is a feature of Joyce's imagination—think of Gretta in "The Dead" or the various women in Portrait—that men are in motion, while women are at rest. Men generate experience, women are the recipients. In Joyce's world, the men move and the women remain stationary because the men provide the movement and energy in the modern world…Once women are placed, they do not move. (Reading 269)

By locating his female characters in this way, Joyce highlights, recreates and implicitly reinforces the social, economic, familial and sexual pressures a woman might face in Ireland in the early twentieth century. Because Joyce's female characters are more limited in their behavior than male characters, probing the experience of women in Joyce hinges more heavily on investigating what happens in their minds. In privileging Gerty's perspective in "Nausicaa" and writing "Penelope" as Molly's stream of consciousness, Joyce demonstrates and relies upon the usefulness of approaching these characters as fictional consciousnesses who, in the context of

[14] I recognize that by starting both sequences with *Dubliners* I am ignoring *Exiles,* but because the goal is to draw on easier and more familiar experiences of Joyce in order to clarify the reading of *Ulysses,* I feel justified in making this exclusion.

their imagined world, would be ontologically complete. Placing strong emphasis on investigating the practical experience of women in Joyce is a feminist approach that matters because, as Bonnie Kime Scott has written, "When we ask feminist questions of Joyce's texts, we can develop a sense of variability in the cultural concept of gender within characters of both sexes; we may also see gender as an aspect of and parallel to Irish colonial identity, or functioning in the unconscious realm of dreams." Ultimately, argues Scott, applying "feminist concepts to a literary text makes these concepts more available to students for application in their own lives" ("Feminist" 50).

"ARABY"

If Molly's insight in "Penelope" shows how women can observe and infer from the behavior of male admirers in Joyce's fictionalized Dublin, there is new cause to argue, as Garry M. Leonard does in his article, "The Question and the Quest: The Story of Mangan's Sister," that Mangan's sister in "Araby" "has noticed [the boy] noticing her and... decided to act" (77). To open and model how to pursue this line of inquiry, I offer students the following analysis as an example. Though seemingly every potentially symbolic detail of "Araby"—down to the playfulness of the "rusty bicycle-pump"— has been carefully explicated through decades of criticism of the story, comparatively little attention has been paid to Mangan's sister except as the object of the boy's affection, motivating him to attend the bazaar. In this vein, and like Molly Bloom, she has been understood as a virgin, a whore, a tempting "Eve," as "Dark Rosaleen," as the object of courtly love,[15] and even as "[representative of] Church (in that she includes Christ, Mary and the priesthood), Ireland, and the betrayer Judas."[16] The most significant change from this approach has been Garry Leonard's Lacanian analysis of "Araby," which argues that it is

[15.] See Mandel, Jerome, "The Structure of 'Araby'" *Modern Language Studies15.4 (1985): 48-54.*
[16.] See Collins, Ben L, "Joyce's 'Araby' and the 'Extended Simile'" *James Joyce Quarterly* 4.2 (1967): 86.

Mangan's sister's own desire that is the story's subject and drives it forward and posits, seemingly for the first time, that Mangan's sister "*has noticed [the boy] looking and is looking back at him*" (Leonard 76).

Since, other critics including Earl G. Ingersoll and Sheldon Brivic have built on his analysis of Mangan's sister's desire. Brivic's article, for example, suggests that the boy's journey to *Araby* as a result of the girl's desire causes him to "finally [see] the conditions women are subject to" and thus learn of the "subjective unity that he had used Mangan's sister to derive for himself"—which ultimately "will help him see the truth about women to relate to them with more understanding" (71, 76). Though these Lacanian explorations at least grant her some autonomy, their focus necessarily remains on how Mangan's sister functions for the boy. To focus on the boy limits the extent to which Mangan's sister can be analyzed; taking a narrative Possible Worlds approach allows us to consider her as a real person, complete and independent, with thoughts and motivations of her own. If it is easy to recognize, as Schwarz points out, that "Eveline" is "a warning…of what Mangan's sister might become," [17] then Mangan's sister has an important place in the cast of female characters in Joyce which culminates in Molly (Schwarz *The Dead* #). .

Because the boy is the protagonist and retrospective narrator of the story, the information we receive as readers is necessarily limited; in order to understand anything about Mangan's sister's independent existence, we must make inferences from what his perspective provides. To this end, one of the most important things we have is the boy's description of the setting. The first sentence of the story, "North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free," establishes that the street on which

the boy and Mangan live is not heavily trafficked (29). Therefore everyone who lives on the street, including Mangan's sister, would be very familiar with all the people who walk around outside and with what their habits are. In addition to its more important figurative implications about the boy as a potential young artist, the third sentence, "The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces" emphasizes that this is a street where all the houses face directly across from each other. This third sentence, in conjunction with the first sentence and the boy's revelation that when it is dark, "light from the kitchen windows" floods the street clearly indicates that the street is intimate—the residents are conscious of "decent lives" within the houses because they cannot avoid seeing them. Given that Joyce provides the smallest details about the behavior of people in the street everywhere in *Ulysses*, rendering Bloom almost paralytically concerned with what people must be seeing or noticing about him at any given time, it seems clear that he would expect an everyday Dubliner to know that a quiet street means more familiarity with the people who frequent that street.

The first sentence also introduces blindness as a potential theme—blindness which could include the boy's lack of awareness of how much Mangan's sister knows about his infatuation with her. The fact that he watches her from under the window "blind" is not insignificant in this regard (30). Because he knows that "[pulling] down [the blind] to within an inch of the sash" will obscure him from her view, the boy is satisfied that the girl will be "blind" to his habit of watching her. But a "pulled down" blind is still visible from across the street. If the street is as intimate as I argue the story suggests, it does not seem far-fetched to assume that Mangan's sister, who does not go outside to play, would have some kind of familiarity with the habits of the neighbors regarding their window blinds.

Even though it does not reveal very much about Mangan's sister's values, establishing what she may be aware of is crucial to arriving at a new understanding of her as a character and of the motivations behind her choices. As Molly's soliloquy obliquely suggests and "Nausicaa emphasizes more overtly, Mangan's sister must, as a young woman in Dublin, have some degree of awareness of the boy's crush—and probably far more than even the retrospective narrator realizes. Our understanding of whether and to what degree Mangan's sister has thought about the narrator significantly impacts the way we interpret her choice to speak to him and the conversation that follows. Leonard argues that her question about *Araby* is "cleverly designed to test the extent and nature of his attraction to her without risking embarrassment or rejection on her part" (77). Remembering Molly's artifice in "pretending not to be excited" with Mulvey and deciding not to let Bloom "know more than was good for him" about her affection before their engagement, we might understand Mangan's sister's behavior as an early use of the kind of tools Joyce's Irish women have at their disposal to deal with the approaches of men (U.XVIII.202, 810). Polly Mooney too engages in pretense in "The Boarding House," pretending not to have "divined the intention behind her mother's tolerance" of her affair with Mr. Doran, and ultimately seducing him by visiting his door in a state of undress and asking to light her candle (*D* 67). Like Molly Bloom, Polly makes a strategic clothing choice to court the attention of a man. In acknowledgment of this ploy, the belligerent narrator of "Cyclops" exaggeratedly alludes to Polly as "the sleepwalking little bitch [Doran] married, Mooney…that used to be stravaging about the landings…without a stitch on her" (U.XII.398-402).

Like Polly, Gretta, and Molly, Mangan's sister does have a choice about how and what she communicates to her admirers. Is Mangan's sister's choice to talk to the boy, repeatedly emphasizing the "[splendidness]" of *Araby,* an attempt to explore his affection for her as

Leonard suggests—or is it an attempt to exploit it, sending the boy to have an experience and retrieve a treasure she herself is denied by her circumstances? These types of considerations, which go against the common critical flow, help us to consider these women as whole people, capable of being more than the pristine objects of men's affection— even if we consider them in a negative light, capable of being "driven and derided by vanity." They, like their male counterparts, not only struggle to live in what Joyce saw as a culture dominated by English oppression and Catholic repression, Irish tradition and pedestrian mediocrity, but they also perpetuate it.

"THE DEAD"

While *Dubliners* contains a variety of female characters which students may use Molly's stream of consciousness to investigate in a similar way, I take Gretta Conroy as a particularly fruitful example because the ways in which these two women's situations in Joyce's texts resonate are exceptional. From a structural perspective, "Penelope" rewrites the story of "The Dead." Whereas in the former, Gabriel stays awake out of sexual frustration and despair, in the latter Molly is both sexually satisfied and the waking spouse. In "The Dead" Gretta's recollection of a long-dead suitor brings her deep grief, but in *Ulysses* Molly's recollections are not mournful but sexy and ultimately lead her to decide to pursue a more fruitful relationship with her husband. In both "The Dead" and "Penelope," Bartell D'Arcy serves as a catalyst for the jealous strife of the two marriages. While in "The Dead," it is D'Arcy's singing of *The Lass of Aughrim* that sparks Gretta's memories of Michael Furey that lead her to alienate Gabriel, in *Ulysses* it is the memory of Darcy's "kissing [her] on the choir stairs" that inspires Molly to potentially alienate Bloom if she so decides: "Ill tell him about that some day not now and

surprise him ay and Ill take him there and show him the very place too…like it or lump it he thinks nothing can happen without him knowing" (*U*.XVIII. 274, 279-81).

Whereas Gabriel feels paralyzed by his wife's romantic past, it is the chief accomplishment of Bloom's day that he achieves "equanimity," not merely in consideration of Molly's past but also her present adultery. Unlike Gabriel, Bloom appears to know all about Mulvey and appreciate how exciting and memorable the experience was for her. At the end of "Nausicaa" Bloom reflects on Gerty's perspective and connects it with Molly's own experience, modeling in *Ulysses* what I have proposed students do with *Dubliners*:

> First kiss does the trick. The propitious moment. Something inside them goes pop. Mushy like, tell by their eye on the sly. First thoughts are best. Remember that till their dying day. Molly, lieutenant Mulvey that kissed her under the Moorish wall beside the gardens. Fifteen she told me. But her breasts were developed. Fell asleep then. (*U*.XIII.886-91).

Clearly, Bloom has the details on Molly's experience and, as the phrase "fell asleep then" reinforces, this knowledge has never kept him awake at night like Gabriel.

In both *Ulysses* and "The Dead," these husbands reflect on the long process of their wives' getting dressed. Gabriel's first remark about Gretta comes when they arrive and Lily comments on their lateness: "Miss Kate and Miss Julia thought you were never coming"—to which Gabriel replies, "I'll engage they did [but] they forget that my wife here takes three mortal hours to dress herself" (*D* 177). Similarly, in "Aeolus," about three hours after he leaves the house, Bloom considers going back home to see Molly under the pretense of having forgotten something, but remembers that she will still be dressing herself up for Boylan, which, as his stuttering thoughts emphasize, he does not want to see: "I could go home still: tram: something I forgot. Just to see: before: dressing. No. Here. No" (*U*.VII.230-31). Yet even as he struggles

throughout the day with his awareness that Molly is consummating her affair with Boylan, Molly's monologue reveals that he implicitly assists in setting it up, both by sending Milly away and by making an excuse to be out late. Just as Molly thinks she wouldn't mind if Bloom was involved with someone as long as it wasn't "under her nose," so does Bloom seem to operate on a similar principle to a certain extent. Though Molly's interaction with Boylan obviously bothers Bloom, we can detect in these decisions a subtle sense that Bloom wants her to be happy and is even willing to enable her to have the affair if it will please her. Obviously, in the teleological structure of the novel, Bloom must oust Boylan and resume a penetrative sexual relationship with Molly, but for the purposes of contrasting Bloom and Gabriel, his passive assistance in Molly's affair (he even thinks of how the new garters he buys will appeal to Boylan) dramatically underscores his own mature humanity in contrast.

Both Molly and Gretta are also made to wear "newfangled inventions" by their husbands, who are both enterprising and apparently a bit too taken-in by new fads; Molly the "black closed breeches he made [her] buy takes you half an hour to let them down wetting all myself always with some brand-new fad every other week" and Gretta must wear galoshes. As she comments to Gabriel's Aunt, "Goloshes! That's the latest. Whenever it's wet underfoot I must put on my goloshes" (*U*.XVIII.251-52, *D* 180). Whereas in Gretta's case the galoshes make sense as a method of protecting her shoes from wet, Molly's situation enacts another reversal: as a result of Bloom's insistence on her wearing the "black closed breeches," she ends up more wet than she would otherwise. Though subtle and likely to be missed by undergraduates, this insight lends real credibility to Joyce's effort to write from a woman's perspective. While it is likely that Bloom is not aware that the breeches make Molly wet herself, Joyce must be familiar with the reality that childbirth gives nearly all women some degree of urinary incontinence to be able to write this

detail. Joyce's commitment to conveying the most minor details of the experience of a mature woman renders this chapter not only realistic but instructive.

In their marital relationships, Gretta and Molly receive similar treatment as objects of aesthetic beauty. At the end of "The Dead," Gabriel reflects on how beautiful Gretta would look as the subject of a painting, and throughout *Ulysses* Bloom thinks of Molly's aesthetic appeal, revealing an old showy photograph of Molly to Stephen in "Eumaeus" that, he reflects, could "speak for itself" as a testament to Molly's beauty even as it "did no do justice to her figure which came in for a lot of notice usually" (*U*.XVI.1457, 1445-46). Unlike Gabriel, however, Bloom both appreciates Molly's beauty in itself and also in its potential as a kind of advertisement; that his appreciation is more dynamic and less centered in himself speaks to Molly's triumph in a teleology spanning from "Araby" to "The Dead" to *Ulysses.* By thus drawing parallels exploring the resonance of Molly's monologue with the stories of other women in the Joycean canon, we can help students not only account for Molly herself but also synthesize their understanding of what Joyce achieves in creating her.

CONCLUSION:

A humanistic epic of its day, Joyce's *Ulysses* rewards the kind of unified teaching model I have built on humanistic formalist values and the tenets of narrative possible worlds theory. This experimental method for teaching the novel, which anticipates the difficulties that the text poses on a contemporary first-time undergraduate audience, seeks to draw on their innate strengths in fictional world-building and relating to mimetic characters. Though *Ulysses* resists being accounted for by any single interpretive strategy, the methods I have presented and demonstrated through textual examples do not preclude but rather inform the use of other methodologies, including structural and post-structural lenses. If an instructor wants students to trouble or deconstruct the systems of signification in which a fictional text participates, they must first be able to conceive of it as a unified embodiment of those systems, which my approach builds a way for them to do. Since I frequently and explicitly draw on both *Dubliners* and *A Portrait of the Artist as a Young Man* in proposing methods for clarifying *Ulysses*, my approach enables students, whether they are using a humanistic formalist lens or a post-structural one, to synthesize their conclusions across the Joycean canon. At the same time, with its emphasis on humanism, the methodology of this dissertation resonates with Joyce's own vision of what *Ulysses* has to teach us about how to live. In light of the methods by which Joyce produced the novel, constructing timelines for the major events of the lives of the Blooms separate from the text and then depicting them misremembering the order of those events and also reusing characters from his previous texts, this approach to the novel brings students to the heart of *Ulysses* by the same routes Joyce took in composing it. In the enclosed Appendix, I model additional strategies that clarify the novel, elaborating on the relationship between *Portrait* and *Ulysses*, experimenting with historical currency conversation, and demonstrating how my

approach would look in the form of a syllabus and a series of prompts for short responses. Ultimately, it is my belief that whatever is successful in this dissertation could open new windows into the teaching of other modernist texts like those of Faulkner and Woolf. In light of the structural and thematic similarities between *Ulysses* and *The Sound and the Fury*, one possible next step would be to ask how transferable this proposed teaching approach would be in teaching that similarly challenging novel, or *As I Lay Dying*, because of its investigation into the phenomenon of parenthood and rotating character perspectives. Specifically, *Teaching Joyce's Ulysses* focuses on how to equip students to read *Ulysses* on their own, by obviating obstructive confusion and giving them tools to synthesize their impressions of the text, particularly in writing. As the culmination of a substantially larger project, I would be interested to discover whether the methods for approaching textually intricate fiction—as in, make it one of the primary goals of reading to successfully conceive of the fictional universe that the text projects--would be effective for teaching other novels of striking complexity, potentially starting with *Finnegan's Wake* but also considering works like Proust's *A La Recherche du Temps Perdu,* Mark Z. Danielewski's *House of Leaves,* or postmodern science-fiction like Vonnegut's *Slaughterhouse-Five.*

APPENDIX

APPENDIX A.1: READING *PORTRAIT*

In my handout, "*A Portrait of the Artist as a Young Man: Key Passages*," I list the locations of quotes that most represent what I have designated as the most important qualities *Portrait* offers in illuminating *Ulysses*: Stephen's sensitivity (especially as a boy); the influence of (Irish) historical context on Stephen and Joyce's fiction; the power of guilt over Stephen's consciousness; and Stephen's conception of his artistic destiny (see *Figure 8*). What follows are explanatory annotations for helpful reference:

APPROACHING STEPHEN'S SENSITIVITY

(1) Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming along the road met a nicens little boy named baby tuckoo…

The famous, "[o]nce upon a time" introduction to *Portrait,* which Hugh Kenner has called "modernism being invented" is also the invention of Stephen Dedalus (25). The accessibility, simplicity, and extreme attention to language in this passage makes it useful in familiarizing first-time undergraduate readers with Joyce. Students will reflect that Joyce chooses to begin the novel at this moment in the childhood of Stephen Dedalus because it represents the first stage at which Stephen begins to grapple with language and what it can do. This is a crucial time not only in Stephen's 'growing up,' but also because of his future ambition to become a writer-artist. The move from the unpunctuated first lines, to the three phrases separated by colons ("His father told him that story: his father looked at him through a glass: he had a hairy face"), to the short sentence with a full stop ("He was baby tuckoo") clearly depicts the development of Stephen's grasp on language and his own identity. The repetition of the line "a nicens little boy named baby

A Portrait of the Artist as a Young Man:
Key Passages

On Stephen's sensitivity:

1. The opening section of the novel (demarcated by asterisks)and Stephen being dropped off at school, ending with "Goodbye, Stephen, goodbye! (pp.7-9)
2. Stephen's reaction to seeing the word "Foetus," starting with "They passed into the anatomy theatre…when they had swept over him" (89-90).

The influence of Irish historical context:

1. If not the entire Christmas dinner scene (29-39), then the key moments, particularly when the guests discuss what Stephen will remember "when he grows up," and the end of the scene, beginning with "He was for Ireland and Parnell and so was his father" through "Stephen…saw that his father's eyes were full of tears" (37-39).
2. The end of Stephen's conversation with Davin about Ireland, in which he discusses the "nets flung at" the "soul of a man." Beginning with "A tide began to surge beneath the calm surface of Stephen's friendliness" through "Ireland is the old sow that eats her farrow" (203).

The power of guilt over Stephen:

1. Stephen's first encounter with a prostitute and his wrestling with guilt and lust, beginning with "He saw clearly too his own futile isolation" and ending at the end of the chapter (98-101).
2. Stephen's experience after the hellfire sermons, beginning with "Could it be that he, Stephen Dedalus" through "he wept for the innocence he had lost" (137-139).
3. Stephen's daily routine of prayer/self-flagellation/the opening of Chapter Four (147).

Stephen's relationship with and ideas about his artistic destiny & identity:

1. Stephen's vision of the bird-girl, starting as early as " He drew forth a phrase from his treasure and ending in "an outburst of profane joy" (166-171).
2. Stephen's conversation with Lynch about beauty and the three forms of art, ending with "paring his fingernails" (212-215).
3. Stephen's conversation with Cranly about his mother and his destiny, beginning "Cranly, I had an unpleasant quarrel this evening" through "Cranly did not answer" (238-247).
4. If not all of Stephen's journal entries, at least the final two (252-253).

Figure 8: A Portrait *Key Passages*

tuckoo" followed three lines later by the declarative, "[h]e was baby tuckoo" mimetically recreates Stephen's learning process.

In his guide to Portrait, John Blades acknowledges:

> The simple vocabulary with the repetition of the conjunction and helps to create the simplicity of childhood, showing how childhood apprehension of the world is limited by position in the family and to sense-impressions, at the same time setting up Joyce's theme of the role of the senses. (141)

The declarative statement "[t]he moocow came down the road where Betty Byrne lived" seems to be Stephen reiterating the story he has been told, as though he is remembering it—an impression that the repetition of the words "road" and "moocow" strengthens. This sense of Stephen's developing memory is the first example of Stephen attempting to control reality through words and identification—a habit which has not left him in *Ulysses*.

Even at an age when his vocabulary contains words like "moocow" and "nicens," Stephen knows that "baby tuckoo" is not his given name, but a personal nickname for him in the context of his father's story. This is the very first example of Stephen examining himself (and the world) through the lens of a proposed identity. As Crangle explores in her excellent article, "Stephen's Handles," names, handles, and nicknames play a crucial role in Stephen's literary life, from *Stephen Hero,* to *Portrait* to *Ulysses*. At the opening of *Ulysses,* Mulligan summons Stephen, essentially bringing him into being in this new fictional world, with a nickname: "Come up Kinch! Come up, you fearful jesuit!" (*U*.I.8).

To understand not only Stephen as a character but also what Joyce accomplishes in *Ulysses,* it is crucial that we notice, as Kenner does, that the very first words of *Portrait* are not original. They belong neither to Joyce nor to the implied speaking character, who, crucially, is not a

traditional omniscient narrator such as the one who opens *Ulysses*. This stylistic and quintessentially modern introduction teaches us that we should expect no explanations, no "comforting narrative voice" (Kenner 26). Instead, *Portrait* "increases the emphasis *Dubliners* places on interpretation: on the fact that reading is always an assembling of clues" (Kenner 26). By opening this text with the most classic story-beginning ever written, Joyce demonstrates how prominently heteroglossic his texts will be. Moreover, "Once upon a time" is as much an invocation as that which Mulligan speaks over his shaving-bowl in *Ulysses*: "*Introibo ad altare Dei*" (*U*.I.5). As Gifford characterizes it, Mulligan's "invocation of God is a mocking reminder that epics conventionally begin (as *The Odyssey* does) with an invocation of the Muse" (13). Significantly, Joyce captures the key tension of Stephen's life, his pursuit of artistic creation but constant subversion, by poising Stephen as a listener at the opening of both texts, poised to pursue new growth. Most importantly for the instructor teaching *Ulysses*, this heteroglossic demonstration is accomplished with a cultural reference (the fairy tale) that is significantly more likely to resonate with undergraduate readers today than Mulligan's evocation.

Blades refers to the first two pages of the novel as

> a sort of overture, setting down in the microcosm of Stephen's infancy most of the themes and encounters which occur throughout the novel: the 'nets' of family and politics; sexuality hinted at through Eileen Vance; art in the form of his father's story-telling and Stephen's song; Stephen's cunning in the need to hide; the threat of admonition which by Chapter 2 will have become most familiar; and throughout there is the all-pervasiveness of the senses. (24)

Does this analysis of the chapter's opening form not remind us of the opening of "Sirens"? There too we have an "overture" that introduces "most of the themes and encounters" that occur

throughout the chapter. *This is one of many examples that show how Portrait can prepare students for what to expect in Ulysses*. In Edmund Epstein's psychoanalytic exploration of Stephen's character, *The Ordeal of Stephen Dedalus*, he notes that the opening of the novel introduces us "to some aspects of the son-artist which will acquire great symbolic importance later on—'his son,' his dance ('the sailor's hornpipe'), and the opposition of warmth and cold that (in combination with darkness and whiteness) is so important in the symbolic structure of *Portrait* and *Ulysses*" (29). Not only is nearly every significant motif in *Portrait* represented in this two-page introduction, but many of these motifs play a new role in *Ulysses*.

The use of the second person in "when you wet the bed first it is warm then it gets cold" is important because it represents Stephen's developing ability to generalize based on his experience. This example shows Stephen acting as an observer of his experience rather than being emotionally invested in the events, such as by focusing on embarrassment at having wet the bed (potentially repeatedly). Instead, he clinically identifies the sequence of events that occurs when "you wet the bed," and acknowledges the sense-experience of the sequence: "first it is warm then it gets cold," followed by the "queer smell" of "the oilsheet" (*P* 7). Simultaneously, Joyce uses this sensory experience rooted in the body to introduce the motifs of cold and smell which will be prevalent throughout *Portrait* and play a role in *Ulysses*.

As the narrative mimetically illustrates, Stephen is a child learning to make identifications, particularly based on comparison. At first his comparisons are subtle: his father "[has] a hairy face," the implication being that, in its hairiness, Simon's face is different from that of Stephen or of his mother. Then his learning-by-comparison becomes more direct: "When you wet the bed first it is warm then it gets cold," "[h]is mother had a nicer smell than his father," and "Uncle Charles and Dante…were older than his father and mother but uncle Charles

was older than Dante" (7). These simple relationships, progression from bodily sensation to the more abstract concept of age, clearly depict not just Stephen's growing consciousness, but his attempt to control the world around him by understanding it. When he himself is older, Stephen notes that "by thinking of things you could understand them"; he demonstrates: "that was ivory: a cold white thing" (*P* 43). Throughout *Portrait* and *Ulysses,* Stephen remains preoccupied with his quest to "understand what things are"—albeit at a higher, philosophical level. As Crangle articulates, "while a younger Stephen apprehended the essence of all things seen and heard, [in *Ulysses]* he grapples with ineluctable modalities visible and audible" (56). In both *Portrait* and *Ulysses*, "identifications are the primary means by which Stephen gains control" (Crangle 52).

Even at this early stage, the significance of Irish historical context in Joyce's work and in Stephen's life is marked: "Dante had two brushes in her press. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell. Dante gave him a cachou every time he brought her a piece of tissue paper" (7). This impression remains so strongly with Stephen that is reappears in "Ithaca": "her green and maroon brushes for Charles Stewart Parnell and for Michael Davitt, her tissue papers" (XVII.507-8). In its microcosmic nature, this opening section gives students the opportunity to familiarize themselves with Joyce's artistic strategies through a short and accessible excerpt. Simultaneously, the opening of *Portrait*- is substantially easier to understand and to empathize with the opening of *Ulysses*.

(2) Stephen's reaction to seeing the word "Foetus," starting with "They passed into the anatomy theatre…when they had swept over him" (89-90).

I recommend examining this passage because it makes the disjunct between Stephen's experience and a contemporary undergraduate student's experience extremely clear. In light of

their own cultural context, students are unlikely to be perturbed by a word like "foetus." In order to understand and relate to the profound impact of the word on Stephen, students must acquire a stronger understanding of Stephen's sexual repression as a result of his Irish Catholic upbringing. Students should further understand that this moment points to what Joyce sees as a pervasive cultural paralysis. While in *Portrait* (and *Dubliners)* Joyce makes this paralysis explicit, in *Ulysses* he begins to combat it directly by writing about quotidian 'indecencies' like defecating and masturbating.

In addition to speaking to the significance of cultural context in Joyce's work, this moment provides a good opportunity to discuss the role of birth and gestation in Joyce's fiction, especially in *Portrait* and *Ulysses*. As Sidney Feshbach argues in his essay, "A Slow and Dark Birth: A Study of the Organization of *A Portrait of the Artist as a Young Man,*" "the organization of the novel" corresponds with "the principle of the gestation of Stephen's soul" (289). In *Ulysses*, this is especially relevant to the gestational nature of "Oxen of the Sun," which takes place in the Maternity Hospital and is divided into nine parts that progress stylistically from "parodies of English prose style from Anglo-Saxon days to the twentieth century" (Blamires 146).

Finally, I would argue that Stephen's intense reaction to this word speaks helpfully to our understanding of the way that "epiphany" functions in Joyce. As experienced readers will recall, Joyce's concept of epiphany is "a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (*SH #)*. This "spiritual manifestation" should be understood not only as manifestation but more specifically, as a *betrayal*. As Joyce wrote of *Dubliners* in a letter to a friend, "I call the series *Dubliners* to *betray* the soul of that hemiplegia or paralysis which many consider a city" (*Letters* 55, quoted in

Goldman 1, emphasis mine). Similarly Stanislaus Joyce has revealed that Joyce thought of these epiphanies as "little errors and gestures…by which people *betrayed* the very things they were most careful to conceal" (*My Brother's Keeper* 134, emphasis mine). This miniature epiphanic moment for Stephen inspires an artistic vision and represents a betrayal of Stephen's innermost shame: "[i]t shocked him to find in the outer world a trace of what he deemed till then a brutish and individual malady of his own mind" (*Portrait* 90). For Stephen, this means his budding sexual interests, which are amplified by his artistic way of seeing the world. Most importantly, this epiphanic moment can help students grasp how painful and guilt-inducing Stephen's upcoming sexual experiences will be.

IRISH HISTORICAL CONTEXT

The influence of (Irish) historical context:

(1) If not the entire Christmas dinner scene (29-39), then the key moments, particularly when the guests discuss what Stephen will remember "when he grows up," and the end of the scene, beginning with "He was for Ireland and Parnell and so was his father" through "Stephen…saw that his father's eyes were full of tears" (37-39).

This scene reveals the significance of the figure of Parnell in Stephen's mind and upbringing, as well as in Ireland at large. Up to this point in *Portrait*, Parnell has been mentioned twice, once in reference to the backs of Dante's brushes, and once in which Stephen imagines the scene of Parnell's death as well as his own. These allusions to Parnell come to their first 'fruition' in *Portrait* during the Christmas dinner scene, during which we as readers come to understand the household from which Stephen comes, and the significance of Parnell in his family. Ultimately, the consequences of the Christmas dinner scene are far-reaching; Blades observes,

> The full effect on Stephen of the Parnell issue in general and of this Christmas strife in particular is twofold and not fully realized until Chapter Five. The first of these…involves the theme of betrayal, represented by the lingering spectre of Parnell but which Stephen also encounters first hand-- in Chapter Five he ridicules the predisposition of Irish politics to treachery and betrayal (p. 207), and recalls the Bantry Gang's betrayal of Parnell (p.233). It is also one of the reasons for Stephen's reluctance to form close friendships, though not the only one…
>
> The second effect….is ultimately for Stephen to completely reject any feelings of loyalty to religion or politics, eventually regarding them as paralyzing, constantly threatening to compromise his intellect and freedom. (Blades 29)

This Irish cultural reverence for Parnell and his condemnation by the Catholic church figure prominently in *Ulysses*, especially in *Hades*. Because Stephen is a young boy at this dinner, he understands these issues in simplistic terms which can be easier for undergraduates not merely to grasp but also to connect with emotionally. This scene will also inform students' understanding of Simon Dedalus in *Hades,* who (presumably) walks with his friends to the grave of Parnell (who they call "the chief") while at the cemetery for Dignam's burial (*U*.VI.919).

(2) The end of Stephen's conversation with Davin about Ireland, in which he discusses the "nets flung at" the "soul of a man." Beginning with "A tide began to surge beneath the calm surface of Stephen's friendliness" through "Ireland is the old sow that eats her farrow" (203)

The most important part of this passage of *Portrait* is obviously when Stephen says, "The soul…has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of

nationality, language, religion. I shall try to fly by those nets" (203). In general, however, the entire page gives us the most available information about Stephen's political perspective before *Ulysses* (203). This conversation with Davin makes it significantly easier to understand the basis for Stephen's alienating perspectives in *Ulysses*, especially with Haines in "Telemachus" and Deasy in "Nestor." Clearly, Stephen still subscribes to some version of these political opinions in *Ulysses*. As he tells Haines in "Telemachus," "I am a servant of two masters…an English and an Italian…And a third there is who wants me for odd jobs" (I.638-641). These masters ("The imperial British state…and the holy Roman catholic and apostolic church" [I.643-4]) are obviously versions of the "nets" to which Stephen was referring. Stephen's obvious and continued struggle to "fly by [these] nets" contributes to the overall bathetic feel of the "Telemachiad."

THE POWER OF GUILT

(1) Stephen's first encounter with a prostitute and his wrestling with guilt and lust, beginning with "He saw clearly too his own futile isolation" and ending at the end of the chapter (98-101)

Note: The discussion of this moment should make students aware that this encounter causes Stephen to come to "a dark peace" with his lusts and engage in a series of sins, sexual and otherwise, until the hellfire sermons persuade him to pursue grace instead (103).

The opening of this passage depicts Stephen's remorse at his attempt to elevate his family's station by spending the money he earned from his school prizes on them. In his assessment of his shame, he evokes the boy of "Araby," lamenting his own simony:

> He had tried to build a breakwater of order and elegance against the sordid tide of life…Useless…He had not gone one step nearer the lives he had sought to approach

> nor bridged the restless shame and rancor that divided him from mother and brother and sister. (98)

Most interestingly, however, Stephen imagines that the division between himself and his family is so severe as to negate their kinship by blood: "[h]e felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother" (98). This concept of "mystical kinship," albeit in a new iteration, plays an enormous role in Stephen's thoughts in *Ulysses*. Interestingly, Stephen does not think of his father at all here, though in *Ulysses* this "mystical kinship" centers around the relationship between father and son—and *Portrait* ends on Stephen's decision to embrace Daedalus as a mythical father: "Old father, old artificer, stand me now and ever in good stead" (253).

Stephen's encounter with the prostitute illustrates two of his most important qualities. First, his struggle with his own passivity. Despite desiring this very encounter and having the prostitute at close quarters, Stephen is unable to initiate their tryst with a kiss. As I have pointed out elsewhere, Joyce frequently uses a technique of linguistically disembodying his character's body parts—in this case, Stephen's lips. First, "his lips parted though they would not speak," then, repeated twice, "His lips would not bend to kiss her" (101). This linguistic separation between a character and the parts of his body makes their discomfort more palpable and strengthens the reader's impression of that character's lack of control. In a larger sense, Stephen's behavior can routinely be characterized as a streak of refusals, sometimes deliberate, sometimes not (Ellmann, *Liffey* 11).

Second, Stephen's affinity for words encapsulates all of his experiences, including his sexual ones. Stephen is never free in his conscious mind from the impact of the words he encounters. In Feshbach's model, Stephen's "soul's cry" in this chapter, which "broke from him

like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for an iniquitous abandonment" is nothing more than "the echo of an obscene scrawl which he had read on the oozing wall of a urinal" (100). The narrator even characterizes Stephen's kiss with the prostitute within this kind of linguistic frame. Her lips "pressed upon his brain as upon his lips as though they were the vehicle of a vague speech" (101). Clearly, Stephen's experiences and the speech and words he could use to describe them are inextricable.

(2) Stephen's experience after the hellfire sermons, beginning with "Could it be that he, Stephen Dedalus" through "he wept for the innocence he had lost" (137-139).

Note: if students have read the entire novel, then it would be worth discussing the emotional impact of the sermons as a whole, especially on the reader. If, however, time is too limited, then Stephen's reaction to the sermons should be sufficient because his reaction sheds light on why he would behave the way he does in "*Telemachus*" *after the death of his mother*.

Stephen's reaction to the sermons he hears at the school retreat is every bit as dramatic as his prior pursuit of sin. His guilt-ridden conscience and artistic imagination conjures a vision of Hell itself: "a field of stiff weeds and thistles and tufted nettlebunches" populated by "[g]oatish creatures with human faces, hornybrowed, lightly bearded and grey" (137). Upon "receiving" this vision, Stephen vomits "profusely in agony" at his own guilt and urgently pursues the opportunity to make a confession and purge his soul (138-9). What this reaction should demonstrate to students now reading *Ulysses* is how powerful guilt is for Stephen, especially when tinged with religious significance. If nothing else, these sermons and Stephen's reaction to them can serve as a shorthand for the Catholicism Stephen has come to reject. Simultaneously, their power and fearfulness should emphasize how difficult that decision was for Stephen to make and to continue to make in *Ulysses*. In the "Telemachiad," Stephen is "an impossible

person"— not only has he refused his mother's dying wish, but he doesn't bathe, he mopes around, and he's extremely self-important even as he has absolutely nothing to show for himself (I.222). Ideally, the reader's experience with *Portrait,* specifically in understanding how Stephen became what he is today, will mitigate some of his near-repulsiveness as a protagonist.

New readers of *Ulysses*, potentially confused by Mulligan's claim that Stephen has a "Jesuit strain" "injected the wrong way" will benefit from reading or learning of Stephen's religious experience in *Portrait,* particularly his self-imposed religious self-mortification after being terrified by a hellfire sermon as an adolescent (*U*.I.209). In *Portrait,* Joyce situates Stephen's struggle to mitigate the tension between the urges of his developing body and the demands of his Catholic faith right at the center of the novel. The third chapter begins with Stephen's keen attention to his own sense of his body:

> [A]s he stared through the dull square of the window of the schoolroom, he felt his belly crave for its food. He hoped there would be stew for dinner, turnips and carrots and bruised potatoes and fat mutton pieces to be ladled out in thick peppered flour-fattened sauce. Stuff it into you, his belly counselled him.
>
> It would be a gloomy secret night…He would follow a devious course up and down the streets, circling always nearer and nearer in a tremor of fear and joy, until his feet led him suddenly round a dark corner. The whores would be just coming out of their houses making ready for the night, yawning lazily after their sleep and settling the hairpins in their clusters of hair. He would pass by them calmly waiting for a sudden movement of his own will or a sudden call to his sin-loving soul from their soft perfumed flesh. (*P* 102)

Exposing students to a representative passage like this one illustrates how keenly Stephen has perceived his bodily desires as separate from his sense of self. In the passage, he takes "counsel" from his hungry belly, or maintains a self-perceived mental distance from his "own will" or "sin-loving soul." Here is a nascent example of the ways in which a Joycean narrator experiments with linguistically representing an individual's parts as if they had an agency of their own for a specific rhetorical purpose. This is a Joycean writerly quality that will become a major experimental trope for the *Ulyssean* Narrator-Artist, as I will explain later. In this iteration in *Portrait*, phrases like "[s]tuff it into you, his belly counselled him" and "his feet led him suddenly" help us understand that Stephen is engaging in a kind of mental gymnastics where he tries to resist acknowledging that he is acting on his own desires. What Joyce captures with this technique is the kind of alienation the experience of having a growing adolescent body can produce—particularly in a society that is built on religious sexual oppression. This moment in the text is complex because the narration invites us to watch Stephen watch his own senses:

> Yet as he prowled in quest of that call, his senses, stultified only by his desire, would note keenly all that wounded or shamed him; his eyes, a ring of porter froth on a clothless table or a photograph of two soldiers standing to attention or a gaudy playbill; his ears, the drawling jargon of greeting:…"Good night, husband! Coming in to have a short time?" (*P* 102)

As the text progresses, we begin to see that Stephen is hungry and lustful, but is also keenly aware of the shame that must come from pursuing his desires. Informed Modernist readers will identify "a ring of porter froth on a clothless table" or "a gaudy playbill" as objective correlatives for situations where things are amiss: unholy, dirty, enjoyed for their own sake and shortsightedly as opposed to for a productive (usually religious) purpose. In the context of

Dubliners, these images might function in epiphanic way, "[betraying,]" in Joyce's words, the paralysis and corruption that Irish culture produces. By drawing students through a brief passage from *Portrait* like this one, we can both set up their understanding of Stephen's tendency to try to observe his body and bodily urges in a contemplative and alienated way *and* give them additional context for interpreting objective correlatives like the "bowl of bitter waters" (*U*.I.249) that Stephen uses to create an imaginative relationship between water and his mother's death. In the context of *Portrait*, we can also recognize the continuity of Stephen's characteristic ways of approaching his own senses in *Ulysses* in the form of moments when "Pulses were beating in his eyes, veiling their sight, and he felt the fever of his cheeks" or when Stephen is "depressed by his own voice" (*U*.I.225-26,188). Finally, bringing students through moments when Stephen recognizes and observes his own guilty behavior with a certain distance can help them develop the skills to identify the ways that his guilt over his mother's death manifests itself in *Ulysses*.

(3) Stephen's daily routine of prayer/self-flagellation/the opening of Chapter Four (147).

That students be aware of Stephen's contrived routine of self-flagellation is crucial to understanding his behavior at the beginning of *Ulysses*, especially as regards his commitment to atheism and the way he grieves his mother. As Blades illustrates, one "reason for the failure of [Stephen's] devotion is the extreme zeal ('scrupulousness') itself, impossible to sustain and whose aims are too absolute to achieve" (52). This over-scrupulousness is a cornerstone of Stephen's character that deeply informs his situation in *Ulysses*. Moreover, Stephen's thoughts in this chapter of *Portrait* reveal the perversity of his struggle:

> This idea of surrender had a perilous attraction for his mind now that he felt his soul beset once again by the insistent voices of the flesh which began to murmur to him again during his prayers and meditations. *It gave him an intense sense of*

> *power to know that he could by a single act of consent, in a moment of thought, undo all that he had done*. (152, emphasis mine).

It would be my hope that, having come to recognize what Stephen is capable of in terms of self-deprecation and self-torture, first time undergraduate readers of *Ulysses* can, if not better relate to him, at least not feel that his strangeness has some kind of justification.

Stephen's relationship with and ideas about his artistic destiny & identity:

(1) Stephen's vision of the bird-girl, starting as early as " He drew forth a phrase from his treasure and ending in "an outburst of profane joy" (166-171).

Given Stephen's lack of artistic production in *Ulysses*, it would be helpful to have students read this bird-girl moment as well as the villanelle in order to understand what Stephen is working to be capable of producing. Students should also recognize in the bird-girl passage the 'usual' narrative voice Joyce employs when depicting beautiful things. Among other places in *Portrait,* this passage speaks to the complex relationship between Stephen and the narrator, in which the narrator frequently "steps back" and allows Stephen's linguistic perception to dominate the narration. On some occasions, this "stepping back" creates irony, emphasizing Stephen's naivety, or, as Kenner names it, the "limits [of his] expressive competence" (Kenner, *Ulysses* 9). Despite its imperfections, we can certainly empathize with and celebrate this rare moment of Stephen's happiness and artistic growth—and thereby have something to look back to as we progress through *Ulysses*.

(2) Stephen's conversation with Lynch about beauty and the three forms of art, ending with "paring his fingernails" (212-215).

(3) Stephen's conversation with Cranly about his mother and his destiny, beginning "Cranly, I had an unpleasant quarrel this evening" through "Cranly did not answer" (238-247).

This is one of the most relevant passages to *Ulysses* in all of *Portrait* because Stephen's conversation with Mulligan in "Telemachus" strongly mirrors this conversation with Cranly. On the basis of this conversation alone, students should be able to see that one role that Mulligan plays is as a bathetic version of Stephen's former friend. This conversation from *Portrait* also gives students insight into the reasoning behind Stephen's unwillingness to pray at his mother's deathbed. Even if this was the only piece of *Portrait* that readers of *Ulysses* encountered, their ability to understand (if not outright relate) to Stephen would be significantly enhanced.

(4) If not all of Stephen's journal entries, at least the final two (252-253).

These journal entries are extremely relevant to first time undergraduate readers of *Ulysses* because not only are they the most narratively recent of Stephen's thoughts, occurring about ten months before the opening of *Ulysses,* they are also presented as Stephen's own, unfiltered voice—the same voice, presumably, we are reading when we are reading Stephen's interior monologue in *Ulysses*. By providing additional context for Stephen's voice, these journal entries can help students identify when Stephen's thoughts are portrayed in *Ulysses,* especially when the novel gets more complicated.

Ultimately, the content of Stephen's journal entries will provide a resonant note on which to end a discussion of Stephen in *Portrait*. Even the briefest evaluation of the parallels between these two texts will help explain Stephen's goal, and enable us to evaluate his progress at the opening of *Ulysses*: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (253).

APPENDIX A.2: USING HISTORICAL CURRENCY CONVERSION TO TEACH *ULYSSES*

In the second chapter of *Ulysses*, Stephen Dedalus sits in the office of his employer, Mr. Deasy, feeling miserable. Mr. Deasy has given him his wages and is taking the opportunity to teach Stephen about the value of money. He asks, "Do you know what is the pride of the English? Do you know what is the proudest word you will ever hear from an Englishman's mouth?" (II.243-45). Stephen guesses, "that on his empire, the sun never sets," but Mr. Deasy disagrees. "That's not English," he says, "I will tell you what is his proudest boast: *I paid my way… I paid my way. I never borrowed a shilling in my life*. Can you feel that? *I owe nothing*. Can you?" (II.249-54). Silently, Stephen reflects on his current financial standing. Right now, he owes: "Mulligan, nine pounds, three pairs of socks, one pair brogues, ties. Curran, ten guineas. McCann, one guinea. Fred Ryan, two shillings. Temple, two lunches. Russ, one guinea, Cousins, ten shillings, Bob Reynolds, half a guinea, Koehler, three guineas, Mrs MacKernan, five weeks' board" (II.255-59) The money in his pocket, he thinks, "is useless" (II.259)

As a present-day audience, what is our impression of Stephen and his debt in this moment? More specifically, I want to consider the impression this narrative situation makes on an American first-time undergraduate reader. Certainly this list makes his debt seem extensive, and Stephen's attention to detail shows he cares as much about owing someone a pair of socks or a lunch as he does about a discrete amount of money. We could also suggest that whether he uses one name or a first and last name for a person indicates something about how well Stephen knows the person who has lent him money. One lender or group of lenders is simply referred to as "cousins." But about the amount of money this debt represents, an American first-time undergraduate reader is not likely to have much of an idea. Nor, for that matter, could they speak to the amount he has been paid. We can infer from the text that his monthly pay as a teacher is

three pounds, twelve shillings, given to him in the form of two banknotes, one sovereign coin, two crown coins and two shilling coins. Working from the text alone, we can infer that Stephen has been paid somewhat less than four pounds and he owes Mulligan nine pounds, and by these means an undergraduate reader could arrive at the sense that Stephen has a lot of debt, but nothing more specific.

Or, consider this moment in the text, when Bloom, at lunch, imagines goddesses who subsist on nectar and "golden dishes, all ambrosial," and thinks: "Not like a tanner lunch we have, boiled mutton, carrots and turnips, bottle of Allsop" (VIII.925-27). If you don't know that a "tanner" is a slang term for a sixpence coin, the phrase "tanner lunch" is essentially impossible to parse and must be glossed over. These are two small examples in the grand scheme of the text, but we should recognize that, "unparseable" moments in the text add up and contribute to the overall sense of alienation and confusion that *Ulysses* can inspire in a contemporary first-time undergraduate reader.

Having been an American undergraduate in this decade, I argue that when students read the names of the money that they encounter throughout *Ulysses*, it's like they're reading a foreign language. As I showed, they occasionally cannot reasonably determine that money is what is being mentioned at all. Here are some of the words for different coins or types of money used in *Ulysses:* "quid, pound, guinea, farthing, tanner, shilling, bob, copper, florin, joey, pence, penny, crown, sovereign, groat." Obviously, the reason for this large variety of monies in the text is because these were what were in circulation in Ireland in 1904 and Joyce is dedicated to depicting a realistic Irish society. Clive Hart writes that Joyce depicts the "streets and shops, sounds and smells" of Dublin in "exact, undistorted, documentary detail" (182). But as I am arguing, this detail doesn't do very much for a present-day audience without someone to make it

more legible. What does it avail us to know that Virginia Woolf recommends a woman writer have a room with a lock and £500 a year if we can't speak to how much spending power that would be for us?

Because the multitude of currencies described in the text are not much more than foreign-sounding words to an American undergraduate, I suggest the use of historical currency conversion to make the world of the text more accessible. Unfortunately, the work of historical currency conversion is quite complex and relies on factors that require expertise in Economics and History to effectively unravel—to the extent that such experts would say you can unravel the matter at all. In our case, we have amounts of money that Joyce chose after 1904 for a book set in 1904, and we not only want to know how to assess the value of that money today but how to understand it in dollars. Acknowledging that these factors make perfect accuracy impossible, and that historical currency conversion is heavily context-dependent, this is what I've found.

First, that the most accessible resource for teachers interested in bringing historical currency conversion to their classroom is a website called MeasuringWorth.com. The website is independently funded and run by a board of professors from fifteen different universities. It states as its purpose "to make available to the public the highest quality and most reliable historical data on important economic aggregates, with particular emphasis on nominal (current-price) measures, as well as real (constant-price) measures." The data it presents "on the United States, the United Kingdom and Australia, have been created using the highest standards of the fields of economics and history, and they were rigorously refereed by the most distinguished researchers in the fields." It cites as some of its more frequent users, attorneys who need a way to understand the monetary values to which very old contracts refer.

MeasuringWorth offers calculators and essays that you can use to understand how to compare historical monetary values. When you want to know how much Stephen Dedalus would make in Pounds per month today, the website offers you nine different ways of looking at that amount based on what you envision Stephen would be doing. If you're just looking for basic purchasing power, the website offers a number based on Britain's Retail Price Index (or what Americans call the Consumer Price Index): about £356.00. This is the measurement of Stephen's wealth based on the cost of a "fixed bundle of consumer goods and services" over time. The problem with this, however, as Gifford acknowledges, "Dubliners did not face the range and variety of consumer goods or the pressures to spend" that we face today, so it's likely that, Stephen could live comfortably on this income if he ever decided to stop sabotaging himself (7). If we want to know exactly how comfortably Stephen could live, we might look at the calculation based on the income index of the UK's per-capita GDP. This calculation gives Stephen's monthly income as having the value of £2241.00 today. In other words, with this income, Stephen would be able to afford to go on the same vacation as any person earning about £2200 per month would today. The gap between these two amounts of money (from £356 to £2200) is enormous, and we still don't know what exactly this means in dollars. Because the UK and US have experienced different rates of inflation over time, it is exceedingly difficult to make this conversion. To address this problem, MeasuringWorth makes this conversion once for every year between the two desired years (1904 to 2016) and presents an average value. Thus, Stephen's income would be about $468 in purchasing power, or about $3000 per month in income status. This one example illustrates in a nutshell the complicated nature of historical currency conversion as well as the colossal room for error involved in making these calculations.

Nonetheless, I argue that, as imperfect as it is, historical currency conversion can still be a very useful teaching tool for opening up texts like *Ulysses,* as long as we emphasize the inability to achieve perfect accuracy, and spend a little time familiarizing ourselves with the different methods by which the "real value" of money over time can be understood. Even the two figures I have provided help us better understand Stephen's situation. By these figures, Stephen could be living comfortably, but in typical Dedalus fashion he's in substantial debt. It would take him more than seven months as a teacher to pay off what he currently owes if he didn't have to pay any more rent or living expenses (Gifford 7). These figures also help clarify how much money Stephen owes Mulligan alone (almost $1200), and how much money Mulligan is asking for when he tells Stephen to give him a quid: $130. Granted, these numbers are based on purchasing power only, but they do a better job of conveying Stephen's miserable situation than the words "four pounds" or "nine shillings" do—and that's what I think matters. Even taking the time to clarify only this example for new readers of *Ulysses* would be worth doing because it helps improve Stephen's relatability as a character and actively reminds us that *Ulysses* takes place in a very different historical context from our own.

Using purchasing power as my conversion method, I provide a handout of estimated values to which students can refer as they read *Ulysses* (see *Figure 9*). Even if students were provided a similar handout without equivalent values in purchasing power, they would still benefit because listing and hierarchizing these monies clarifies the text. Without something to illustrate the hierarchy, there's no way to differentiate between the value of a "groat" and a "florin." But by providing the purchasing power equivalent of these coins today I'm ensuring that students can get a better sense of the stakes involved when each of these types of coins is mentioned. When Stephen remembers eating his "groatsworth" of cheap soup in Paris,

Currency in *Ulysses* (June 16, 1904)

What did this mean then? | What does this mean now (2016)?

Guinea	is worth 21 shillings	Would be worth $136.50
Pound	is worth 20 shillings	Would be worth $130.00
Crown	is worth 5 shillings	Would be worth $32.50
Florin	is worth 2 shillings	Would be worth $13.00
Shilling	is worth 12 pence	Would be worth $6.50
Tanner	is worth 6 pence	Would be worth $3.25
Groat	is worth 4 pence	Would be worth $2.25
Joey	is worth 3 pence	Would be worth $1.75
Pence/Penny	----------	Would be worth $.54
Farthing	is worth ¼ pence	Would be worth $.15

NOTE:

This is the equivalent spending power in dollars of these amounts of money in *Ulysses,* based on the Retail Price Index (or the Consumer Price Index). In other words, this is approximately how much an amount (like a guinea) would be worth if you took the equivalent contemporary value to the mall or grocery store in 2016.

If you want to know how expensive it was to build a house, or how "rich" you would seem to your peers in 1904, you would need a different calculation. To answer questions like these, see MeasuringWorth.com.

Valuable sources:
MeasuringWorth.com,
Osteen, Mark. The Economy of Ulysses: Making Both Ends Meet. Syracuse University Press, 1995.
Gifford, Don., and Robert J. Seidman. Ulysses Annotated: Notes for James Joyce's Ulysses. 2nd ed., rev. And enlarged., University of California Press.

Figure 9: Currency in Ulysses

students will know that that soup cost him about $2.00 and thus they will be able to think of a modern-day equivalent like McDonalds. And when Bloom pays a half-sovereign in the brothel to rescue Stephen's pound note, he's spending about $70 of his own money in his generous effort to get Stephen out of trouble (XV.3582). Thus, merely by understanding that a sovereign is one of the most valuable available coins in the world of *Ulysses*, students will benefit, even if one chooses not to translate it into contemporary American purchasing power.

Another potential benefit of a handout like this could be to use it to take the time to comment on the potent history of oppression that some of these denominations symbolize. An obvious example in Stephen's context is the "sovereign," which was a British (not Irish) coin that was worth a pound and which Joyce is also using as a play on words. In his book, *The Economy of Ulysses: Making Both Ends Meet,* Mark Osteen suggests that the back of the sovereign coin, which pictured "the patron saint of England, St. George, astride a rearing horse, slaying a dragon," represents the "historical convergence of military and economic power that England represents to Stephen"-- a vision of the "nightmare" of history from which Stephen says he is trying to wake (54). Ultimately, because one of the most important resources we have as instructors is our students' life experience, anything that helps us connect a text to our student's experience is worth considering.

APPENDIX A.3: SYLLABUS AND SHORT RESPONSE PROMPTS

Syllabus: *Ulysses*

Week 1: James Joyce, *A Portrait of the Artist as a Young Man*
Short Response: Stephen's Modes of Art

Week 2: *Ulysses*, "Telemachus," "Nestor," "Proteus"
Short Response: Connecting A Portrait and Ulysses

Week 3: "Telemachiad" continued, Excerpt: Auerbach, *Mimesis*
Short Response: A Walk like Stephen

Week 3: "Calypso," "Lotus-Eaters," "Hades"
Short Response: Meeting Leopold Bloom

Week 4: Continue Leopold Bloom, Excerpt: Nadel, *Joyce and the Jews*
Week 4: "Aeolus"
Short Response: Leopold Bloom in Society

Week 5: "Lestrygonians"
Short Response: "The heavy noonreek"

Week 6: "Scylla and Charybdis", "Wandering Rocks"
Short Response: "Scylla and Charybdis"

Week 7: "Sirens"
Short Response: The Tempting Music

Week 8: "Cyclops," "Oxen of the Sun"
Short Response: The Cyclopian Narrator

Week 9: "Nausicaa," Excerpt: Bonnie Kime Scott
Short Response:

Week 10: "Circe"
Short Response: Nothung!

Week 11: "Circe" concluded

Week 12: "Eumaeus"
Short Response: Humor in "Eumaeus"

Week 13: "Ithaca"
Short Response: Pathos in "Ithaca"

Week 14: "Penelope"
Short Response: Molly's Roles

Week 15: Synthesis

<u>Suggested texts:</u>

Joyce, James. *A Portrait of the Artist as a Young Man.*
---. *Dubliners*
Blamires, Harry, *The New Bloomsday Book: A Guide Through Ulysses*
Gifford, Don, and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses*
Birmingham, Kevin, *The Most Dangerous Book: The Battle for James Joyce's Ulysses*

Short Response: Connecting *Portrait* and *Ulysses*

Choose an element of either the character of Stephen Dedalus or of Joyce's narrator(s) and trace that element in the text of both *Portrait* and *Ulysses*. In 2-3 pages, respond to how what you see in *Portrait* impacts what you see in *Ulysses*.

Short Response:
A Walk like Stephen

Take a twenty minute walk on campus, ideally in the morning on your way to a class. Use a notebook or phone to record the thoughts that are most pressing in your mind as you walk. Notice what you see, feel, hear, taste and smell. Pay attention to how the ground feels under your feet. You might ask to borrow someone else's shoes. Finally, using "Proteus" as your model, take about three pages to narrate your walk and your thoughts in writing.

Short Response:
Meeting Leopold Bloom

Considering “Calypso,” “Lotus Eaters” and “Hades,” identify and provide examples of five qualities of Leopold Bloom that we can infer from his thoughts and behavior. Analyzing each example, comment upon how Bloom’s qualities resonate with his role as an everyman hero or Odysseus figure.

Short Response: Leopold Bloom in Society

With reference to Ellmann's biography of Joyce, Nadel's *Joyce and the Jews*, or another source you find on your own, take two pages to respond to Bloom's social position in Dublin on June 16, 1904, incorporating quotes from the novel as evidence.

Short Response:
"The heavy noonreek"

Over two pages, compare or contrast "Lestrygonians" with "Calypso." How has the mood changed? How do Bloom's thoughts and mood compare to those of the earlier chapter? What view of the city of Dublin does "Lestrygonians" create as compared to "Calypso?" How do the chapters' styles differ?

Short Response:
"Scylla and Charybdis"

Over the course of two pages, you may either: Define and comment upon the role in the novel of Stephen's new artistic theory drawing on quotes from the text, or contend with the parallels between the monster Scylla & Aristotle & Stratford vs the whirlpool Charybdis & Plato & London

Short Response:
The Tempting Music

Over two pages, identify and analyze either a few moments at which Bloom reacts to the temptation of the music that surrounds him, or trace a single motif from the opening sixty-three lines (overture) across the whole chapter.

Short Response:
The Cyclopean Narrator

Pointing to examples in the text, investigate the ways in which the narrating voice of "Cyclops" merits his Homeric designation. Then, comment briefly on how the narrator and his Cyclopean qualities develop the Jewish and Irish themes of *Ulysses*.

Short Response: Approaching Gerty McDowell

Drawing on the reading by Bonnie Kime Scott and on "Nausicaa," investigate any of the following questions: does gerty seem like an individual or like a construct of the types of language that "culture manufactures for women"? How is gerty similar to stephen in this way? Is gerty "a victim of materialist culture" or does she have more to offer? How does this chapter inform our understanding of the concept of sight and the gaze in the novel?

Short Response:
Nothung!

With reference to what we have learned about Stephen and Bloom across *Ulysses*, explain the significance of the ending of "Circe" and comment on how this chapter brings the novel together.

Short Response:
Humor in "Eumaeus"

Over two pages, identify and analyze some of the funnier moments in this rambling chapter. What themes do these humorous moments broach and how do they connect with the rest of the novel?

Short Response: Pathos in "Ithaca"

For a page or two, muse on the ways in which "Ithaca" creates pathos for Bloom or Stephen in spite of its clinical style and tone OR Identify the stakes or perversions of Joyce's use of the catechistic form.

Short Response:
Molly's Roles

"A weaver and unweaver of identity itself, Molly dons multiple recognizable masks of womanliness, appropriating femininity in many familiar figurations. She stages herself as Venus in Furs, the indignant and protective spouse, the jealous domestic detective, the professional singer, the professional seductress or femme fatale, the teenage flirt, the teenage naif, the unrepentant adulteress, the guilt-ridden adulteress, the narcissistic child, the exasperated mother, the pining romantic, the cynical scold, the female seer/fortuneteller…the frustrated housewife, the female confidante and adviser, the female misogynist, et cetera, et cetera. Molly Bloom is all of these femininities, and hence none" (Devlin 72)

Choose three of the roles Devlin lists and identify examples in the text where Molly seems to be enacting each of those roles. Then, for each role, identify a place in the text where Molly contradicts the role she was enacting.

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