

UNIVERSIDADE FEDERAL DE SANTA CATARINA

Departamento de Língua e Literatura Estrangeiras

AWAKENING FROM THE NIGHTMARE:

A STUDY OF THE DEMOCRATIC HERO IN JAMES JOYCE'S ULYSSES

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MESTRE EM LETRAS

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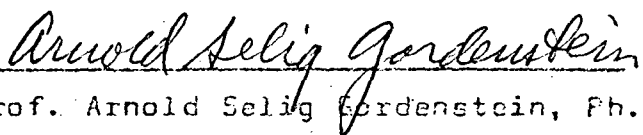
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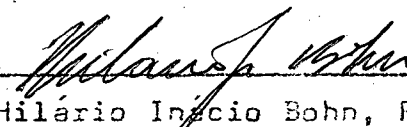
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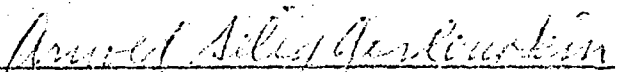

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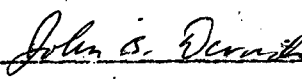
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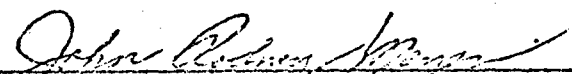

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RESUMO

Ulysses cobre as perambulações de Leopold Bloom and Stephen Dedalus em Dublin no dia dezesseis de junho de 1904. Durante cerca de vinte horas, esses personagens seguem um roteiro semelhante ao de Ulisses, quando, depois da guerra de Tróia ele passou dez anos à procura de sua terra natal. Todos os capítulos de Ulysses são denominados de acordo com os episódios da Odisséia e a maioria de seus personagens encontram seus equivalentes no livro de Homero. Os personagens de Joyce e suas ações, no entanto, são bastante distintos dos da Odisséia. Enquanto os personagens de Homero são líderes poderosos que sempre contam com seus seguidores e com a assistência dos deuses do Olimpo, Bloom e Stephen, os personagens centrais de Joyce, evitam todo tipo de liderança e não tem com quem contar. Ulisses e Telêmaco são heróis fortemente amparados. Bloom e Stephen são heróis solitários.

Joyce trabalha com a Odisséia em dois planos. Em um plano superficial, equivalências perfeitas entre a sua obra e a de Homero são facilmente detectáveis e em um plano mais profundo verifica-se que a Odisséia está invertida. Logo depois da publicação de Ulysses, Joyce apresentou um esquema para seu livro, no qual tornava claro que a Odisséia tinha sido sua principal fonte de inspiração. Contudo, ele deixou que seus leitores decidissem sobre como ele utilizara aquele material.

Este trabalho baseia-se na suposição de que Joyce foi um plagiador de muita inspiração, que conseguia transformar e enriquecer maravilhosamente algo já existente. Ele agiu assim com seu irmão Stanislaus e com seu amigo Frank Budgen, e esses fatos originaram a suspeita de que ele poderia estar procedendo da mesma forma em relação a Homero.

Este trabalho reconhece a existência de pontos de perfeita equivalência entre a Odisséia e Ulysses, mas ele atenta fundamentalmente para as inversões daquela encontradas nesta e sua significação. Essas inversões são tão frequentes e tão bem distribuídas que levam à conclusão final de que Ulysses não deve ser analisado de acordo com seus pontos de semelhança com a Odisséia, mas pela forma em que contrasta com ela, uma vez que Ulysses sem ser uma versão moderna daquela obra heroica é uma odisséia nova e diferente, humana.

ABSTRACT

Ulysses deals with the wanderings of Leopold Bloom and Stephen Dedalus in Dublin on the sixteenth of June, 1904. For about twenty hours those characters follow a track very similar to that of Odysseus on his ten-year search for his homeland after the Trojan War was over. All of the chapters of Ulysses are named after episodes of The Odyssey and most of its characters have their counterparts in Homer's book. Joyce's characters and their actions are, however, very distinct from those of The Odyssey. While Homer's characters are powerful leaders who can always rely on their followers and on the assistance of the gods, Bloom and Stephen, Joyce's central characters, avoid any kind of leadership and do not have anyone to turn to. Odysseus and Telemachus are strongly supported heroes. Bloom and Stephen are solitary heroes.

Joyce deals with The Odyssey on two levels. On a surface level there can be found direct parallels between his and Homer's works and on a deeper level he inverts The Odyssey. Soon after the publication of Ulysses, Joyce provided a schema for his work where it became clear that The Odyssey had been his basic source of inspiration. Nevertheless, he left it for his readers to decide how he had used that material.

The present study is based on the belief that Joyce was an inspired cribber who could marvelously transform and enrich existing material. He did that with his brother Stanislaus and with his friend Frank Budgen, and that gave rise to the suspicion that he might be doing the same with Homer.

This work acknowledges the existence of direct parallels between Joyce's and Homer's works, but its major attention is directed to the inversions of The Odyssey in Ulysses and their significance. They are so frequent and so well-distributed they lead to the final conclusion that Ulysses deserves being looked at not according to the amount it resembles The Odyssey, but to the extent it contrasts with it, for Ulysses is not a modern version of that heroic work, but a new and different odyssey, a human one.

CHAPTER 1

INTRODUCTION

1.1. STATEMENT OF PURPOSE

Anyone interested in tracing a straightforward parallel between Homer's and Joyce's books can say with Stuart Gilbert that the latter is a new version of the former. Gilbert succeeds in showing the Greek characters who are present in Ulysses and also tries to show that the scenes of The Odyssey are faithfully reproduced. Nevertheless, taking into consideration what Richard Ellmann says in the introduction to My Brother's Keeper, one is forced to reconsider Gilbert's position.

Inspired cribbing was always part of James' talent; his gift was for transforming material not for originating it, and Stanislaus was the first of a series of people on whom he leaned for ideas. As he remarked in later life to Frank Budgen, "Have you noticed, when you get an idea, how much I can make of it?"¹

The quotation above may be misleading. If it is taken in isolation it may suggest that Joyce did not make anything original, but limited himself to stealing other people's ideas. Nevertheless, this is not the case. It is true that the characters of The Odyssey are reproduced in Ulysses, but they serve a completely different purpose. If The Odyssey is read side by side with Ulysses one realizes that the characters have parallels, but their actions do not. In fact this work will examine the inversions of The Odyssey found in Ulysses. There are so many of these that they could not be coincidental. Furthermore, the inversions are so well planned and form such a coherent pattern that they must be meaningful. Joyce inverted The Odyssey on purpose, and the aim of the present work is to show how he transformed the material he had before him and to suggest a reason why he did it.

Joyce once told Frank Budgen that his book did not have a message: "They seem to think that after writing The Portrait I should have sat down to write something like a

sermon. I ought to have a message, it seems."² It is possible that he did not have a message, but he did have an audacious declaration to present through Stephen: "History is a nightmare from which I am trying to awake."³

The cyclical view of history put forward by Giambattista Vico is an important aspect of Ulysses. Critics seem to agree that Vico's influence only was felt in Finnegan's Wake, but he is present throughout Ulysses as well. Richard Ellmann says that:

Joyce followed Vico, but at his own pace; he held, as Vico did not, that the best political system is the democratic one. But he embraced eagerly Vico's cycle of three ages, theocratic, aristocratic and democratic, concluding in a ricorso and another cycle.⁴

Joyce really followed Vico at his own pace, but he did not embrace Vico's theory in Ulysses. By saying that the best political system was the democratic one he went beyond Vico. Ulysses is an epic of the third of Vico's three ages (the first being the age of the gods, the second the age of the heroes and the third the age of man). Furthermore, Joyce's heroes are more praiseworthy because they are all by themselves. They are never helped, thus contrasting with Homer's heroes who always counted on the providential assistance of a diety and the loyal aid of a well trained crew.

Joyce deals with The Odyssey on at least two different levels. On a surface level direct parallels between his and Homer's books can be traced and on a deep level he inverts The Odyssey. It is when he goes to this second level that his heroes grow and allow the reader to realize that the heroic and the divine past has been a mistake. Bloom and Stephen, Joyce's heroes in Ulysses, stand for a new class of heroes. They avoid leadership and power. They are living in the most important city of a country which has been spoiled by the British Crown and the church--mainly the Catholic Church--for a long time. The people of Ireland have been kept submissive and made increasingly poorer because they lacked an ideal policy to rid them of those exploiting forces. There had been attempts to free the land from that domination, but they all failed because the leaders of the

various movements did not realize that they were playing a game in which London (stately power) and Rome (divine power) were experts, and even if anyone of them had succeeded, no improvement would have resulted. The savior of the land would just be a substitute for the previous tyrants. The people would still have to abide by his will.

Though Longmans Companion to English Literature states that "the greatest exemplar of mock heroic is undoubtedly James Joyce in his Ulysses" this work aims at considering why the authors of that book say that "Ulysses is much more than mock heroic; its carefully worked out parallels with Homer's Odyssey are not merely intended to expose the meanness of modern life by comparison with the greatness of the past, but to demonstrate the continuance under extremely different guises (false appearance) of certain features of human experience". In Ulysses church and state are substitutes for the old gods and heroes, who used people as it pleased them. Odysseus and Telemachus were powerful heroes themselves and allies of the gods. Bloom and Stephen are endowed with no power and experience their odyssey alone. Joyce does not overexaggerate their good qualities, so that his heroes become bigger than Homer's, as is done in burlesque literature, and neither does he overstress their shortcomings, in order for them to be bound to fail when compared to Odysseus and Telemachus. If this were the case Bloom and Stephen would be a mock version of Homer's heroes. Bloom and Stephen are not burlesque heroes because they lack two of their most distinguishing characteristics. They are not presented as being more grandiose than their Greek counterparts and neither are they ridicule. On the other hand their lack of power is not intended to mock Homer's heroic characters. If Bloom and Stephen are analysed on the basis of Homer's setting they may be considered mock heroic, but they live in a completely different environment. Their struggle is of a different kind and that's why they can't be looked at according to the plan of Homer's heroes.

Though it is current opinion that Joyce did not want to get involved with politics, the present work aims at stating

that in Ulysses Joyce saw Ireland's past as a big mistake and contributed an idealized solution for the freedom of his country. When Stephen says that history is a nightmare from which he is trying to awake he is referring to the domination that state and church have been exerting on Ireland; i.e., the age of the gods and the age of the heroes. The present he and Bloom are living is human only and he wants history to be human too, without gods and without heroes.

1.2 REVIEW OF CRITICISM

It must be made clear from the start that the author of the present work is aware of the existence of a multitude of critical works on Ulysses, but that this thesis has had to rely on the critical works available in Brazil, therefore it necessarily had to ignore a great deal of Joyce criticism.

Three biographical works on Joyce were studied and among them only Richard Ellmann's James Joyce was found to be a complete biography. Stanislaus Joyce's My Brother's Keeper covers only James Joyce's first twenty-one years and Herbert Gorman's James Joyce--His First Forty Years, as its own author states, is more concerned with Joyce's literary production than with his life.

It should be explained immediately that this book is more expositional than critical. Its primary purpose is to furnish an idea of what James Joyce has done in letters with particular emphasis on Ulysses.⁵

Only Richard Ellmann provides deep, detailed and trustworthy information about the author of Ulysses. Ellmann manages to be impersonal and analytical at the same time. He had the advantage of the other two writers. He wrote his biography after Joyce had already died and consequently could not interfere with his work and moreover he was not compelled to please the man he was writing about. His work proved very helpful for the present dissertation whose general thesis had its inspiration in some of the comments Ellmann makes in his introduction to James Joyce. His saying that "Joyce was the first to endow an urban man of no

importance with heroic consequence" and that "Joyce's discovery was that the ordinary is the extraordinary" was taken as an invitation to look at Bloom as the representative of a new class of hero. The above statements gave rise to a desire to try to discover how Joyce had done that and his reasons for it.

The reading of Ellmann's book made it also possible to understand the man whose name "is as inextricably associated with modern prose as is the name of Eliot with modern poetry, or that of Picasso with modern art."⁶ Ellmann says that:

Joyce was the porcupine of the authors. His heroes are grugged heroes--the impossible young man, the passive adult, the whiskey-drinking greybeard. It is hard to like them, harder to admire them. Joyce prefers it so. Unequivocal sympathy would be romancing. He denudes man of what we are accustomed to respect, then summons us to sympathize. For Joyce, as for Socrates, understanding is a struggle, best when humiliating. We can move closer to him by climbing over the obstacles of our pretensions, but as we do so he tasks our prowess again by his difficult language. He requires that we adapt ourselves in form as well as in content to his new point of view. His heroes are not easy liking, his books are not easy reading. He does not wish to conquer us, but have us conquer him. There are, in other words, no invitations, but the door is ajar.⁷

Ellmann's words may be explained by the fact that till the time Joyce began working on Ulysses he had been as Irish exile who almost always had been short of money, had had to move frequently and had written books which had never been published. There are, therefore, evidences that society had been hard on Joyce and he decided to play his revenge on it by writing Ulysses.

In My Brother's Keeper James Joyce is viewed through his brother's eyes, and one is never quite sure whether what the author says is the real truth or his own version of it. Stanislaus' autobiographical book flatters James Joyce. In fact, this assertion is corroborated by Richard Ellmann in his introduction to My Brother's Keeper:

Professor Joyce made himself the keeper of his brother's reputation, repeatedly emerging from silence to denounce some distortion of his

brother's youth by other writers of memoirs.⁸

Gorman's book was written in Paris while Joyce also lived there. It is known that Joyce interfered with his work and would not allow the publication of the book unless some references to his relationship with his father and to his marriage with Nora Barnacle were changed.⁹ Joyce wanted Gorman's readers to be told that he and his father had always been on easy terms, that his father was a good man, and that he had married Nora in 1904 and subsequently that the marriage had been supplemented by retroactive civil marriage according to the English law in 1931. Gorman's book was guided by Joyce, as the above incidents show, and its reliability is challengeable.

During the First World War James Joyce left Trieste and went to Zurich where he met Frank Budgen who proved very helpful to him while he was writing the middle part of Ulysses. "The association with Budgen restored Joyce's conviviality."¹⁰ Joyce and Budgen often got together and the subject matter of their conversation would inevitably be connected with Joyce's work. It is reported that one day Nora, Joyce's wife, said as she set the wine:

Now that's too bad. And is he talking to you again about that old book of his, Mr. Budgen? I don't know how you stand it. Jim, you ought not do it. You'll bore Mr. Budgen stiff...

-- If I bore Budgen, he said, he must tell me. But he has the advantage of me. He can understand and talk about my book, but I don't understand and can't talk about painting.¹¹

According to Richard Ellmann, "Frank Budgen became Joyce's most intimate friend after Byrne."¹² After leaving Zurich Budgen continued to be in touch with Joyce and received explanations, confidences, and progress reports of Ulysses, and Joyce frequently sent him typescript for his consideration.

Frank Budgen, as Hugh Kenner points out, is not a specialist in literature but rather "the intelligent, curious, uncommitted man, that ideal reader for whom Joyce was writing."¹³ Budgen is very modest. He does not want to say that his work is an excellent piece of criticism and furthermore he makes it clear

that he is but a beginner trying to bring some light upon the work of a literary genius. More than anyone else he had the advantage of being close to Joyce while Ulysses was being written. It is true that Joyce never allowed him to know much about the structure or the meaning of his book, but on the other hand Budgen was the first reader of Ulysses and a very fortunate one, for he had the rare chance of presenting his considerations directly to the author. Joyce apparently tested his book on Budgen, so the latter, besides proving a very intelligent and sensitive reader, would contribute some precious, elucidative pieces of information concerning both Ulysses and its creator in his book.

Frank Budgen dedicates a large portion of his book to retelling the action in Ulysses. This procedure might give the reader the feeling that he is only reproducing Joyce's masterpiece with simpler words and James Joyce and The Making of Ulysses would in great part be considered a disfigured Ulysses; deprived of its original flavor. If, however, Budgen's book is read as an introductory work to Ulysses it will prove helpful. It cannot be forgotten that the writing of his book took place at a time when Ulysses could neither circulate in England nor in the United States and James Joyce and The Making of Ulysses was designed to be published in Great Britain by Grayson and Grayson. Under this circumstance Budgen's sometimes extensive descriptions of Ulysses can be better understood. His readers could not have access to Ulysses, but after reading his book they might ask for the circulation of Joyce's text in England. Joyce himself seems to suggest this when he writes to Budgen:

Now as regards your projected book, if Gorman and Louis Golding finish their biographies of me and if Harmsworth publishes Charles Duff's J.J. and the plain reader with a preface by Herbert Read yours will be the seventh book mainly about a text which is unobtainable in England.¹⁴

Nevertheless, Budgen does not limit himself to retelling Ulysses. He presents his own considerations on each chapter and brings forth what he saw Joyce do or what he heard from him while the various chapters of Ulysses were being written. His analysis is

detailed, but lacks a general destination. He looks at each chapter as a unit in itself. Therefore he came nowhere near to the general thesis I have chosen to argue and his book served me mainly as a very informative source.

The major contribution of Budgen's work lies in the reproduction of many momentous talks he had with Joyce. In fact, anyone willing to know Joyce's years in Zurich should read Budgen's book for he is the only witness of the time period when most of the chapters of Ulysses were written. James Joyce and The Making of Ulysses is frequently referred to by Richard Ellmann in both his James Joyce and his Ulysses on The Liffey and was also at times a rich source for the present work.

Stuart Gilbert is another name frequently mentioned in Joyce criticism. In his James Joyce's Ulysses he tries to give the reader the feeling that he is all-informed and has the key for Ulysses. He claims in the preface of that book that the value of his work "depends on its authenticity and authenticity in the present case implies that the ideas, interpretations and explanations put forward in these pages are not capricious or speculative, but were endorsed by Joyce himself".¹⁵

Gilbert's authenticity, however, is not proof against some well known facts. Joyce approved of the publication of his book, but he never told anybody that Gilbert had the key for Ulysses. In fact by the time Stuart Gilbert was writing his book, Benoist-Mechin wished to see the scheme for Ulysses to translate Penelope exactly, but Joyce gave him only bits of it and protested humorously:

If I gave it all up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality.¹⁶

The quotation above shows that Gilbert's claim for authenticity cannot be taken very seriously. Joyce never meant to say what his book was about. He wanted to do something very unique in literature and by no means would he so easily offer the key for a mystery whose organization took about eight years

of his life and almost all of what was left of his eyesight. It is all right that, as Gilbert says, the long list of examples of rhetorical forms which concludes his commentary on the "Aeolus" chapter was compiled at Joyce's suggestion and that the opening pages on "Sirens" reproduce word for word information given him by Joyce,¹⁷ but apparently in the long run Joyce was making fun of Gilbert and endorsed his study as he would agree to the publication of anything which might praise himself and his work. The comments already made in relation to Joyce's attitude towards Gorman's and Budgen's books seem to be also applicable to Stuart Gilbert's. Joyce was willing to give the prospective readers of Ulysses a favorable picture of its author and did not care for veracity very much. Gilbert's book had a three-fold purpose and all of its parts pleased Joyce. Gilbert wanted to make Ulysses known in countries where the book had not met the approbation of censorship. For this specific reason he quoted Ulysses extensively. In addition to this, Gilbert also made an analysis of Ulysses where he mainly showed direct parallels between The Odyssey and Ulysses in an attempt to make the reading of Ulysses less difficult, and finally he took the chance of praising Joyce. Gilbert's project pleased Joyce in every detail. In a letter addressed to his American publisher in 1932 Joyce complained about censorship and the outcome of their position in relation to his literary production.

You are certainly aware of the difficulties I found in publishing almost anything I wrote from the very first volumes of prose I attempted to publish: Dubliners . . . The continental publication of Ulysses proved however to be merely the beginning of complications in the United Kingdom and the United States. Shipments of copies of Ulysses were made to America and to Great Britain with the result that all copies were seized and burnt by the Customs authorities of New York and Folkstone.¹⁸

Joyce, then, possibly looked at Gilbert's book as a singular opportunity for the English speaking reading communities to familiarize themselves with his book.

In the present work there will be found frequent

references to Gilbert's James Joyce's Ulysses and the schema he followed. The reader, however, must always bear in his mind that I have assumed that Joyce's plan for Ulysses lies on a much profounder level than Gilbert thought. He traced straightforward parallels between The Odyssey and Ulysses, whereas the inverted parallels seem to be more meaningful to characterize Bloom and Stephen, the two central characters in Ulysses, as prototypes of human heroes.

Richard Ellmann's Ulysses on the Liffey was perhaps the best critical work on Ulysses available. He looks at Joyce's masterpiece as being composed of six triads, each one of them having a thesis, antithesis and synthesis. As he himself says:

If one chapter is external, the next is internal, and the third a mixture; similarly, if one episode centers on land, the second will be watery, and the third amphibious; if one is solar, the second will be lunar, and the third will envisage an alchemical marriage of sun and moon; if the first is body, the second will be soul, and the third their tentative unity.¹⁹

Since this schema is not directly related to the reading of Ulysses that I will make, I will not consider it further. However, this thesis is in agreement with several other of Ellmann's positions. Although the methodology followed in each of the studies is distinct and while Ellmann has several propositions at the end of his book, the present work will have just one, i.e., Bloom and Stephen stand for a new class of human democratic heroes who avoid power and leadership in order to retain their freedom. Joyce mocks the heroic and divine heroes by inverting The Odyssey and by satirizing the church rituals and its leaders.

Sometimes Ellmann says that in a particular case Joyce deviated from The Odyssey, but in most cases he seems to think that Joyce was faithful to it. In this dissertation special attention will be paid to the cases where Joyce inverted The Odyssey and they will be shown to be very frequent and relevant.

In his James Joyce Ellmann says that when Joyce suspected that Miss Weaver, his patroness, did not like some portions of Finnegan's Wake "he urged her to read Vico's Scienza Nuova as with Ulysses he had urged her to read The Odyssey."²⁰ This comment may suggest that Vico was not an important influence in Ulysses. Nevertheless, when Ellmann comes to analyze Ulysses some years later in Ulysses on The Liffey he states that:

For this book, as later for Finnegan's Wake, he drew upon the historical and philosophical theories of Giambattista Vico, which Croce had been making better known while Joyce was living in Trieste.²¹

Ellmann goes on to say in a footnote that Ellsworth Mason, in an unpublished doctoral dissertation at Yale in 1948, first detected the Viconian aspect of Ulysses. This apparent reorientation in Ellmann's way of looking at Ulysses proves very reasonable, for one would hardly understand why Joyce had not used some of Vico's theory in Ulysses if he had read the Italian thinker in 1905. If Vico is such an important aspect of Finnegan's Wake, whose writing began in 1922, why should not he also make his presence felt in Ulysses which was written from 1914 to 1922?

From now on special attention will be paid to Joyce's characters. It will be very important to find out what they are like and how they behave. They will be wanderers for eighteen hours, and that will be time enough for an odyssey, a human odyssey this time.

Finally this work owes a great deal to Don Gifford and Robert J. Seidman, authors of Notes For Joyce. Their book resulted from what they call in their preface "the somewhat frustrating and unrewarding experience of trying to teach Ulysses." They thought that while teaching the book too much time was wasted on the discussion of details and the actual study of Ulysses could not be done appropriately. For that reason they decided to write "An Annotation of James Joyce's Ulysses" trying to keep their notes neutral so that they would inform rather than direct a reading of the novel.²² They actually reached their goal. They offer no straightforward interpretation of Ulysses, and

contribute a great deal of information to its reading. Their book became a prerequisite to this reading of Ulysses because it often threw light upon details whose apprehension would otherwise have never been reached. For this particular reason, Notes For Joyce contributed immeasurably to this study.

The authors' ideal of neutrality, however, seems questionable in certain aspects. They do not, for example, explain why they open each chapter with a brief summary of the equivalent episode of The Odyssey, and neither do they state their point in citing Gilbert's correspondences between The Odyssey and Ulysses. By doing this they seem to be in agreement with Stuart Gilbert who looked at Ulysses as a modern reproduction of The Odyssey. They imply that they agree with Gilbert's parallels and by providing a summary of The Odyssey they seem to be telling the reader to read both Ulysses and their notes with those references to The Odyssey and Gilbert in mind. In this respect the present study deviates from Notes For Joyce, for our basic premise is that the reverse parallels are more meaningful than Gilbert's straightforward correspondences. It is thus conceivable that, though the authors of Notes For Joyce tried to be neutral, they were inadvertantly supporting Gilbert's interpretation of Ulysses. In fact they themselves admit the impossibility of writing an entirely neutral annotation when they say in the introduction to their book:

We have tried to balance on the knife edge of factual annotation and to avoid interpretative remarks. This is something of a legal fiction since it can hardly be said that the notes do not imply interpretations or that they do not derive from interpretations.²³

Joyce's difficult language and his enormous fascination for details makes the reading of Ulysses a real challenge. The first time one reads it, it is as if all of a sudden he had been transported to Dublin. For eighteen hours he moves around the city, meeting and talking to a great variety of people without being introduced to them. For most of the time he feels a perfect stranger. Notes For Joyce plays the well-informed guide who makes it his business to introduce the visitor to both the city and its

people. If once in a while this guide cannot resist presenting a little biased point of view, he can easily be forgiven, for in the long run he has been very helpful.

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CHAPTER 2

TELEMACHIAD

It was already mentioned in the introduction to the present work that Joyce deals with the material from The Odyssey on a surface level and on a deep one. On the first level, he is faithful to the Greek model, but on the second he inverts The Odyssey. These inversions will be investigated in the course of the present study whose general orientation states that Joyce inverted Homer's heroic odyssey so that he could produce his human democratic epepee. The inverted parallels will be meaningful to the extent they help Joyce's central characters excel their models. Each of the chapters of Ulysses will be considered within the above premise and therefore will be approached similarly.

The discussion of each one of the chapters of Ulysses will be opened by a brief summary of its corresponding scene in The Odyssey usually quoted from Notes For Joyce. This summary is an attempt to make it possible for the reader to have access to the present study even if he has not read The Odyssey before or does not have one at hand. Following the summary, direct parallels between Joyce's and Homer's books will be described. They will not receive very special treatment because they are not the goal of this analysis. Next the inverted parallels will be examined as extensively as possible and their discussion will always aim at showing that Joyce's book is a human epepee rather than a heroic one. The first three chapters, which will be discussed in the following pages, constitute the "Telemachiad" and deal mainly with Stephen, Joyce's Telemachus.

2.1 TELEMACHUS

In Book I of The Odyssey, Telemachus, Odysseus' son, is at home in Ithaca. He is threatened with displacement and betrayal by the suitors who have collected around his mother, Penelope, during his father's absence. Antinous is ringleader of the suitors. Pallas Athena, disguised as Mentor, appears

to Telemachus and advises him to assert himself, to take steps toward ridding his father's house of the destructive and arrogant suitors, and to begin by journeying to the mainland in search of his father.¹

Stuart Gilbert begins his consideration of Ulysses by saying that the "three first chapters of Ulysses (corresponding to the Telemachia of The Odyssey) serve as a bridge work between The Portrait of the Artist as a Young Man and the record of Mr. Bloom's adventures on the memorable date of June 16th, 1904.² They may serve this purpose, but they serve others as well. Joyce wants to make his point clear from the start. In the first chapter of the book he is already beginning to lay the foundations of Ulysses by establishing the way he will deal with the Homeric material before him.

The comparison of the opening chapter of The Odyssey and that of Ulysses reveals several points of contact. Telemachus is Stephen, Antinous has his counterpart in Buck Mulligan, Athena is the milkwoman, and another suitor is Haines, who is also living in the tower temporarily.

Telemachus' wealth is being eaten up by the suitors. Likewise in Ulysses, although it is Stephen who pays the rent for their living in the tower, it is Buck Mulligan who keeps the key. Both Telemachus and Stephen leave their living quarters while the suitors stay there.

- I'm leaving, Mulligan, he said.
 --Give us the key, Kinch, Buck Mulligan said, to keep the chemise flat.
 Stephen handed him the key. Buck Mulligan laid it across his heaped clothes.
 --And twopence, he said, for a pint.
 Throw it there.
 Stephen threw two pennies on the soft heap. Dressing, undressing, Buck Mulligan erect, with joined hands before him said solemnly:
 --He who stealeth from the poor lendeth to the Lord.³

Another example of this matching of roles between Telemachus and Stephen happens when one realizes that Antinous

and all of the suitors would like to be friends with Telemachus and eventually to win Penelope's love. Telemachus, however, would never accept their hypocritical bid. Buck Mulligan suggests friendship to Stephen, who rejects Buck's proposal, as shown by the quotation below:

And to think of your having to beg from swine. I'm the only one who knows what you are. Why don't you trust me more? What have you put your nose against me? Is it Haines? If he makes any more noise here I'll bring down to sea level and we'll give him a ragging worse than the one we gave Clive Kimpthorpe.⁴

Telemachus' mother is alive and he is looking for his father who may be dead by now, and Stephen, although his father is dead and his father alive in town, is still looking for his father: "O shade of Kinch, the elder. Japhet in search of his father."⁵

Despite these few examples where Joyce is comparing The Odyssey, there are other cases where he does not. In The Odyssey in his first chapter. Both Telemachus and Stephen are going to leave their dwelling places, but their motives are not the same. While the former is courageously going to see his father or at least to obtain some information about him, Stephen is going to leave the tower in fear that Haines will do him harm.

I was, Stephen said with energy and good reason, I was in fear. Out here in the dark with a man I could hear know raving and moaning to himself about a black panther. You saved men from drowning, but you were not a hero, however. If he stays on here he'll do you off.⁶

Telemachus' main concern is with his mother. He loves her above everything else and will do anything to see her. On the contrary, Stephen is thought to have killed his mother, at least accelerated her death by refusing to fulfill her wish.

The aunt thinks you killed your mother and she said. That's why she won't let me have anything to do with you.⁷

You could have knelt down, damn it, Kinch, when your dying mother asked you And you refused. There is something sinister in you . . .⁸

Telemachus goes hopefully to wise Nestor to know about his father's fate and possibly bring him back to Ithaca and free his mother from the suitors. For Stephen it is too late to try anything. He only feels guilty about his omission, as the quotation below shows:

Pain, that was not yet the pain of love, fretted his heart. Silently, in a dream she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a fainted odour of wetted ashes.⁹

No mother, let me be and let me live.¹⁰

Athena comes as a messenger to the Ithacan palace, disguised as Mentor. The milkwoman is a messenger too: "Old and secret she entered from a morning world, maybe a messenger."¹¹ But while Athena is young, cunning and well-informed, the milkwoman is old, foolish and ignorant.

--Do you understand what he says? Stephen asked her.

--Is it French you are talking, Sir? the old woman said to Haines.

Haines spoke to her again a longer speech, confidently.

--Irish, Buck Mulligan said.¹²

In The Odyssey everybody, even the suitors, take the gods seriously. On the contrary, the three characters at the tower do not care for God at all. Buck Mulligan has already referred to God as "the collector of prepuces,"¹³ and Stephen answers Haines, who is not a believer himself:

You behold in me, Stephen said with grim displeasure, a horrible example of free thought.¹⁴

A comparison between Telemachus and Stephen in this first chapter shows that while the former is continuously advised by Athena, disguised as Mentor, the latter receives no help from the milkwoman, who is helpless herself. Telemachus is going on a trip,

and Athena not only tells him to take it, but she makes it her business to accompany him. Stephen, on the other hand, is leaving the tower, but the decision is purely his. Telemachus is endowed with heroic characteristics from the start. He was born a noble and can even talk to the gods. Stephen was born poor, does not respect any god, and claims that he is no hero. This prospect leaves Stephen at a disadvantage, but if he eventually becomes a hero, he will throw Telemachus into the shade, for he will have carried alone a heavier burden on a harder journey.

2.2 NESTOR

In book III Telemachus arrives on the mainland and approaches Nestor, the "master charioteer," for advice. Pisistratus, the youngest of Nestor's sons, greets Telemachus; Nestor, though he knows only that Odysseus' homecoming is fated to be hard, affirms Telemachus' emergent manhood and recites part of the history of the homecoming of the Greek heroes. . . ."15

Stuart Gilbert points out that in the description of Mr. Deasy there are several reminders of the "old knight" Nestor. Nestor is the one who gives "unerring answers for he is very wise." He is the one who "above all men knows judgment and wisdom." Mr. Deasy, like Nestor, is a rather pompous old gentleman (stress is laid on his age), conservative in outlook, who is always ready to dispense sage counsel to the young.¹⁶

Stephen sat himself before the princely presence. Framed around the walls images of vanished horses stood in homage, their meek head poised in the air: lord Hastings' Repulse, the duke of Westminster's Shotover, the duke of Beaufort's Ceylon, prix de Paris, 1866. Elphin riders sat them, watchful of a sign. He saw their speeds, backing king's colours, and shouted with the shouts of vanished crowds.¹⁷

Nestor himself was no mean fighter, and even in his advanced years was "distinguished above all others for his drawing up horses and men in battle array."¹⁸

Mr. Deasy says he is a king's son and so is Nestor. Nestor is a "tamer of horses" and Mr. Deasy's walls are covered with pictures of racehorses.

Telemachus has Pisisstratus, Nestor's son, with him on his way to Menelaus' palace and Stephen has Cyril Sargent, Mr. Deasy's schoolboy, with him when the other boys go out to hockey.

Looking at Gilbert's preceding parallels one realizes that there is much more to be considered. That Nestor is a king nobody doubts, since his noble ancestors are well-known and he has ruled over his people for a long time; yet nobody seems to be aware of Mr. Deasy's being a king's son. Nestor is. Mr. Deasy would like to be.

Nestor, the tamer of horses, has real horses in his fields. They are his and he tames them. Mr. Deasy, on the other hand, does not have any horses at all. His walls are full of pictures of other people's horses.

Pisisstratus proved to be very helpful to Telemachus and Cyril Sargent can but he helped by Stephen.

Nestor has ruled over three generations and knows much because he has experienced much. He talks about his own glorious past. Nestor can be said to have caused happenings. The same does not hold true in relation to Mr. Deasy. He has only seen three generations, which implies that he has only witnessed happenings, and that is why he can only talk about other people's pasts.

Nestor gives Telemachus his own son as a companion and also furnishes him with horses to go to Menelaus and get more precise information about his father's whereabouts. Nestor is willing to help Odysseys' son. Mr. Deasy, on the contrary, wants to be helped and asks Stephen to go to the newspaper in his behalf.

Nestor is surrounded by his numerous progeny and always gives them wise advice himself, while Mr. Deasy takes care of others' children and does not seem to help them much personally.

Telemachus willingly accepts everything Nestor tells him, but Stephen does not agree with Mr. Deasy's points of view.

While Nestor is very helpful, Mr. Deasy is helpless and while Telemachus needs support, Stephen supports. Mr. Deasy is nothing but a caricatured Nestor, a failed one, and Gilbert's insistence on exact parallels clearly misses the point here and in the rest of Ulysses, as will be shown progressively.

Another important aspect of the second chapter of Ulysses is the fact that Stephen is teaching history in Mr. Deasy's school. To begin with, it is surprising that he is teaching this subject when in the first chapter he was introduced as a man of letters. Literature would fit him better. Joyce, however, decides to put the key of Ulysses in the mouth of the one who is keyless himself. "History is a nightmare from which I am trying to awake," Stephen says on page 34 of Ulysses. Which history is he referring to? Richard Ellmann, Joyce's best biographer, agrees that Giambattista Vico was the strongest influence upon him in historical terms. Max H. Fish says that "the most striking case (of Vico's influence) is James Joyce. Already steeped in Dante and Bruno, he read and digested Vico in Trieste about 1905, and proceeded to naturalize him in his imagination as an eponymous hero of the rocky road of Dublin-Vico Road in the suburb of Dalkey."¹⁹ This "Vico Road" is mentioned on the first page of the second chapter of Ulysses, which implies that Joyce had Vico in mind at that time. If it is so, why does Stephen say to Mr. Deasy that history is a nightmare which he is trying to get rid of? It is entirely possible that Joyce does not accept the cyclical view of history the way Vico conceived it, and one would consequently have to disagree with Ellmann when he says that Joyce "embraced eagerly Vico's cycle of three ages, theocratic, aristocratic, and democratic, concluding in a ricorso and another cycle."²⁰ It was already mentioned in the introduction to the present work that one of the goals of this study will be to see if Joyce simply adopted Vico's point of view or if his skill in transforming previous data showed itself in Ulysses too, and it seems the conclusion shown above is an indication that Joyce is transforming Vico's theory to suit his point in Ulysses. The past history is full of both divine and heroic heroes and Stephen wants to break with them. The history of Ulysses is going to be purely human.

2.3 PROTEUS

In Book IV of The Odyssey, while Telemachus is at the court of Menelaus, Menelaus recounts the story of his journey home from Troy. Menelaus was becalmed in Egypt by the gods for an infraction of the rules of sacrifice. He does not know which of the gods has him "pinned down," and he does not know how to continue his voyage home. To achieve a prophecy he wrestles on the beach with Proteus, the Ancient of the Sea. Proteus has the power to "take the forms of all the beasts, and water, and blinding fire"; but if Menelaus succeeds in holding him throughout the successive changes, Proteus will answer Menelaus' questions. Menelaus does succeed. Proteus tells him how to break the spell that binds him to Egypt and also tells him of the deaths of Agamemnon and Ajax and of the whereabouts of Odysseus, marooned on Calypso's island.²¹

Critics do not say much about Proteus when they try to analyze it under the light of The Odyssey. Nevertheless, Joyce does not forget Homer in this chapter, though it is necessary to understand that Stephen plays a double role in the episode. He stands for both Telemachus and Menelaus. In The Odyssey it is Menelaus who fights against Proteus and in Ulysses it is Stephen who is presented with the multishaped god. While fighting against Menelaus and his men Proteus changes his form many times.

But the old man's skill and cunning had not deserted him. He began by turning into a lion, and then into a snake, and after that a panther, and a giant boar. He changed into running water too and a great tree in leaf.²²

Joyce wanted to keep this protean characteristic in his book. He referred to it when talking the chapter over with Frank Budgen: "You catch the drift of the thing? Said Joyce. It is the struggle with Proteus. Change is the theme. Everything changes--sea, sky, man, animals--The words change too."²³ Joyce not only told Budgen that change was the theme, but he tried to make his words come true from the very beginning. To start with he changes the god from The Odyssey into a dog. It is to be observed that dog is god read backwards. The Greek god could display a multiplicity

of forms. Similarly, Joyce's Proteus is endowed with several other animals' characteristics:

Their dog ambled about a bank of dwindling sand, trotting, sniffing on all sides. Looking for something lost in a past life. Suddenly he made off like a bounding hare, ears flung back, chasing the shadow of a lowskimming gull. The man's shrieked whistle struck his limp ears. He turned, bounded back, came nearer, trotted on twinkling shanks. On a field tenney a buck, trippant, proper, unattired. At the lacefringe of the tide he halted with stiff forehoofs, seawardpointed ears. His snout lifted barked at the wavenoise, herds of seamorse . . . The dog yelped running to them, reared up and pawed them, dropping on all fours, again reared up at them with mute bearish fawning. Unheeded he kept by them as they came toward the drier sand, a rag of wolf's tongue redpanting from his jaws. His speckled body ambled ahead of them and then loped off at a calf's gallop... He rooted in the sand, dabbling, delving and stopped to listen to the air, scraped up the sand again with a fury of his claws, soon ceasing, a pard, a panther, got in spouse-breach, vulturing the dead.²⁴

Thus, while Homer's Proteus succeeds in becoming a lion, a snake, a panther, and a giant boar, Joyce's gallops like a calf, fawns bearishly, and is a pard and a panther all at once.

Proteus is evidently Menelaus' enemy for the gods want to keep him on the island and Proteus is in charge of fulfilling their plan. Stephen also sees in the dog an enemy: "The dog's bark ran towards him, stopped, ran back. Dog of my enemy. I just simply stood pale, silent, bayed about."²⁵ Both Menelaus and Stephen have to face an enemy, the difference being that the former knows what to do with his (Eidothee, a goddess, has taught Menelaus how to behave and has also equipped him with the necessary weapons so that he will be exempt from any risk) and Stephen does not know what to do with the dog. He is all by himself, fears the dog, and is barehanded. The fact that Stephen fears the dog should not be taken as an indication that Joyce's hero is a fake. It must be kept in mind that Stephen's asset is his mind and not his body, and notwithstanding this, his fearing the dog shows that he is really a flesh-and-blood human being and not an unreal, idealized hero.

When Menelaus caught hold of Proteus, the sea god, who was also a seer, laid his future open before him:

And now, king Menelaus, hear your own destiny. You will not meet your fate and die in Argos where the horses graze. Instead the immortals will send you to the Elysian plain at the world's end, to join the red-haired Rhadamanthus in the land where living is made easiest for mankind, where no snow falls, no strong winds blow and there is never any rain, but day after day the West wind's tuneful breeze comes in from the Ocean to refresh its folk. That is how the gods will deal with Helen's husband and recognize in you the son-in-law of Zeus.²⁶

Stephen, on the other hand, can only see his past:

I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. . . Books you were going to write with letters for titles. . . Cousin Stephen you will never be a saint. . . You prayed to the blessed Virgin that you might not have a red nose. You prayed to the devil in Serpentine avenue that the fussy widow in front might lift her clothes still more from the wet street. . . Proudly walking. Who were you trying to walk like? . . . You were going to do wonders, what? Missionary to Europe after fiery Columbanus . . . Mother dying come home father. The aunt thinks you murdered your mother.²⁷

The preceding quotations show that while Menelaus is presented to a glorious fulfilling future, Stephen is only able to recollect an obscure unfulfilled past. Thus the fundamental structures of the two episodes are not parallel but inverted.

The preceding pages had the purpose of characterizing Joyce's Telemachus as being distinct from Homer's. It is assumed that though Joyce borrowed the general idea for his book from Homer, he produced something brand new. He did not merely reproduce Homer's story and these three opening chapters serve to establish his position.

After Joyce made his schema for Ulysses and critics like Stuart Gilbert knew which chapters of The Odyssey he had in mind while writing his book, they did not find it hard to draw parallels between the two works. Those parallels do exist and

Joyce himself provided hints to make them clear-cut. What those critics seem to have failed to notice is that inverted parallels also exist throughout Ulysses and bear more significance. If one only considers the similarities between Ulysses and The Odyssey he can say that the former is a new version of the latter and maybe proceed to talk about Joyce's unique and revolutionary style and language. He will be in agreement with Joyce when he told Frank Budgen that his book did not have a message. If, on the other hand, one takes the inverted parallels into consideration, he will come to the conclusion that they make an important point. The comparison between Telemachus and Stephen shows that the latter is presented to the hardships of the former, but has none of Telemachus' smooth road. Both Telemachus and Stephen are surrounded by suitors and are leaving on a trip, but while the Greek hero is an ally of the gods, gets advice from Athena, who accompanies him on his trip, has a crew, and is helped by both wise Nestor and his son, Stephen has no god, no crew, meets a failed Nestor and his foolish son, who instead of helping needs to be helped. As if not happy with the way he had made Stephen deviate from his model in the first two chapters, Joyce has him face Proteus in the third one. In The Odyssey it is Menelaus who fights against Proteus and Telemachus is only present at the reporting of the fight.

Within this view, if one is asked about who is more likely to succeed in his trip, he will present Telemachus as a better choice. Homer's hero is so well equipped to succeed that it will be hard for him to fail. But will Stephen fail then? This seems not to be the right time for a definite answer. It is true that he fears the dog, his Proteus, but he does not say that he is going to take to flight. The most important point about Joyce's character is not his successful final outcome, but rather the way he reacts to the challenges he is presented with.

In this respect, Stephen will be shown to excel Telemachus since he faces alone more hardships than those the Greek hero went through with the aid of a host of supporters.

Heroes are traditionally regarded in a higher social level and somehow are close to the gods with whom they share some resemblance. Telemachus fits that pattern, but Stephen does not. Stephen belongs to the populace and considers tradition or history a nightmare. He wants to break with the heroic and divine history of the past and make it human as he himself is human. Telemachus was heroic because his supporters made him so, however, he never did anything deserving such status. The point in Ulysses is that heroes must be tested and that the ordinary man may achieve heroic consequence by the way he behaves. In Ulysses, royal-blooded heroes are fakes and human heroes matter much.

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CHAPTER 3

THE WANDERRINGS

3.1 CALYPSO

In Book V of The Odyssey Odysseus is discovered in "thralldom to the nymph" Calypso, on her island of Ogyvia. Athena intercedes with Zeus on behalf of Odysseus and Zeus sends Hermes to instruct Calypso to free Odysseus to Ithaca and his home (i.e., to recall Odysseus to Ithaca and his own people). Odysseus has meanwhile been on the island for seven years, mourning his thralldom and longing for home. Calypso acts on Zeus' instructions; Odysseus is prepared for his voyage and sets out only to be intercepted once again by Poseidon's antipathy in the form of "high thunder-heads." Athena intercedes, calming the storms and sustaining Odysseus with "the gift of self-possession."¹

The chapter following the Telemachia in The Odyssev does not see Telemachus. There are only two characters in it: the Nymph Calypso and Odysseus. Similarly, in Ulysses "there is a sudden break with Stephen at the end of the third episode. The clock is put back to eight in the morning, but the scene changes from the Martello Tower at Sandycove to the kitchen of a house in Eccles Street. A man of a different race, age and character comes into the foreground of the book and almost without a break stays there till the end. He is Joyce's Ulysses, the Jew, Leopold Bloom."²

The scene shift in the fourth chapter of Ulysses is really remarkable. It is as if a new and different book is beginning. Apparently nothing bears any relation to the preceding chapters. To his readers' disappointment Joyce gives Stephen a rest and begins modelling his central hero. His main interest from now on is centered in Bloom. As he reported to Budgen: "I have just got a letter asking why I don't give Bloom a rest. The writer of it wants more Stephen. But Stephen no longer interests me to the same extent. He has a shape that can't be changed."³

Joyce's Odysseus and Calypso-Leopold and Marion Bloom-share some characteristics with Homer's. In The Odyssey Calypso was alone in her cavern and Odysseus was weeping on the shore,

the two of them being the only inhabitants of the island of Ogygia.

A big fire was blazing on the hearth and scent from burning logs of split juniper and cedar was wafted far across the island. Inside, Calypso was singing in a beautiful voice as she wove at the loom and moved her golden shuttle to and fro. The cave was sheltered by a verdant copse of alders, aspens, and fragrant cypresses, which was the roosting-place of feathered creatures, horned owls and falcons and garrulous choughs, birds of the coast, whose daily business takes them down to the sea . . .⁴

The Nymph at once sought out her noble guest, for the message from Zeus had not fallen on deaf ears. She found Odysseus sitting on the shore. His eyes were wet with weeping, as they always were, Life with its sweetness was ebbing away in the tears he shed for his lost home.⁵

Bloom and Molly are also the only dwellers of 7 Eccles Street, and while Molly is all by herself in her bed, Bloom is preparing breakfast in the kitchen. Like Calypso, Molly is a singer.

Zeus sends Calypso a message through Hermes and Blazes Boylan likewise sends Molly a letter through the mail. When Zeus' message comes to Ogygia, Calypso is very comfortably settled in her cavern, as evidenced by the quotation above. Boylan's message finds Molly also lying in a very reposeful position and neither Calypso nor Molly lets her mate know the contents of the messages received. It is also known that, although at nights Odysseus has to sleep with Calypso under the roof of the cavern, the Nymph has long ceased to please him. Bloom and Molly sleep under the same roof but they are not as happy as they used to be at the beginning, and of course the same is true in relation to Odysseus, because if the Nymph has ceased to please him, it is implied that she has made him happy for some time in the past.

Pleasant evenings we had then. Molly in Citron's basketchair. Nice to hold, cool waxen fruit, hold in the hand, lift it to the nostrils and smell the perfume. Like that, heavy, sweet, wild perfume. Always the same, year after year. They fetched high prices too Moisel and me. Arbutus place: Pleasants street: pleasant old times. Must be without a flaw, he said.⁶

The situation in Ulysses is different from the one in The Odyssey. It is Bloom who has ceased to please Molly, not the other way around.

Calypso is outraged because the gods want her to release Odysseus and Molly is anxious to see Bloom out so that she can make all the preparations for welcoming Blazes Boylan into her house and bed.

Calypso is an ardent dame with a cold lover and Molly is a cold dame with an ardent lover, Leopold Bloom. While she lies indifferent on her bed, Bloom's mind is full of sensual desires, first at the butcher's shop and then at her bedside.

His eyes rested on her vigorous hips. Woods his name is. Wonder what he does. Wife is oldish. New blood. No followers allowed. Strong pair of arms. Whacking a carpet on the clothesline. She does whack it, by George. The way her crooked skirt swings at each whack

Mr. Bloom pointed quickly. To catch up and walk behind her if she went slowly, behind her moving hams. Pleasant to see first thing in the morning. Hurry up, damn it. Make hay while the sun shines. . . . 7

She set the brasses jingling as she raised herself briskly, an elbow on the pillow. He looked calmly on her bulk and between her large soft bubs, sloping within her nightdress like a shegoat's udder. The warmth of her crouched body rose on the air, mingling with the fragrance of the tea she poured. 8

Calypso thinks Odysseus is the only man who can make her happy and tries everything possible to keep him. She promises him immortality, magnifies the dangers he will find himself in on his way homeward and offers herself to him as a better choice than Penelope.

So you are determined, Odysseus, my noble and resourceful lord, to leave at once for home and your beloved Ithaca? Well, even so I wish you happiness. Yet had you any inkling of the full misery you are bound to endure before you reach your motherland, you would not move from where you are, but you would stay and share this home with me, and take on immortality, however much you long to see this wife of yours. I know that

she is never out of your thoughts. And yet I claim to be by no means her inferior in looks or figure, for surely it would be most unseemly for a woman to compete with a goddess in elegance and looks.⁹

Molly, on the other hand, is not concerned with Bloom. In fact she has already substituted for him with Boylan and by the end of the book it will become clear that she had entertained several other people before Boylan. At present she is interested in knowing other women's attitudes in relation to their lovers. While talking with Bloom about metempsychosis and the book she has read she asks him: "Is she in love with the first fellow all the time?"¹⁰

Calypso does not tell Odysseus about the message she got and he does not even come to know that she received one. Bloom knows from the beginning that the letter comes from Blazes Boylan, and Molly is not as successful as Calypso in hiding the whole affair from her husband. She tells him the letter comes from Boylan and hides the actual message it conveys. Bloom, however, is not deceived. He can guess what it is about, and again the Homeric parallel is reversed.

Two letters and a card lay on the hall floor. He stopped and gathered them. Mrs. Marion Bloom. His quick heart slowed at once. Bold hand. Mrs. Marion.¹¹

Letting the blind up by gentle tugs halfway his backward eye saw her glance at the letter and tuck it under her pillow.¹²

-Who was the letter from? . . .

-O, Boylan, she said. He's bringing the programme.

-What are you singing?

-La ci darem with J.C. Doyle, she said, and Love's Old Sweet Song.¹³

Another instance of deviation between Ulysses and The Odyssey in this chapter lies in the fact that Calypso moves heaven and earth to please Odysseus and it is Bloom who waits on Molly hand and foot, not the other way around.

The goddess and the man reached the great cavern together and Odysseus seated himself on the chair that Hermes had just left, while the Nymph laid at his side the various kinds of food

and drink that mortal men consume. Then she sat down herself, facing her royal guest; her maids set ambrosia and nectar beside her, and the two helped themselves to the dainties spread before them.¹⁴

On quietly creaky boots he went up the staircase to the hall, paused by the bedroom door. She might like something tasty. Thin bread and butter she likes in the morning. Still perhaps: once in the way.

He said softly in the bare hall.

-I am going round the corner. Be back in a minute.

And when he had heard his voice say it he added:

-You don't want anything for breakfast?

A sleepy soft grunt answered:

-Mn.¹⁵

Do you want the blind up?

. . . .

That do? He asked turning.

. . . .

He waited till she had laid the card aside and curled herself back slowly with a snug sigh.

-Hurry up with that tea, she said. I'm parched.

-The kettle is boiling, he said.

.

As he went down the kitchen stairs she called:

-Poldy!

-What?

-Scald the teapot.¹⁶

From the start Bloom is marked to be different from his Homeric prototype. While the king of Ithaca has a dog he has a cat, and while Odysseus has a son from whom he is temporarily separated, Joyce's character has a daughter who is not living with him at the moment, nor will she ever again. Joyce kept faithful to The Odyssey in this chapter by making use of its characters, but he reversed their roles. That Molly is Calypso and Bloom Odysseus is unquestionable, but it is important that the reader of Ulysses be aware of the fact that Bloom's attitude matches up with Calypso rather than with Odysseus. Stuart Gilbert suggests that "there is much of the ewig weiblich about the hero of Ulysses,"¹⁷ but it is too early to say what Joyce's hero is like. The inversion of roles in this chapter is very symptomatic and demands attentive analysis of the following chapters. It is possible that Joyce is reversing Homer to tell his readers that

his book is of a different sort and that his hero is not heroic. Any conclusive word will have to wait for more evidence and one must always bear in mind that Joyce "is building with an infinite number of pellets of his clay of common experience the character of Leopold Bloom" and that for him character "lay not in the doing or not doing of a grand action, but in the particular and personal manner of performing a simple one."¹⁸

3.2 THE LOTUS-EATERS

Early in his voyage he (Odysseus) and his men are storm-driven to the land of the Lotus-Eaters ("who live upon that flower") and Odysseus' men meet the friendly Lotus-Eaters, eat the lotus and long "to stay forever, browsing on that native bloom, forgetful of their homeland." Odysseus drives the infected men to the ships and sets sail.¹⁹

It was said in the introduction to the present work that Ulysses may be looked at from either a religious or a heroic point of view. For brevity's sake, only the heroic aspect has been taken into consideration and the religious one may eventually be studied sometime in the future. It is assumed that alone it would provide material for another dissertation. In the preceding chapters nothing was said with regard to religion not because it did not appear there, but due to the fact that it coexisted with secular heroism. In the Lotus-Eaters, for the first time, religion is a dominant aspect and it is impossible to discuss the chapter without mentioning some religious positions of the foremost importance. It is not to be forgotten, however, that religion will be brought into the scene here only to support and strengthen the heroic treatment of Ulysses.

The Lotus-eaters are a race of people who live on vegetable food. They are peaceful and give Odysseus' men some lotus to taste.

As soon as each had eaten the honeyed fruit of the plant, all thoughts of reporting to us or escaping were banished from his mind. All they now wished for was to stay where they were with the Lotus-eaters, to browse on the

lotus and to forget that they had a home to return to.²⁰

The lotus-eaters are in Bloom's mind and appear under several aspects in the episode. The Far East with:

. . . those Cinghalese lobbing around in the sun, in dolce far niente. Not doing a hands turn all day. Sleep six months out of twelve. Too hot to quarrel. Influence of the climate. Lethargy. Flowers of idleness . . .²¹

. . . the cabhorses drooping at the cabrank ("gelded too . . . Might be happy all the same way"), . . . "hypnotized-like" soldiers on the recruiting poster, placid eunuchs ("one way out of it"), the watchers of cricket ("sit around under sunshades") and finally, Mr. Bloom, himself, flowerlike, buoyed lightly upward in the bath.²²

These examples serve the purpose of keeping the reader aware of the reference to the Lotus-eaters throughout the chapter, but the heart of the chapter presents Bloom in a Catholic church. It is here that Joyce chooses to deal with the Lotus-eaters at full length.

Bloom's entering All Hallows is matched by Odysseus' calling at the land of the Lotus-eaters. The Greek hero is a stranger among the Lotus-eaters and so is Bloom in relation to the church and its people. The Roman Catholic Church and its priests stand for the Lotus-eaters. From Bloom's point of view they live on vegetable food, too. The host the communicants receive from the priest-and the priest administers it to himself-is vegetable since it is unleavened. The communicants' attitude after swallowing the host is very similar to Odysseus' crew's:

The priest went along by them, murmuring, holding the thing in his hands. He stopped at each, took out a communion, shook a drop or two (are they in water?) off it and put it neatly into her mouth. Her hat and head sank. Then the next one. Shut your eyes and open your mouth. What? Corpus. Body. Corpse. Good idea the Latin. Stupefies them first. Hospice for the dying. They don't seem to chew it, only swallow it down. Rum idea: eating bits of a corpse why the cannibals cotton to it...²³

Look at them. Now I bet it makes them feel happy. Lollipop. It does. Yes, bread of angels it's called. There's a big idea behind it, kind of kingdom of God is within you feel . . .²⁴

Although it may be said that these quotations help associate the communicants and the church with the crew of Odysseus and the Lotus-eaters, it is important to notice that they convey inversions as well. The communicants are not vegetarians like those who live on the lotus. They are cannibals instead. They believe they are eating the flesh and drinking the blood of Christ symbolically represented by the host. Furthermore, while the lotus protects its eaters from doing bad actions and leads them to a lethargic "dolce far niente", people who receive communion are still able to perform misdeeds. It does not protect them from doing harm. Bloom seems to be aware of this fact when he thinks:

That fellow that turned queen's evidence on the invincibles he used to receive the, Carey was his name, the communion every morning. This very church. Peter Carey. No, Peter Claver I am thinking of. Denis Carey. And just imagine that wife and six children at home. And plotting that murder all the time.²⁵

Odysseus does not go to the Lotus-eaters in person at first. He sends some of his followers inland to find out what kind of people live there. Because they do not come back he goes after them, and when he meets them they have already eaten of the lotus and are changed. He manages to rescue them because, as a good general, he has his forerunners precede him. If only the outcome is considered, Odysseus may be taken as a powerful hero who saves his followers from the enchantment of the lotus. If, however, the whole situation is analyzed, his grandiosity loses much. From now on some attention will be drawn to the fact that Odysseus does not explore the unknown himself. He always sends his men as bait and stays behind on guard. Bloom, on the other hand, never has anybody to use. He has to do everything by himself. He does not have any crew to transfer dangers to. He goes personally to the church and witnesses the Lotus-eaters' rituals. His report of the action which is being carried out in the church

is magnificent. Those who are believers and Lotus-eating Catholics will certainly find it astonishing, but nobody can deny the incredible realism of this non-believer. Bloom knows that "there is a big idea behind it" and adds that "thing is if you really believe in it."²⁶ He is also very critical about the church rituals:

Good idea the Latin. Stupefies them first.²⁷

Wine. Makes it more aristocratic than for example if they drank what they are used to Guinness's porter or some temperance beverage Wheatley's Dublin hop bitters or Cantrell and Cochrane's ginger ale (aromatic). Doesn't give them any of it: shew wine: only the other. Cold comfort. Pious fraud but quite right: otherwise they'd have one old booster worse than another coming along, cadging for a drink.²⁸

English. Throw them the bone. . . More interesting if you understood what it was all about.²⁹

Joyce once told Frank Budgen that Odysseus was a gentleman but in this episode Bloom exceeds his model. Odysseus forces his men to come back to the ship without giving them any choice of deciding whether they want to stay with the Lotus-eaters or follow him and eventually meet their fate (they all died in the "Oxen of the Sun"). Bloom does not interfere with the people at the church. He even admires the happiness they seem to experience.

3.3 HADES

In Book XI (of The Odyssey) Odysseus descends into Hades; the first shade he meets is that of Elpenor, one of his men who, drunk and asleep, had fallen to his death in Circe's hall. Elpenor requests that Odysseus return to Circe's island and give his corpse a proper burial; Odysseus so promises. Odysseus then speaks with Tiresias, who tells him that it is Poseidon, god of the sea and earthquake, who is preventing Odysseus from reaching his home. Tiresias then warns Odysseus: If his men violate the cattle of the sun god, Helios, the men will all be lost, the

difficulties of Odysseus' voyage will be radically increased and upon his arrival home he will find his house beset with suitors, "insolent men", whom he will have to make "atone in blood." Tiresias closes his prophecy by promising Odysseus a "rich old age" and a "seaborne death soft as this hand of mist." Odysseus then speaks with the shade of his mother and sees the shades of many famous women. He speaks to the shade of Agamemnon and learns of Agamemnon's homecoming, of his death at the hands of his wife, Clytemnestra, and her lover. Odysseus speaks with Achilles and attempts to speak with Ajax. Ajax refuses to speak because he and Odysseus had quarreled over Achilles' armor after Achilles' death; Odysseus was awarded the armor as the new champion of the Greeks; and Ajax, driven mad by the gods, died by his own hands. Subsequently Odysseus glimpses other shades . . . Odysseus then returns to his ship and to Circe's island.³⁰

In Hades Joyce exercises his gift for transforming material once more. His technique seems to be the one of making the direct parallels between his book and The Odyssey manifest, while he uses camouflage to reverse Homer.

Several incidents may lead the reader to think that Joyce is following The Odyssey. No other place could better stand for Hades—the dwelling place of the dead—than the cemetery of Glasnevin.

When Odysseus comes to Hades he is surprised that Elpenor, one of his men who died just before he left Circe's island, has preceded him:

The first soul that came up was that of my own man Elpenor, for he had not yet had his burial in the bosom of Earth. . .

I called across to him at once: "Elpenor! How did you come here, under the western gloom? You have been quicker on foot than I in my black ship!"³¹

Bloom's reaction when he sees Dignam's coffin is very similar to Odysseus': "Coffin, now. Got here before us. Dead as he is."³² And when he enters the mortuary chapel and sees the casket again he thinks: "Always in front of us."³³

Both Patrick Dignam and Elpenor used to drink and had sudden, unexpected deaths. The latter had swilled a lot of wine before going to sleep by himself and "roused in the morning by the bustle and din of their departure (his companions' departure for Hades), he leapt up suddenly and forgetting to go to the long ladder and take the right way down, he toppled headlong from the roof. He broke his neck and his soul went down to Hades."³⁴

It is suggested that Dignam lost his job with John Henry Menton, one of his former employers, because he used to drink:

I often told poor Paddy he ought to mind that job. John Henry is not the worst in the world.

-How did he lose it? Liquor or what?

-Many a good man's fault, Mr. Dedalus said with a sigh.³⁵

Another passage also proves Dignam's drinking habits:

Too much John Barleycorn . . . Drink it like the devil till it turn adelite.³⁶

These quotations show that Dignam's friends are aware of the fact that he used to drink a lot and that possibly it had something to do with his death, which, like Elpenor's, nobody expected:

. . . Poor Paddy! I little thought a week ago, when I saw him last and he was in his usual health that I'd be driving after him like this. He's gone from us.

-As decent a little man as ever wore a hat, Mr. Dedalus said. He went very suddenly.

-Breakdown, Martin Cunningham said. Heart.³⁷

Stuart Gilbert states that there is a direct allusion to the name of Elpenor in Mr. Bloom's description of Dignam when on page 95 of Ulysses he thinks: "Blazing face: redhot." Gilbert says that Mr. Bérard derives the name El-penor from a semitic root meaning "the blazing face,"³⁸ and this is a clear indication that the "redhot faced Dignam" stands for Elpenor.

Odysseus follows Circe's advice when he comes to Hades.

He takes the sheep she has provided him with—a young ram and a black ewe—and cuts their throats over the trench he has made so that blood pours in. Only then do the souls of the dead come out from their hiding places and approach the slaughtered sheep. Father Coffey in Ulysses is also portrayed as a well-fed black ewe whom the dead go to.

Father Coffey. I knew his name was like a coffin.
Domine-namine. Bully about the muzzle he looks.
Bosses the show. Muscular christian. Woe betide
anyone that looks crooked at him: priest. Thou
art Peter. Burst sideways like a sheep in clover.³⁹

Father Coffey is the priest in charge of the last services at the Glasnevin cemetery chapel. The dead are taken to him before they are laid in their graves. That he is a muscular christian who bursts sideways like a sheep in clover is a clear hint that he stands for the ewe Odysseus had in Hades, and a black one too, since the priest's cassock and vestments are also black.

Notwithstanding these direct references to The Odyssey, the chapter hides reversals as well. There is no doubt that the dead in both The Odyssey and Ulysses go to the black ewe, but the outcomings of their contact with the ewe are quite different. After Odysseus has conferred with Tiresias, he addresses the old seer in the following way:

I see the soul of my dead mother over there.
She sits in silence by the blood and cannot
bring herself to look her own son in the face
or say a single word to him. Tell me, my
prince, if there is no way to make her know
that I am he.⁴⁰

The answer he gets is: "There is a simple rule which I will explain. Any ghost to whom you give access to the blood will hold rational speech with you, while those whom you reject will leave you and retire."⁴¹

Odysseus follows Tiresias' words, which prove to be true. After the dead drink of the blood of the slaughtered ewe they can talk to him.

Father Coffey may be thought of as performing the same role as the ewe. The church he represents tells its followers that those who die in state of grace, i.e., those who die on good terms with Christ, will see light after death. The last services at the cemetery chapel have a purifying purpose. They aim at establishing direct communication between the soul of the dead and the Lamb of God, so that the former may go to heaven and talk to God himself. This conclusion would be in accordance with the Christian belief in the afterlife and the resurrection of the body, but to Bloom's realistic and analytic mind the dead man, is just a corpse, only material: "A corpse is meat gone bad."⁴² In his private opinion, the service at the chapel is but a show bossed by Father Coffey, who, instead of helping the dead, looks as if he has a "muzzle" and "woe betide anyone who looks crooked at him." Bloom's description of Father Coffey makes him more similar to the terrifying guardian of Hades, Cerberus, who is a monstrous dog. When Mr. Kernam praises the service in the Irish church as simpler and more impressive because everybody's heart is touched by words such as "I am the resurrection and the life" said in English instead of Latin, Bloom soliloquizes:

Your heart perhaps but what price the fellow
 in the six feet by two with his toes to the
 daisies? No touching that. Seat of affections.
 Broken heart. A pump after all, pumping thousands
 of gallons of blood every day. One fine day it
 gets bunged up and there you are. Lots of them
 lying around here: lungs, hearts, livers. Old
 rusty pumps: damn the thing else. The
 resurrection and the life. Once you are dead
 you are dead. . .⁴³

These examples are self-evident, but before putting them together the reader might mistake the incident and conclude that because the dead in Hades come to the ewe and in Ulysses they go to Father Coffey, the latter is endowed with the same attributes as the former. But Joyce's Odysseus is more cunning than Homer's. Bloom has the alertness of a lizard and will not make the mistake Odysseus makes when he praises Achilles as "a mighty prince among the dead" and Achilles tells him:

Spare me your praise of death. Put me on earth again, and I would rather be a serf in the house of some landless man, with little enough for himself to live on, than king of these dead men who have done with their lives.⁴⁴

Bloom is closeto Achilles when he thinks that "once you are dead you are dead." He also seems to be saying that religion wants to distort reality so that the living prostrate before it in fear that they may not be allowed to see light after death. In Bloom's view Father Coffey and his institution are selling tickets to "El Dorado," i.e., they are cheating people. The dead are just "old rusty pumps."

Another important reversion of The Odyssey in the present chapter has to do with the rivers in Hades. Stuart Gilbert says that "the four rivers of Hades have their counterparts in the Dodder, the Liffey and the Grand and Royal Canals of Dublin."⁴⁵ Don Gifford and Robert Seidman in their introductory notes to the chapter list among the correspondences between Homer's and Joyce's Hades's "the four rivers of Hades (Styx, Acheron, Cocytus, Periphlegethon) the Dodder, the Grand and Royal Canals and the Liffey."⁴⁶ However, other authors like Max J. Herzberg, who concentrate their attention on myth, mention five rivers in Hades, not four.

Through it flowed five rivers. The first to which the shades of the dead came was called the Styx. So dreadful in colour and appearance was this river that the gods swore by it, and an oath taken "by the Styx" was never broken . . . Once on the other side the ghosts wandered on until they came to the river Lethe, the river of forgetfulness. Kneeling on its shore they cupped their hands, and drank of its water. Immediately all memory of their past lives disappeared from their minds. . . . The other rivers were Acheron, river of woe, with its tributaries, Phlegethon, the river between whose banks flowed fire instead of water, and Cocytus, the river of wailing.⁴⁷

Stuart Gilbert mentions the existence of four rivers in Homer's and Joyce's Hades but does not give himself to the work of marking their correspondences. Don Gifford and Robert J. Seidman, on the other hand, do that but fail to provide the reader

with justification for their choice, which would perhaps go against the purpose of their book. Yet it would be very interesting if they had said why, for instance, the second of the rivers in Hades is missing, because there seem to be evidences of its presence in the chapter.

The subject of the conversation in Bloom's carriage is symptomatic when it approaches the Dodder river and crosses its bridge. Bloom has seen Stephen and mentions him to his father. Simon Dedalus asks if Buck Mulligan is with his son, tells everybody that Buck is corrupting Stephen, and promises to write to Buck's mother and tell on him:

He is in with a lowdown crowd, Mr. Dedalus snarled. That Mulligan is a contaminated bloody doubledyed ruffian by all accounts. His name stinks all over Dublin. But with the help of God and his blessed mother I'll make it my business to write a letter one of those days to his mother or his aunt or whatever she is that will open her eye as wide as a gate. I'll tickle his catastrophe, believe you me . . . I won't let her bastard of a nephew ruin my son.⁴⁸

There is no doubt that Simon Dedalus wants to make his promise a solemn one, which is an indication that this river stands for the Styx. However, when one realizes that an oath taken by the Styx is never broken, he has to admit that Joyce is inverting The Odyssey again. Simon Dedalus' promise is not serious at all. He will not fulfill his word and neither does he care for his son's behavior and security as he pretends to do.

The gasworks at the Grand Canal is a suggestion that it parallels the Lethe, the smoky river of forgetfulness in Hades. Furthermore, Bloom pretends to forget where he put the letter he got from Martha: "I tore up the envelope? Where did I put the letter after I read it in the bath?"⁴⁹ Yet this is make-believe forgetfulness. He knows where the letter is. The Grand Canal symbolizes the Lethe not because of identity, but due to opposition. In the Lethe all memory of the past was banished from the dead's mind and it is exactly when Bloom comes to the Canal that his past life is recalled as if in a motion picture. The gasworks

reminds him of whooping cough, an illness which Milly never got, and there is a succession of an entire chain of remembrances: his father's dog; his father's last wish; Martha Clifford, Blazes Boylan and Molly.

The Liffey represents the Acheron, river of woe. Although Joyce does not mention that river, the reader knows when the carriage reaches it because Bloom sees Smith O'Brien's statue which is near the Liffey. Sorrow may be said to be present here since somebody has laid a bunch of flowers at O'Brien's statue; somebody else was disbarred from the practice of law; Bloom's company talk about death; he remembers his son's death; pities Martin Cunningham for "that drunkard of a wife of his";⁵⁰ and recalls his father's suicide. Notwithstanding these instances, there are two central incidents in the section where woe would be expected by the reader and he is confronted with joking situations instead. Reuben J's tipping the boatman with a florin attests that he would not feel any grief had his son died, and their laughing at Reuben J's attitude tells the reader that they are not sad about Digman's death.

Joyce seems to have ignored Phlegethon, the river between whose banks flowed fire instead of water. Similarly, he has not given much attention to Cocytus, the last river, which has its counterpart in the Royal Canal. This was the river of wailing and the only instance of lamentation rests with Fogarty who, as a small businessman, used to trust his customers and when they did not pay him he became a bankrupt and now is said to have been left weeping.

When Odysseus meets his mother in Hades he is willing to know whether his wife is still faithful to him and he gets the following answer :

There is no question of her not staying in your house She has schooled her heart to patience, though her eyes are never free from tears as the slow nights and days pass sorrowfully by."⁵¹

Bloom, on the contrary, will not ask anybody anything about Molly. He knows she has been entertaining Blazes Boylan

and that he is going to his house this afternoon. The moment he is thinking about his wife and Boylan's meeting the latter comes into sight. Bloom is a little embarrassed and defensive when soon after Boylan's appearance his companions ask him questions about the tour Molly is engaged in.

--How is the concert tour getting on, Bloom?

--O very well, Mr. Bloom said. I hear great accounts of it.

It's a good idea, you see . . .

--Are you going yourself?

--Well no, Mr. Bloom said. In point of fact I have to go down to the county Clare on some private business. You see the idea is to tour the chief towns. What you lose on one you can make up on the other.

--Quite so, Martin Cunningham said. Mary Anderson is up there now.

--Have you good artists?

--Louis Werner is touring her, Mr. Bloom said. O, yes, we'll have all topnobbers. J. C. Doyle and John MacCormack I hope and. The best in fact.

--And Madame, Mr. Power said, smiling, last but not least. Mr. Bloom unclasped his hands in a gesture of soft politeness and clasped them.⁵²

Some details in the above conversation deserve special attention. The fact that it takes place soon after Blazes Boylan was seen indicates that Bloom's company were not ignorant about Molly and Boylan. Bloom avoids mentioning his wife's lover's name throughout the conversation and his saying that although he is not going with his wife on the tour, he will be around somewhere in the county of Clare serves the purpose of stating that he is attentive to Molly's doings. His attitude, however, is by no means convincing.

In Hades Odysseus also learns from his mother, who has died of grief for him, that his father has made a recluse of himself in the country, nursing his grief and yearning for him to come back.⁵³ Joyce tells his readers in this chapter that Bloom's father has committed suicide. To a certain extent, Laertes and Virag meet. Both of them have decided to stop living. Their reasons, however, are quite different. Laertes and his wife Anticleia ceased to live due to their heartache for their son, while Virag's reasons are unknown, though it does not appear that

Bloom was the cause. It is not to be forgotten that Virag's last wish was directed toward his dog and not his son.⁵⁴ The difference of treatment displayed by Odysseus' and Bloom's parents to their sons shows that Odysseus is dearly loved by his parents and has been prepared for heroism since his childhood. On the other hand, though Bloom's father's image is dear to him, one knows that he was not his parents' pet. Odysseus was born a hero; Bloom was not born that way, but he is going to be Joyce's all-round human hero all by himself. It is possible that his task will be harder, but it is equally conceivable that he may eventually excel his model.

3.4 AEOLUS

In Book X of The Odyssey Odysseus reaches Aeolia, ruled by Aeolus, whom Zeus had made "warden of the winds." Aeolus tries to help Odysseus by confining all the unfavorable winds in a bag, which Odysseus stows in his ship. Within sight of Ithaca, Odysseus "nods" at the tiller and his men suspect him of having hidden some extraordinary treasure in the bag; they open it, release the winds, and the ships are driven back to Aeolia, where Aeolus refuses any further help to Odysseus ("A man the blessed gods detest").⁵⁵

In this chapter it becomes evident that Joyce had a special plan for his book. Bloom's wanderings are named after Odysseus', but Ulysses is differently structured. The first three chapters were entirely dedicated to Stephen and the next three to Bloom. The reader might think that Joyce was following Homer's track. In The Odyssey the opening chapters constitute the Telemachiad, the central chapters deal with Odysseus' wanderings and the last ones cover his return to Ithaca. Telemachus is all by himself in the first chapters, while Odysseus dominates the heart of the book, and Penelope, Odysseus and Telemachus share its last section. There is no sign of Telemachus in Odysseus' adventures. Similarly, after reading Calypso, the Lotus-eaters and Hades, one might think that only Bloom is present in the central chapters of Ulysses. There is no doubt that Joyce has

given Stephen a rest, but it is shorter than one would expect it to be.

It is surprising that Stephen shares the Aeolus chapter with Bloom, but from now on it is necessary to get accustomed to the sharing of roles by Stephen and Bloom in episodes of Ulysses which have only Odysseus in Homer's counterpart.

It was said in the previous chapter that Bloom is very realistic and all by himself. Stephen is, likewise, alone, but he is more idealistic. The problems he faces are the result of elaborate thinking, while Bloom sees everything from a much more practical point of view. Stephen is becoming; Bloom is. To Stephen history is a nightmare from which he is trying to awake; to Bloom life is a stream where everybody is eating everybody else.

It is always flowing in a stream, never the same, which in the stream of life we trace. Because life is a stream . . . 56

Can't bring back time. Like holding water in your hand . . .
Useless to go back. 57

Justice it means but it's everybody eating everybody else. That's what life is after all. 58

Stephen is the bright, cultured, impetuous youth who mentally struggles to get rid of his nightmarish past. Bloom is the simple, witty, experienced man who has learned how to face reality and avoid being eaten without eating.

Stephen's wanderings in Ulysses are predominately mental, while Bloom's are both mental and physical and this makes him more complete than the former.

Bloom's already evidenced interest in Stephen in Hades may attest, as Richard Ellmann suggests, his willingness to substitute Stephen for his lost son, Rudy. On the other hand, Bloom's awareness of the impossibility of going back, as shown in the quotation above, may also suggest that he has a natural empathy with Stephen, who is now starting a long journey on a path Bloom has been on for a long time. He is willing to help Stephen so that both may eventually inhabit his Bloomusalem.

Indeed when Bloom's idealized city is described for the first time in Circe it also happens to be the first time they get together and hold some conversation. Bloom and Stephen are together to make the wanderings in Ulysses even more menacing, since now Telemachus and Odysseus are in danger in the same big ship of Dublin.

Several Homeric parallels can be found in Aeolus. The ruler of the winds is Myles Crawford and the dwelling of the winds is the newspaper building. As Frank Budgen puts it: "The newspaper office is the Cave of the winds and Myles Crawford, editor-in-chief, is the god in charge of all the zephyrs, breezes, gales and hurricanes of hot air that blow out of it."⁵⁹ The wind is blowing both literally and metaphorically:

They always build one door opposite another
for the wind to. Way in. Way out.⁶⁰

That door too. Silt creaking, askind to be
shut.⁶¹

Want to get some wind off my breast first.⁶²

Screams of newsboys barefoot in the hall
rushed near and the door was flung open
Throw him out and shut the door, the editor
said. There's a hurricane blowing.⁶³

The quotations above are all in the first section of the chapter and they show that there is real wind blowing within the newspaper building and it is disturbing people. In the second half of the episode, however, people seem to ignore the wind, or it is as if it had stopped blowing, though it is at this point that it blows harder. Stephen has come and the conversation is directed toward journalism and rhetoric. Some famous newspapermen and orators are recalled. Here is the metaphorical wind referred to above which can play the same role as the actual literal wind. Words, either written or spoken, may be a very powerful weapon and bring about unpredictable consequences.

Before Nelson's pillar trams slowed, shunted,
changed trolley started for Blackrock, Kingstown
and Dalkey, Clonskea, Rathgar and Terenure,
Palmerston park and upper Rathmines, Sandymount
Green, Rathmines, Ringsend and Sandymount Tower,

Harold's cross. The hoarse Dublin United Tramway Company's timekeeper bawled them off:

--Rathgar and Terenure!

--Come on, Sandymount Green!

Right and left parallel clanging ringing a doubledecker and a singledeck moved from their railheads, swerved to the down line, glided parallel.

--Start, Palmerston park! . . .

Parked in North Prince's street His Majesty's vermilion mailcars, bearing on their sides the royal initials, E. R., received loudly flung sacks of letters, postcards, lettercards, parcels, insured and paid, for local, provincial and overseas delivery.⁶⁴

In The Odyssey Odysseus is given the winds imprisoned in a sack. When his men open it the winds rush out and send them back to Aeolia. Both the tramcars and His Majesty's vermilion mailcars are windsacks. Both are bound to leave and, while the former is intended to carry physical communication between people, the latter brings written communication. The tramcars and the sacks or envelopes keep people and letters imprisoned and only when they are opened does communication take place.

Joyce does not seem to be willing to treat the kind of communication carried by the tramcars. His attention is focussed chiefly on the mailcars. Ideally, newspapers and letters go everywhere with the sole purpose of bringing people closer to each other. If this is the case, their role is different from the one performed by the winds in The Odyssey, since they prevent Odysseus and his men from reaching Ithaca and getting in touch with their countrymen. It seems, however, that Joyce means much more. Odysseus is not an Aeolian but Bloom is. Aeolus has Odysseus tell him all about his deeds and when Odysseus leaves for Ithaca, the ruler of the winds knows everything about him, while he is ignorant of his host. This is not the case with Bloom. He is a well informed observer. He tells Hynes that the cashier is paying their salaries, considers his work as vital for the newspaper-- "It's the ads and side features sell a weekly not the stale news in the official gazette"⁶⁵--is aware that the machines in the newspaper can "smash a man to atoms if got him caught. Rule the whole world today,⁶⁶ and finds it "funny the way those

newspapermen veer about when they get wind of a new opening. Weathercocks."⁶⁷

Bloom's work as a canvasser for the Freeman's puts him in an interesting position. He has natural access to that windy house, but he differs from those who work there. Because he works both inside and outside the building, he can analyse those who only stay inside it. The newspapermen would be expected to collect information from everywhere, put it together in their various columns and sections, and then send it to many places again. Bloom's calling the newspapermen weathercocks causes the reader to suspect that they actually do not do what they should, but what they are ordered to. They are "hot and cold in the same breath,"⁶⁸ which implies that Myles Crawford and his men are not consistent in their positions. The editor is not really the controller of the winds. He is a fake. Instead of ruling, he is ruled. Bloom's comment on Red Murray's stating that William J. Walsh, Archbishop of Dublin, has phoned twice is very elucidative:

--His grace phoned down twice this morning, Red Murray said gravely. . .

--Well, he is one of our saviours also.⁶⁹

Richard Ellman suggests that the quotation above shows that the top representative of the church was "quick to put pressure on the press," as well as "attempt to accommodate the church's position."⁷⁰ If so, when a few pages later Mr. Nannetti, the foreman, is very much concerned with the need of having the archbishop's letter repeated in the Telegraph, it becomes evident that the actual ruler does not live in the cave of the winds.

Among other news, under the headline "HOW A GREAT DAILY ORGAN IS TURNED OUT", one reads:

Queen Anne is dead. Published by authority in the year one thousand and. Demesne situate in the townland of Rosenallis, barony of Tinnachinch. To whom it may concern schedule pursuant to statute showing return of number of mules and jennets exported from Ballina.⁷¹

This seems to be saying that there exists another wind blowing in the newspaper, i.e., the state. As professor MacHugh says later in the chapter, on one side is Lord Jesus, the spiritual power, and on the other is Lord Salisbury, the temporal power. In fact, most of the content of a newspaper refers to these powers. Sometimes one predominates and at others the other. Thus newspapermen have to be weathercocks. When the wind is blowing in one direction, they turn to it, when in the other they change their position accordingly. Myles Crawford and his men revere the state and the church and depend on them. Bloom cannot be listed among these people, and, furthermore, he feels that the newspaper also depends on him, since the ads he gets sell more newspapers than the stale news coming from the other two sources. Considered from this point of view, Joyce has inverted The Odyssey amazingly. Odysseus knew nothing of Aeolia, was welltreated by the ruler of the winds at first and ill-treated when he returned after his failed expedition. He did not manage to reach Ithaca because he depended entirely on Aelous and when the winds started blowing he could do nothing. Bloom knows the newspaper very well, is well-treated by Myles Crawford at first--"Begone! The world is before you"⁷² -- experiences a rebuff when he calls the editor on the phone-- "Tell him to go to hell"⁷³-- and is dispatched at the end by the nervous editor, who advises him to tell Mr. Keyes to kiss his royal Irish arse any time he likes-- "Tell him he can kiss my royal Irish arse, Myles Crawford said loudly over his shoulder. Any time he likes, tell him."⁷⁴ Bloom, far from being disappointed, "stood weighing the point and about to smile he strode on jerkily."⁷⁵

The advertisement Bloom is interested in getting is also meaningful. Although he has forgotten to bring the key of his house with him, he is trying to provide the newspapermen with the "keys" for releasing them from the forces of the state and those of the church which are pressing upon them. They do not seem to be very interested in his key, but if they did get it they might be exclusively supported by advertisers and would be able to cause their own wind to blow without being seville to

the state or the church. The Freeman's would be controlled by free men who would accept any article without censoring it, and Myles Crawford would not tell Stephen: "Easy all, no poetic license, We're in the archdiocese here."⁷⁶

Since Joyce has added Telemachus to the scene, Stephen too must experience editorial rebuff. Under a favoring wind Crawford invites him to contribute a piece to the newspaper, "Something with a bite in it", but on hearing Stephen's "parable of the Plums", Crawford conspicuously fails to renew his offer. He bears out Bloom's opinion that newspapermen are weathercocks.⁷⁷

Stephen's participation in the chapter is apparently passive. Most of the time he is quiet, just listening to what is going on. He hears from Professor MacHugh "THE GRANDEUR THAT WAS ROME." In the professor's own words, Rome was a vast but vile civilization and England followed it. He praises the Greek as being successful even when defeated, because although the Romans conquered and ruled Greece, the Greek culture survived and conquered the Romans.

We were always loyal to the lost causes. Success for us is the death of the intellect and of the imagination. We were never loyal to the successful. We serve them. I teach the blatant Latin language. I speak the tongue of a race the acme of whose mentality is the maxim: time is money. Material domination. Dominus! Lord! Where is the spirituality? Lord Jesus! Lord Salisbury! A sofa in a westend club. But the Greek! . . . The closetmaker and the cloacemaker will never be lords of our spirit.⁷⁸

This declaration of Professor MacHugh's develops the conception of weathercocks discussed above. Newspapermen serve the successful, though the successful are wrong. It is possible (though unbelievable) that neither the closetmaker--the power coming from Rome-- nor the cloacemaker -- the power coming from London--will be lords of the newspapermen's spirit, but these forces will undoubtedly dominate the spirit of the readers of the newspaper. Professor MacHugh lacks authenticity. His teaching Latin and being servile to Rome and London constitute a

disservice to Dublin and Ireland. He and the other newspapermen with him are cheaters. Stephen's answer to MacHugh's talk and Crawford's comment on the great pressman Ignatius Gallaher is not spoken, but it echoes the one he gave Mr. Deasy in the second chapter: "Nightmare from which you will never awake."⁷⁹ Stephen's thought is very important. His silence shows that, although like Bloom he is keyless (he has given Buck Mulligan the key of the tower), he has the key to free Dublin from the divine and the earthly powers. Whether he knows how to use it or is going to use it is something different. At least one knows where he stands. In the second chapter he told Mr. Deasy history was a nightmare from which he was trying to awaken and now he knows that these people will never awaken from their nightmare. They are accomplices of the state and the church and do not think of changing their position.

Again when some pages later the same MacHugh reproduces John F. Taylor's speech, which is the finest piece of oratory he has ever heard, the same confrontation of divine and earthly power is present:

But, ladies and gentlemen, had the youthful Moses listened to and accepted that view of life, had he bowed his spirit before that arrogant admonition he would never have brought the chosen people out of their house of bondage nor followed the pillar of the cloud by day. He would never have spoken with the eternal amid lightnings on Sinai's mountaintop nor ever come down with the light of inspiration shining in his countenance and bearing in his arms the tables of the law, graven in the language of the outlaw."⁸⁰

Moses had the chance of being a hero either with Pharaoh or with God. Had he chosen secular heroism he would not have saved his people and would not have brought them to the promised land, but would be under the control of the Pharaoh. He decided for divine heroism and saved his people, but ironically, when they were about to take possession of their long-promised land, God decided that he should not enter it.

And Moses went up from the plains of Moab into the mountain of Nebo, to the top of the Pisgah, that is over against Jericho. And the Lord shewed him all the land. . . . And the Lord said unto him. This is the land which I swear unto Abraham, unto Isaac, and unto Jacob, saying, I will give it unto thy seed. I have caused you to see it with thine eyes, but thou shalt not go over thither. So Moses, the servant of the Lord died there in the land of Moab, according to the word of the Lord.⁸¹

Moses was cheated. He saved his people, but what about him? He is but "that stony effigy in frozen music, horned and terrible of the human form divine,"⁸² and Bloom makes a comment at the beginning of the chapter which proves that Moses' sacrifice resulted in nothing. His people's promised land became the house of bondage and the Jews were spread everywhere (due to the divine wind) and became landless. "Pressach. Next year in Jerusalem. Dear, O dear! All that long business about that brought us out of the land of Egypt into the house of bondage."⁸³

The reference to Moses, the divine hero, who is but a statue, leads Stephen to think of Lord Nelson, an earthly hero this time. Lord Nelson's statue was near the offices of the Freeman's Journal and Stephen's calling his "Parable of the Plums" also "A Pisgah Sight of Palestine" makes Dublin the promised land and Lord Nelson Moses. Nelson stands for the cloacemaker's power, since he is an Englishman. The two virgins conceived by Stephen climb the top of Nelson's pillar to masturbate symbolically and when they reach their climax "they put the bag of plums between them and eat the plums out of it one after the other, wiping off with their handkerchiefs the plumjuice that dribbles out of their mouths and spitting the plumstones slowly out between the railings."⁸⁴ Stephen's parable means that Nelson and his people do not care for Dublin at all. Stephen sees the British ejaculating on Ireland and sowing it with seeds of stately power. That is why Crawford avoids renewing his invitation for him to write something with a bite in it for the Freeman's. Stephen sees heroic and divine heroes as cheated cheaters "with a great future behind them"⁸⁵ and it

is not safe for the press to say it. Stephen cannot become one of Crawford's group because he will not be servile to either the state or the church power and this attitude of his links him to Bloom. From now on the odyssey idealized by Joyce will take its course. Bloom and Stephen will be the heroes of his human epos, and without any external help they will little by little show how Dublin can be released from the domain of the powers of the state and the church.

3.5 LESTRIGONIANS

The Lestrigonians are ferocious cannibals. In reaching their coast all of Odysseus' captains tie up their ships in an apparently very safe harbour, "closed in on all sides by an unbroken ring of precipitous cliffs, with two bold headlands facing each other at the mouth so as to leave only a narrow channel in between."⁸⁶ Odysseus does not enter that harbour; he takes his ship to rest somewhere outside the cove instead. Then he sends three of his men inland to see what kind of people inhabit the land. One of them is killed and eaten by Antiphates, the Lestrigonian king. The other men manage to escape and run back to the ships, but the cannibals run after them and

. . . standing at the top of the cliffs they began pelting my flotilla with lumps of rock such as a man could barely lift; and the din that now rose from the ships, where the groans of the dying men could be heard above the splintering of timbers, was appalling. One by one they harpooned their prey like fish and so carried them off to make their loathsome meal.⁸⁷

Odysseus and the crew of his vessel escape the slaughtering because his ship is not among the others: "My ship was safe, but that was the end of the rest."⁸⁸

Echoes of this episode can be found in Ulysses at various levels, but to start with, it is compulsory to establish who the Lestrigonians are in Joyce's book. Stuart Gilbert states that

The callous king Antiphates is symbolized by Mr. Bloom's imperious hunger; the sight and reek of food are the decoy, his daughter, and the horde of Lestrigonians may be likened to the teeth.⁸⁹

Taken from this point of view, Bloom would be performing three different roles at the same time. He would be Odysseus, Antiphates and the Lestrigonians, i.e., the prey and the bird of prey at once. Furthermore, if hunger is ever-present throughout the chapter, no special treatment is devoted to the "teeth". The fact that in The Odyssey the Lestrigonians are hungry and have a special dish and that in Ulysses it is Bloom who wants to eat does not make him a cannibal; on the contrary, he hates dirty eaters: "Burton restaurant . . . See the animals feed . . . Out. I hate dirty eaters."⁹⁰ In fact, the people at the restaurant may be considered the Lestrigonians. Mr. Bloom thinks they "want a soup pot as big as the Phoenix Park."⁹¹ The Phoenix Park was considered the biggest park in the world at the beginning of this century.⁹² Bloom at the door of the restaurant stands for Odysseus on top some mountain nearby having a sight of his men being fished in the once nice pot-like bay where they had anchored their ships.

The gulls in the beginning of the chapter recall the Lestrigonians:

He halted again and bought from the old apple woman two Banbury cakes for a penny and broke the brittle paste and threw its fragments down into the Liffey. See that? The gulls swooped silently two, then all, from their heights, pouncing on prey. Gone. Every morsel.

Aware of their greed and cunning he shook the powdery crumb from his hands. They never expected that.⁹³

Their pouncing on the cake is matched by the Lestrigonians. Two of them come first as spies and then all come to devour the unexpected food. Odysseus' men also constitute an unexpected food for the cannibals. Bloom and Odysseus can be put together because both of them feed the birds of prey, though the

Lestrigonians inhabit the land and come to the sea to take their food and the gulls come from the sea to find their food inland. Moreover, Odysseus does not want to feed the cannibals and is unable to prevent them from taking his men, while Bloom feeds them because he wants to. Odysseus is in danger, Bloom is not.

Odysseus only sees death among the Lestrigonians and Bloom, by contrast, foresees birth. He knows from Mrs. Breen that Mina Purefoy has been in the lying-in hospital for three days now. This information leads him to think of big inflated bellies containing other human beings, in a clear allusion to cannibalism. Antiphates feeds on Odysseus' man. He has somebody inside himself. For the Lestrigonians it is important that other people cease to live in order for them to go on living. With the pregnant woman it is necessary that she undergo suffering and debilitation so that a new life begins. The cannibals' attitude is selfish while the pregnant woman's is altruistic. At this point The Odyssey has already been reversed, but Joyce manages to carry the inversion even further. Bloom sees the church and the state as Lestrigonians as well.

All washed in the blood of the lamb.
 God wants blood victim. Birth, hymen,
 martyr, war, foundation of a building,
 sacrifice . . . Birth every year almost.
 That's in their theology or the priest
 won't give the poor woman the confession, the
 absolution. Increase and multiply. Did
 you ever hear such an idea? Eat you out
 of house and home.⁹⁴

The church always asks for sacrifice. People are told to follow Christ's example. He is the Lamb God sent to save humanity and he offered himself in sacrifice. The more people do penance and suffer for God's sake the purer they become. Believers are instructed to be ready to defend their church and if necessary to give up living for His sake.

Bloom cannot be considered a Lestrigonian and neither can he stand for their victims at this stage. He is aware that God wants the people's blood and that His ministers always demand sacrifice. Women have to have many children if they want

to be in communion with God. Being God's ally means forgetting oneself, losing identify, and becoming a slave. Bloom does not agree with this state of things. He goes so far as to suggest that priests are cheaters.

A housekeeper of one of those fellows if you could pick it out of her. Never pick it out of her. Like getting L.s.d. out of him. Does him well. No guesses. All for number one. Watching his water, Bring your own bread and butter His reverence. Mum's the word.⁹⁵

Bloom's comment evidences his suspicion that the ministers of God have people do what they say, but they themselves do not behave accordingly. They know everybody's deeds through confession but nobody knows them. They want the sacred to be kept secret and Bloom does not appreciate it, because they spoil other people's lives so that they can have their own Lestrigonian life. He will not offer his blood to God and neither will he force Molly to have other babies. He wants her to keep her own life rather than give it up little by little each delivery. Differently from Odysseus, Bloom is not in danger. He knows where he stands. He might be in trouble if he submitted to the will of the church's ministers, but he will not. He is safe and knows how to avoid becoming their prey.

Before the huge high door of the Irish house of Parliament a flock of pigeons flew. Their little frolic after meals. Who will we do it on? I pick the fellow in black. Here goes. Here's good luck. Must be thrilling from the air.⁹⁶

Pigeons symbolize the Holy Ghost, the third person of the Christian Divine Trinity. He is supposed to bring inspiration, knowledge and strength from heaven. As Christ tells his apostles:

But the Comforter, which is the Holy Ghost, whom the Father will send in my name, he shall teach you all things, and bring all things to your remembrance, whatsoever I have said unto you.⁹⁷

The pigeons are performing a very different role in Ulysses. Instead of protecting Bloom and the Dubliners they drop their excrements on them from above. Their action suggests two interpretations. On the one hand it may express the church's disdain for the people of this land and Dublin is the closetmaker's big closet. On the other hand, the pigeons' excrements may be taken as a fertilizer to fortify Dubliners' belief and consequent dependence. The fertilizer, however, fell on a sterile land. Bloom will not carry the church's flag.

While in the previous chapter Lord Nelson, a representative of the secular power, ejaculated on Dublin, here it is the divine power's turn to defecate on it, and the fact that the pigeons are before the door of the Irish house of Parliament proves that the church and the state have coalesced as far as their way of spoiling people is concerned. Bloom's clairvoyance grasps that. He realizes that the state is also bloodthirsty. After pondering over underfed people and women whose lives have been consumed by frequent childbirth, the sight of well-fed soldiers reminds him of an occasion when he was chased by a policeman:

That horse policeman the day Joe Chamberlain was given his degree in Trinity he got a run for his money. My word he did! His horse's hoofs clattering after us down Abbey street. Luck I had the presence of mind to dive into Manning's or I was souped. He did come a wallop, by George. Must have cracked his skull on the cobblestones. I oughtn't to have got myself swept with those medicals. . . Silly billies: mob of young cubs yelling their guts out. Vinegar hill. The Butter exchange band. Few year's time half of them magistrates and civil servants.⁹⁸

Lord Chamberlain was an English politician and statesman who was originally considered a republican, and emerged as an aggressive imperialist. His name was particularly associated with the English participation in the Boer War and was not popular in Ireland.⁹⁹ Chamberlain is Antiphates and the soldiers who persecuted Bloom and the medical students are the Lestrigonians. They were so ferocious that Bloom thinks he would have been "souped" had they laid hold of him. The state also wants victims.

People may live in peace as long as they throw themselves at the state representatives' feet; on the contrary they must be eliminated. Bloom laments that things should work this way and regrets his taking part in that movement against the state because people do not persevere in their positions for a long time. Today they are against the state, but tomorrow they will be working for it. Now Bloom has learned that the track to his Bloomusalem has to be trodden by himself. He does not abide by the power coming from London and neither will he follow the Irish leaders who, in spite of having a different ideal, deal with the people similarly to the English. Thinking about Parnell, the great Irish leader, Bloom says that he

. . . used his men as pawns. Let them go to the pot. Afraid to pass a remark on him. Freeze them up with that eye of his. That's the fascination: the name.¹⁰⁰

His thought recalls a passage in the preceding chapter when he said that history flows like a stream where everybody is eating everybody else. Powerful heroes are only exploiters of people. Odysseus used his men as bait and so did Parnell. The fact that the latter fought for Ireland did not make him any better. He would have manipulated people as playthings and would have held them under his feet had he been successful.

The considerations presented up to this point have constituted an attempt to identify the Lestrignonians in the chapter. It is hoped that it has become evident that there are clusters of cannibals spread throughout the chapter: the dirty eaters, the gulls, the church with its ministers and the state with its representatives. Dublin is the pot-like bay and the Dubliners the savory meat. The difference between Bloom and Odysseus has rested mainly in their distinct positions in relation to danger. Odysseus is in danger without knowing it. Bloom knows where danger springs from, and he is not in danger himself.

The above conclusion, however, does not take into consideration the real Antiphates, Blazes Boylan. Joyce named

the chapter after the Lestrigonians, presented several clearcut samples of cannibals, but concealed the really crucial flesh-eater. The clusters of Lestrigonians scattered about the chapter serve the tricky purpose of leading the reader off the real track. Joyce doesn't want to make Bloom's wanderings easy going. He has been insistent on making Bloom's challenge even harder than Odysseus' and it would be surprising if he suddenly changed his position. If Bloom is not in danger, why does he feel safe when he reaches the gate of the museum at the end of the chapter? Although Boylan only makes his formal appearance at the end of the chapter he is the cause of Bloom's uneasiness throughout the episode. For the first time in Ulysses Bloom is irritated.

No one is anything.

This is the very worst hour of the day.
Vitality. Dull, gloomy: hate this hour.
Feel as if I had been eaten and spewed.¹⁰¹

Hungry man is an angry man.¹⁰²

Out. I hate dirty eaters.¹⁰³

Bloom's gloomy mood is not caused by his hunger. In fact he is not very hungry and comes to eat something rather light at the end of the chapter. Boylan's and Molly's affair possesses his mind in the chapter. He remembers when and how it began.

Wait the full moon was the night we were
Sunday fortnight exactly there is a new
moon. . . . He other side of her. Elbow, arm.
He. Glow worm's la-amp is gleaming, love.
Touch. Fingers. Asking. Answer. Yes.
Stop, stop. If it was it was. Must. Mr.
Bloom, quick breathing, slower walking
passed Adam court.¹⁰⁴

The quotation above comes a little after Bloom said that at that time of the day he felt as if he had been eaten and spewed. The one who sat beside her and touched her fingers is no one else but Blazes and she who answered the touch affirmatively is Molly. Bloom is aware of his wife's having consented to carry on a love affair with Boylan and although he tries to convince himself that "if it was it was," his breathing is quick and forces

him to walk slower; an indication that the liaison affects him.

If he. . .

O!

Eh?

No. . . No.

No, no. I don't believe it. He wouldn't surely?

No, no.

Mr. Bloom moved forward raising his troubled eyes. Think no more about that. After one.¹⁰⁵

It is after one o'clock. Molly and Boylan will meet at four. Bloom knows about it. He is disturbed by both their imminent intercourse and the possibility of Molly's contracting a venereal disease from Boylan. Bloom does not want to think about all of this, but it is impossible for him to forget it.

He expected to see Boylan among the cannibal-like eaters at the Burton restaurant: "Mr. Bloom raised two fingers doubtfully to his lips. His eyes said. --Not here. Don't see him."¹⁰⁶ It is not necessary that Bloom clarify whom this "him" refers to. It has to be Boylan, the only masculine character who interests him in this episode.

It was already mentioned, while previous chapters were being discussed, that Bloom always tried to avoid the bringing together of his wife's and Boylan's names. In this chapter he could not go on with that practice.

--Wife well?

--Quite well, thanks . . . A cheese sandwich, then. Gorgonzola, have you?

--Yes, sir.

Nosey Flynn sipped his grog.

--Doing any singing these times?

Look his mouth. Could whistle in his own ear. Flap ears to match. Music. Knows as much about as my coachman. Still better tell him. Does no harm. Free ad.

--She's engaged for a big tour end of this month. You may have heard perhaps.

--No, O, that's the style. Who's getting it up?

The curate served.

--How much is that?

--Seven d., sir. . . Thank you, sir.

Mr. Bloom cut the sandwich into slender strips. Mr. MacTrigger. Easier than the dreamy

creamy stuff. His five hundred wives. Had the time of their lives.

--Mustard, sir?

--Thank you.

He studded under each lifted strip yellow brobs. Their lives. I have it. It grew bigger and bigger and bigger.

--Getting up? he said. Well, it's like a company idea. You see. Part shares and part profits.

--Ay, now I remember, Nosey Flynn said, putting his hand in his pocket to scratch his groin. Who is this was telling me? Isn't Blazes mixed up in it?

A warm shock of air heat of mustard haunched on Mr. Bloom's heart. He raised his eyes and met the stare of bilious clock. Two. Pub clock five minutes fast. Time going on. Hands moving. Two. Not yet. . . 107

The above dialogue prepares the reader for the end of the chapter and helps him understand Bloom's already mentioned attitude towards Molly's and Boylan's liaison. When Nosey Flynn asks Bloom about Molly's activities as a singer, Bloom comments on his interlocutor's mouth rather spitefully before answering. His comment suggests how annoying the subject is to him. Asked "who is getting it up", he pretends not to have heard and lets his mind busy itself with the sandwich he is eating and when he talks to Nosey Flynn again he does not answer his question at all. It is Flynn himself who returns to the charge and this time mentions Boylan. At this very moment "a warm shock of air heat of mustard haunched on Mr. Bloom's heart" and he thinks of the time which has not come yet. Bloom is really disturbed by Boylan's meddlesomeness. He feels the burgundy he drinks may help him: "Mild fire of wine kindled his veins. I wanted that badly. Felt so off colour";¹⁰⁸ but if it works as an opiate at this point, it makes Bloom's climatic encounter with Boylan the more charged.

Turnedup trousers. It is. His heart quopped softly. To the right. Museum. Goddesses. He swerved to the right.

Is it? Almost certain. Won't look. Wine in my face. Why did I? Too heady. Yes, it is. The walk. Not see. Get on.

Making for the museum gate with long windy strides he lifted his eyes . . .

Not following me?

Didn't see me perhaps. Light in his eyes.

The flutter of his breath came forth in short sighs. Quick.

Safe in a minute.

No didn't see me. After two. Just at the gate.

My heart! . . .

Afternoon she said. . .

Hurry. Walk quietly. Moment more. My heart.

His hand looking for the where did I put found in his hip pocket soap lotion have to call tepid paper stuck. Ah, soap there! Yes, Gate.

Safe! 110

The last word above is a key one. What is Bloom safe from? Where does danger come from? Whom did he see at Kildare Street? He saw Blazes Boylan. His safety has been threatened by Boylan since the moment Molly acquiesced in his suit. Boylan is the big cannibal in the chapter. By making love to Molly he is "eating" her and, by expansion, Bloom is also being eaten.

At this point the conclusion reached after discussing the clusters of Lestrigonians Joyce put in the chapter deserves reconsideration. It was said that while Odysseus was in danger, Bloom was not, and that does not hold true any longer. Bloom is in actual danger, but again his position counteracts Odysseus'. Homer's hero was exposed to danger, but he was not attacked himself; his ship lay distant from where his men were preyed upon. Odysseus, like Parnell, "used his men as pawns." Bloom does not have other people to use as bait. He hazards danger and feels safe when he reaches the gate of the museum. He is temporarily safe, for the time has not come yet. It is only two o'clock. He could go home, stay with Molly, and frustrate Boylan's visit, but he decides not to interfere.

3.6. SCYLLA AND CHARYBDIS

Stuart Gilbert says that "the motifs of the sheer, steadfast rock of Scylla, and the restless Charybdis, a sea of troubles, are utilized in a symbolic sense in this episode."¹¹⁰ He limits himself to mentioning this fact, but does not offer any explanation for it.

The ninth chapter of Ulysses has a lot to do with its equivalent in The Odyssey. The chapter is misleading if one does not bear in mind that "Joyce wants the reader to understand always through suggestion rather, than direct statement."¹¹¹ There are several possibilities of parallels for Scylla and Charybdis in the episode, but the really important one is hidden. The discussion about Shakespeare seems to be central and one is led to think that if a parallel to The Odyssey does exist it is matched by Shakespeare.

According to the Greek myth:

Scylla and Charybdis were two monsters who dwelt on neighboring rocks. Scylla, once a beautiful maiden, had been transformed into a creature with six necks and heads, each armed with three rows of sharp teeth and each barking like a dog. When she could reach toward a ship, she seized men for food. Nearby lay Charybdis, an immense shapeless mass, under a huge fig tree. Thrice each day she swallowed the waters of the sea and thrice she belched them forth again. Only those specially favored of the gods were able to pass in safety between these terrors of the sea.¹¹²

Between this rock and this whirlpool, each inhabited by a monster, Ulysses likewise passed with the loss of only some of his men where other mariners and their ships perished utterly. For while Ulysses and his men watched Charybdis anxiously on one side, the six heads of Scylla seized from the other side six of his crew.¹¹³

These two quotations evidence that Odysseus is in danger and that his successful return to Ithaca will only be possible if he manages to get through Scylla and Charybdis. He is one of those "specially favored by the gods." Circe has told him how to behave in the dangerous situation. He avoids Charybdis since it may mean total failure due to the unpredictability of the exact time of the day when she will swallow the waters of the sea. Because he does not want to be exposed to danger he stays close to Scylla where he knows some of his crew will perish but from whose danger he and his ship are safe. Odysseus is generally praised for his cleverness and courage, but in this episode he behaves cowardly. As the leader of his crew he should take

care of them. Their lives should be as precious to him as his own and he disposes of his men to save himself. It is not to be forgotten that after Circe informed Odysseus of the dangers to come he assembled his men and told them everything, being careful to avoid mentioning Scylla. Although he is a favorite of gods and a hero he leads his men into an ambush.

From the discussion in the library a parallel between Odysseus and Shakespeare can be drawn. Shakespeare's Scylla was Ann Hathaway, his own wife. She was female like Scylla, and being unfaithful to the writer she seized other men (or at least another man) into "his" bed. The parallel is reversed when it is realized that Shakespeare did not stay home. Because of Ann's betrayal he went away from Stratford-on-Avon, i.e., he left Scylla and went to Charbydis. In relation to Shakespeare, Charybdis is the big city (London), a whirlpool in itself and by expansion the bottomless whirlpool of literature he saw himself in while in London. Scylla represented failure to Shakespeare. Had he stayed in Stratford he would have been destroyed by his wife and the world would not have had notice of the great swan. Shakespeare forgot Scylla: "But Ann Hathaway? Mr. Best's quiet voice said forgetfully. Yes, we seem to be forgetting her as Shakespeare himself forgot her,"¹¹⁴ and he won Charybdis: "Good: he left her and gained the world of men."¹¹⁵ For Shakespeare it was better to abandon Scylla to save himself and for Odysseus it was safer to avoid Charybdis to save himself.

The evidences for the parallel sketched above are self-evident in the text of Ulysses and this singular simplicity or straightforwardness puzzles the reader. The chapter is so well organized that the real Odysseus is apparently given minor importance. From the third chapter onward Bloom has been characterized as Odysseus and Joyce himself told Frank Budgen that his Odysseus only appeared in the third chapter.

If Bloom is Odysseus, why doesn't the reader see him in the episode? Apparently his presence is irrelevant in the chapter. He appears twice: when he comes to the National Library and when he goes out. His silence contrasts with the

prolixity of the other characters and although everything suggests a minor role for Bloom he is still the central character in the chapter. His arrival takes place at exactly the heart of the episode. Two hundred and sixteen paragraphs precede and follow his advent into the library. After he comes, as Stuart Gilbert puts it, "there is something in the air." He is an "absent-present" such as Claudius in Hamlet. His ghostlike presence is continuously hovering over the scene of the discussion, and Stephen once says "A father is a necessary evil," which leaves doubt as to whether Stephen is aware of Bloom's paternal impulse toward him or not. Bloom and Shakespeare can be brought together since the discussion in the library meets resonance in the former. Both Shakespeare and Bloom have lost their only son. Both are willing to find a substitute for Hamnet and Rudy respectively. Shakespeare idealizes and creates his son in Hamlet. Stephen says that "had Hamnet Shakespeare lived he would have been Prince Hamlet's twin."¹¹⁶ Shakespeare defeated Scylla symbolically only and the possibility of revenge only arose for him because he ran away from her and entered the also-dangerous whirlpool of Charybdis.

Bloom contrasts with both Shakespeare and Odysseus. He parallels Shakespeare to the extent that he has lost Rudy and is trying to find a substitute son. At this point both of them differ from Odysseus who is willing to come back to his real son of whose company he is only temporarily deprived. For Odysseus being successful with Scylla and Charybdis means the crossing of another threshold to Ithaca and the consequent happy encounter with Telemachus. Joyce has reversed The Odyssey. Shakespeare faces Charybdis while Odysseus faces Scylla. For both of them one of the monsters means destruction. They succeed only when they avoid one of them. Bloom, on the other hand, faces both Scylla and Charybdis at the same time. Although Molly is not faithful to him, he is living with her and in spite of having been born in Dublin, he is looked at as a foreigner there. He knows Molly has been entertaining Blazes Boylan in "his" bed, but he accepts the fact. Bloom is looking for a son in Dublin. It is impossible for him, as it was for Shakespeare, to have his

real son back, but he does not idealize or create a make-believe son. He wants a real flesh-and-blood son and this desire of his is very appropriate if one realizes that Bloom is the most natural character of the three under discussion in this chapter. Only he faces both Scylla and Charybdis and manages to be successful. Bloom is a simple human being. There is nothing extraordinary about him and, according to Richard Ellman, "Joyce was the first to endow an urban man of no importance with heroic consequence"¹¹⁷ and "Joyce's discovery was that the ordinary is the extraordinary."¹¹⁸ Although Joyce had told Frank Budgen that his complete man in literature was Odysseus, he contributed an even completer one. Odysseus is heroic from the beginning. He is a great man performing great deeds and there is nothing spectacular about that. Odysseus belongs to Vico's "heroic age". He is a man endowed with great courage and strength, celebrated by his bold exploits and favored by the gods. Bloom belongs to the "age of men." He is "a man, organic, individual and limited by his individuality, a living person created in the scale and proportion of nature and society."¹¹⁹ There is a continuous "crescendo" with Bloom. When he is introduced in the book one thinks of a Jew, a man like every other man. With the passing of the chapters he has to admit that Bloom is not just any Jew and that he is not any man: "He is a man of singular tastes and rare thoughts, and with a unique not spectacular destiny."¹²⁰ Bloom is more real, more authentic than Odysseus. The latter behaves like an automaton. Almost everything he does is inspired by some olympic divinity. He is never on his own, and it would be no exaggeration to say that had not some sort of god always backed him up he would have perished at the very beginning of his long trip back to Ithaca. The whole environment of The Odyssey is artificial, "heroic." Bloom's odyssey is human. His wanderings are limited by space and time (eighteen hours in Dublin), and he does not perform grand deeds.

Joyce told Budgen that he saw Odysseus from all sides, and that therefore he was all round in the sense of Rodin's sculpture (Rodin once called sculpture "le dessin de tous les

côtés"). It is possible that Joyce saw Odysseus that way, but it is not what the reader feels after reading The Odyssey. For him to be an all round character he should be looked at from several different angles, and he was only taken from a first person point of view. What is true is that Joyce's Odysseus is sculpture in Rodin's sense. Bloom:

... is made of an infinite number of contours drawn from every conceivable angle. He is the social being in black clothes and the naked individual underneath them. All his actions are meticulously recorded. None is marked private. By the end of the day we know more about him than we know about any other character in fiction."121

After reading Ulysses one knows Bloom from the inside as well as from the outside, and he is one with the character. In The Odyssey Odysseus is only known from the outside. He observes things, but he is not observed. He talks about his deeds, but no one ever makes any attempt to analyse him.

3.7. WANDERING ROCKS

Odysseus, guided by Circe's advice, chose to run the passage between Scylla and Charybdis rather than attempt the Wandering Rocks.

I will not tell thee fully which path shall thenceforth be thine, but do you thyself consider it, and I will speak of both ways. On the one side there are the beetling rocks, and the great wave of the dark-eyed Anphitrite thunders against them for ever. These, ye must know, are they the blessed gods call the Rocks Wandering. By this way even winged things may never pass, may, not even the cowering doves that bear ambrosia to father Zeus, but the sheer rock evermore takes one of these away, and the father sends in another to make up the tale. . . Only one ship of all that fare by sea hath passed that way, even Argo. . . and Hera sent her by for the love of Jason.122

If the above quotation is analysed in the light of the Greek myth, it will be shown that Circe meant to induce Odysseus into a trap because her report diverges from the myth where one reads:

But Jason, as Phineus had bidden him, released a dove as the rocks began to move toward each other; and the dove just barely managed to get through as the rocks clashed. As the rocks rebounded swiftly the heroes urged the Argo onward; and with speed equal to that of the dove the vessel passed between.

As the heroes looked back, they saw that the rocks no longer moved apart and no longer sailed over the face of the ocean. For it had been prophesied that if ever a ship should pass in safety between the rocks, the rocks would thereafter become rooted to the bottom of the sea.¹²³

Stuart Gilbert states that "in this episode Mr. Bloom excels his great precursor, for he accepts a supplementary adventure which the latter declined."¹²⁴ On the surface level Joyce realized that the Wandering Rocks constituted no danger to Odysseus and his men, because a superficial reading of the chapter gives the reader the feeling that the atmosphere in the episode is very peaceful and no danger is involved, but under this superficial tranquility an intricate scheme is hidden. Joyce possibly knew that the Wandering Rocks would not have been dangerous to Odysseus, but he introduces them in Ulysses for a different reason. Everything is very well planned. Father Conmee in the opening section stands for the Catholic Church, i.e., religion. William Dudley, Lord Lieutenant of Dublin, represents the aristocratic power coming from London. Church and state constitute the Wandering Rocks. Both Father Conmee and William Dudley are in continuous movement, thus following the pattern of the Greek rocks, and each one, in his turn, greets or is greeted, salutes or is saluted many times. Almost everybody is very much concerned with the church and the state representatives. The number of salutations in the first and last sections is in glaring contrast with the other ones where many more people get

in touch with one another without any formal addresses. The few times salutations are addressed in the intervening sections, the same kind of involvement is present--either a common Dubliner greets (1) a churchman or (2) a representative of His Excellency:

(1)--Hello, Simon, Father Cowley said. How are things?

--Hello, Bob, old man, Mr. Dedalus answered, stopping.

They clasped hand loudly outside Reddy and daughter's.

Father Cowley brushed his moustache often downward with a scooping hand.¹²⁵

(2) The tall form of John Fanning filled the door where he stood.

--Good day, Mr. Subsheriff, Martin Cunningham said, as all halted and greeted.¹²⁶

The evidenced willingness of the Dubliners to address subserviently the representatives of both God and the king finds resonance in Stuart Gilbert when he says that:

. . . the most probable explanation of this legend is that which explains the "wandering" or clashing of the rocks as an optical illusion. To mariners carried off their course by a swift, though imperceptible current, these rocks, projecting above the surface of the sea, would seem to change their position all the time. One may picture an archipelago, a labyrinth of such rocks, a calm sea and favoring breeze. Nothing would seem simpler to the oarsmen, aided by an Aeolus in a friendly mood, than to set their course midway between the reefs. But these would be moving towards them, to be closing in on them, as the current bore the ship in their direction.¹²⁷

The crowd of Dubliners greeting and saluting Father Conmee and William Dudley have, no doubt, also been victims of this optical illusion. The Dubliners represent all the mariners whose lives were taken by the dreadful rocks. Dublin is the sea and its inhabitants cling to the wanderings rocks of religion and state without knowing exactly what their fate will be like. There are no clearcut evidences that the latter aims at smashing them though the sailor who proclaims "For England home and beauty" is one-legged, Dedalus' children are starving, Dilly is drowning, and Dignam's widow will hardly be supported by any of the rocks.

Church and state do not want to destroy their followers physically like the mythic Greek rocks. Their danger is of a much subtler order. The Dubliners, in their lower rank, look favorably and respectfully to the representatives of Rome and London. They are very submissive and do not have any identity of their own, and this nothingness, of the crowd is of advantage to church and state and their ultimate goal. Their power comes from the populace, but it is essential that their supporters be powerless. The realization that the Dubliners are so anxious to at least be glanced at by William Dudley or get a word from Father Conmee is shocking when one realizes that these emissaries of God and the king look down on them. These two powers hold the people under their feet and despite their apparent tranquility they are alert to the necessity of keeping things the way they are. It is vital that people be powerless and deprived of personality.

So far attempts have been made to characterize the rocks and the lost mariners in Ulysses, but is there anybody who also stands for Jason? It has already been mentioned that Jason succeeded with the rocks, and due to Hera's help was not a victim of the optical illusion Stuart Gilbert put forward. It was said some paragraphs above that "almost everybody" in the chapter is very much concerned with the church and the state representatives. But are there characters whose attitudes deviate from that slavish pattern and is it an outstanding point? An attentive checking of the first and last sections provides the reader with the knowledge that they contain flashes of all the other sections but the tenth and the thirteenth, which are respectively Bloom's and Stephen's. Neither of the two major characters in the book comes in touch with the representatives of God or the king. The fact that Bloom is given the tenth section is also very important. While Father Conmee and William Dudley have the first and last sections, Bloom has the central one. Richard Ellmann says that :

Joyce, unlike Dostoevski, prefers man-god to god-man. He thinks of his hero as man-god, and finds for Odysseus a supporting etymology—that the name is formed from Outis (no one)

and Zeus. Man is the divine nobody, he emerges from the nondescript as Henry Flower from Poste Restante. The powers of this world and of that other world try to keep this Bloom from blooming. They must be shown to fail.¹²⁸

Although Bloom is almost nothing compared to Father Conmee's and William Dudley's haughtiness, he is the best among the three. Notwithstanding Joyce's known sympathy towards Father Conmee the reader feels him rather selfish and puffed up. He is actually more preoccupied with himself, when a priest is expected to be humble and helpful. He knows a lot about everybody's life. He likes to talk and to be in touch with the Dubliners, though he is not one of them. Furthermore, signs of corruption within the church are also brought forward when, for instance, Father Cowley goes to Ben Dollard so that the latter may help him cheat Hugh C. Love. (The fact that Hugh C. Love is a reverend does not make him an ally of the Catholic Church, but an opposer instead.) This is an example of church-state coalition for deceiving common men. Father Conmee was asked to help Master Patrick Aloysius Dignam, but he limits himself to associating the boy's name with the preface of the mass by saying: "Vere dignum et justum est."¹²⁹ Possibly he will help the boy, but not for the boy's sake. He is more interested in pleasing Martin Cunningham, who is "a good practical catholic: useful at mission time,"¹³⁰ and who has written him a letter on the behalf of the boy. Thus, this self-seeking attitude of Father Conmee's is far from being charitable. Putting it plainly, the church wants the people to do what it tells them to, but not to do what it does.

The representatives of the state are not any good either. Ben Dollard is corrupt, as shown before. Long John Fanning ignores the existence of the common people. His not having known Mr. Patrick Dignam shows how dissociated he is from the life of

the Dubliners. He asks Cunningham who that Dignam was, when it seems the dead man had been very popular. William Dudley's cavalcade is very pompous, but nothing is shown about the people who take part in it. Perhaps, there is nothing worth mentioning under their apparent sophistication.

There are also signs of conflict between state and church. When Father Conmee in his section says: "If I had served my God as I have served my king. He would not have abandoned me in my old days,"¹³¹ he certainly implies that kings are fond of people to the extent they can be helpful, treating them, thus, as mere instruments. Another example of uneasiness between church and state comes at the very end of the first section: "Principes persecuti sunt me gratis: et a verbis tuis formidavit cor meum."¹³² In addition to these thoughts of Father Conmee's there is a third reference to the church-state contest in section eight when Ned Lambert says:

Good God, he cried. I forgot to tell him that one about the earl of Kildare after he set fire to Cashel cathedral. You know that one? I'm bloody sorry I did it, says he, but I declare to God I thought the archbishop was inside.¹³³

Church and state have not been on easy terms before and neither are they now. It is vital that common people stay between them, avoiding their direct confrontation.

Bloom and Stephen stand alone in the chapter. While church and state move about continuously they are inert. Stephen is aware of the dictatorial presence of the state and church and thinks of shattering them, one and both.

The whirr of flapping leathern bands and hum of dynamos from the powerhouse urged Stephen to be on. Beingless beings. Stop! Throb always without you and throb always within. Your heart you sing of. I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher, were the words, I say! Not yet awhile. A look around.¹³⁴

Bloom is all by himself at the bookstore turning idly pages of books in an almost lethargic state. Nevertheless, under this apparent passiveness he is endowed with the lizard's alertness. He does not pay the church nor the state his homage and when he comes across The Awful Disclosures of Maria Monk and Fair Tyrants, he ignores them, preferring to buy Sweets of Sin. Bloom, like Jason, is not a victim of any sort of illusion. He knows it is possible to go through the Wandering Rocks safely, though no Circe or Hera tells him how to act.

While Stephen thinks of shattering both state and church, Bloom finds a better strategy. He is aware that state and religion need his support to be powerful. If he, and everybody else after him, stops upholding them they will lack basis and undoubtedly will fall to pieces, bringing about the viconian conception of "the age of man." The fact that Bloom is seen by Dubliners as "an allroundman, not one of one's common garden"¹³⁵ and that "there is much kindness in the jew"¹³⁶ helps solidify the assumption that this common man is magnified chapter by chapter and only he may be able to accomplish the role of the human hero who will release Stephen from the nightmare he is trying to awake from in this human epopée: Ulysses.

3.8. SIRENS

In book XII of The Odyssey Circe, in the course of advising Odysseus about his voyage and its dangers, warns him about the two Sirens on their isle, "crying beauty to bewitch men coasting by." She tells Odysseus that they will "sing (a man's) mind away on their sweet meadow lolling" so that he will be led to his death on the rocky shore of their isle. If, however, Odysseus wishes to hear those harpies' thrilling voices he must stop the ears of his men with wax and have himself tied to the mast, his men warned not to release him no matter how violently he protests. He follows Circe's advice and hears the Siren's song (promising pleasure and merriment after the perils of war to those who land on their rock) without paying the penalty. He then sails on to the passage between Scylla and Charybdis.¹³⁷

Homer's sirens may be thought to be represented by Miss Douce and Miss Kennedy, the two barmaids. A significant feature of the sirens was their ability to enchant men. The two girls at the Ormond can be paralleled to the mermaids when (1) the viceregal cavalcade goes by and one of his company, the Honorable Gerald Ward A.D.C., looks at them:

--Look at that fellow in the tall silk.

--Who? Where? Gold asked more eagerly.

--In the second carriage, Miss Douce's wet lips said, laughing in the sun. He's looking. Mind till I see.

She darted, bronze, to the backmost corner, flattening her face against the pane in a halo of hurried breath.

Her wet lips tittered:

--He's killed looking back.

She laughed.

--O. Wept! Aren't men frightful idiots?¹³⁸

(2) Mr. Dedalus enters the Ormond and meets Miss Douce:

--O welcome back, Miss Douce. He held her hand. Enjoyed her holidays?

--Tiptop.

He hoped she had nice weather in Rostrevor.

--Gorgeous, she said. Look at the holy show I am. Lying out on the strand all day.

Bronze whiteness.

--That was exceedingly naughty of you, Mr. Dedalus told her and pressed her hand indulgently. Tempting poor simple males.¹³⁹

(3) Blazes Boylan comes to the bar and the girls try to charm him:

He touched to fair Miss Kennedy a rim of his slanted straw. She smiled on him. But sister Bronze outsmiled her, preening for him her richer hair, a bosom and a rose.¹⁴⁰

(4) Miss Douce, who sirenlike had been to the seaside, brings a shell forward so that the people at the bar might hear the song of the sea:

To the end of the bar she bore lightly the spiked and winding seahorn that he, George Lidwell, solicitor, might hear.

--Listen! She bade him. . . .

Ah, now he heard, she holding it to his ear. Hear! He heard. Wonderful. She held it to her own and through the sifted light pale gold in contrast glided. To hear.

Tap.

Bloom through the bardoor saw a shell held at their ears. He heard more faintly that that they heard, each for herself alone, then each for other, hearing the splash of waves, loudly, a silent roar.

Bronze by a weary gold, anear, afar, they listened.

Her ear too is a shell, the peeping lobe there. Been to the seaside. Lovely seaside girls. . . .¹⁴¹

From the passages above it might be concluded that the sirens are no one but Miss Douce and Miss Kennedy. It has been shown that the barmaids have fascinated somebody in William Dudley's cavalcade, have had Mr. Dedalus as their captive for a long time, have tried to seduce Blazes Boylan, and finally have presented the whole room with genuine sea music. Notwithstanding all this evidence, the fact that it was Odysseus who was exposed to the sirens in The Odyssey and that Bloom, the Odysseus of Ulysses, is not the target of any of the barmaids' attacks strikes the reader. The sirens constituted a very strong temptation for Odysseus. When he heard them sing, he only thought of going to them. The sirens' song charmed and possessed Odysseus to such an extent that he forgot his wife and home and, but for the ropes which tied him to the mast, he would have become another victim of their enthrallments. He wanted time to stop so that that moment should last forever. Bloom's position in relation to the barmaids is quite another one. They represent no lure to him and his mind is possessed by Molly's affair with Boylan. The Ormond may be considered the sirens' isle because it is the place where the songs are performed, but they also have a different effect upon him than the one they had upon Odysseus. Instead of making Bloom forgetful of his past, his home, and his wife, the songs make him the more aware of his cuckoldry and his past life. Miss Douce and Miss Kennedy may enchant Dubliners, but the barmaids lack, from the start, the most remarkable siren characteristic. They are no singers themselves. To Bloom only music matters, their good looks meaning very little or even nothing.

Much has been written about Joyce's Siren chapter and its musical structure. An attempt will here be made to study the choice as well as the placement of the songs in the chapter.

Bloom is buying paper and envelopes to write to Martha Clifford when he sees Boylan for the third time in the day. He considers it a coincidence but gets very upset and almost leaves Daly's without paying for what he has bought. Time becomes a very important element to Bloom. He was very uneasy the other two times he met Boylan, but now the crisis has reached its climax. It is almost four o'clock and, though he does not want to interpose between Boylan and Molly, he wants to certify whether they are going to meet.

Boylan is described as "the conquering hero" as he comes into the Ormond bar and Boylan as "the unconquered hero."

Lenahan heard and knew and hailed him:

--See the conquering hero comes.

Between the car and window, warily
walking went Bloom, unconquered hero. See
me he might. The seat he sat on: warm ...
Dining-room. Sit tight there. See, not
be seen. I think I'll join you. Come on.
Richie led on¹⁴²

At the exact moment Bloom comes to the Ormond the song "Goodbye, Sweetheart, Goodbye" is being sung. According to Notes For Joyce the words of the song read:

The bright stars fade, the morn is breaking,
The dew-drops pearl each bud and leaf,
And I from thee my leave am taking,
Too brief with bliss, with bliss too brief.
How sinks my heart with fond alarms,
The tear is hiding in mine eye,
For time doth thrust me from thine arms,
Goodbye, sweetheart, goodbye.

The sun is up, the lark is soaring
Loud swells the song of chanticleer
The levied bounds o'er earth's soft flooring,
Yet I am here, yet I am here.
For since night's gems from heaven did fade
And morn to floral lips doth lie,
I could not leave you though I said,
Goodbye, sweetheart, goodbye.¹⁴³

One readily associates Bloom's position with that of the lover in the song, who is reluctant to take his leave from his beloved, although he says "goodbye" to her. Bloom knows it is time now for Boylan to go to Eccles Street. The conquering hero is about to have his chance to win another battle in his veiled war for Molly. Bloom, the undefeated hero takes a very strategical position from where he can see and hear everything happening at the bar, but he himself cannot be observed. "Goodbye, Sweetheart, Goodbye" fits Bloom perfectly and vivifies his struggle, because he does not want to leave Molly and neither does he want to miss her. When Bloom may be considering his identity with the lover in the song ("Be near. At four. Has he forgotten? Perhaps a trick. Not come: what appetite. I couldn't do.")¹⁴⁴, Boylan leaves with impatience as if sexually aroused: "got the horn or what? he said. Wait. I'm coming."¹⁴⁵ The preceding question by Lenehan whether innocent or calculated is very pertinent, since the singer has just sung the last verse of the song and one is tempted to conclude that Bloom is also saying goodbye to Molly, that is, the unconquered hero foresees his defeat.

Soon after Boylan's departure, Mr. Dedalus invites Ben Dollard to sing "Love and War", which joins Molly, Bloom and Boylan thematically. There is war between Bloom and Boylan and perhaps love from Bloom to Molly. Furthermore, the conversation at the Ormond bar inexplicably turns to Bloom and Molly. In the course of the talk Bloom is shown as a good man who helped Dollard when the latter turned to the former for a pair of trousers. Both Molly's ability to sing and her origin are mentioned. Two digressions split the reference to Molly in two sections, the first referring to Boylan and the second to Bloom.

Ay, ay, Mr. Dedalus nodded. Mrs. Marion
 Bloom has left off clothes of all descriptions.
 Jingle haunted down the quays. Blazes
 sprawled on bounding tyres.
 Liver and bacon. Steak and kidney pie. Right,
 sir. Right Pat. . . .
 --What's this her name was? A buxom lassy,
 Marion . . . 146

Though at home and physically absent from the scene, Molly focusses everybody's attention. She is the subject matter of the conversation, the target Boylan is directing himself to, and the reason for Bloom's worries. Molly is a powerful absent-present character. She sings and at the same time enchants men. Miss Douce tried to charm Blazes Boylan, but, though he saw that "fine goods are in small pots."¹⁴⁷ he still goes after Molly. Martha Clifford has also been trying to seduce Bloom, but Molly has a much stronger appeal for him. She, no-one else, is the main siren in the chapter. It is she who troubles Joyce's Odysseus, not Miss Douce and Miss Kennedy. Molly cannot appear to Bloom in person because she is waiting for Boylan at home; she talks to him through the songs. Bloom, Odysseuslike hears the songs, but decides not to go to the siren. If he went, he might prevent the affair, but he prefers to stay and when Richard Goulding whistles a tenor air from the opera La Sonnambula, Bloom is led to associate Molly with Amina, the heroine in the opera.

Bloom bent leopard ear, turning a fringe
of doyley down under the fase. Order. Yes,
I remember. Lovely air. In sleep she went to
him. Innocence in the moon. Still hold her
back. Brave don't know their danger. Call
name. Touch water. Jingle jaunty. Too late.
She longed to go. That's why. Woman. As easy
stop the sea. Yes, all is lost.¹⁴⁸

In La Sonnambula:

. . . the heroine, Amina, innocently
sleepwalks her way into a situation that
makes her appear faithless to her fiancé, the
peasant Elvino. In Act II he laments, "All is
lost now/ By all hope and joy/ I am forsaken/
Nevermore can love awaken;/ Past enchantment,
no nevermore." Amina answers by assuring
Elvino, "Thou alone hast all my heart" and by
condemning him as "faithless" because he will
not "deign to hear" her.¹⁴⁹

When, as quoted above, Bloom says that Amina longed to go, he interprets her "sleepwalking as an expression not of her innocence but of her desire,"¹⁵⁰ but it is also possible that Bloom is

substituting Molly for Amina, the real meaning of this expression then being that Molly longed for him to go so that she could stay home.

Following "All is lost now", Simon Dedalus begins to sing "M'Appari" from Flotow's opera Martha. The version he performs reads:

When first I saw that form endearing,
Sorrow from me seemed to depart.
Full of hope and all delighted
All the world was joy to me.
But alas 'twas idle dreaming,
Not a ray of hope remains.
Gone each word that filled my ear,
Each graceful look that charmed my eye. . .
Martha, ah Martha,
Come thou lost one 151
Come thou dear one.

When Simon begins to sing Bloom signs to Pat, the waiter, "to set ajar the door of the bar"¹⁵² so that he hears the song well. The third and the fourth verses lead Bloom to think of Molly receiving Boylan:

Ring. Stop. Knock. Last look at mirror
always before she answers the door. The
hall. There? How do you? I do well. There?
What? Or? Phila of cachous, kissing comfits,
in her satchel. Yes. Hands felt for the
opulent. 153

The verse "alas 'twas idle dreaming" makes Bloom conclude that what matters in music is what is behind it: "Words? Music? No: it's what's behind it"¹⁵⁴ and he sees Molly copulating:

Bloom: flood of warm jimjam lickitup
flowed to flow in music out, in desire,
dark to lick flow, invading: Tipping
her tepping her tapping her topping her.
Tup. Pores to dilate dilating. Tup. The
joy the feel the warm the. Tup. To pour
o'er sluices pouring gushes. Flood, gush,
flow, joygush, tupthrop. Now! Language
of love. 155

"Not a ray of hope remains" reminds Bloom of the title of the opera and he concludes it is again a coincidence, because he had just stopped at Daly's to buy paper and envelope to write Martha, and now the song sets her before him. There might be some hope for him with Martha Clifford in case Boylan defeats him, but even so it is music once more which activates his mind.

"Gone each word that filled my ear, / Each graceful look that charmed my eye . . ." recalls Bloom's first encounter with Molly at Mat Dillon's in Terenure, where she played the siren and enchanted him for the first time:

Yellow, black lace she wore. Musical chairs.
We two the last. Fate. After her. Fate. Round
and round slow. Quick round. We two. All looked.
Halt. Down she sat. All ousted looked. Lips
laughing. Yellow knees. . . .

Singing. "Waiting" she sang. I turned her
music. Full voice of perfume of what perfume
does your lilactrees. Bosom I saw, both full,
throat warbling. First I saw. She thanked me.
Why did she me? Fate. Spanish eyes. Under a
peartree alone patio this hour in old Madrid
one side in shadow Dolores shedolores. At me.
Luring. Ah, alluring.¹⁵⁶

At the end of "M'Appari" the theme of "Goodbye, Sweetheart, Goodbye" is brought back. When Bloom hears "Come thou lost one! / Come thou dear one!" he feels alone and mentally sees a bird:

. . . soaring high, high resplendent, aflame,
crowned, high in efulgence symbolistic, high
of the ethereal bosom, high of the high vast
irradiation everywhere all soaring all around
about the all, the endlessnessness . . .¹⁵⁷

In ecstasy, Bloom sees the bird, the dear lost sweetheart Molly, coming to him and becoming one with the singer, who then becomes Leopold, but it is all idle dreaming: all is over: "consumed."¹⁵⁸ While Richie Goulding praises his brother-in-law's glorious voice, Bloom considers it a lamentation; an indication that he did not like "M'Appari."

Bloom decides to write to Martha, being careful to avoid Goulding's avid eyes. Boylan's car reaches Eccles Street. Bloom becomes very upset and decides to leave the restaurant. At that very moment Ben Dollard begins to sing "The Croppy Boy" and Bloom stays to hear it. This time Bloom does not follow the song verse by verse as in the previous cases. He limits himself to giving the reader a report of the content of the song. Molly stops being the crucial point and the church-state-populace theme comes to the fore. Bloom sees the Croppy Boy, to whom Ireland came before the king, go hopefully to father Green to confess his sins and to be on good terms with God. The rebel is led into a trap and instead of confessing to a priest, he confesses to a yeoman captain who orders his death. Bloom identifies himself with "The Croppy Boy" when Ben Dollard sings "I alone am left of my name and race," and considers the possibility of trying for another son with Molly:

I too, last my race. Milly young student.
Well, my fault perhaps. No son. Rudy. Too
late now. Or if not? If not? If still? 159

Bloom is still the unconquered hero as far as his relationship with his wife is concerned. Notwithstanding her being in bed with his rival at that exact moment, he still thinks of giving her a son.

"The Croppy Boy" touches Bloom positively and he leaves declaring: "Thanks, that was heavenly."¹⁶⁰ This contrasts with his comment at the end of "M'Appari" where he said, "That man's voice was a lamentation."¹⁶¹ These comments of Bloom's evidence that his main concern is related to the message a song conveys rather than to the way it is performed. Neither Simon Dedalus nor Ben Dollard mean much to him. What charms Bloom are the songs. Music is Bloom's siren not the singers.

Joyce's sirens may be looked at from different angles. At first sight Miss Douce and Miss Kennedy parallel Homer's mermaids, but then the parallels cannot be pushed forward because they do not mean anything to Bloom. Molly, not the barmaids, is the siren in the chapter. She enchants and possesses two

important characters. She has Blazes Boylan come to her house and at the same time keeps Bloom inert, his mind haunted by songs and what lies behind them. Boylan is Molly's physical victim and Bloom the spiritual one. Bloom recognizes the influence upon him: "Music. Gets on your nerves. Beerpull. Her hand that rocks the cradle rules the. Ben Howth. That rules the world."¹⁶²

Bloom is very distant from Odysseus in this episode. He has been living with the siren for many years while Odysseus seessirens for the first time. The sirens sang nicely and he would have fallen their victim, in spite of having been warned by Circe. Molly is said to have "a fine voice",¹⁶³ but it is not her voice that interests Bloom. He is concerned with what music hides. He is more analytical and, though alone, will not be trapped. "The Croppy Boy" naively saw his self-destruction. Odysseus, led by his impulses, would also have been destroyed, but Bloom, though having heard that all is lost, is aware of the situation and says with Robert Emmet:

Let no man write my epitaph; for no man who knows my motives dares now vindicate them, let no prejudice or ignorance asperse them. When my country takes her place among the nations of the earth then and not till then, let my epitaph be written. I have done.¹⁶⁴

3.9. CYCLOPS

In book IX of The Odyssey Odysseus describes his adventures among the one-eyed Cyclops, who are "giants, louts without a law to bless them." They live in a fertile land but are ignorant of agriculture; they "Have no muster and no meeting, no consultation or other tribal ways, but each one dwells in his own mountain cave dealing out rough justice to wife and child indifferent to what the others do." Odysseus and a scouting party are trapped in the cave of Polyphemus, one of the cyclops, who scoffs at Zeus and the laws of hospitality that should govern the "civilised" world and acts out his scorn by devouring two of Odysseus' men. Polyphemus imprisons Odysseus and

his remaining companions, presumably to be eaten at the rate of two a day. The second evening he "feasts" again and then Odysseus plies him with wine. In the course of the drinking bout Odysseus announces that his name is "Noman," and when the one-eyed giant collapses into drunken sleep, Odysseus blinds him with a burning pike of olive wood. Polyphemus shouts that "Noman" has ruined him and his neighbors (taking him literally) mock him and refuse help. In the morning Odysseus and his remaining men escape Polyphemus' search by hiding among his sheep. Once free and launched in his ship, Odysseus makes the mistake of revealing his identity and of taunting the blind Polyphemus. Polyphemus heaves a rock which almost sinks Odysseus' ship, and then the blind giant calls on his father, Poseidon, to prevent Odysseus from returning home or if "destiny intend that he shall see his roof again. . . far be that day, and dark the years between. Let him lose all companions, and return under strange sail to bitter days at home.¹⁶⁵

By definition a cyclops is one-eyed and the most frequent word in this chapter is either "eye" or "I", which phonetically have no distinction. The unnamed narrator, like a TV camera, goggles and apprehends everything. Very rarely does "eye" appear in the plural form. The narrator seems to be one-eyed in the opening sentence of the chapter.

I was just passing the time of the day with old Troy of the D.M.P. at the corner of Arbour hill there and be damned but a bloody sweep came along and he near drove his gear into my eye.¹⁶⁶

The sentence begins with "I" and ends with "eye". The reader's attention is also called to the cyclops' gigantic eyes when he states that the chimney sweeper almost introduced his gear into his eye. The sentence also suggests that the narrator is one-eyed, for otherwise its end should read "he near drove his gear into one of my eyes," "my right eye," "my left eye," or "my eyes". Nevertheless this datum is not highly reliable. On page 297 of Ulysses the narrator refers to his "eyes". "So anyhow Terry brought the three pints Joe was standing and begob the sight nearly left my

eyes when I saw him land out a quid."

The authors of Notes For Joyce suggest that "Noman" is "I". It must be remembered that "Noman" in The Odyssey was Odysseus and that it is Bloom who has that role in Ulysses. Odysseus was very active against Polyphemus and the narrator is but a "goggle box" presenting the reader with the motion picture of what is going on at Barney Kiernan's. "I" may also be compared to the curtain raiser who allows the audience to see the characters on the stage, but he is not a character himself.

The most important characters in the chapter are Bloom and the citizen: Odysseus and Polyphemus respectively. When "I" and Joe Hynes reach Barney Kiernan's the citizen is said to be in his gloryhole, in a clear allusion to Polyphemus' cavern: "There he is, says I, in his gloryhole, with his cruiskeen lawn and his load of papers, working for the cause."¹⁶⁷

In an effort to make the citizen more similar to Polyphemus, Joyce endows his nationalist cyclops with gigantism as well.

The figure seated on a large boulder at the foot of the round tower was that of a broadshouldered deepchested stronglimbed frank-eyed redhaired freely freckled shaggybearded widemouthed largenosed longheaded deepvoiced barekneed brawnyhanded hairylegged ruddyfaced sinewyarmed hero. From shoulder to shoulder he measured several ells and his rocklike mountainous knees were covered, as was likewise the rest of his body wherever visible, with a strong growth of tawny prickly hair in hue and toughness similar to the mountain gorse (*Ulex Europeus*). The widewinged nostrils, from which bristles of the same tawny hue projected, were of such capaciousness that within their cavernous obscurity the field lark might easily have lodged her nest. The eyes in which a tear and a smile strove ever for the mastery were of the dimensions of a goodsized cauliflower. A powerful current of warm breath issued at regular intervals from the profound cavity of his mouth while in rhythmic resonance the loud strong hale reverberations of his formidable heart thundered rumblingly causing the ground, the summit of the lofty tower and the still loftier walls of the cave to vibrate and to tremble.¹⁶⁸

The way the citizen is dressed also recalls the primitive descendents of the Titans. He wears an unsleeved garment of oxhide, trows of deerskin and Balbriggan buskins.

Joyce's portrait of the citizen leaves no doubt as to its applicability to Polyphemus. As far as the citizen's huge physical constitution is concerned, the reader has a cyclops before him, except for the fact that this cyclops is double-eyed and not one-eyed as his model. With the development of the chapter the reader reaches the awareness that though he is physically double-eyed, his patriotic views are one-sided. He goes to the past as the only right supporting source to liberate Ireland from the English domination.

From his girdle hung a row of seastones which dangled at every movement of his portentous frame and on these were graven with rude yet striking art the tribal images of many Irish heroes and heroines of antiquity.¹⁶⁹

The long list of heroes he venerates shows his ideal lies with Ireland's past. He wants to follow those heroes' example. Nevertheless a superficial analysis of his heroes shows that he sees nothing beyond names. From the list of eighty-seven names (or eighty-six since Notes For Joyce suggests that Michelangelo, Hayes should read Michelangelo Hayes) he carries with him, about forty-five are not heroes at all, twenty are not Irish, four are traitors to the Irish cause, some are unknown, one is a legendary hero, and twelve are Irish heroes who met their deaths because of the cause they had embraced. The citizen's nationalism is inconsequential. He does not consider whether his desire of opposing the English openly has any chance of success. It is likely that he will have the same fate as the heroes he venerates.

Bloom's policy lies at the opposing extreme. Soon after his entering Barney Kiernan's he is offered some drink. He refuses it, preferring a cigar instead. The cigar stands for the "burning pike of olive wood" which Odysseus used to blind the cyclops. Bloom, then, is equipped with the same kind of weapon

Odysseus is, and furthermore the citizen is under the effect of the same kind of narcotic Polyphemus is, the difference, however, being that in The Odyssey it is Odysseus who offers the giant drinks and in Ulysses it is the other way around. At the end of the chapter the citizen attacks Bloom, but the sun is in his eyes and he misses his target. This incident goes together with The Odyssey when Polyphemus heaves a rock and almost destroys Odysseus' ship. These similarities between The Odyssey and Ulysses in the present chapter are schematic rather than thematic. The physical parallel worked out by Joyce fits the structure of Ulysses but it does not account for Odysseus' big challenge. He provoked Poseidon's wrath by injuring one of his sons. Odysseus' affront is physical. He manages to blind the giant. Bloom is also going to blind the citizen, but not physically. The citizen wants to put "force against force" to revive the seventeen ninety-eight rebellion, but he has not learned yet that all of those who have tried his policy before him have been persecuted and killed. The citizen wants to turn the tables, but Bloom realizes that if he happens to be successful some day, nothing will be changed. Bloom sees the world full of persecution, hatred and insult and suggests love as a better policy.

Persecution, says he, all the history of the world is full of it. Perpetuating national hatred among nations. 170

--But it's no use, says he. Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows it's the very opposite of that that's really life.

--What, says Alf.

--Love, says Bloom. I mean the opposite of hatred. . . 171

Bloom will never agree with the citizen on his ideal for Ireland's liberation from England. Bloom holds with Stephen that if one goes to the past to solve his present he is apt to fall into the same mistakes his predecessors made and the nightmares of history will torment him forever. The citizen wants to go that direction and Bloom tells him that "Some people can see the mote in others'

eyes but can't see the beam in their own"¹⁷² to which the citizen replies that "there is no-one as blind as the fellow who won't see".¹⁷³ The citizen regards Bloom as a representative of the foreigners who came to Ireland and spoiled his country.

Those are nice things, says the citizen, coming over here to Ireland filling the country with bugs. . . Swindling the peasants, says the citizen, and the poor of Ireland. We want no more strangers in our house!"¹⁷⁴

Bloom does not give him much attention, but the citizen goes on to show everybody the extent of the damage caused them by the foreigners.

Where are the twenty million of Irish should be here today instead of four, our lost tribes? And our potteries and textiles, the finest of the whole world! And our wool that was sold in Rome in the time of Juvenal and our flax and our damask from the looms of Antrim and our limirick lace, our tanneries and our white flint glass down there by Ballybough and our Huguenot poplin that we have since Jacquard de Lyon and our woven silk and our foxford tweeds and ivory raised point from the Carmelite convent in New Rose, nothing like it in the whole wide world! Where are the Greek merchants that came through the pillars of Hercules, the Gibraltar, now grabbed by the foe of mankind, with gold and Tyrian purple to sell in Wexford at their fair of Carmen? Read Tacitus and Ptolomy, even Cambrensis. Wine peltries, Connemare marble, silver from Tipperary, second to none, our farfamed horses even today, the Irish hobbies, with king Philip of Spain offering to pay customs duties for the right to fish in our waters. What do the yellow-johns of Anglia owe us for our ruined trade and our ruined hearths?...

The citizen has blinders. He only sees the English and the foreigners in front of him. As he himself said referring to Bloom, "The friends we love are by our side and the foes we hate before us."¹⁷⁶ He is unable to realize, for example, that Bloom wants the same things he does. Simply because he disagrees with his tactics the citizen lists Bloom among his abominable foes.

Here is the challenge. Joyce's Odysseus has met Polyphemus. The giant speaks his position out to an audience which shares his views and is submissive. Bloom again is alone, and the situation is the opposite of The Odyssey. In Homer's epic Polyphemus was alone and Odysseus had companions with him. While his men were being eaten he had time to plot his attack. Bloom cannot hide among others and neither can he postpone the struggle with the citizen. If he said in the Laestrigonians that that was the worst hour of the day, he certainly meant his ordinary days because this is definitively the worst hour of his present day. He is harrassed from two different crucial points. On the one side there is Boylan, maybe destroying his home, and on the other there is the insolence of the citizen. Bloom has been keeping his self-control for a long time, but it is too much now. He has to react and react strongly. At first he tries to show the citizen that he is mistaken, that it is no use repeating old mistakes. After the first discussion (before Bloom leaves to look for Martin Cunningham), Bloom gets his first ally, John Wyse:

So anyhow when I got back they were at it dingdong, John Wyse saying it was Bloom gave the idea for Sinn Fein to Griffith to put in his paper all kinds of jerrymandering, packed juries and swindling and taxes off of the government . . . 177

One does not know if Bloom really had anything to do with the Sinn Fein movement or if it was a gratuitous statement of John Wyse's, for when he tries to check his declaration with the well-informed Martin Cunningham nothing becomes clear.

--Isn't that a fact, says John Wyse, what I was telling the citizen about Bloom and the Sinn Fein?

--That's so, says Martin, Or so they allege.

--Who made those allegations? says Alf.

--I, says Joe. I'm the alligator.

--And after all, says John Wyse, why can't a jew love his country like the next fellow?

--Why not? says J.J., when he's quite sure which country it is. 178

The dialogue shows that Bloom's role in the movement lacks evidence since no one knows who the allegor is (Joe is the alligator not the allegor). On the other hand it specifies that neither John Wyse nor J.J. sees any reason for not accepting Bloom among them. However, if his connection with the movement came to be definitely confirmed, it would not surprise anyone. He shares the Sinn Fein's basic principle of civil disobedience as a means of disrupting the English control over Ireland.

Bloom's struggle with the citizen lies in the realm of ideas and he will never accept the principle of using force to conquer the enemy because the conquering party will inevitably use his power to keep the people submissive. The citizen's ideal seems to be a circular solution to the problem they are confronted with and that is no solution at all. Little by little the citizen is forced to recognize that his views are too narrow compared to Bloom's and he seeks a way of eliminating his challenger. He begins by saying that Bloom wants to be Ireland's new Messiah ("That's the new Messiah for Ireland, says the citizen"¹⁷⁹), proceeds to question his manhood ("--And who does he suspect?"¹⁸⁰), doubts his good intentions ("A wolf in sheep's clothing"¹⁸¹), calls the wrath of God upon him ("Ahasuerus I call him. Cursed by God"¹⁸²), and finally addresses him mockingly ("Three cheers for Israel . . . Eh, mister! Your fly is open, mister!"¹⁸³). The final charge is too much for Bloom. He has been having the Molly-Boylan affair in front of him the whole day and now to increase his crisis the citizen mocks his race, which is very dear to him. He loses his self-command and tells the citizen rather bluntly that though his race is the object of scorn he still venerates some Jews. His counterattack blinds the giant who, in a final effort, tries to attack Bloom physically.

--Mendelson was a jew and Karl Marx and Mercadante and Spinoza. And the Saviour was a jew and his father was a jew. Your God. . .

--Whose God? says the citizen.

--Well, his uncle was a jew, says he. Your God was a jew. Christ was a jew like me. . . .

--By Jesus, says he, I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will. Give us

that biscuitbox here.¹⁸⁴

The citizen's physical attack does not come to fulfillment due to the interposition of Martin Cunningham, who, foreseeing what the end of the discussion will be, forces Bloom to leave the place. It is very appropriate for Joyce to have Martin's interference because the argument has already asserted Bloom's victory. He is the supporter of a sounder policy. He has shown the short-sighted citizen that putting force against force does not solve anything. The citizen realizes the English are wrong but wants to continue in the same fault. He sees the mote in the "John Bull's" eyes, but does not see the beam in his own and at the same time he is blind because he refuses to see and admit his mistaken policy.

3.10. NAUSICAA

In book V of The Odyssey Odysseus leaves Calypso's island, is harassed by Poseidon and is finally beached at the mouth of a river in the land of a fabulous seafaring people, the Phaeacians. Odysseus hides in a thicket to sleep off his exhaustion and is eventually awakened by the activities of the Princess Nausicaa and her maids-in-waiting, who have come to the river to do the palace laundry. The specific incident that awakens Odysseus involves a ball lost in the course of a game. Odysseus reveals himself and pleads the hardship of his case. His appeal to Nausicaa is successful; she arranges for his safe conduct to the court and eventually her parents arrange for his safe conduct home to Ithaca.¹⁸⁵

The opening of Nausicaa in The Odyssey sees Odysseus lying down, naked among leaves after having struggled for nineteen days on the wine-dark sea. Athene has helped him come ashore and then filled his "eyes with sleep and sealed their lids--the surest way to relieve the exhaustion caused by so much toil."¹⁸⁶ Though Odysseus is close to Nausicaa and her maids all the time, they do not take notice of him. Bloom, like Odysseus, goes to

Sandymount Strand to recover his energies. He has a headache and wants a rest to get over it. He has been having an unusual day. "Long day I've had. Martha, the bath, funeral, house of keys, museum with goddesses, Dedalus' song. Then that bawler in Barney Kiernan's."¹⁸⁷ The last two chapters have exhausted Bloom. He thinks the seaside a good place to relieve the fatigue caused by so much toil. When the chapter begins he is already part of the scenery but the reader is not informed of it. Later a "gentleman" is mentioned and suspicion arises as to who he is, but his identity is kept concealed till very late.

In The Odyssey Nausicaa is described as being tall and beautiful as a goddess and the gallant Odysseus exalts her beauty when he addresses her.

Mistress, I throw myself on your mercy. But are you some goddess or a mortal woman? If you are one of the gods who live in the sky, it is of Artemis, the daughter of the almighty Zeus, that your beauty, grace and stature most remind me. But if you are one of us mortals who live on earth, then lucky indeed are your father and your gentle mother; lucky your brothers too. How their hearts must glow with pleasure every time they see their darling join the dance! But he is the happiest of them all who with his wedding gifts can win you for his home. For never have I set eyes on such perfection in man or woman. . .¹⁸⁸

Joyce is not less generous when he talks about his Nausicaa's attributes:

Gerty MacDowell who was seated near her companions, lost in thought, gazing far away into the distance, was in very truth as fair a specimen of winsome Irish girlhood as one could wish to see. She was pronounced beautiful by all those who knew her. . . Her figure was slight and graceful. . . The waxen pallor of her face was almost spiritual in its ivory-like purity though her rosebud mouth was a genuine Cupid's bow. Greekly perfect. Her hands were of finely veined alabaster with tapering fingers and as white as lemon juice. . . There was an innate refinement, a languid queenly "hauteur" about Gerty which was unmistakably evidenced in her

delicate hands and higharched instep . . .
 Gerty's (eyes) were of the bluest Irish
 blue, set off by lustrous lashes and
 dark expressive brows. Time was when those
 brows were not so silkily seductive . . .
 But Gerty's crowning glory was her wealth
 of wonderful hair . . . 189

Athena, under the form of one of Nausicaa's bosom friends, comes to her bedroom while she is asleep and advises her to go wash clothes the first thing the next morning; i.e., one of Nausicaa's best friends brings her to Odysseus. Gerty, like Nausicaa, comes to Sandymount Strand in the company of her friends Cissy Caffrey and Edy Boardman. Both Nausicaa and Gerty perform female activities by the seaside. While Nausicaa and her maids wash clothes, Gerty and her friends look after three children. Gerty does not care for the children and one supposes that the princess herself only watched her maids do the washing.

Nausicaa and her company are playing with a ball while they wait for the clothes to dry. When she passes the ball to one of her maids, she misses the target and drops the ball into the deep current of the river. They all shriek and their cry awakes Odysseus. Once awake, he decides to go to her and beg for help. It is also a ball that brings Bloom and Gerty together.

The twins were now playing in the most approved brotherly fashion, till at last Master Jacky who was really as bold as brass there was no getting that deliberately kicked the ball as hard as ever he could down towards the seaweedy rocks. . . but luckily the gentleman in black who was sitting there by himself came gallantly to the rescue and intercepted the ball. Our two champions claimed their plaything with lusty cries and to avoid trouble Cissy Caffrey called to the gentleman to throw it to her please. The gentleman aimed the ball once or twice and then threw it up the strand towards Cissy Caffrey but it rolled down the slope and stopped right under Gerty's skirt near the little pool by the rock. The twins clamoured again for it and Cissy told her to kick it away and let them fight for it so Gerty drew back her foot but wished their stupid ball

hadn't come rolling down to her and she gave a kick but she missed and Edy and Cissy laughed.¹⁹⁰

Odysseus' and Bloom's approaches to their Nausicaa's are quite different. The former tells Nausicaa:

I worship as I look. Only in Delos have I seen the like, a fresh young palm-tree shooting up the altar of Apollo, when my travels took me there. . . .I remember how long I stood spellbound at the sight, for no lovelier sapling sprang from the ground. And it is just the same wonder and veneration that I look at you, my lady; with such awe, indeed, that I dare not clasp your knees, though my troubles are serious enough.¹⁹¹

Odysseus has the gift of gab. He does not realize that his speaking of her in high terms may be misunderstood by the princess. He wants Nausicaa to sympathize with him and arrange for his safe conduct home to Ithaca, but she thinks that the foreigner's appearance, his declaration of worship and the dream-vision she had the previous night telling her she would soon find a mate seem promising. She takes Odysseus for her prospective husband and will do anything to keep him in Phaecia. Bloom is more to the point. When he looks at Gerty what he wants becomes evident. Odysseus' loquacity communicates less than Bloom's silence does.

Yes, it was her he was looking at and there was meaning in his look. His eyes burned into her as though they would search her through and through, read her very soul.¹⁹²

She could almost see the swift answering flush of admiration in his eyes that set her tingling in every nerve. She put on her hat so that she could see from underneath the brim and swung her buckled shoe faster for her breath caught as she caught the expression of his eyes. He was eyeing her as a snake eyes its prey. Her woman instinct told her that she had raised the devil in him and at the thought a burning scarlet swept from throat to brow till the lovely colour of her face became a glorious rose.¹⁹³

It may be argued that in Nausicaa for the first time Odysseus excels Bloom. In spite of the more complete communication between Bloom and Gerty it remains a fact that though Bloom is referred to as "the gentleman" and "the gentleman in black" throughout the chapter, Odysseus is much more of a gentleman. When discussing the complete man in literature with Frank Budgen. Joyce said laughing that Odysseus "was the first gentleman in Europe. When he advanced naked, to meet the young princess he hid from her maidenly eyes the parts that mattered of his brine-soaked, barnacle-encrusted body."¹⁹⁴ Not only does Odysseus conceal his naked manhood from Nausicaa by covering parts of his body with a leafy bough, but he also refuses to wash his naked body in the presence of her maids.

Ladies, be good enough to stand back over there and leave me to wash the brine myself from my shoulder and rub my body with olive-oil, to which it has long been a stranger. I am not going to take my bath with you looking on. I should be ashamed to stand naked in the presence of gentlewomen.¹⁹⁵

Odysseus is very distinguished in the passage above. He behaves very respectfully as a well educated man is expected to. Bloom, on the other hand, is very vulgar compared to Odysseus. Joyce, however, does not want to leave his readers with the feeling that his hero is obscene or mediocre. His masturbating at the sight of Gerty, far from being repulsive, becomes artistic.

For the first time in literature masturbation becomes heroic. It is a way of joining ideal and real, and while sympathetic or vulgar, it is negligible. It brings Bloom back to goodwill and away from indifference. He leaves behind Narcissus drowned in the pool.¹⁹⁶

Though Bloom says at the end of the chapter "O! Exhausted that female has me,"¹⁹⁷ the masturbation is beneficial to him. At the beginning he is down and at the end he is in the mood of continuing on his journey. His masturbation is a catharsis which helps him recover from the depression he felt after his vicrucis through "Sirens" and "Cyclops". He is going to the lying-in hospital. A new being is about to be born in "Oxen of the Sun,"

but Bloom's rebirth has already taken place. Boylan's courting Molly will no longer trouble him. Boylan's role continued and grew as far as "Cyclops," but from now on he is off the stage. One opposing force has been eliminated from Bloom's way. Now it rests for Bloom to consolidate his position in relation to the powers which have been the object of his attention during the day, the state and the church.

Though the present work does not aim at discussing the religious aspect of Ulysses thoroughly, it is worth noticing at this point that in writing Nausicaa Joyce had the Catholic ritual of rosary, sermon and benediction of the Most Blessed Sacrament before him. The rosary is the official prayer to the Holy Virgin, who is also called the "Star (or Queen) of the Sea." The Phaeacians were a seafaring people and Nausicaa their princess, hence she was a "Princess of the sea."

Bloom's masturbation parallels the ritual being performed in the church nearby. The litany following the rosary is a succession of short phrases celebrating Holy Mary's many glorifying titles. It looks a repetitive recital. While the churchgoers venerate Mary inside the church, Bloom plays (or prays) his "litany" and venerates Gerty outside. The repetitive recital in the church follows an oral-visual procedure. Bloom's is multiple-sensed. The ceremonies in the church rise toward their high point, the Benediction of the Most Blessed Sacrament. Bloom's ritual also follows a like parallel. He reaches his climax a little after the benediction and it is apothotic too.

Joyce, then, parallels the action taking place within the church to that happening outside of it. The former is a mental masturbation and the latter a physical one. The churchgoers celebrate a dead, motionless, irresponsive image and Bloom worships a live, reactive, flesh-and-blood Irish girl.

People generally turn to church when they are depressed so that they may get over their bad state, and Mary is called the "refuge of the sinners."

Refuge of sinners. Comfortress of the afflicted. "Ora pro nobis". Well has it been said that whosoever prays to her with

faith and constancy can never be lost or cast away: and fitly is she too a haven of refuge for the afflicted because of the seven dolours which transpierced her own heart.¹⁹⁸

Joyce is saying that it is possible to recover one's good spirits without having to recur to divinities. Bloom at least did. After his experiences, his watch, which had stopped working at four thirty (a very suspicious time), is activated again and Bloom decides to resume his wanderings.

Joyce gave Stephen a rest at the end of Proteus and Bloom's comes in Nausicaa where Odysseus also has his rest. Both Odysseus' and Bloom's Nausicaa's are said to be very beautiful. However, when Gerty MacDowell walks at the end of the chapter, the reader knows that she is lame, and her injury contrasts with Odysseus' Nausicaa whose beauty and perfection are close to the god's. The two Nausicaa's also differ in their level of purity. Odysseus' is innocent as a lamb; Bloom's is devilish. King Alcinous' daughter's pure heart is enchanted by the presence of the gentleman before her. Athena told her the preceding night that she would soon find a husband and she takes the goddess seriously. In her innocence she cannot suspect that Odysseus has different plans in relation to her. Gerty MacDowell, on the other hand, has total awareness of what is going on. She knows Bloom is masturbating because of her and works to this ends. There is identification between Bloom and Gerty, though they do not talk to each other. Again this contrasts with The Odyssey where, regardless of their conversation, Odysseus and Nausicaa still look in different directions. Nausicaa trusts the goddess and is cheated because Odysseus will never marry her. Gerty ignores the religious service going on in the chapel and does not animate any dream in relation to Bloom.

When Odysseus sees Nausicaa he has already rested, for he has been sleeping on shore for a long time. She comes when he has already recovered his strength. Bloom's rest takes place while he sees Gerty and his strength is only recovered after he

sees her. Another important difference between Odysseus and Bloom in this episode is that the former will largely depend on Nausicaa to return home and Bloom will have to rely upon himself because Gerty is helpless. Odysseus' wanderings finish after he reaches Phaecia, King Alcinous' land. From Phaecia he is taken as a passenger to Ithaca to carry out his last deed, the slaughtering of the suitors. Bloom's wanderings, however, will still continue. He is still going to a lying-in hospital where he will meet Stephen with whom he will share some points of view. In the Oxen of the Sun, both of them will be worried about birth control and the church-state exploitation of the Irish people.

3.11. OXEN OF THE SUN

In Book XII of The Odyssey Odysseus and his men sail from Circe's island; they pass the Sirens, run the gauntlet of Scylla and Charybdis and at nightfall are coasting the island of the sun-god Helios (identified as Trinacria, modern Sicily). Both Circe and Tiresias have warned Odysseus to avoid the island and particularly to avoid harming the cattle sacred to Helios. The crew, led by Eurylochus, refuse to spend the night at sea; Odysseus asks them to swear they will not touch the sacred cattle; and when they agree, he reluctantly lands on the island. Odysseus falls asleep and the crew immediately forswear their oath and slaughter cattle for their meal. Lampotie (Lampetia), a daughter of Helios, warns her father, who appeals to Zeus. Zeus promises retribution, and when the ship leaves the island, he makes good his word, destroys ship and crew with a lightning bolt and fulfills the prophecies of Circe and Tiresias. Odysseus, once more frustrated and now condemned to further delay in his voyage home, lashes the mast and keel of his shattered ship together, endures the voyage past the whirlpool of Charybdis and is beached in exile on Calypso's island.¹⁹⁹

In no previous chapter is Bloom described so similarly to the Greek hero as in "Oxen of the Sun."

Some man that wayfaring was stood by
 housedoor at night's oncoming. Of Israel's
 folk was that man that on earth wandering far
 had fared. Stark ruth of man his errand that
 him lone led till that house . . . On her stow
 he ere was living with dear wife and lovesome
 daughter that then over land and seafloor nine
 year had long outwandered.²⁰⁰

Bloom has already been called "the wandering jew"²⁰¹ and now he is very much like Odysseus as a wanderer. Odysseus lands on the sun-god's cattle's island at night, and Bloom reaches the hospital at night too. Odysseus' fate kept him wandering for ten years and Bloom is said to have been straggling over "land and seafloor" for nine years. Joyce, of course, means that Bloom has been a wayfarer for nine episodes, since he left home on the fifth chapter and the episode which has just finished is the thirteenth.

Tinacria, with its splendid broad-browed cattle and its flocks of sturdy sheep is the hospital, full of pregnant women. The sun-god is Dr. A. Horne and the daughters of Helios have their counterparts in the white sisters.

Of that house A. Horne is lord. Seventy beds
 keeps he there teeming mothers are wont they lie
 for to the thole and bring forth bairns halo so
 God's angel to Mary quoth. Watchers they there
 walk, white sisters in ward sleepless. Smart
 they still sickness soothing: in twelve months
 thrice an hundred. Truest bedthanes they twain
 are, for Horne holding wariest ward.²⁰²

In The Odyssey Eurylochus tells Odysseus that he looks like an iron man who never feels tired, but after so much struggle to escape Scylla and Charybdis his crew is very tired and well deserves some rest. Bloom's dropping by the lying-in, besides serving the purpose of getting some information about Mina Purefoy's condition, also offers him the chance for a rest.

And the traveller Leopold went into the
 castle for to rest him for a space being sore
 of limb after many marches environing in
 diverse lands and sometimes venery.²⁰³

And he sat down in the castle with them
for to rest him awhile.²⁰⁴

Most the of action in Homer's "Oxen of the Sun" is carried by Odysseus' crew. They convince Odysseus to land on the island and, furthermore, are responsible for the slaughtering of the sacred animals. The medical students correspond to that crew. Eurylochus, the leader of Odysseus' crew, makes speeches and talks his companions into going against their commander's orders and breaking the promise they made before landing. Odysseus himself is absent from the scene, does not take part in their foolish decision, does not eat of the meat of the cattle of the sun-god, and is consequently spared when Zeus' wrath is directed toward his ship. The group Bloom meets is also very garrulous. They talk about a variety of subjects and each one of them pretends to hold the truth. Bloom plays the hearer, talks little, though he is:

. . . the goodliest guest that ever sat in
scholars' hall and that was the meekest man
and the kindest that ever laid husbandly
hand under hen and that was the very truest
knight of the world one that ever did minion
service to lady gentle pledged him courtly
in the cup.²⁰⁵

Bloom tries to understand the medicals' behavior, refuses to utter his opinion once, but cannot tolerate Mr. Costello's talk concerning one of the white sisters that work in the hospital.

To revert to Mr. Bloom who, after his first entry, had been conscious of some impudent mocks which he, however, had born with being the fruits of that age upon which it is commonly charged that it knows not pity. . . But the word of Mr. Costello was an unwelcome language for him for he nauseated the wretch that seemed to him a cropeared creature of a mishapen gibbosity born out of wealock and thrust like a crookback teethed and feet first into the world.²⁰⁶

Among the fellowship at the hospital, Bloom shares points of view with the reserved Stephen. The conversation has

turned to birth control and the possibility of letting the baby die so the mother will live. Stephen reacts to this idea strongly:

Both babe and parent now glorify their Maker, the one in limbo gloom, the other in purge fire. But gramercy, what of those God-possibled souls that we nightly impossibilise, which is the sin against the Holy Ghost, very God, Lord and Giver of Life? For, sirs, our lust is brief. We are means to those small creatures within us and nature has other ends than we. . . Thereat laughed they all right jucundly only young Stephen and sir Leopold which never durst laugh too open by reasons of a strange humour which he would not bewray and also for that he rued for her that bare whose she might or wheresoever.²⁰⁷

Bloom's position is similar to Stephen's with regard to the passage above, but he does not say anything to clarify it at this stage. Later in the chapter it is reported that Bloom is also against birth control.

In a recent public controversy with Mr. Bloom. . . he is reported by eyewitnesses as having stated that once a woman has let the cat into the bag (an esthetic allusion, presumably to one of the most complicated and marvellous of all nature's processes, the act of sexual congress) she must let it out again or give it life, as he phrased it, to save her own.²⁰⁸

There is a further and more compelling instance of his position: "Copulation without population! No, say I! Herod's slaughter of the innocents were the truer name."²⁰⁹

Notwithstanding these various similarities between The Odyssey and Ulysses, deviations can be found as well. Odysseus has a crew and is their leader. He is surrounded by companions when he comes to Helios' island. Bloom reaches the hospital unaccompanied and although he accepts the invitation to join the group of medicals he remains an outsider. He bears no leadership role in relation to them. Odysseus follows Tiresias' and Circe's instructions avoiding harming the sacred cattle for fear of the gods. In Ulysses it is Stephen who fears God, though he feels "orgulous of mother Church that would cast him out of her bosom."²¹⁰

Bloom does not follow any directions; neither does he fear any god. When "a black crack of noise" is heard in the street Stephen, who had been so positive against the Church and God, gets terrified. Bloom takes the initiative of quieting him by saying it is only a natural phenomenon.

Odysseus' men slaughter strong healthy cattle and Lenehan mentions that Kerry cows, "an Irish breed of small black cattle,"²¹¹ are going to be batchered along of the plague."²¹² Being diseased, these cows contrast with the ones found in The Odyssey.

Miss Callan, one of the sisters who waits on the pregnant women at the hospital, is referred to as "a monstrous fine bit of cowflesh,"²¹³ and several other instances can be found throughout the chapter where women are compared to or associated with cows. Joyce has decided to personify Homer's oxen of the sun and does it in different ways. The real cows which are to be slaughtered because of the plague are but a distraction with no further implications. The actual oxen of the sun are brought to the scene by Stephen. At one level they are all those "Godpossibled souls that we nightly impossibilise" and at the other the Irish themselves. Most of the chapter is taken up with the discussion of aspects related to birth control and men using women just as a source of pleasure. To Stephen birth control is worse than the sin against the Holy Chost, which will never be forgiven, and Bloom, though having "rejoined his heart to repress all motions of a raising cholera, and by intercepting them with the readiest precaution,"²¹⁴ cannot put up with insolent people, like Costello, who use spiteful language in relation to women. Stephen says that the Irish people are slaughtering the oxen of the sun by preventing children from coming to light. Bloom's position shows that the profanation of women also constitutes a desecration of the sun-god's cattle.

At the very heart of the chapter, the thirtieth and longest paragraph in the episode, there is a parable similar to "A Pisgah Sight of Palestine" or "The Parable of the Flums" already discussed in "Aeolus." Bloom does not contribute to the

developing of the parable, but on the other hand he does not object to it either. It is Stephen, the intellectual, who offers the occasion for the bringing of the theme to the surface and it is he as well who puts an end to it. Two important elements are recalled several times in the paragraph. There is continuous allusion to "the bull of Ireland" and to "Lord Harry." One is led to think that "the bull of Ireland" is a male bovine mammal since Lenehan has just mentioned Kerry cows, which are to be slaughtered. Joyce's use of the word bull, however, implies an official document issued by the pope and sealed with a bulla. The references to Lord Harry have to do with Henry II, Henry VII, and Henry VIII successively.

It is that same bull that was sent to our island by farmer Nicholas, the bravest cattle breeder of them all, with an emerald ring in his nose. . . but before he came over farmer Nicholas that was a eunuch had him properly gelded by a college of doctors who were no better than himself. So be off now, says he, and do all my cousin german Lord Harry tells you and with that he slapped his posteriors very soundly. But the slap and the blessing stood him friend, says Vincent, for to make up he taught him a trick worth two of the other so that maid, wife, abbess and widow to this day affirm that they would rather any time of the month whisper in his ear in the dark of a cowhouse or get a lick on the nape from his long holy tongue then lie with the finest strapping young ravisher in the four fields of all Ireland.²¹⁵

Pope Adrian IV in a papal bull granted the overlordship of Ireland to Henry II of England. Henry, in seeking the papal permission for invasion, had argued that Ireland was in a state of profound corruption and irreligion. The bull approved Henry's laudable determination to extirpate certain vices which had taken root, and the pope gave Henry II an emerald set in a gold ring as a token of Henry's overlordship of Ireland.²¹⁶ The emissary of the pope was told to follow King Henry's orders, i.e., to work with him. A representative of the pope is usually a priest. If a priest is called a bull, the cowhouse where Irish women went

so zestfully is nothing but the confession box, and his so successful centralizing of attention toward himself shows to what extent the church-state alliance could spoil and enslave the oxen of the sun. In fact they dressed the bull "in a point shift and petticoat with a tippet and girdle and ruffles on his wrists and clipped his forelock and rubbed him all over with spermacetic oil and built stables for him at every turn of the road with a gold manger."²¹⁷ Again, the stables stand for the church buildings the priests had the people build throughout the country and the gold mangers are the altars or the tabernacles, where the holy bread is kept and which are usually made of gold. The representative of the pope spoke a "bull's language" and all went after him. The bull's language is Latin, of course. The reference to Lord Harry shifts from Henry II to Henry VII, who decided to apply English land-use laws in Ireland.²¹⁸ The imposition of English law damaged Irish agriculture and spoiled the oxen of the sun once more, but by lord Harry's orders, "green is the only grass that grows on the ground,"²¹⁹ and if it happened that the bull

. . . got scent of a cattleraider in Roscommon or the wilds of Connemara or a husbandman in Sligo that was sowing as much as a handful of mustard or a bag rapeseed out he ran amok over half the countryside rooting up with his horns whatever was planted.²²⁰

They go on talking about another Lord Harry, Henry VIII, who "found sure enough that he was a left-handed descendant of the famous champion bull of the Romans, Bos Bovum."²²¹ Henry VIII decided that he could be pope and king all at once and it did not take long for him and the bull of Ireland to be "as fast friends as an arse and a shirt,"²²² and because there was no more hope, says Stephen, to men of Ireland:

. . . made a wherry raft, loaded themselves and their bundles of chattels on shipboards, set all masts erect, manned the yards, sprang their luff, heaved to, spread three sheets in the wind, put her head between wind and water, weighed anchor, ported her helm, ran up the jolly Roger, gave

three times three, let the bullgine run,
 pushed off in their bumboat and put to sea
 to recover the main of America.²²³

The parable states that the Irish who remained in Ireland are the "Oxen of the Sun." They have been spoiled over and over. The crime they have been victims of clamours for retribution, but retribution will never come unless they shake off the yokes of the church and the state. In The Odyssey Zeus took his vengeance, but history has shown that the slaughtering of the Irish people will go on forever if they keep waiting for God to help them. They must do something about it themselves and Stephen and Bloom are trying.

In "Oxen of the Sun" Bloom and Stephen come together for the first time in the book. It is true that in "Aeolus" they saw each other, but they had different interests there. Bloom was interested in getting Keyes' advertisement renewed and Stephen was concerned with sharing drinks with the other newspapermen. In "Scylla and Charybdis" they came close to each other again, but they did not exchange words. As far as "Nausicaa," Joyce has worked on his heroes in isolation. The reader has frequently been in contact with Bloom and Stephen, but each one in his turn. In "Oxen of the Sun" they sit at the same table and talk to each other. Their coming together is of major importance because it is revealing of the way Bloom and Stephen see each other. In this episode Joyce limits himself to bringing them together on the plane of ideas only. It has been shown that Bloom and Stephen share opinions. Joyce, it seems, is not very much interested in reversing The Odyssey in this episode. A possible explanation for this fact may be that his attention is focussed on his heroes' encounter. Notwithstanding this, his oxen are still distinct from Homer's. He personifies Homer's oxen. While real cattle are slaughtered in The Odyssey, the Irish people are spoiled in Ulysses, and cannot have a life of their own because of the exploitation of the church and the state. In The Odyssey the slaughtered cattle are the gods' favorites and by contrast the Irish are victims of the church.

In Homer, retribution comes immediately after the desecration of the oxen. In Ulysses the oxen have been suffering violation for a long time and their usurpers have paid no penalty because they are God's allies. The pope through a bull endowed the king of England with power to exploit God's cattle. No retribution has taken place in the history of Ireland because God has been on the side of its ravishers. This past history is the nightmare from which Stephen is trying to awake.

Stephen's participation in this chapter is particularly important. It is possible that the tipsy medicals do not take him seriously, but he has an open-eared listener, Bloom. Bloom makes it clear that he agrees with Stephen on matters of birth control and though he does not say anything about Stephen's view of Ireland's past, the reader is fully aware that Bloom goes along with Stephen because in several of the preceding episodes he himself saw the state and the church oppressing the Irish. If their opinions coincide, they will be expected to come closer to each other and act in concert. In reality, they are going to be together till almost the very end of the book, but will Joyce's Odysseus and Telemachus enter into an alliance and follow Homer's pattern at the end? As far as points of view are concerned, Bloom and Stephen are in the same boat, but will they be able to synchronize their rowing? The next chapters of Ulysses will answer these questions.

3.12. CIRCE

In Book X of The Odyssey Odysseus recounts his adventures with the Lestrigonians and then describes his landing on Circe's island. Odysseus and his men are in a state of profound depression, "sick at heart, tasting our grief," as a result of the tantalizing view of Ithaca achieved with Aeolus' help and of the disastrous encounter with the Lestrigonians. They rest "cloaked in desolation upon the waste sea beach"; Odysseus kills "a stag with noble antlers"; they feast, and eventually Odysseus divides his crew into "two platoons," one under his leadership, one led by

Eurylochus. The leaders draw lots and the fate of exploring the island falls to Eurylochus. Eurylochus and his men discover Circe's hall, where all save Eurylochus are transformed into hogs by Circe's "foul magic." Eurylochus escapes to warn Odysseus, who then approaches Circe's hall alone. He is met by Hermes, who gives him a magic herb, moly, to make him proof against Circe's magic; Hermes also tells Odysseus that he must make Circe swear to release his men and to perform "no witches' tricks" lest he, too, be "unmanned" by her. Odysseus confronts Circe, her magic fails (since his magic, moly, is stronger); Odysseus threatens her, and she swears that she will not harm him and that she will release his men. She not only keeps her oath but also royally entertains Odysseus and his crew.²²⁴

Circe's foul magic marks Homer's description of this episode and it seems that this was the aspect Joyce wanted to explore carefully in his book. Odysseus goes to Circe's palace to rescue his men who have fallen victims of her magic. Bloom goes to the nighttown to look after Stephen, who is drunk and consequently an easy victim of Bella Cohen's. It is to be noted, however, that Odysseus' men are sober and thus have full command over themselves when they reach Circe's palace and that Stephen cannot respond for himself when he enters the whorehouse. Odysseus is given a plant called moly, which protects him from Circe's tricks. He will not give Circe his talisman and neither will he let her know he has one. Joyce is faithful to The Odyssey when he equips Bloom with a potato, a talisman given him by his mother, but contrary to Odysseus, Bloom lets Zoe have his talisman and, unprotected by his moly, undergoes different kinds of attacks. These attacks are not materialized. They are the output of Bloom's daydreams and prove revealing of some important aspects of Ulysses.

Soon after Bloom gives Zoe his potato, she asks him if he has a "swagger root." Bloom tells her: "Rarely smoke, dear. Cigar now and then. Childish device. The mouth can be better engaged than with a cylinder of rank weed."²²⁵ Then Zoe proceeds: "Go on. Make a speech out of it."²²⁶ Bloom's daydream leads him

to see himself as Lord Mayor of Dublin, his speech is printed at the expense of "ratepayers," a street is named after him, he is called "the world's greatest reformer," and the representatives of the church present him to the public as Leopold the First "your undoubted president and king chairman, the most serene and potent and very puissant ruler of this realm."²²⁷ Bloom is given the key of Dublin, is glorified and addresses the people with these words:

My beloved subjects, a new era is about to dawn. I, Bloom, tell you verily it is even now at hand. Yea, on the word of a Bloom, ye shall ere long enter into the golden city which is to be, the new Bloomusalem in the Nova Hibernia of the future."²²⁸

The man in the macintosh opposes Bloom and is immediately eliminated, for Bloom stands for the reform of municipal morals and the ten commandments. "New worlds for old."²²⁹ Opposition grows. Father Farley denounces Bloom as an anti-Christ, Mrs. Riordan calls him a bad man, Paddy Leonard considers him a "stage Irishman," i.e., an Irishman who has degraded himself by acting the clown, Lenehan calls him a plagiarist, Theodore Purefoy considers him a pervert, Alexander J. Dowie clamors that Bloom is "from the roots of hell, a disgrace to christian men."²³⁰ While the opposition to Bloom grows a veiled sibyl, a fanatic Bloomite, dies for his sake and when Dowie finishes his speech the mob is ready to lynch Bloom. Some doctors try to put in a word for Bloom and state his disabilities, but there is no way out. Bloom undergoes trial and is burned publicly.

Taken in isolation, the above description is just a hallucination, but within the structure of the whole book, it is very meaningful. Bloom has been looking at heroism and leadership as a big mistake. He has ignored both religious and heroic heroes chapter by chapter and at the same time considered their influence as harmful to the people. Bloom wants Ireland's liberation, but not under the flag of a leader. In the daydream described above, he lets his imagination rove and considers what may happen if he

himself comes to be a leader. He concludes that he will just be another in an already long list of tyrants and his end would be much the same as theirs. When Zoe talks to him again Bloom's words are: "All insanity. Patriotism, sorrow for the dead, music, future of the race. To be or not to be. Life's dream is o'er. End it peacefully."²³¹

Two major themes have troubled Bloom so far. On the one side there was the church-state coalition against the people, discussed in the previous daydream, and on the other there was Molly and Boylan's love affair, which spoiled a good part of his day. His last hallucination is dedicated to that affair. While Odysseus is warned about Circe and appropriately equipped to meet her, Bloom goes toward Bella Cohen as ignorantly and as innocently as an ox goes to the slaughterhouse. Odysseus is master of the situation from the moment he enters Circe's palace and Circe is able to exert no influence upon him. With Bloom it is just the opposite. The moment Bella sees Bloom he becomes enchanted. Bella has a fan, which stands for Circe's magic wand, but Bloom has no magic artifice to protect him, and to make his situation even more critical, he has just become aware of a male form which reminds him of Boylan.

(A male form passes down the creaking staircase and is heard taking the waterproof and hat from the rack. Bloom starts forward involuntarily and, half closing the door as he passes, takes the chocolate from his pocket and offers it nervously to Zoe). . .

Bloom

(Hearing a male voice in talk with the women on the doorstep, pricks his ears.) If it were he? After? Or because not? Or the double event?²³²

Bloom thinks the male figure is Blazes Boylan and would prefer not to see him. He fears the confrontation and his fear makes him an easier victim of Bella's charm. When she taps him with the fan Bloom says wincing:

Powerful being. In my eyes read the
slumber which women love. . . .

Exuberant female. Enormously I
desiderate your domination. I am
exhausted, abandoned, no more young... 233

I should not have parted with my talisman. 234

Bloom, whore ridden, ties up Bella's shoelace and changes sex.

With a piercing epileptic cry she sinks
on all fours, grunting, snuffling, rooting
at his feet, then lies, shamming dead with
eyes shut tight, trembling eyelids, bowed
upon the ground in the attitude of most
excellent master. 235

Bella, who now wears trousers and has grown a "fat moustache"
changes into Bello. Bello commands and Bloom obeys slavishly.
Bloom becomes a plaything of hers. At a certain stage Bello calls
Bloom an "impotent thing" and doubts his virility. In response
Bloom mentions Eccles Street, but Bello immediately reminds him
that there is a man of brawn in possession there and adds:

The Tables are turned, my gay young
fellow! He is something like a fullgrown
outdoor man. Well for you, you muff, if
you had that weapon with knobs and lumps
and warts all over it. He got his bolt, I
can tell you! Foot to foot, knee to knee,
belly to belly, bubs to breast! He's no
eunuch. A shock of red hair he has
sticking out of him behind like a
furzebush! Wait for nine months my lad!
Holy ginger, it's kicking and coughing
up and down in her guts already! That
makes you wild, don't it? Touches the
spot? 236

It does touch the spot. Molly constitutes Bloom's Achilles'
tendon. It has already been mentioned that Joyce has made Bloom's
task harder than Odysseus', for while the latter has a faithful
Penelope waiting for him at home, the former's wife's lustful
desires ask her to entertain another man in his bed. It is true
that Bloom's sexual life with Molly is far from being ideal, but
he has not given up hope of making up for the lost time and this
explains why soon after Bello's insulting utterance he says:

"Moll . . . We . . . Still²³⁷

Odysseus reported that when he had taken the bowl from Circe and drained it, but without suffering any magic effects, she touched him with her wand and sharply ordered him to lie down with his friends. Whereupon he snatched his sword from his hip and rushed on Circe as if he meant to kill her. But with a shriek she slipped below his blade, fell at his knees, and burst into tears.²³⁸ Bloom acts very similarly when he recovers his manhood. The nymph "draws a poniard and, clad in the sheathmail of an elected knight of nine, strikes at his loins."²³⁹ Bloom "starts up, seizes her hand" and counterattacks her. The nymph "with a cry flees from him unveiled. . ." ²⁴⁰ While she leaves Bloom confesses: "I have sixteen years of black slave labour behind me."²⁴¹ Bloom and Molly got married in 1888. Ulysses takes place in 1904. Bloom and Molly have been together for sixteen years and he considers them years of black slave labor. He also seems to reconsider his past and to suggest a change from now on: "And would a jury give me five shillings alimony tomorrow, eh? Fool someone else not me."²⁴² Bloom eventually faces Bello and demands his potato from Zoe as if to consolidate his recovery. From now on his attention is going to be focussed on Stephen, who motivated his coming to the brothel.

Stephen overpays Bella, Bloom rescues his money, and with Stephen's agreement takes care of all the money Stephen has. Later, when Stephen "lifts his ashplant high with both hands and smashes the chandelier" rushing out of the room, Bloom takes his defense again and refuses to give Bella the indemnification she wants. Bloom's attitude shows his interest in Stephen. He could solve the impasse by simply giving Bella Stephen's money, which he keeps, or even denying any connection with the riotous youth. But he does neither of these things. He does not play Saint Peter, and deals with Stephen's money as if it was his. Hearing that "there's a row on" he gives Bella just what is owed--thus being faithful to Stephen's request: "Be just before you are generous"²⁴³ -- and hurries out through the hall to meet Stephen engaged in a quarrel with Private Carr, a representative of the king.

Bloom knows that opposing either the state or its representatives is bad policy. He tries to play the diplomat, but unsuccessfully. Stephen, whose "center of gravity" is displaced, is very aggressive and tapping his brow says: But in here it is I must kill the priest and the king."²⁴⁴ There is nobody at the scene to defend the priest, but Private Carr and Private Compton hastily make it their business to take the king's defense. Stephen seems unaware of the mess he is causing and tells Private Carr:

I understand your point of view, though I have no king myself for the moment. . . . But this is the point. You die for your country, suppose. Not that I wish it for you. But I say: Let my country die for me. Up to the present it has done so. I don't want it to die. Damn death. Long live life.²⁴⁵

Stephen's declaration makes his condition worse. He tells the soldiers that their attitude is nonsensical, but he does not know that while their waving the king's flag "provokes his intelligence,"²⁴⁶ his words call for physical retribution from them. Stephen is accustomed to making use of his mind to set his points of view; the soldiers, however, use their physical strength for that purpose. Their confrontation is inevitable. Stephen is knocked down and Korny Kelleher's appearance proves very providential. The undertaker interferes with the watchmen, who have just come to the scene, so that they do not proceed with the case. Bloom again makes it his responsibility to look after Stephen and they are left alone. When Stephen comes to

. . . silent, thoughtful, alert, he (Bloom) stands on guard, his fingers at his lips in the attitude of secret master. Against the dark wall a figure appears slowly, a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with grass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.²⁴⁷

The extremes have met. The impetuous Stephen, the Greek, has encountered the experienced Bloom, the Jew. In the quote above, Bloom looks at Stephen as if the soul of his son Rudy, who died eleven years ago, has transmigrated to Stephen's body.

Joyce, in fact, gives further evidence for that reasoning. The undertaker's presence when Stephen has fainted can be considered symbolic of his death and burial. The Stephen who arrogantly expressed his opposition to the state has died and has been substituted for a fairy boy who reads from right to left. Stephen still has his body, but through a process of metempsychosis he has received Rudy's soul. If that is the case, then Joyce's Odysseus has encountered his son, Telemachus, and their coming together must be successful. Nevertheless, this seems to be Bloom's point of view only. The attentive reader may have objections to such a conclusion. Bloom is too interested in Stephen to question whether he will accept his fatherhood or not. The reader, however, can realize that their real coming together has not taken place yet, and that "Circe" instead of drawing Stephen closer to Bloom, makes their combination more difficult. It was mentioned at the end of "Oxen of the Sun" that Bloom and Stephen theoretically shared points of view, but at that stage one did not know yet if they also had identical policies in putting their theories into practice. At the end of "Circe" it becomes manifest that when it comes to action they diverge completely.

In "Circe" again, Joyce gives the reader the impression that he is faithful to The Odyssey. He gives Bloom a potato to remind one of the talisman Hermes gave Odysseus. Bloom has somebody to look after, i.e., his Odysseus now has a crew. Stephen, like Odysseus' crew, is an easy victim of Circe's tricks. Nevertheless, Joyce goes a step farther and has Bloom give his moly to one of the whores. Odysseus would never do that. Bloom experiences enchantment and manages to overcome it. Odysseus could not be exposed to Circe's magic because he would not be strong enough to recuperate his human condition. It is when Joyce changes or inverts The Odyssey that he makes his point the clearest.

That's why Bloom's daydreams are very relevant and revealing. They reveal that Bloom knows it is no use opposing the oppressors overtly and that is why he plays the diplomat trying to intervene between Stephen and Private Carr.

Stephen, on the other hand, still has to learn how to deal with the forces of the state and those of the church. Bloom is experienced. Stephen is naive. In the next chapters Stephen will share the company of Bloom and the latter will invite Stephen to join him in his diplomacy. The question remaining for the book to answer is: Will Stephen avail himself of the invitation?

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CHAPTER 4

THE RETURN

Bloom and Stephen have met. They are together. They have already had their trip and Ulysses must reveal its final point. Chapter by chapter Joyce's heroes have been shown to be distinct from Homer's. By now there is no doubt that Bloom stands for Odysseus and Stephen for Telemachus. Their odyssey has followed Homer's track, but in every instance they have excelled their models. It has also been shown that Joyce decided to reverse The Odyssey, for Bloom and Stephen are human rather than divine or heroic heroes. When their wanderings neared their end in "Oxen of the Sun" they were shown to be fighting for the same cause. Their points of view coincided, which seemed to be an indication that they would eventually enter into an alliance. In "Circe", however, it was shown that on practical grounds they differed very much. Joyce has postponed their complete coming together, if it is ever going to happen, to the last section of Ulysses. The triangle Bloom-Molly-Boylan, a matter which has caused Bloom much trouble, has not met its solution yet, either. In "Circe" Bloom thought there was still time for him to win the war against Boylan, though he has over and over been defeated in battles. Now it is time to consider whether Bloom and Stephen will really come together, like Odysseus and Telemachus, and whether Bloom, Stephen, and Molly will constitute a human trinity.

"Eumaeus" and the first part of "Ithaca" see Bloom making every effort to fuse with Stephen. Nevertheless, from the beginning it is observed that Joyce is not following Homer's pattern and the way he changes it becomes meaningful. Bloom is frequently found performing roles which are Telemachus' in The Odyssey and Stephen, in his turn does what is expected from Odysseus. This inversion of roles is an outstanding datum. It is an indication that a new odyssey may be about to take place with Stephen playing Odysseus this time. Bloom makes every attempt to spare Stephen that trip or at least make it less dangerous for

him, but as a human democratic hero he cannot force Stephen into anything. The experienced Bloom is left alone in his "palace" on Eccles Street and the impetuous Stephen takes his leave and is perhaps going to resume his wanderings so that he can learn by himself how to deal with the usurpers of the Irish people.

The second part of "Ithaca" and "Penelope," the last chapter of Ulysses, are entirely dedicated to Bloom and Molly. Here again Joyce inverts The Odyssey and shows that Bloom had the correct policy not only in dealing with the state and the church, but also in relation to his wife. Not all is lost yet. There is still time for him and Molly to be happy together.

4.1 EUMAEUS

The Eumaeus chapter in Ulysses accounts for Books XIII, XIV and XVI of The Odyssey. In the course of Book XIII Odysseus is left asleep at the seashore in Ithaca. When he awakens he does not recognize where he is and doubts the Phaeacians, who have promised to conduct him back home. Athena comes and appeases him. She opens his eyes so that he can recognize the place and instructs him to go to Eumaeus rather than to his palace since he is in danger of being murdered on arrival. She makes him look like an old man dressed in rags. In Book XIV Eumaeus receives Odysseus, whom he does not recognize but treats well. Asked to identify himself, Odysseus lies and manages to get some information about the situation in Ithaca. In Book XV Telemachus returns from his frustrated search for information concerning his father's whereabouts. In Book XVI he goes directly to Eumaeus to know of his mother and sends the swineherd to the palace to inform Penelope of his return. When Odysseus and Telemachus are left alone, Athena has the former leave the hut, restores his physique, makes him look younger, and has a clean mantle and tunic hung from his shoulders. Odysseus reveals himself to his son, who at first is reluctant to believe his eyes and ears. Telemachus tells his father what the situation at the palace is

like and together they plan their approach to their house.

The most important characters in Homer's "Eumaeus" are Eumaeus, Odysseus, and Telemachus. Joyce reproduced them in *Skin-the-Goat*, Bloom and Stephen respectively. He also brought into the scene an Odysseus Pseudangelos, who stands for Odysseus, the liar.¹ Bloom is the actual Odysseus and the sailor the pretender. Bloom is Odysseus before Telemachus and the sailor is Odysseus before Eumaeus. When Eumaeus asks Odysseus who he is, he gives a long story about his homeland and the great deal he has suffered. Eumaeus trusts him. The only part of his tale that the swineherd doubts has to do with Odysseus' return. The sailor claims to know Stephen's father and talks about having seen Simon Dedalus shoot two eggs off two bottles at fifty yards over his shoulder ten years before in Stockholm. He claims to be from Carrigaloe where his wife has been waiting for him for seven years. He declares he has been "across the world for a wife. . . There she sits, a grass widow, at the selfsame fireside. Believes me dead."² Penelope has been waiting for Odysseus for twenty years and when he returns she believes him dead. Odysseus has also been across the world for his wife and his son. The people at the cabman's shelter seem to believe the unnamed sailor's words, though Bloom does not. After Odysseus Pseudangelos has boasted of all his trips and wide experience,

Mr. Bloom without evincing surprise, unostentatiously turned the card to peruse the partially obliterated address and postmark. It ran as follows: Tarjeta Postal Senor A. Boudin, Galeria Becche, Santiago, Chile. There was no message evidently as he took particular notice. Though not an implicit believer in the lurid story narrated. . . having detected a discrepancy between his name. . . and the fictitious address of the missive which made him nourish some suspicions on our friend's bona fides."³

The sailor's story is a direct parallel to The Odyssey. Nevertheless, he only stands for the liar in disguise and not for Odysseus, the hero. The parallel may be deceptive if one does not realize that this Odysseus is only a fake. The real Odysseus,

Bloom, is aware of the sailor's lies and later Stephen joins him in his suspicions.

Mr. Bloom and Stephen, each in his own particular way, both instinctively exchanged meaning glances, in a religious silence of the strictly entre nous variety, however, towards where Skin-the-Goat, alias, the keeper, was drawing spurts of liquid from his boiler affair.⁴

Eumaeus has his counterpart in Skin-the-Goat. On the one hand he resembles the swineherd, but on the other he contrasts with him. Both Stephen and Bloom go to his shelter before going home and most of the chapter takes place there. Skin-the-Goat, like Eumaeus, is particularly interested in the future of his country and foresees the return of his ideal leader. Eumaeus, however, has given up hope of Odysseus' return. He thinks his master has died and will never set foot on Ithaca again. Skin-the-Goat, in his turn, thinks Parnell is still alive and will return some day.

Some morning you would open the paper, the cabman affirmed, and read Return of Parnell. He bet them what they liked. A Dublin fusilier was in that shelter one night and said he saw him in South Africa. . . . Dead he wasn't. Simply absconded somewhere. The coffin they brought over was full of stones. He changed his name to De Wet, the Boer general.⁵

Joyce's Eumaeus contrasts with Homer's by being less realistic and more of a fool. He has every evidence that Parnell has died, yet he maintains that his hero will return. Homer's Eumaeus decides that life shall continue on its own course even if his lord is never going to return. There is no doubt that Skin-the-Goat stands for Eumaeus, but he differs from his model in several aspects. Homer's swineherd is trustworthy, loyal and realistic. Joyce's cannot be trusted, and contrasting with Homer's Eumaeus, who always expresses his opinions frankly, Skin-the-Goat's positions are only reported. He rarely speaks and one is not sure if he is what he is said to be. He is said to have been

present at the Phoenix Park murder, but he was not there. He is reported to be a nationalist, but his real words are not heard. All of these half-truths about Skin-the-Goat indicate that this Eumaeus is not dependable and again Bloom and Stephen will have no external help.

Bloom and Stephen would not be thought to require identification. They have stood for Odysseus and Telemachus from the very beginning of the book and in fact Joyce makes them resemble those Greek characters once more. For instance, Telemachus does not know his father's whereabouts and neither does Stephen. When Bloom asks Stephen where his father is living at the present, he answers: "I believe he is in Dublin somewhere."⁶ If Eumaeus asked Telemachus the same question on his return, his answer would be even vaguer than Stephen's and might read: "I believe he is in the world somewhere."

Telemachus is friendless and so is Stephen. All of Telemachus' "could-be" friends have turned into his enemies and are courting his mother. Bloom points out Stephen's friendlessness:

Most of all he commented adversely on the desertion of Stephen by all his pubhunting "confreres" but one, a most glaring piece of ratting on the part of his brother medicos under all the circs.

--And that one was Judas, said Stephen. . .⁷

Odysseus does not easily recognize the place where he is left by the Phaeacians, though it was his own homeland. The cabman's shelter does not look familiar to Bloom either.

Mr. Bloom and Stephen entered the cabman's shelter, an unpretentious wooden structure, where, prior to then, he had rarely, if ever been before. . .⁸

These considerations accord with The Odyssey. However, there are several other instances where Stephen deviates from Telemachus, and more intriguingly, incidents where Bloom performs actions which are expected of Stephen and other

instances where Stephen follows Odysseus' pattern.

It was mentioned above that neither Telemachus nor Stephen knows his father's whereabouts. Nevertheless, their attitudes toward their fathers is quite different. If Telemachus is asked where his father is, he may possibly say "I believe he is in the world somewhere, and I am anxiously looking for him." Stephen, in his turn, will say: "I believe he is in Dublin somewhere, and I hope nobody tells me where exactly." Telemachus cares where his father is; Stephen is completely indifferent as when the sailor asks him: "You know Simon Dedalus?" and he answers: "I've heard of him."⁹

Both Telemachus and Stephen have gone on an expedition. Nevertheless, while the former represents the stately power himself and has gone away in league with Athena, a goddess, Stephen has no king for himself, is a "horrible example of free thought,"¹⁰ and has conceived the necessity to kill the priest and the king.¹¹

At the opening of Book XIII of The Odyssey Odysseus awakens in bewilderment. His mind does not work well. In Ulysses, though it is Bloom who does not recognize the cabman's shelter, it is Stephen who comes to and it is his mind which is affected, not Bloom's. Stephen's mind is not "exactly what you would call wandering but a bit unsteady."¹² It is Eumaeus who feeds Odysseus in The Odyssey and indirectly it is Telemachus who provides him food since the swinherd is a serf of his and the meat Odysseus eats has been taken from Telemachus' cattle. In Ulysses Stephen needs feeding. Skin-the-Goat brings him food. It is Bloom, however, who asks and pays for it. In other words, it is Odysseus who feeds Telemachus.

When Athena comes to Odysseus at the seashore she warns him not to go to his palace because he may meet the same fate as that of Agamemnon; he may be killed by the suitors. By contrast, nothing prevents Bloom from going home. It is true that a suitor has been in his house the previous afternoon, but he has left it a long time ago. Bloom knows that Boylan is not at 7 Eccles Street any longer and it is high time he went home.

It is Stephen who cannot return to his dwelling place because, as Mr. Bloom feels, Mulligan and Haynes "were patently trying as if the whole bally station belonged to them, to give Stephen the slip in the confusion,"¹³ and, moreover, Stephen made it clear in the first episode that he would not return to the tower as long as Haynes stayed there. Telemachus informed Odysseus of the situation at the palace and characterized the suitors to him. Bloom plays that role in Ulysses:

No, Mr. Bloom repeated again, I wouldn't personally repose much trust in that boon companion of yours who contributes the humourous element, Dr. Mulligan, as a guide philosopher, and friend, if I were in your shoes. He knows which side of his bread is buttered on though in all probability he never realised what it is to be without regular meals. Of course you didn't notice as much as I did but it wouldn't occasion me the least surprise to learn that a pinch of tobacco or some narcotic was put in your drink for some ulterior object.¹⁴

The last considerations suggest an inversion of roles between Odysseus and Telemachus. If Bloom paralleled Odysseus in the chapter he should be mentally troubled, hungry, and badly dressed. He should avoid going home and should receive information concerning Molly's suitors. Stephen, in his turn, should see that Bloom ate, should offer him new, clean clothes, and should inform him of the situation at home. Nevertheless, everything works the other way around. This inversion of roles seems to be a hint Joyce is giving his readers. Ulysses has deviated from The Odyssey since its opening and its end will also be different. From now on special attention will be given to the outcome of Bloom's and Stephen's wanderings in the ways that they contrast to Odysseus' and Telemachus'.

Eumaeus offers the setting for Odysseus' encounter with Telemachus. The cabman's shelter serves that purpose in relation to Bloom and Stephen, but the results of the encounters are different. Nearing the end of Book XIV of The Odyssey, Telemachus:

. . . flung his arms around his noble father's neck and burst into tears. And now they both broke down and sobbed aloud without a pause like birds bereaved, like the sea-eagle or the taloned vulture when villagers have robbed the nest of their unfledged young. So did these two let the piteous tears run streaming from their eyes.¹⁵

In The Odyssey there is what Richard Ellmann calls "atomic fusion".¹⁶ Odysseus and Telemachus become one and go to the palace to defeat the suitors as if one stands for the right side and the other for the left of a new four-armed warrior. With Bloom and Stephen, the situation is quite different. They join arms, but Stephen feels mildly repelled by Bloom's body. Stephen has touch phobia.

Accordingly he passed his left arm in Stephen's right and led him on accordingly.

--Yes, Stephen said uncertainly, because he thought he felt a strange kind of flesh of a different man approach him, sinewless and wobbly and all that.¹⁷

Bloom is eager to communicate with Stephen, but the latter is evasive. Bloom is looking for his Telemachus, but Stephen does not seem to be willing to meet Odysseus. They do share points of view; however their attitude in relation to the identical reality they both perceive is different.

Though they didn't see eye to eye in everything, a certain analogy there somehow was, as if both their minds were travelling, so to speak, in the same strain of thought.¹⁸

The problem with Stephen and Bloom is that they come from different schools and have been trained to look at problems differently. Stephen has a B.A, from a university. He is good at theorizing, as shown in the discussion about Shakespeare in "Scylla and Charybdis," but he lacks diplomacy in putting his views across, as shown in "Circe." Bloom has studied at the university of life. He is an experienced man. He makes generalizations based on the observations of repeated events in

his life. He is able to encompass a little theorizing with a lot of experience and that is why he manages to get out unhurt. His attempt to share a fusion with Stephen might cause the inexperienced youth to benefit from the "cultured allroundman." Bloom tries a farther step toward his combination with Stephen and discloses to him his positions towards various problems. When Skin-the-Goat talks about Ireland's being spoiled by England and mentions the possibility of retribution, Bloom reaffirms a position already expressed in "Aeolus." He thinks it is no use stirring up the crowd against the forces which keep control of society and:

... it was better to give people like that the goby unless you were a blithering idiot altogether and refuse to have anything to do with them as a golden rule in private life and their fellowsetting, there always being the offchance of a Dannyman coming forward at turning queen's evidence--or king's now--like Denis or Peter Carey, an idea he utterly repudiated.¹⁹

Bloom said in "Aeolus" one could not trust newspapermen because they were weathercocks, and now he expands the previous remark by making it applicable to the people in general. His words could also be taken as a warning to Stephen, whose friends deserted him when he overtly opposed the representatives of the king at the end of "Circe."

Bloom also discloses to Stephen his position in relation to the church. He defends the Jews for their practicality and their contribution to the development of several countries and criticizes the priests for teaching poverty and having the people accept a depressing life in the hope of a gloriously happy afterlife.

But on the economics, not touching religion, domain, the priest spells poverty. Spain, again, you saw in the war, compared with goahead America. Turks, it's in the dogma. Because if they didn't believe they'd go straight to heaven when they died they'd try to live better--at least so I think. That's the juggle on which p.p.'s raise the wind on false pretences. I'm, he resumed, with dramatic force, as good an

Irishman as that rude person I told you about at the outset and I want to see everyone, concluded he, all creeds and classes "pro rata" having a comfortable tidysized income, in no niggard fashion either, something in the neighborhood of £ 300 per annum. That's the vital issue at the stake and it's feasible and would be provocative of friendlier intercourse between man and man. . . I call that patriotism. . . Where you can live well, the sense is, if you work.²⁰

Stephen is very far from the docile Telemachus, who leaves no stone unturned to please Odysseus. He will not fight shoulder to shoulder with Bloom. At least he will not do so at his own will. If Bloom forces Stephen to see everything eye to eye with him, he will himself be a substitute for the harmful influence secular and religious powers have been exerting upon the people. He will have to change himself into an unscrupulous leader who has his followers lose their identify for the cause he presents them with. Bloom's position throughout Ulysses has been against this kind of leadership. Now he has his own choice. He has dreamed of a very intimate relationship with Stephen and now the time for it has come and it is a very good time indeed. Stephen has not recovered from Private Carr's blow yet, and his mind is a little unsteady. Bloom could play foul for once, talk Stephen into his cause, and consolidate the atomic fusion shared by Odysseus and Telemachus in The Odyssey. Nevertheless, Bloom has been a solitary wanderer and will continue to be so, thus deviating from his model once more, because at this time in The Odyssey, Odysseus was moving towards family and would soon be surrounded by many people and Bloom is moving into increasing isolation.

Bloom has played fair with Stephen. He touched Stephen's Achilles' tendon, i.e., his lack of diplomacy in dealing with secular authorities, mentioned the disservice priests render people and idealized high life for his fellow countrymen. He has laid everything bare before Stephen. Bloom is ready to follow Odysseus' example and take Stephen to his arms as a long-sought

son. But nothing of this will happen. Stephen is not looking forward to incorporating Bloom's experiences into his body of theories. Instead, he asks Bloom to count him out of his society and when Bloom tries to explain how he also could contribute to it, Stephen is incisive: "We can't change the country. Let's change the subject."²¹ Stephen's words are indicative of Bloom's failure in finding a companion. His first attempt failed, Bloom diplomatically invites Stephen to his house, again deviating from The Odyssey where Telemachus makes every arrangement for his father to enter the palace.

4.2. ITHACA

Bloom is changed now. In "Ithaca" his spiritedness disappears and even the style of the narrative changes accordingly. The catechism technique is marked by a lack of dynamism as if to show the difficulty of interaction between Stephen and Bloom. The language in Ithaca is as cold and dogmatic as a law and each question and answer seems to be all-inclusive, occasioning no further speculation. Bloom and Stephen are together, but the very technique on which the chapter is based hinders their communication. The big difference between Joyce's and Homer's Ithacas lies in the impersonality of the former's and the complete identification between Odysseus and Telemachus in the latter's. Telemachus would only need to meet his father's eyes to know what he meant. With Bloom and Stephen it is as if they spoke different languages and needed an interpreter to interview them and then report their answers to the reader.

Notes For Joyce presents a detailed and straightforward parallel between the actions in both The Odyssey and Ulysses which is reproduced below. It is, however, important to mention even before reproducing their parallels that there is more than this about them. The parallels between Joyce's and Homer's Ithacas are not so simple as they are shown below.

In Book XVII of The Odyssey Telemachus and Odysseus go their separate ways to Odysseus' manor house; Odysseus is still in disguise as a beggar down on his luck. In Book XVII-XX Odysseus--having entered his house "by a stratagem" as Bloom does (668)--spies out the ground and prepares to kill the suitors. The state of his house "corrugates" his brow as Bloom's corrugated, (675) Antinous, the chief suitor, irritated by the disguised Odysseus, throws a stool at him and hits him (XVIII)--as Bloom runs into his displaced furniture (706). On the morning of the slaughter day the suitors compete to see who can string Odysseus' bow; none can, and when the disguised Odysseus finally strings it with extraordinary ease, Zeus reassures him with a thunderclap out of a cloudless sky (XXI)-- as Bloom's liturgical review of his day is rewarded by a "loud lone crack emitted by the insentient material of a strainveined timber table", (729). Odysseus and Telemachus pen the suitors in the manor hall--as Stephen helps lock the door, (669). The slaughter of the suitors begins (XXII) after Odysseus has strung the bow (Correspondence--Reason) and Antinous (Buck Mulligan) is the first to be killed. At the height of the killing (XXII) the Aegis of Athena shines under the roof of the hall, terrifying the suitors--as (703) "a celestial sign" appears. When the killing is over, the poet and the herald are spared; Telemachus is sent on an errand and Odysseus fumigates his house as Bloom does (707).²²

An attentive reading of "Ithaca" shows that not all of the parallels presented by Notes For Joyce are so straightforward. The scene in Ulysses reminds the reader of The Odyssey, but there can be found instances of deviations as well. Odysseus and Telemachus go their separate ways to the palace and Joyce's characters go together to Eccles Street. Odysseus is disguised and Bloom is not. It is true that both Odysseus and Bloom enter their houses by a stratagem, but Odysseus depends on the swineherd and his son to enter his own palace, while Bloom does not rely on anyone else. Telemachus enters his house and makes it possible for Odysseus to do the same. In Ulysses it is Bloom

who first enters the house and allows Stephen in. Antinous throws a stool at Odysseus and Bloom knocks his head against a piece of furniture which is not in its habitual position. It may be argued that Boylan has caused the rearranging of the furniture or that he himself has helped Molly do it, but even so the situation in Ulysses is still different from that in The Odyssey. In the latter, danger comes to Odysseus, while Bloom goes toward danger. Saying that Odysseus and Telemachus' penning the suitors in the manor hall is paralleled by Stephen's helping Bloom lock the door is not perfect because while Odysseus' palace is infested with suitors, Bloom's house is empty of them. Bloom has made an attempt to dispose of Mulligan in "Eumaeus," but Mulligan does not court Molly and the killing or elimination of the second of the suitors, Boylan, lacks evidence and will be given special attention when the "Penelope" chapter comes to be discussed. None but Odysseus can string his bow and Bloom can't string it either. When Stephen and Bloom go out and urinate:

. . . the trajectories of their, first sequent, then simultaneous, urinations were dissimilar: Bloom's longer, less irruent, in the incomplete form of the bifurcated penultimate alphabetical letter who in his ultimate year at High School (1880) had been capable of attaining the point of greatest altitude against the whole concurrent strength of the institution 210 scholars: Stephen's higher, more sibilant, who in the ultimate hours of the previous day had augmented by diuretic consumption and insistent vesical pressure.²³

The letter "y" is the form of the notch where string goes in bow and the fact that Bloom's urination has the form of an incomplete "y" shows that he cannot string the bow any longer and is symbolical of his sexual disability which has led Molly to entertain several suitors. Penelope stops having suitors because Odysseus strings the bow. Molly has suitors because Bloom cannot string it.

At this stage Bloom has taken every step towards his idealized fusion with Stephen. In "Eumaeus" he told Stephen what his position towards church and state was. In "Ithaca" he manages

to bring Stephen to his house, invites him to spend the night in the small room next to his and considers the possibility of his staying with them from now on. Bloom comes even to speculate on the advantages of their fusion. Stephen would teach Molly some Italian so that she might have the right pronunciation for the Italian words she sings. Stephen, whose voice is nice, could learn how to sing with her. Finally, Bloom and Stephen would be engaged in a series of discussions.

What various advantages would or might have resulted from a prolongation of such extemporisation?

For the guest: security of domicile and seclusion of study. For the host: rejuvenation of intelligence, vicarious satisfaction. For the hostess: disintegration of obsession, acquisition of correct Italian pronunciation...

What counterproposals were alternately advanced, accepted, modified, declined, restated in other terms, reaccepted, ratified, reconfirmed?

To inaugurate a prearranged course of Italian instruction, place the residence of the instructed. To inaugurate a course of vocal instruction, place the residence of the instructress. To inaugurate a series of static, semistatic and peripathetic intellectual dialogues, place the residence of both speakers (if both speakers were resident in the same place. . . .²⁴

Bloom's house is incomplete (like a home without Plumtree's Potted Meat) because Molly is obsessed by sex and the idea of having a son. If Stephen could cause the disintegration of her obsession, Bloom's house might well become complete again. All of this, however, comes to nothing because Stephen declines Bloom's invitation to stay at 7 Eccles Street and goes away.

When Stephen was with Bloom in his house, Bloom was happy because, like Saint Paul, he had brought light to the gentiles.

His mood?

He had not risked, he did not expect, he had not been disappointed, he was satisfied.

What satisfied him?

To have sustained no positive loss. To have

brought a positive gain to others. Light to the gentiles.²⁵

With Stephen's departure Bloom is left alone with his thoughts and again the words of Saint Paul in his second letter to Timothy might be applicable to him. When Saint Paul foresaw his death he wrote:

For I am now ready to be offered, and the time of my departure is at hand. I have fought a good fight, I have finished my course, I have kept the faith: Henceforth there is laid up for me a crown of righteousness, which the Lord, the righteous judge shall give me at that day. . .²⁶

Though the only thing Bloom fears is "the committal of homicide or suicide during sleep,"²⁷ he does not foresee his death, but the time for retirement is at hand. He has also fought a good fight, but because he does not believe in a glorious afterlife his ultimate ambition is:

. . . to purchase by private treaty in fee simple a thatched bungalow-shaped 2 storey dwelling-house of southerly aspect, . . . with porch covered by parasitic plants (ivy or Virginia creeper), . . . rising if possible, upon a gentle eminence with agreeable prospect from balcony with stone pillar over unoccupied and unoccupyable interjacent pastures and standing in 5 or 6 acres of its own ground. . .²⁸

Bloom has lived the turmoil of the city. He has endured charges coming from various points and yet he is satisfied and makes plans for the future. Only Molly would accompany him to his Flowerville and it is right time this phantom woman was introduced to the reader. She has constituted the heaviest burden during Bloom's wanderings. Her love affair with Boylan did upset him. He had definite positions regarding the oppression of the state and the church, but was very unstable in relation to Molly. Bloom has had to face alone all the dangers that Odysseus overcame with the help of a well trained crew, the always opportune interference of a diety, and with a faithful

wife for support. Bloom's Penelope is a further menace, and makes his task harder than Odysseus'. Penelope is loyal and faithful to her long-absent husband. Molly, by contrast, has entertained a rather extensive list of men within Bloom's knowledge. Her last encounter took place the preceding afternoon and now Bloom has every evidence for it. First, there is circumstantial evidence in the disposition of the two chairs in the room, which are placed directly opposite each other, and that evidence becomes more aggravating when, entering his bed, his limbs encounter:

. . . new clean bedlinen, additional odours, the presence of a human form, female, hers, the imprint of a human form, male, not his, some crumbs, some flakes of potted meat, recooked, which he removed.²⁹

Though Molly's present affair troubles Bloom, he thinks it will not last very long

. . . because he had observed with augmenting frequency in the preceding members of the same series (of her lovers) the same concupiscence, inflamably transmitted first with alarm, then with understanding, then with desire, finally with fatigue.³⁰

Molly may have been alarmed when Blazes Boylan touched her fingers invitingly, but she answered affirmatively to his appeal.³¹ Now she is in the phase of desire and Bloom may be considering the time when fatigue will have its turn. If she gets tired of Boylan it is possible that she will accompany him to his Flowerville, but the final word will be given by Molly herself. If the feud is going to be ended it is up to Molly to take the necessary steps. As a matter of fact, this seems to be the big contrast between the last book of The Odyssey and the last chapter of Ulysses. There is no Penelope in the last book of The Odyssey, and by contrast there is only Molly in Ulysses.

4.3. PENELOPE

Penelope only acknowledged that the man before her was her husband when Odysseus referred to the secret involving the construction of their conjugal bed. There is also a secret about the origin of Molly and Bloom's bed, but only Molly knows about it.

When Odysseus and Penelope went to bed he gave her a full account of all his wanderings, though he was careful enough to avoid mentioning Nausicaa's love for him and his involvement with both Calypso and Circe. Bloom follows a similar pattern. He does not mention the letter he got from Martha Clifford and neither does he refer to Gerty MacDowell. Faithful Penelope trusts Odysseus' story from beginning to end, but Molly is very suspicious. While Bloom falls asleep she keeps awake and her mind is busy considering what he may have concealed from her. Again, Bloom's task is harder than Odysseus'. It is very easy for the Greek hero to cheat Penelope. She has been waiting for him for such a long time that the mere realization of her husband's identity renders her spellbound and, furthermore, she lacks evidence to evaluate Odysseus whom she does not know any longer. Molly, on the other hand, knows Bloom better than anyone else and will not be made a fool of.

Homer's Penelope stands as an idealized woman whose possession many noblemen dream of, but she herself is given a very passive role in The Odyssey. Nobody asks her whether she will agree to the slaughtering of the suitors, though there can be found evidence that she has considered the possibility of marrying one of them. Molly, in her turn, is a very lascivious woman who not only dreams of possessing a large number of suitors, but has in fact made that come true. If Bloom gave her an incomplete account of his day, in the last chapter of Ulysses she provides the reader with a thorough report of her life. Joyce's Penelope proves very well informed and artful.

Recollecting her most recent intercourse with Boylan, Molly makes her conclusion applicable to her previous lovers as

well. She thinks they all look like "Stallions driving up into you because that's all they want out of you."³² Richard Ellmann says that:

. . . essentially Molly is right about herself. She is not the whole sexual woman that to Boylan she must appear to be. She hopes that he is pleased with her, but she is not really pleased with him. She complains about his too familiar manners in slapping her on the behind--"I am not a horse or an ass am I"--. . . Boylan writes bad love letters ending "Yours ever Hugh Boylan"--Molly detects that he is basically a "strange brute". . . So while Molly is not planning to break with Boylan, she is not expecting the relationship to last.³³

The quotations above indicate that Molly is not satisfied with Boylan and sees him as a stallion and a brute who treats her as an animal, too. Her remarks imply that their relationship is devoid of any sentiment. Boylan serves her animal-like, but that is not all she wishes. Bloom is still a better man in her eyes. She likes:

. . . that in him polite to old women like that and waiters and beggars too hes not proud out of nothing;³⁴

he has an idea about him and me hes not such a fool;³⁵

Poldy has more spunk in his eyes;³⁶

he knows a lot of mixed up things especially about the body and the insides;³⁷

Poldy anyway whatever he does always wipes his feet on the mat when he comes in wet or shine and always blacks his own boots too and he always takes off his hat when he comes up in the street;³⁸

hes beyond everything;³⁹

theyre not going to get my husband again into their clutches if I can help it making fun of him then behind his back I know well when he goes on with his idiotics because he has sense

enough not to squander every penny piece
 he earns down their gullets and looks
 after his wife and family goodfornothings.⁴⁰

Molly's concern about the content of the letter Bloom was writing some days ago and his possible involvement with Mrs. Breen is a good indication of her unwillingness to lose him. Moreover, in the course of her life-evaluation she realizes that there are very few men like Bloom and decides to give him another chance:

Ill just give him one more chance Ill
 get up early in the morning Im sick of
 Cohens old bed in any case I might go over
 to the markets to see all the vegetables
 and cabbages and tomatoes and carrots and
 all kinds of splendid fruits all coming in
 lovely and fresh. . . Ill throw him up his
 eggs and tea in the moustachecup she gave
 him to make his mouth bigger I suppose hed
 like my nice cream too I know what Ill do
 Ill go about rather gay not too much singing
 a bit now and then mi fa peitã Maseto then
 Ill start dressing myself to go out presto
 non son piũ forte Ill put on my best shift
 and drawers let him have a good eyeful out
 of that to make his micky stand for him Ill
 let him know if that's what he wanted that
 his wife is fucked yes and drawn well fucked
 too up to my neck not by him 5 or 6 times
 handrunning theres the mark of his spunk on
 the clean sheet I wouldn't bother to even
 iron it out that ought to satisfy him if you
 dont believe me feel my belly unless I made
 him stand there and put him into me Ive a
 mind to tell him every scrap and make him do
 it in front of me serve him right its all
 his own fault if Im an aduress as the thing
 in the gallery said.⁴¹

In previous chapters Bloom thought there was still time for him and Molly to make up for lost time. At that stage the reader did not know how Molly would react to it, but now she also shows her willingness to go in that direction.

In Ithaca Bloom foresaw retirement in the country and the problems raised at that time see their solution at the end of Molly's monologue. Bloom wanted Molly to live in his bungalow

country house, but it was hard to know, first, if she would leave her suitor(s) and, second, if the country would please her. She will give Bloom another chance to be her only lover, i.e., she will have no suitor as long as Bloom gives her pleasure. Molly's and Bloom's dispositions on their bed at the close of Ithaca was revealing of their physical dissociation. Molly lay SE by E and Bloom NW by W.⁴² Nevertheless, in the realm of aspirations, they are close together. If Bloom wants to retire and live in the country, Molly will follow him happily. She herself is very fond of nature.

I love flowers Id like to have the whole
place swimming in roses God of heaven theres
nothing like nature the wild mountains then
the sea and the waves rushing then the
beautiful country with fields of oats and
wheat and all kinds of things and all the
fine cattle going about that would do your
heart good to see the rivers and lakes and
flowers all sorts of shapes and smells and
colours springing up even out of the ditches
primroses nature it is. . .⁴³

Bloom and Molly are lying head to food but they are looking at their future eye to eye. The country is for both of them the ideal place to bury their past life and start everything anew.

Whether their expectations are going to come true is something which is beyond the scope of Ulysses and interests Joyce to the same extent that Odysseus' future interested Homer. How Odysseus ended his days has always been an object of speculation. The same holds true in relation to Bloom and Molly. Joyce is not concerned with what is going to happen to his characters. Ulysses is about Bloom's and Stephen's wanderings in Dublin on the sixteenth of June, nineteen hundred and four, what happened to them, and how they reacted to it.

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²⁵Ibid., p. 676.

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²⁷Joyce, op. cit., p. 720.

²⁸Ibid., p. 712.

²⁹Ibid., p. 731.

³⁰Ibid., p. 732.

³¹Ibid., p. 167.

³²Ibid., p. 742.

³³Ellmann, op. cit., pp- 165-166.

³⁴Joyce, op. cit., p. 738.

³⁵Ibid., p. 740.

³⁶Ibid., p. 742.

³⁷Ibid., p. 743.

³⁸Ibid., p. 744.

³⁹Ibid., p. 754.

⁴⁰Ibid., pp. 773-774.

⁴¹Ibid., p. 780.

⁴²Ibid., p. 736.

⁴³Ibid., p. 782.

CHAPTER 5

CONCLUSION

While in Zurich Joyce once told Frank Budgen:

I am now writing a book about the wanderings of Ulysses. The Odyssey, that is to say, serves me as a ground plan. Only my time is recent time, and all my hero's wanderings take no more than eighteen hours.¹

Later on when he gave Stuart Gilbert his schema for Ulysses, he named its chapters after The Odyssey, and also indicated whom his characters stood for. These facts obviously show that Joyce was much concerned with The Odyssey. But why had he decided to follow Homer's book? Stuart Gilbert thinks it was because Joyce wanted to make Bloom's and Stephen's wanderings resemble Odysseus'. Frank Budgen indirectly suggests that it was due to Joyce's declared admiration of Homer's hero. He reproduces a conversation he held with Joyce when the writer of Ulysses asked him who he thought was a complete all-round character in literature. After several unsuccessful tries Budgen asked him:

"Your complete man in literature is, I suppose, Ulysses?"

"Yes," said Joyce. "No-age Faust isn't a man. But you mentioned Hamlet. Hamlet is a human being, but he is a son only. Ulysses is son to Laertes, but he is father to Telemachus, husband to Penelope, lover of Calypso, companion in arms of the Greek warriors around Troy and king of Ithaca. He was subject to many trials, but with wisdom and courage came through them all."²

Joyce's words to Budgen seem to contribute to Gilbert's position. If Joyce held Odysseus in such high regard and was writing a book about his wanderings, his hero would naturally echo those characteristics which made Odysseus so appealing to him. There would be no reason why Ulysses should not go together with The

Odyssey. Gilbert seems to be going that direction when he tries to show straightforward correspondences between Joyce's and Homer's works. If Gilbert is right, then what about Joyce's complete all-round character? Has he tried to contribute another complete hero for literature or a mock hero?

If an analysis of Ulysses is attempted only on the plan of direct parallels, Bloom is just a mock or burlesque version of Odysseus, for he lacks all of the qualities Joyce stressed on the Greek hero. Odysseus is son to Laertes, who loves him dearly and has made a recluse of himself due to his son's long absence. Laertes stops living because he misses his son. Bloom is son to Virag, who does not give any evidence of his love for his son and kills himself for reasons apart from Bloom. Just before dying Virag talks to Bloom, but in his last wish he is more concerned with his dog Athos than with his son. Odysseus is father to Telemachus, who is youthful and alive in Ithaca. Bloom is father to Rudy, who has died eleven years ago. Odysseus is husband to Penelope, who has always been faithful and loyal to her long distant husband. Bloom is husband to Molly who has entertained a long list of lovers with Bloom's knowledge. Odysseus is lover of Calypso, who wants him not to leave her. Bloom is not his Calypso's lover any longer and she is anxious for him to leave her house so that she can make preparations for her present lover. Odysseus is companion in arms of the Greek warriors around Troy and king of Ithaca. Bloom does not have any companion and neither does he have any leadership or power. These examples and many others which were discussed in this study would then be asserting that Joyce's central hero is mock-heroic. Joyce would, therefore, be mocking and denying the Greek myth through Bloom. But why would he mock and deny what he admired?

Odysseus was Joyce's favorite hero in literature; nonetheless, Bloom's and Stephen's wanderings deviate from his. Instead of merely reproducing The Odyssey, Joyce conceived a much more ambitious plan for Ulysses. At the same time that he acknowledged Odysseus' qualities, he decided to provide literature with an even completer hero. The Italian thinker Giambattista Vico furnished him the source of inspiration to create Bloom.

Joyce was very much impressed by Vico's three cycles of history, and committed himself to writing a book where he could account for the divine, the heroic and the human cycles of history in Ireland. He looked at his country's past and realized that for a long time it had been only a divine and heroic history. Through Stephen in "Oxen of the Sun" Joyce refers to the past of Ireland in a parable-like language and mentions that Pope Adrian IV

. . . in a papal bull, Laudabiliter (1155), granted the overlordship of Ireland to Henry II of England (king 1154-1189). Henry in seeking the papal permission for invasion had argued that Ireland was in a state of profound moral corruption and irreligion. The bull approved Henry's "laudable" determination "to extirpate certain vices which had taken root."³

The corruption alluded to above has obviously taken place at a time when neither secular nor religious power dominated in Ireland, i.e., a time period when the people of Ireland were free. In 1155 state and church entered into an alliance and have ever since kept the Irish submissive. Since the twelfth century the history of Ireland has only been heroic and divine. The king of England and his lords have constituted a dominant aristocracy and the pope and his priests an alert theocracy. The Irish have never been able to free themselves from the state-church domination and the third cycle of Vico's history has never come true in Ireland.

Joyce, as Richard Ellmann points out, "held that the best political system was the democratic one."⁴ In Vico's cycles, democracy only had its turn when history became human and that is what Joyce is doing in Ulysses. The 16th of June, 1904, is a day of human history in the capital city of a country dominated by divine and heroic history.

Joyce took one of the most representative pieces of the heroic age in literature and reversed it to produce Ulysses, a representative of the human age. Bloom and Stephen are Joyce's

spokesmen. Stephen is marked from the very beginning of Ulysses to be alone and unsupported in his wanderings. He is found teaching history and tells Mr. Deasy that history is a nightmare from which he is trying to awake; a sentence which is recurrent in several other passages of Ulysses. What does Stephen mean? Which history is he referring to? In "Oxen of the Sun" Stephen sees the Irish spoiled by the British government and the Catholic Church. In "Aeolus" he suggests that Lord Nelson, a representative of the king of England, looks down upon Ireland. In "Wandering Rocks" Stephen is one of the few people who do not pay homage to Father Commee, a representative of the church, or Willian Dudley, a representative of the king. Stephen wants to awake from his country's nightmarish past and when tapping his brow he tells Private Carr in "Circe", "But in here it is I must kill the priest and the king,"⁵ he leaves no doubt as to whom his nightmare is associated with. He sees the Irish as the oxen of the sun-god who have generation after generation been spoiled by the usurpation of the English crown and the Roman Catholic Church. That is why he declares the necessity of eliminating them. Stephen, however, is not a complete character. He can only be regarded as a potential or a becoming hero. His points of view are in accordance with the general proposition of Ulysses, but he still needs to learn how to deal with the state and the church. Because he cannot translate his ideas into practice he is knocked down at the end of "Circe." If he comes to learn how to cope with those forces, he will become a complete character, but that is not going to happen in Ulysses, because he refuses to accept Bloom's helpful offer in "Eumaeus" and "Ithaca."

Stephen, however, is not the character Joyce chose to stand for the one he considered the complete character in literature. That role was reserved for Bloom. Joyce once told Frank Budgen:

I have just received a letter asking why I don't give Bloom a rest. The writer of it wants more Stephen. But Stephen no longer interests me to the same extent.⁶

His words to Budgen show his special concern for Bloom. Bloom is Joyce's great creation in Ulysses. When he is introduced in "Calypso" there is nothing special about him. He is an ordinary human being preparing breakfast. Nevertheless, in the span of time of eighteen hours he grows so much before the reader's eyes that he becomes heroic. Bloom is Joyce's complete hero. His heroism, however, is human rather than heroic, because he shares Stephen's view that religious and heroic heroes have done a great disservice to Ireland. In "Lotus Eaters" Bloom sees the church as a wonderful organization which keeps the sacred secret so that it can fool its followers more easily. In "Hades" again he thinks that the priest who celebrates the last services in a cemetery is a cheater, because his words are directed to the audience rather than to the corpse in the coffin. He thinks that the priest says that the dead man is going to paradise just to make the living present at the ceremony keep in mind that they depend on God and His representatives to have a glorious afterlife. Bloom thinks that once one is dead he is dead.⁷ In "Aeolus" he considers newspapermen weathercocks because they are at times serving the representatives of His Majesty and at others His Sanctity's. To Bloom, state and church are the controllers of the winds in Ireland and have the people in their hands. In "Lestrigonias" Bloom looks at the church as a bloodthirsty institution which tells women to have many children and by following its advice they ruin their health and die little by little. He also looks at the state as being bloodthirsty because once, while taking part in a riotous demonstration, he was almost "souped" by some policemen. In "Wandering Rocks" state and church make their physical appearance in the persons of Father Commee and Willian Dudley. Almost everybody salutes and greets them respectfully. Bloom simply ignores their presence. In "Sirens" he listens to a song entitled "A Croppy Boy" and takes particular interest in it. The song is about an Irish rebel in the Rebellion of 1798. The boy is going to fight against the king, but before going to the battle field he looks for a priest to confess his sins. He is trapped because instead of talking to a priest he talks to a yeoman captain disguised as a priest and meets his

death. In "Cyclops" Bloom meets the citizen, who is against the exploitation of the state and calls for retribution. Bloom also thinks the state is exploiting people, but disagrees with the citizen on his policy. Bloom knows that confronting the state is useless, and he tries to show the citizen his mistake. In "Nausicaa" he recovers his strength by admiring Gerty MacDowell, while Dubliners venerate Holy Mary in a chapel nearby. By so doing, he suggests that one can do without religion. In "Oxen of the Sun" he silently shares Stephen's view in relation to the church-state coalition for dominating the Irish people. In "Circe" one of his hallucinations leads him to imagine himself a heroic, powerful leader, but he concludes that being a leader is a big mistake, and when Stephen opposes the state in the person of Private Carr, he intervenes to rescue the youth. In "Eumaeus" he offers Stephen the possibility of joining with him and learning how to deal with the oppressors, but Stephen refuses the offer. Finally in "Ithaca," when Stephen definitely declines Bloom's invitation to stay with him, he considers retirement and goes to bed. His odyssey is over.

Bloom distinguishes himself from the other characters in Ulysses due to the fact that he is the only one who is aware of the oppression of the church and the state and suggests a way out of it. Bloom shows that Ireland has been under the domination of those forces because the Irish have always either venerated them or opposed them revolutionarily. His proposition is that the people should ignore those forces to be free. The history of Ireland has been divine and heroic for so long a time because the Irish themselves made it possible. Those who venerate the dominating parties are their upholders and those who want to put force against force have always failed because they wanted themselves to be substitutes for the usurpers and they lacked supporters. Bloom's proposition is that the Irish should ignore those forces to make their history human and democratic. If people turn their backs to the state and the church, if they stop going to church and listening to the priests, and do not pay taxes and tributes to the representatives of the king, they will be able to awake from their nightmare. Bloom is the only character

in Ulysses who manages to awake from the nightmare, and that is why he succeeds in his odyssey.

Now that Bloom's positions have been recalled, Joyce's words about his complete hero deserve some attention. In creating Bloom, Joyce deprived his hero of the qualities he admired in Odysseus. He went even further and made Bloom a solitary wanderer. While Odysseus could always count on someone or some deity in his wanderings, Bloom is all by himself. As if not satisfied yet, Joyce made Bloom's Penelope unfaithful to him. After making Bloom's condition the most handicapped in relation to Odysseus, Joyce had his character go through more hardships than those the Greek hero had to face. Within this context one would expect Bloom to fail; yet he succeeds. If Odysseus is to be admired because he was subjected to many trials and with wisdom, courage, a well trained crew and the unfailing assistance of a deity came through them all, Bloom deserves even greater admiration, for he is subjected to more trials than Odysseus, and alone comes through them all unhurt. This is why Richard Ellmann says in this introduction to James Joyce that Joyce's discovery was that the ordinary is the extraordinary.⁸ If somebody like Odysseus gets through a difficult situation there is nothing noteworthy about it. It should not be different because from the start he is equipped to win. Through Bloom, Joyce says that there is no point in worshipping heroic heroes. The real hero should be like Bloom. He should be given the chance to fail and his being heroic should depend on himself rather than on others. Heroic heroes spoil the people and use them as their puppets, while human heroes are concerned with the welfare and freedom of the people. Odysseus is heroic, Bloom is human. The Odyssey is an epic of the heroic age. Ulysses is an epic of the human age. This is the reason why Joyce has so systematically inverted The Odyssey. His book is not a modern version of The Odyssey. It is a new and different odyssey, a human one.

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²Ibid., p. 16.

³Don Gifford with Robert J. Seidman, Notes For Joyce (New York: E.P. Dutton & Co., Inc., 1974) p. 349.

⁴Richard Ellmann, Ulysses on the Liffey (New York: Oxford University Press, 1973), p. 52.

⁵James Joyce, Ulysses (New York: Random House, 1961) p. 589.

⁶Budgen, op. cit., p. 105.

⁷Joyce, op. cit., p. 105.

⁸Richard Ellmann, James Joyce (New York: Oxford University Press, 1974), p.2.

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