

## The Characters and the Modes of Writing in James Joyce's *Ulysses* (2)

— Afternoon toward Closure —

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### 1 The Arranging Puppet

There is an immense expanse of written words ahead. For a moment, we are at a loss for the way through, blocked by the wall of words. The latter part of *Ulysses* is the triumph of indirectness. Writing takes the place of speech. Characters seldom speak directly. Indirect modes of writing mostly relay their speech. The assault upon the characters has already begun. Stephen's natural voice seldom or never reappears in the rest of the novel, and the hegemony of words represses Bloom's consciousness under the surface for the most part. We all know that it is the inevitable course of the novel. In the first half of *Ulysses*, Joyce has in advance abandoned his proper voice embodied in Stephen for fear that this privileged authorial voice should betray the author who has not attained the ideal of refining himself out of the text. He has tried to efface his own proper voice from the text completely. In the latter half of the novel, Joyce cunningly hides himself behind the wall of styles instead of masking himself behind the characters. It is not until he deliberately discards his own privileged voice that Joyce becomes "an "outlex" through which the multiple aspects of reality can utter themselves" (McLuhan, 32). In *Ulysses*, "the multiple aspects of reality" are represented by multiple styles. We readers try to look through a variety of styles for a unifying subject. But their very variety prohibits our presuming the existence of a single speaking subject behind. As a consequence, we cannot help imagining what we should call the arranging puppet. The arranging puppet is protean, but its protean nature is an effect of the various styles. Though it is controlled remotely by

Joyce himself, we cannot identify him for lack of his authoritative voice in it. The protean style blinds us.

Up to here, Joyce has made up such masks or decoy characters as Stephen, Bloom, and the arranging puppet: behind them, he has managed to refine himself out of existence and enjoy an absolute freedom from the textual influences. When a decoy ceased its proper function of mask, Joyce made up a more elaborate one. From the eleventh episode, he has recourse to anonymous styles as his mask. A variety of styles preclude definite authorship: there is an almost empty space behind them where we can barely identify the amorphous existence of the arranging puppet regarded as the producer of those styles. Styles are "screens of language, through or past which it is not easy to see" (Kenner 1978, 41). They are independent of the world of fictitious reality through which we make our way. By interposing such styles, Joyce alienated himself from the world of characters and story, though he took pains to relate the styles to each episode organically by the plausible schemata of his own making. Nevertheless there is a gap between the styles and the story, where the arranging puppet can maneuver. This textual gap urges us to change the way of reading. Arnold Goldman says :

Conflict has been transferred in *Ulysses* from a struggle between characters who represent opposed ways of envisioning one and the same event to a struggle between these opposing modes themselves, as part of the way of telling the story. (100)

In other words, what matters in reading the latter part of *Ulysses* is not who really speaks or writes but what mode of writing is used to tell the story. Joyce

characterizes each episode with its peculiar style, a particular mode of writing.<sup>10</sup> There are gaps and hiatuses everywhere. On one hand, the disparity between style and story causes gaps in each episode. On the other hand, the independent nature of each episode with its particular style causes gaps between the episodes. According to Wolfgang Iser, such gaps belong neither to the author nor to the readers: they are the textual buffer zone between the author and the readers and can be shared by both. It is these narrative gaps and hiatuses that enable us to participate in the textual process of producing meanings, and this process is thought to be a collaboration of the author and the readers. But this optimistic theory is unsuitable for the reading of *Ulysses*. Joyce was an authoritarian writer: he was tactful enough to control even the gaps and hiatuses of the text at his own sweet will from an invisible position.

At the beginning of the eleventh episode, a wall of onomatopoeic words stands in our way. Those words, which are torn from their own context, exist only as sound effects. They are supposed to function as the "overture" to the following text. According to the Linati schema, the technic of the episode is "Fuga per Canonem,"<sup>11</sup> and, including this technic, many musical elements are found in the episode. Here, for the most part, the arranging puppet attaches more importance to sound than to meaning. The following paragraphs represent the keynote of this musical episode:

Miss Kennedy sauntered sadly from bright light, twining a loose hair behind an ear. Sauntering sadly, gold no more, she twisted twined a hair. Sadly she twined in sauntering gold hair behind a curving ear.

— It's them has the fine times, sadly then she said.

A man.

Bloowho went by by Moulang's pipes bearing in his breast the sweets of sin, by Wine's antiques, in memory bearing sweet sinful words, by Carroll's dusky battered plate, for Raoul. (11. 81-88)<sup>12</sup>

The first paragraph is full of alliterations and rhymes.

The surface of noisy language diminishes the content in inverse proportion to the number of words used to describe the scene. The next paragraph, "A man," is a typical interruption. It describes Bloom approaching the Ormond bar with his own musical theme, "Sweets of Sin." In this episode, each character goes in and out of the Ormond bar with his theme or rhythm: Blazes Boylan with "Jingle" of the jaunting car; a blind stripling, the tuner, with "Tap" of his cane; Simon Dedalus with his sonorous voice and tact of expression; Tom Kernan with his favorite phrase, "retrospective arrangement"; Ben Dollard with his barreltone. Persons and their themes scattered in the "Wandering Rocks" episode gather in the Ormond bar and form a false fusion through music. More precisely, the arranging puppet, here a dab at music, directs a bogus fusion by arranging words and music skillfully. Leopold Bloom, Richie Goulding, Simon Dedalus, Bob Cowley, and Ben Dollard, each of whom leads a separate life full of personal problems, form a transitory seeming community through a love song, "M'appari," in the opera *Martha*, which is coincident with the name of Bloom's secret penfriend. It is Simon who sings:

— *Co-ome, thou lost one!*

*Co-ome, thou dear one!*

Alone. One love. One hope. One comfort me.

Martha, chestnote, return!

— *Come ...!*

....

— *To me!*

Siopold!

Consumed.

Come. Well sung. All clapped. She ought to.

Come. To me, to him, to her, you too, me us.  
(11.740-55)

Here, the arranger is overconfident of its skills: it forcibly fabricates the scene of fusion. In fact, Bloom never experiences a cordial fusion with Simon Dedalus. If we read attentively, we can easily notice that the scene of fusion is artificially designed by the arranging puppet.

But this agent persistently proceeds to design a

mental fusion of Bloom and Stephen in the following scene. Bloom is writing a reply to Martha's letter:

Too poetical that about the sad. Music did that. Music hath charms. Shakespeare said. Quotations every day in the year. To be or not to be. Wisdom while you wait.

In Gerard's roseroy of Fetter lane he walks, greyedauburn. One life is all. One body. Do. But do.

Done anyhow. Postal order, stamp. Postoffice lower down. Walk now. Enough. (11. 904-10)

The second paragraph is a version of Stephen's interior monologue in the ninth episode (9. 651-53), and it is inserted into Bloom's mind by the arranging puppet that audaciously feigns that it is a coincidence pure and simple. To be sure, the arranging puppet makes it obscure whether the paragraph is Bloom's interior monologue or the insertion, but, in fact, it is impossible that Bloom should know that these words are Stephen's. Therefore, the fusion doesn't really occur in Bloom's mind: it is imposed from the outside of his mind. It is only a superficial effect of the arrangement. Such surface arrangements of words suppress the real story of the novel. However, we must look at the stagnant reality behind the free play of language.

The structure of the "Sirens" episode adumbrates that of the latter half of *Ulysses*. The foregrounding of words pushes the very actions of the story into the background. The more animated the surface game of language becomes, the more stagnant the story becomes and the more difficult it is to listen to Bloom's human voice. But, at the same time, Bloom's voice occasionally but effectively smashes the barrier of words. In the "Sirens" episode, Bloom's familiar inner voice impressively breaks through the noisy surface. We cannot help realizing its potential power all the more fully because it is inserted among the superficial play of language:

Words? Music? No: it's what's behind. (11. 703)

I too. Last of my race. Milly young student.

Well, my fault perhaps. No son. Rudy. Too late now. Or if not? If not? If still?

He bore no hate.

Hate. Love. Those are names. Rudy. Soon I am old. (11. 1066-69)

Bloom is critical of the textual deceptions. Because these words appear on the surface only every now and then, they can give us a strong impression. His voice, even if it isn't heard directly, always supports the structure of the novel in the background. We readers must also make an effort to supply his voice where it is absent from the surface. Only by so doing, we can understand the three dimensional structure of the novel.

If we look under the surface, we find an inert reality. What Bloom is doing here is a waste of time. Always on Bloom's mind are Molly's words, "At four," which probably indicate the time of her appointment with Boylan and have never been spoken directly by her in the text. According to Kenner, those crucial words demark the two phases of Bloom's day:

Up to 'Wandering Rocks' he is moving through a day's routine, benumbed by impending cuckoldry, whereas after 'Sirens' he is in free fall, routine and cuckoldry equally behind him, occupied chiefly with staying away from the house as long as he can, and evading the question how long that had better be. (1987, 51)

Bloom keeps deferring the solution of his personal problem and consequently the conclusion of the novel. Even when Bloom sees Boylan entering the Ormond tavern, he only conceals himself ("See, not be seen" (11. 357-58)). He is not courageous enough to run a risk of following Boylan to his own house and catching him in the act of committing adultery. Contrariwise, he utilizes all available excuses for not going home: he has promised to meet Martin Cunningham et al to visit Dignam's house of mourning about the insurance; after wasting some time at Sandymount beach, he will then inquire after Mrs Purefoy in the lying-in hospital and join in the conversation of drunken youths; next, he will follow

Stephen to Nighttown and, saving him from trouble with British privates, take him to his own house by way of Cabman's shelter. Such acts of postponement, because of their monotony and tedium, are concealed by and seasoned with a variety of styles. This is the essence of the latter half of *Ulysses*.

Of course, the arranger participates in this plot. It is gradually showing its true nature as a mocker of characters. Objectivity and exact description are no longer its concern. It impartially ridicules Simon Dedalus and Leopold Bloom alike:

Miss Douce of satin douced her arm away.

— O go away! she said. You're very simple, I don't think.

He was.

— Well now I am, he mused. I looked so simple in the cradle they christened me simple Simon.

(11. 203—07)

By rose, by satiny bosom, by the fondling hand, by slops, by empties, by popped corks, greeting in going, past eyes and maidenhair, bronze and faint gold in deepseashadow, went Bloom, soft Bloom, I feel so lonely Bloom. (11. 1134—37)

The arranger's interruption in the first example, "He was," is a sharp comment on Simon; and the phrase, "I feel so lonely Bloom," in the second, which is extracted from Bloom's clandestine letter to Martha, functions as a mockery of Bloom's effeminacy. Moreover, the arranging puppet makes Bloom's helplessness conspicuous by inserting here and there the "jingles" of the jaunting car Boylan rides on the way to Eccles Street and the "cockcarracarra" of the knocker of Bloom's house. It is poignantly true that Bloom is helpless here, but he doesn't console himself by indulging himself in a bogus, escapist community heart and soul. His nomadic nature keeps him away from a dead party of the stiff patriarchal society. While drinkers in the Ormond bar are immersed in masculine friendship and reactionary nostalgia, Bloom's wind de-mythologizes Robert Emmet's nationalistic last words. Characteristically, it is not his free will but the "natural phenomenon" that makes

him a free agent. At the same time we must also notice the arranger's fine skill in handling the natural phenomena at will.

After this, we will chiefly follow the interrelations among Joyce the author, the arranging puppet, the more and more overshadowing Bloom, and the less and less prominent Stephen. The battle of discourses between the arranging puppet and Bloom draws most of our attention, and, as a result, we tend to lose sight of Joyce the author behind the superficial battle of discourses. The twelfth episode finds Bloom quarrelling with spongers and backbiters at Barney Kiernan's. Here, Joyce introduced a conventional character-narrator for the first time in *Ulysses*. As far as his realm is concerned, this anonymous character narrates exclusively without allowing any intervention of the author. Though somewhat unreliable with a stinging tongue, he anyhow narrates a sequence of events as a teller-character. On the other hand, this structure of narration precludes the arranging puppet from a sequence of events. As a consequence of this preclusion, however, the arranging puppet can abuse the intermediary zone almost irrelevantly to the main narrative line. This zone was introduced into the text as early as in the "Telemachus" episode. It is a built-in outside space within the text itself, where the conventional narrative rules are invalidated. In the twelfth episode, it is the space where the arranging puppet displays its real ability fully. As for Joyce the author, he hid himself nicely behind the "alternating asymmetry"<sup>69</sup> of the discourses of the nameless bar-fly and the arranging puppet. As for Bloom, he exhibits an unexpected eloquence against the nationalistic ambience around him. His sudden growth into heroic stature reminds us of Joyce's words, "As the day wears on Bloom should overshadow them all" (Budgen, 118). Such an exaltation of Bloom is the important means of giving his character an overshadowing power. In the eyes of the readers, Bloom comes to possess mythological potentiality.

A chauvinist ranter called "the citizen" presides over Barney Kiernan's. All men and countries except his fellow members and Ireland are victims of his diatribe, but he himself is reviled by the narration of the anonymous 'I':

And [the citizen] took the last swig out of the pint. Moya. All wind and piss like a tanyard cat. Cows in Connacht have long horns. As much as his bloody life is worth to go down and address his tall talk to the assembled multitude in Shanagolden where he daren't show his nose with the Molly Maguires looking for him to let daylight through him for grabbing the holding of an evicted tenant.

(12. 1311–16)

The nameless narrator also has a bias against Bloom. He doesn't report directly most of Bloom's allround eloquences: he distorts them with malice:

So off they started about Irish sports and shoneen games the like of lawn tennis and about hurley and putting the stone and racy of the soil and building up a nation once again and all to that. And of course Bloom had to have his say too about if a fellow had a rower's heart violent exercise was bad. I declare to my antimacassar if you took up a straw from the bloody floor and if you said to Bloom: *Look at, Bloom. Do you see that straw? That's a straw.* Declare to my aunt he'd talk about it for an hour so he would and talk steady. (12. 889–96)

Everything goes in such a way with the nameless narrator. The topics of Bloom's eloquence range from physiology (the erection at the death by hanging) and veterinary medicine (foot and mouth disease) to Irish politics and law and history. Most of these are distorted by the nameless 'I' or by the arranging puppet. Nevertheless a few simple and impressive speeches break through the barriers of the nameless narrator and the arranging puppet to the surface. Then we are aware that the presence of Bloom always lies behind the surface play of language.

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

– But do you know what a nation means? says John Wyse.

– Yes, says Bloom.

– What is it? says John Wyse.

– A nation? says Bloom. A nation is the same people living in the same place. (12. 1417–23)

– And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very moment. This very instant.

Gob, he near burnt his fingers with the butt of his old cigar.

– Robbed, says he. Plundered. Insulted. Persecuted. Taking what belongs to us by right. At this very moment, says he, putting up his fist, sold by auction in Morocco like slaves or cattle. (12. 1467–72)

– 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 that it's the very opposite of that that is really life.

– What? says Alf.

– Love, says Bloom. I mean the opposite of hatred. (12. 1481–85)

Bloom's speech is the stronger because of its calmness. Here is the heroic Bloom who fights for himself against the oppression of the text. His concise statements are antitheses to the non-performative verbosity of the "citizen", the nameless 'I' and the arranging puppet. Moreover, in saying, "Love, . . . I mean the opposite of hatred," Bloom discloses the limit of language by making an ironical use of the system of differences in language. Now it is a common sense that meaning is nothing but difference. It is impossible to present the absolute definition of love linguistically. If we try to define the concept of love positively, we cannot help falling into negative redundancy. Thus Bloom, who is aware of the ineffectiveness of language, seeks for what is behind language and gradually goes underneath the superficial play of language toward the end of *Ulysses*.

Off-scene, the arranging puppet works without restraint. In its territory, a free zone, it develops two important narrative techniques which will be used freely later: (1) the cataloguing and listing of both the items which are inside the text and those which are outside it together (it is a violation of the boundary of the text)<sup>60</sup>; (2) the imitating and parodying of various

styles, whether anonymous or personal. For example, the last of the "Cyclops" episode is a typical parody of the Old Testament:

When, lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven. And they beheld Him in the chariot, clothed upon in the glory of the brightness, having raiment as of the sun, fair as the moon and terrible that for awe they durst not look upon Him. And there came a voice out of heaven, calling: *Elijah! Elijah!* And He answered with a main cry: *Abba! Adonai!* And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness at an angle of fortyfive degrees over Donohoe's in Little Green street like a shot off a shovel. (12. 1910-18)

Bathos in the last sentence is another remarkable characteristic. Apotheosis and bathos counterbalance each other. Such metamorphoses of Bloom are the main theme of the fifteenth episode, where the exaltations and the degradations of Bloom alternate with each other. Bloom's metamorphoses are interlocked with changes of styles, and both are the motive forces of the latter part of *Ulysses*.

After a gap of about three hours, Bloom appears at Sandymount strand. We have missed the charitable Bloom who lent Mrs Dignam a hand with the problem of insurance. He has not yet returned home: he is still killing time. At the strand, three girls are seated on the rocks. One of them is a sentimental heroine with a limp, Gerty MacDowell. The arranging puppet describes her stream of consciousness in the narrative language completely contaminated by the very language of this namby-pamby girl. For example, it describes her mind in a feminine romantic style when she is watching the figure of Bloom :

Perhaps it was an old flame he was in mourning for from the days beyond recall. She thought she understood. She would try to understand him because men were so different. The old love was waiting, waiting with little white hands stretched out, with blue appealing eyes. Heart of mine! She

would follow, her dream of love, the dictates of her heart that told her he was her all in all, the only man in all the world for her for love was the master guide. Nothing else mattered. Come what might she would be wild, untrammelled, free. (13. 666-73)

At this point, we don't know clearly who is the object of her fancy. When we know it is Bloom in mourning whom Gerty is watching, we cannot believe immediately that Bloom can be a gallant of the romance. As if she knew Bloom's motto, "See ourselves as others see us" (13. 1058), a strange girl sees Bloom as what he would never be. Here also a particular kind of style magnifies just one aspect of Bloom's character. But bathos is bound to come. The latter half of the episode re-presents the familiar voice of Bloom. This is the last I see of his interior monologue. Here is Bloom as he used to be. Now he is a little lewder than usual. Disgracefully, he even masturbates, watching Gerty's beautifully shaped legs. Nothing is less suitable for a gallant than this shameful act.

Then he finds his watch stopped at half past four, and that that time might coincide with the moment of Boylan's intercourse with Molly. *Ulysses* is full of such coincidences just as life is. That Bloom visits Sandymount strand where Stephen wandered in the morning, that Bloom tries to write something on a piece of paper as Stephen wrote a quatrain on a torn scrap of Deasy's letter, and that Bloom hits upon an idea - "Think you're escaping and run into yourself" (13. 1110) - like Stephen's in the ninth episode - all these are also coincidences. As Hugh Kenner says, "*Ulysses* abounds in coincidental alignments to such an extent that no one is especially crucial" (1987, 79). In another context, Kenner also says as follows:

And *Ulysses* teems with analogies of theme and contour on which likewise there is no way to confer meaning except by adducing what *Ulysses* cannot contain: the intellectual past which is not in the mind of anyone in the book. (1978, 58)

Thus coincidental analogies attract various interpretations from outside the textual paperspace. Being in a position to use even what *Ulysses* cannot contain, we

readers only can draw out some meaning out of these coincidences. On the contrary, Bloom can only say in perplexity, "History repeats itself" (13. 1093). All coincidences and analogies are designed by the arranging puppet behind the back of all the characters. Bloom's shrewd and incredulous mind is the only obstacle to this plot of the arranging puppet, and therefore it is obliterated from the surface of the text after this. We sometimes hear Bloom's concise speeches, but as for his mind, we can only conjecture what it is at. As we said before, we contribute to the textual process of producing a three-dimensional effect by adding the undercurrent of Bloom's inner voice under the surface of the text.

The end of his interior monologue is drawing near, and Bloom sums up one of the longest days not only in the year but also in his life:

Long day I've had. Martha, the bath, funeral, house of Keyes, museum with those goddesses, Dedalus' song. Then that bawler in Barney Kiernan's. Got my own back there. Drunken ranters what I said about his God made him wince. Mistake to hit back. Or? No. Ought to go home and laugh at themselves. Always want to be swilling in company. Afraid to be alone like a child of two. (13. 1214-19)

He can sum up the long day so briefly. But all the events Bloom has gone through are excuses for not going home. We must pay more attention to an omitted event, Molly's adultery with Boylan, which might be the principal topic of this novel. Here also the arranging puppet is so vigilant as to remind us of Bloom's cuckoldry. It insidiously reveals to readers what Bloom represses. Making use of the clock on the mantelpiece in the priest's house near the strand, it produces ridiculous synchronization:

... because it was a little canarybird that came out of its little house to tell the time that Gerty MacDowell noticed the time she was there because she was as quick as anything about a thing like that, was Gerty MacDowell, and she noticed at once that that foreign gentleman that was sitting on the rocks looking was

*Cuckoo*

*Cuckoo*

*Cuckoo.* (13. 1299-1306)

Undeniably, Bloom is a cuckold. A hero of the romance in the first half of this episode has now degraded into a miserable cuckold falling into a doze from exhaustion after masturbating.

A doze, however, revives the exhausted man. He then inquires after Mrs Purefoy in labor as scheduled. In the waiting room of the hospital, young drunkards are in the middle of a drinking bout. Among them, Stephen is getting blind drunk, and yet he is weaving the wind. After about seven hours' interval, we see Stephen as dismal as before. Wherever Stephen is present, the conversations are mainly about artistic creation. Here he relates the problem of maternity to art. His tall talking is now in full swing by virtue of alcohol:

His words were then these as followeth: Know all men, he said, time's ruins build eternity's mansions. What means this? Desire's wind blasts the thorn-tree but after it becomes from a bramblebush to be a rose upon the rood of time. Mark me now. In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation.

(14. 288-94)

The meticulousness and concreteness with which Stephen dealt with the problem of paternity concerning Shakespeare in the ninth episode have both passed away. Throughout this episode, Stephen's arguments tend to be abstract, for, not yet a mature creator, he doesn't know by experience the real sufferings which accompany all creative activities. Of course, his tall talk can be overlooked as a result of his drunkenness and inexperience, but his old friend, Vincent Lynch, impatient of his barren boastful speeches, cannot refrain from retorting upon Stephen:

You have spoken of the past and its phantoms, Stephen said. Why think of them? If I call them into life across the waters of Lethe will not the poor

ghosts troop to my call? Who supposes it? I, Bous Stephanoumenos, bullockbefriending bard, am lord and giver of their life. He encircled his gadding hair with a coronal of vineleaves, smiling at Vincent. That answer and those leaves, Vincent said to him, will adorn you more fitly when something more, and greatly more, than a capful of light odes can call your genius father. All who wish you well hope this for you. All desire to see you bring forth the work you meditate, to acclaim you Stephaneforos. I heartily wish you may not fail them. (14. 1112-22)

Bloom only observes the sterile Stephen attentively. Here he is also so cunning as to empty his own glass into his neighbor glass privily lest he should get drunk, and, with sober eyes, he unpleasantly watches Stephen murdering his youth and talent with drinking and idle talks with good-for-nothings. In this episode, we clearly notice the peculiar interest Bloom has in Stephen. A father without a son seeks for a son who has broken a spiritual bond with his actual father. When Stephen and others go out toward Burke's pub, Bloom accompanies them. His interest in Stephen together with his reluctance to go home leads him even to follow Stephen and Lynch to the red-light district called "Nighttown."

But here these fictional events on the whole are of secondary importance. What embellishes the surface of the text is pastiches of various historical English styles arranged nearly in chronological sequence. This episode is the arranging puppet's unrivalled sphere of activity, and behind it, Joyce must have been intoxicated by his own method. Changes of styles are designed to make insignificant chatters of drunkards barely endurable, but this meticulous surface of styles is a little too boring for us to follow up closely. For example, Wolfgang Iser says: "... the simplicity of the content and the complexity of the presentation seem out of all proportion" (185). Although, in his letter to Budgen in 1920, Joyce tried to link the historical progression of the English language with "the natural stages of development in the embryo,"<sup>6</sup> with the off-scene delivery of Mrs Purefoy, this progression of styles has no natural relation at all with the in-scene unfolding of

conversations among the drunken men. In other words, only because the relation between style and content is always arbitrary, it is possible to justify any order of relation. We must start with the estrangement of language from reality.

The stylistic game is due to the arranging puppet that has been expelled from the world of the story. But, as it is almost impossible to think that the arranging puppet has performed this feat all alone, we begin to feel the potent presence of Joyce paring his fingernails behind the scene. Chaos of dialects and slangs which appears at the end of the episode shows that something is wrong with the arranging puppet. As a Pygmalion, Joyce has devoted so much talent and energy to this puppet that it no longer functions as a mask for Joyce: the puppet now resembles Joyce the ventriloquial puppeteer too much. Joyce had his puppet command a wide range of styles, and he projected his own nature as a polyglot master of language on his puppet too much. Once again, he had to sublimate the dilemma.

## 2 The Pervasion of Leopold Bloom

On June 16, 1904, words without any memory of their old contexts recur throughout the old city. People circulate others' words irresponsibly. Deracinated signifiers wander like Bloom the *déraciné*. The displacement of words leads to the eternal multiplication and the consequent uncertainty of meanings. Likewise, in the "Circe" episode, used words and characters circulate independently of their former contexts. There, Joyce reintegrated the various achievements of the arranging puppet into the autonomous dramatic form. Joyce developed the arranging puppet into what we should call a surrealist director. In this dramatic episode, the surrealist director produces the dream of the text itself.

About this episode, Hugh Kenner, a literary veteran, gives us an admonition:

However we try to rationalize "Circe" there are elements that escape. It is the second narrator's justification and triumph, an artifact that cannot be analyzed into any save literary elements. (1978, 92)

This autonomy of the second narrator, namely, the surrealist director, doesn't depend for the construction of the "Circe" episode on the actual behaviors of the characters; the director reintegrates the characters and even the readers according to the logic of the dream. Just like the ghost driven out of this world, the author is alienated from the self-sufficient world of the drama. But it is also a perfect mask for Joyce: he can freely enjoy the alienation from the autonomous space of the drama. Once more, he has secured a position free from the economy of the text. He stands out of range of the free market where there are exchanges of meanings between the text and the readers.

At first, Stephen and Lynch appear on the vague misty stage. But here also Stephen is a theorist, not a positive performer: he only justifies the dramatic form theoretically by approving of the utility of gesticulation:

. . . gesture, not music not odour, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structural rhythm. (15. 105-07)

His monological nature is not suitable for the drama.<sup>6</sup> It is Bloom that makes the true drama progress. Bloom has a dialogical imagination: he is potentially provided with a multi-faceted personality which can readily respond to any situation. At the beginning of his appearance, his multi-facetedness is emphasized by the surrealist narrator in the stage directions:

*From Gillen's hairdresser's window a composite portrait shows him gallant Nelson's image. A concave mirror at the side presents to him lovelorn longlost lugubru Booloohoom. Grave Gladstone sees him level, Bloom for Bloom. He passes, struck by the stare of the truculent Wellington, but in the convex mirror grin unstruck the bonham eyes and fatchuck cheekchops of jollypoldy the rixdix doldy. At Antonio Rabaiotti's door Bloom halts, sweated under the bright arclamp. He disappears. In a moment he reappears and hurries on.*

(15. 143-52)

The surrealist director utilizes Bloom's potential multi-personality in order to advance the drama. And the passage above contains beforehand most of the devices used later in the episode. In the stage directions, the director contorts the dramatic space by making the most of the linguistic forces. But in this contorted space, the ultimate power which urges forward the drama is the unconscious multi-facetedness of Bloom. The director apparently exploits the unconscious level of Bloom, but in effect Bloom's unconsciousness extended by the director swallows the director himself. From the first, whenever the director produces the phantasmagorias featuring Bloom, he is always under the influence of Bloom and his ways of thinking. After all, Bloom is the center of the coordinates of this episode, and his successive transmutations are always accompanied by the fluctuation of the coordinates.

Before Bloom joins Stephen, the director produces two phantasmagorias. One is about Bloom's sense of guilt: his feeling of guilt about walking in "Nighttown" leads to the revelations of his past sinful acts by various women and then of his masochistic desire of being ill-treated by women. In this phantasmagoria, the director gives Bloom a hand on only a few occasions. He puts into Molly's mouth the words, "Nebrakada! Feminium!", which are the spell to win a woman's love known only to Stephen (10. 849, 15. 319) and he also lets Bloom use Tom Kernan's favorite phrase, "retrospective arrangement" (15. 443). The next phantasmagoria is a kind of megalomania where the director plays an important part. He invests Bloom with the mayoralty of Dublin. But what is worth noting is that Bloom abdicates it at the very climax. At first the following speech exalts Bloom to the highest level:

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.

(15. 1542-45)

Soon after this elated speech, Bloom turns the

phantasmagoria in the opposite direction: he begins to humble himself. At first, "the man in the macintosh" accuses Bloom of fire-raising. Even after the banishment of "the man in the macintosh," the humorous humiliation never ceases. Bloomian elements begin to pervade the drama. Bloom, "with headache like a totty with her courses" (12. 1660), shows an androgynous tendency and is diagnosed by Dr Mulligan as "bisexually abnormal" (15. 1775-76). According to Dr Dixon, Bloom is "a finished example of the new womanly man" (15. 1798-99), and he is delivered of eight male babies. Then he is changed into a messiah by "A Voice" (15. 1834). But the following mock-Biblical passages debase Bloom into the false messiah in the end. The mixture of solemn passages and humorous ones in this phantasmagoria reflects Bloom's potential ability of balancing ecstatic exaltation with ready self-depreciation. At last Bloom is burnt to death by Lieutenant Myers of the Dublin Fire Brigade, while the daughters of Erin recite a parody of litany for him ("Kidney of Bloom, pray for us . . ." (15. 1941-52)). Then follows the solemn choir:

*A choir of six hundred voices, conducted by Vincent O'Brien, sings the chorus from Handel's Messiah Alleluia for the Lord God Omnipotent reigneth, accompanied on the organ by Joseph Glynn. Bloom becomes mute, shrunken, carbonised.*

(15. 1953-56)

Bloom, exalted to a kind of great martyr, soon "becomes mute, shrunken, carbonised." This bathos reveals that, whatever spiritual meaning one may attach to death, it is nothing but a natural phenomenon. This is a change of tone typical of the phantasmagorias featuring Bloom.

When the hallucination ends, Zoe, a prostitute, says, "Talk away till you're black in the face" (15. 1958). These words directly follow her words, "Go on. Make a stump speech out of it," spoken seventeen pages before, and it is clear that only a few seconds have passed since then. So the phantasmagorias are governed by an axis of time quite different from that of the sequential story. The phantasmagorias collab-

orated by Bloom's unconsciousness and the surrealist director develop in the outside space inside the text, where the consistency of the narrative and the identities of the characters no longer matter so much. The director gives Bloom vast amplitude by making full use of this free zone. As a result, the text begins to be under the influence of Bloom. Without reference to his intention, he is given the power to extend the boundary of the text at the sacrifice of the authenticity of his character.

When Bloom returns to the plane of the actual story, embers of the hallucination are still smouldering. He is disguised as a stage Irishman and as a grotesque baby (15. 1960-2007). After Bloom joins Stephen and the others in the music hall of the brothel, he continues to lead the illusory dramas. Stephen has only perfunctory dialogues with prostitutes and lifeless things, and, paradoxically, even here in the drama, his dialogues remain nearly monological. Stephen still indulges in introspection, and therefore he cannot keep up the dialogue until he deduces any decisive conclusion. Stephen's dialogue is always a dialogue with himself: his bigoted bitterness against himself turns every dialogue into an obsessional monologue. For example, a dialogue with "the cap" of Kitty Ricketts, a prostitute, ends by introverting his mind:

STEPHEN

*(abruptly)* What went forth to the ends of the world to traverse not itself, God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself becomes that self. Wait a moment. Wait a second. Damn that fellow's noise in the street. Self which it itself was ineluctably pre-conditioned to become. *Ecco!* (15. 2116-21)

Stephen has strayed into the same labyrinth of his self as before. All he can produce is an inside drama without dialogue with others. When thus introverted, Stephen sees Bloom at long last (15. 2142), and the director finally starts to design the collaboration of the two. He produces the hallucination about the end of the world. Outside the gramophone is blaring a hymn, "The Holy City." The humorous Elijah appears, and the end of the world itself appears as a character in the

shape of "a twoheaded octopus" (15. 2177), which derives from the words Bloom heard AE speaking (8. 520). Of course, at the end of the preceding episode, Stephen sees the pamphlet on which is written the catchphrase, "Elijah is coming," but this hallucination seems to feature the Bloomian humor chiefly. Elijah speaks ridiculously in an American dialect which is related with John Alexander Dowie, a Scotch-Australian-American evangelist who called himself "the third manifestation of Elijah" (Gifford, 157). Then Stephen takes over. But when Mananaun MacLir, the Irish god of the sea, who functions as a caricature of AE, appears, Stephen must borrow Bloom's phrase, "creamy dreamy" (8. 778, 11. 700) to make MacLir say, "I am the dreamery creamery butter" (15. 2275-76). Stephen's austerity succumbs to Bloom's humor. And most likely it is a relief to Stephen.

After this, by the time that Stephen sees the ghost of his mother, the director produces two Bloomian phantasmagorias. For the most part, Stephen is a person not concerned. Bloom has a pseudo-scientific and mainly erotic discussion with his grandfather, Lipoti Virag. Next, an illusory sex reversal occurs between Bloom and Bella Cohen, a whoremistress. Indeed, this is only a change of roles. In contrast to Stephen, Bloom can develop this large-scale hallucination out of a dialogue with a lifeless thing, Bella's fan. In it, Bello, a male version of Bella, sadistically torments Bloom, but this sadist is just a tame being that can be educated by the masochist. Bello is a means through which Bloom confirms himself and extends his self. Bloom can be an androgynous masochist: he can make himself male or female according to his need.

BELLO

What else are you good for, an impotent thing like you? . . . (*loudly*) Can you do a man's job?

BLOOM

Eccles street ....

BELLO

(*sarcastically*) I wouldn't hurt your feelings for the world but there's a man of brawn in possession there. The tables are turned, my gay young fellow!

He is something like a fullgrown outdoor man.

(15. 3126-38)

Here Bloom, who has been dealt with as a woman, is changed into a cuckold. By becoming a woman, he satisfies his transsexual masochism; by becoming a man, he realizes his miserable position as a cuckold. It is worth while noting that Bloom overlaps a portrait of Shakespeare as Stephen imagines, Shakespeare who is said to have left a secondbest bed for his adulterous wife:

BELLO

. . . . You have made your secondbest bed and others must lie in it. Your epitaph is written. You are down and out and don't you forget it, old bean.

BLOOM

Justice! All Ireland versus one! Has nobody ...?

(*he bites his thumb*)

(15. 3197-3202)

It is undeniable that, however miserable his role may be, Bloom is enjoying freedom in the hallucination.

When his back trouserbutton snaps, the spell is broken (15. 3439). And then there is Bloom as cool as a cucumber. He regains the talismanic potato from Zoe and settles accounts with Bella in place of Stephen. Bloom is no doubt a "slyboots" (15. 3586) as Bella calls him. But, once again, Zoe's palmistry saying that Bloom may be a "henpecked husband" (15. 3705) triggers the most disgraceful hallucination, where Bloom peeps through the keyhole at the sexual intercourse of Boylan and Molly. At this very moment, Bloom is again identified with Shakespeare reconsidered by Stephen:

*Stephen and Bloom gaze in the mirror. The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall.*

(15. 3821-24)

Bloom and Shakespeare are both horned husbands first overborne by their wives and then betrayed by them. As for Stephen, *le distrait*, he remains obsessed by a nightmare of this all too ordinary day. His mind

is overflowing with his own memories and meditations about the day: "Be just before you are generous" (a version of Mr Deasy's words (2. 263)) (15. 3604); "Thirsty fox . . . burying his grandmother" (Stephen's own enigma in the third episode) (15. 3610); "Ineluctable modality of the visible" (15. 3630). The past words enervate him. Then he dances clumsily as if he caught chorea. Symbolically, the dances end up with his *pas seul*, dance of death.

In the course of time, inevitably, he evokes the ghost of his mother. As Hugh Kenner says, this is the 'real' ghost, "appearing to Stephen, hence also to the reader," unlike the phantasmagoric ones, "visible to the reader of the text alone" (1987, 119). Here the ghost-hallucination is embedded in the narrative sequence, and therefore all the characters on the spot notice the change of Stephen's appearances:

FLORRY

(*points to Stephen*) Look! He's white.

BLOOM

(*goes to the window to open it more*) Giddy.

THE MOTHER

(*with smouldering eyes*) Repent! O, the fire of hell!

STEPHEN

(*panting*) His noncorrosive sublimate! The corpse-chewer! Raw head and bloody bones.

THE MOTHER

(*her face drawing near and nearer, sending out an ashen breath*) Beware! (*she raises a blackened withered right arm slowly towards Stephen's breast with outstretched finger*) Beware God's hand!

(*A green crab with malignant red eyes sticks deep its grinning claws in Stephen's heart*)

STEPHEN

(strangled with rage, his features drawn grey and old) Shite!

BLOOM

(at the window) What?

STEPHEN

*Ah non, par exemple!* The intellectual imagination! With me all or not at all. *Non serviam!*

(15. 4208–28)

In contrast to Bloom, Stephen has not yet mastered the

mechanism to cancel out harmful obsessions in the dumbshow of the unconscious. With cunning, Bloom is able to transfer his obsessions from his actual life into the unconscious, from the level of the actual story into the built-in outside zone in the text, where the director takes over the disposition of the obsessions. Stephen desperately tries to expel the ghost only with vain gesticulation, "a universal language":

*He lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry.*

(15. 4243–45)

Patrick McGee offers a psychoanalytic view on this scene:

Stephen negates and ejects his mother's image as the excrement of his spirit and gains . . . the sword of the father, the Name-of-the-Father, that is, the phallus with which he asserts the masculine principle of destruction at the center of creation.

(141)

But Stephen's destructive action includes an element of anticlimax and indetermination. He has broken only the chimney. This is not a crucially significant action by which Stephen can gain "the sword of the father, the Name-of-the-Father." The fact is that he still remains indecisive between patriarchy and matriarchy, unchanged from the beginning of the day. Stephen neither can side with his father or mother nor can forsake both once and for all.

With a cry, "Dublin's burning!" (15. 4660), a pseudo-eschatological atmosphere begins to cover the text, but as always nothing decisive happens. Only Stephen, knocked down by Private Carr, falls stunned. Aided by Corny Kelleher, Bloom saves him from being taken to the police station. For the first time, Bloom calls Stephen by his first name (15. 4928) in order to bring Stephen to himself. When Stephen mumbles lines of "Who Goes with Fergus," Bloom mistakes Fergus for Ferguson, a girl's name. One more communication breakdown. At the last scene,

Bloom seems to see a 'real' ghost for the first time in the episode: the ghost of Rudy appears through Bloom's mind to us in an Eton suit as Bloom wished (6. 76). Strictly speaking, the ghost of Rudy may not be a 'real' ghost, because it comes and goes between the actual story level and the phantasmagoric unconscious level of the text. Even with his cunning, it is impossible for Bloom to shut up this ghost within the unconscious: the ghost of Rudy sometimes intrudes upon the surface of Bloom's consciousness. At the same time, this ghost wears a bronze helmet with an ivory cane in his hand and a white lambkin peeping out of his waistcoat pocket. According to Don Gifford and J. R. Seidman, it suggests that Rudy appears in the part of Hermes (529). In *Odyssey*, Hermes gives Odysseus a magic herb, "moly", to make him proof against Circe's magic. Therefore, we may say that, with the advent of Rudy's ghost, Bloom gets out of the spellbound world of the "Circe" episode once and for all. What Rudy-Hermes gives Bloom-Ulysses here is Stephen Dedalus who can be a substitute for Rudy. Throughout the episode, Bloom's personality has gained ample unconscious breadth and depth with the aid of the director. At this point, the director's work is finished, and then he retreats. The sourceless, anonymous writing is left. But we are obliged to be aware of Bloom's latent, solid existence beneath it. From now on, instead of the arranger-director, Bloom behind the scenes supports *Ulysses* with Stephen, as it were, for his literary assistant. Of course, Hugh Kenner's former assertion that "Bloom is a low-powered variant on the mode of consciousness that imparts substantial form to the book" (1955, 167) may be true in a sense even now. But, though a dummy, "a low-powered variant," Bloom, who has obtained the solid existence through the day, is able to support the text as an independent mode of consciousness.

When the "Circe" episode is over, we readers, dazzled by the giddy movements of the text, notice that we have lost our sense of direction in the multilayered text. Colin MacCabe explains the situation:

Circe is the text's unconscious as the events of the

day get reworked in Nighttown. But it is not simply the text that is re-articulated in Circe but also the reader as words, already appropriated, return bearing different meanings and values. (128)

Patrick McGee also says: "Without a stable frame not only are the author and the character reduced to indistinct, undecidable relations, but readers also lose their distinction, that is, their privilege over the text" (121). All privileges over the text are lost. We can never secure a fixed position, a stable point of view, after the "Circe" episode. The text itself no longer belongs to any privileged person, and we, unprivileged readers, are at a loss for the center on which we should concentrate our desires to interpret. The playful words of the text never do for us. So we begin to search our way under the surface words. And there is always Bloom there.

In the next two episodes, no one can overlook the latent presence of Bloom under the obfuscating words. The obscurer the words become, the more vivid impressions Bloom gives us. We cannot attach too much importance to such a paradoxical increase of Bloom's influence. The "Eumaeus" episode periphrases everything. There we must go through the circumlocutional maze. Because of its stylistic indistinctness, we cannot discriminate among the idiosyncrasies of Bloom's speech, free indirect discourse, and objective description. The following passage is typical:

To think of [Stephen] house and homeless, rooked by some landlady worse than any stepmother, was really too bad at his age. The queer suddenly things he popped out with attracted the elder man who was several years the other's senior or like his father but something substantial he certainly ought to eat even were it only an eggflip made on unadulterated maternal nutriment or, failing that, the homely Humpty Dumpty boiled.

— At what o'clock did you dine? he questioned of the slim form and tired though unwrinkled face.

— Some time yesterday, Stephen said.

(16. 1565-74)

The first sentence is free indirect discourse. In the second, with the coordinate conjunction, "but," objective description changes into free indirect discourse. Next, free indirect discourse alters without necessity into Bloom's actual speech. We could say that this indistinct prose primarily reflects Bloom's idiosyncrasies. The boring meticulousness of the prose of the "Eumaeus" episode is in remarkable contrast with the "Telemachus" episode. In the Gorman-Gilbert scheme, Joyce named the technic of this episode "narrative (old)" in contrast with "narrative (young)" of the first episode.<sup>7)</sup> Here we can notice that the center of gravity has moved from Stephen to Bloom completely. What is dealt with here is not Stephen's exclusive and inflexible mind but Bloom's inclusive and flexible mind. The "Eumaeus" episode can be regarded as "a stylistic homage in Bloom's style to Bloom" (Kenner 1978, 38). If Bloom objectifies himself in his own way, the result must be something just like this episode.

In this episode, Bloom takes pains to capture the fort of discommunication in Stephen, but in vain. There is an unbridgeable gap between Stephen's sophistry and Bloom's literalism:

— Sounds are impostures, Stephen said after a pause of some little time, like names. Cicero, Podmore. Napoleon, Mr Goodbody. Jesus, Mr Doyle. Shakespeares were as common as Murphies. What's in a name?

— Yes, to be sure, Mr Bloom unaffectedly concurred. Of course. Our name was changed too, he added, pushing the socalled roll across.

(16. 362-66)

Bloom doesn't understand that Stephen Dedalus is in fact a prisoner of his own name. Bloom can extract from Stephen only the words which function as a mask for his deep-rooted bitterness and suffering. Stephen's speech is, as it were, decadent, since it has lost its proper function to communicate with others. When Bloom hears Stephen say, "But I suspect . . . that Ireland must be important because it belongs to me," he, bewildered, only says, "We can't change the country. Let us change the subject" (16. 1164-71).

Bloom cannot understand what Stephen said at all, because his common sense regards a nation as "the same people living in the same place . . . Or also living in different places" (12. 1422-28), that is, as a joint property belonging to no single person. Stephen's speech, which repulses others' understanding, falls into helpless egocentricity. On the contrary, Bloom's sober and sound words are often effective. Remembering that he once had the honor of handing the silk hat to Parnell when it blew off, he forms a cool judgment on the legend of Parnell's returning:

Looking back now in a retrospective kind of arrangement all seemed a kind of dream. And then coming back was the worst thing you ever did because it went without saying you would feel out of place as things always moved with the times.

(16. 1400-03)

Characteristically of this episode, we cannot determine clearly whether it is Bloom's opinion or the narrator's. But we can hear clearly under this ambiguity the calm and collected speech of Bloom. The narrative ambiguity obscures the boundary between the author and the characters. As a consequence, Bloom's influence spreads into the author's territory. This is a pervasion of Bloom. Out of the loose order of the narrative stems the rule of Bloom. Joyce made use of the narrative ambiguity to transfer to Bloom the author function and secured a position outside of the textual movements. With the help of the author, Bloom takes over the text as a dummy author. As is often the case, the creation alienates the creator, but here it is designed by the creator. Bloom is a welcome usurper.

As the night goes on, Bloom's head becomes clearer. Even when he reflects upon the scandal of Parnell and Kitty O'Shea, he at the same time realizes his own humiliating situation with pathetic equanimity. He ponders:

Whereas the simple fact of the case was it was simply a case of the husband not being up to the scratch, with nothing in common between them beyond the name, and then a real man arriving on

the scene, strong to the verge of weakness, falling a victim to her siren charms and forgetting home ties, the usual sequel, to bask in the loved one's smiles.

(16. 1379-84)

Everyone who reads this reflection must be reminded of the case of Boylan and Molly, and be surprised at Bloom's equanimity. This equanimity permeates all over the text.

Bloom's pervasion resultingly makes it possible for Joyce to attain the ideal position he aspired after in *A Portrait of the Artist as a Young Man*. In the "Ithaca" episode, Joyce soars up to an invisible height, using Bloom's pervasion in the text as a pretext. From on high, like the God of the creation, Joyce looks down at the text in a detached attitude. The text starts an anonymous dialogue or catechism with itself in a pseudo-scientific and pseudo-religious style; all personal voices are excluded from there. The climactic parting of Bloom and Stephen is described in the least climactic language. However, a paradoxical phenomenon happens here. Though Bloom's voice is repressed under the dehumanized and dehumanizing language, we could hear his voiceless voice distinctly in our mind's ear: we could if we would reproduce his speech out of detached descriptions. Bloom's pervasion never stops. We could see, hear, or feel his shadow-presence everywhere in the "Ithaca" episode. But the situation turns out to be favorable for Joyce. From under the abstract language Bloom lines the text with his pervasive existence. So the text is sewed up, and Joyce is shut out from the sewed-up text. He can enjoy ideal detachment.

In the story itself, Bloom shoulders a heavy burden. In spite of his charitable intention to put up Stephen for a night, he is destined by Joyce to drive away both Stephen and his language from the world of the novel. Bloom's mode of language expels Stephen's mode. In place of Joyce himself, Bloom must dispose of a portrait of the artist as a young man who is innocent enough to believe in "the eternal affirmation of the spirit of man in literature" (17. 29-30). The difference in the view on language between Bloom and Stephen inevitably expels the latter from the Bloom-oriented text. Bloom's pseudo-scientific,

practical language which, like an advertisement, aims for "magnetizing efficacy to arrest involuntary attention, to interest, to convince, to decide" (17. 583-84) is incompatible with Stephen's introverted, metaphoric one, which expresses his distrust of "aquacities of thought and language" (17. 240). When Bloom cordially proposes a night's lodging, it is declined "promptly, inexplicably, with amicability, gratefully" (17. 955). The two minds never cross. The gap is never bridged:

[Stephen] affirmed his significance as a conscious rational animal proceeding syllogistically from the known to the unknown and a conscious rational reagent between a micro and a macrocosm ineluctably constructed upon the incertitude of the void.

Was this affirmation apprehended by Bloom?

Not verbally. Substantially.

What comforted his misapprehension?

That as a competent keyless citizen he had proceeded energetically from the unknown to the known through the incertitude of the void.

(17. 1012-20)

It is impossible to fill the gap between Bloom's inductive way of life and Stephen's deductive way. This is just as well. Joyce has parted with the apotheosis of the artistic way of life and has decided to proceed to the mythologizing of everyday life represented by Bloom.

Joyce's unique way of mythopoeia is "an infinite subdivision of the objective contents of narrative" (Jameson 187). The reduction of a character into a variety of elements ("contents") serves to destroy the conventional concept of a character as an organic whole. To divide a character into individual ingredients and to treat them all quite equally destroys the hierarchical structure of a personality. For example, the possibility of Bloom's revenge on Boylan that is never carried out in the text is minutely examined in

this episode (17. 2200–09). That is, the possibility and the actuality are treated equally. In another occasion, the impersonal catechism dwells on the possibility of Bloom's degradation to "the aged impotent disfranchised ratesupported moribund lunatic pauper" (17. 1946–47) and it even examines in detail his possible flight from this supposed misery. To be sure, like the real world, the world of the novel is full of possibilities: what becomes actual is only one of them. Here, however, Bloom dares to live all possibilities in the novel. But he will lose his actual identity as a result.

What universal binomial denominations would be his as entity and nonentity?

Assumed by any or known to none. Everyman or Noman. (17. 2006–08)

By leaving the actual level of the novel, Bloom becomes a nonentity and, by entering the potential level, he becomes a higher entity there. His existence, swallowing all possibilities, swells infinitely just like the infinitely expanding universe. S. L. Goldberg explains this process concisely from a different angle:

. . . the narrative moves us away from all sympathetic identification with him towards a more abstract, depersonalized perception of him. He becomes less himself and more a symbol, now consciously and explicitly abstracted from the action. (194)

Still the "Ithaca" episode, after presenting various possibilities to us, ends up by returning Bloom the cosmic entity to Molly's too real bed as if that which came to pass were only possible. The insubstantial traveller returns to reality. It is obvious that Bloom is intended to become a symbol in this world, not in another world. But of what is he a symbol?

Bloom has already lost the conventional individuality in an infinitely distant view. It is an indispensable condition for Bloom to be a symbol of everyman or noman, a symbol of the the unknown and the anonymous. After taking the "catechetical interro-

gation" by Molly, Bloom finally falls into sleep innocently without realizing his own symbolical presence. Bloom is now a vacuous being with a voiceless voice which is all the more eloquent because it is voiceless. He is sleeping in the warm bed and at the same time floating in the vast universe. He can be an individual and a universe at once:

In what state of rest or motion?

At rest relatively to themselves and to each other. In motion being each and both carried westward, forward and rereward respectively, by the proper perpetual motion of the earth through everchanging tracks of neverchanging space. (17. 2306–10)<sup>9</sup>

At this point of the novel, all is stasis, all is detachment. Under the verbose surface, a "detached, contemplative consciousness" (Jung, 125) attains the static objectivity. But whose consciousness? Primarily Bloom's, and Joyce can achieve the detached consciousness only behind Bloom. In discussing stasis and detachment, we must not forget this fact. Quite interestingly, two distinguished literary critics and one leading psychoanalyst point out the static nature of *Ulysses* as if they conspired:

. . . in spite of the nervous intensity of "Ulysses" there is a real serenity and detachment behind it . . . (Wilson, 176)

Ulysses has dared to take the step that leads to the detachment of consciousness from the object. . . (Jung, 128)

[Joyce's] underlying purpose is to call a halt, to achieve a stasis, to set up an immovable object against the irresistible forces of the city. (Levin, 130)

But a stasis is often a deceptive sign. It is not the surface stasis and detachment but the underlying existence of Bloom that we must attend to. His silent existence supports the text to the last. It is the main source of meaning of the text. Moreover, we must not

forget that Joyce needed to change masks many times to pretend to be a completely detached observer. We also have to read in *Ulysses* Joyce's active struggle to achieve this stasis (or static surface).

The catechism with Molly is a ritual of the transference of the narrative to her. As Bloom falls half asleep and half awake, language is governed by the lulling dreaminess ("Sinbad the Sailor and Tinbad the Tailor . . .") (17. 2322–26). Bloom can no longer integrate the text as a clear consciousness, and therefore he gives way to Molly, who has absorbed the knowledge of the main events in the day from Bloom through her interrogation. Bloom abandons the right to close the text, and the text needs a new voice of a woman with whom we have not been well acquainted. All the male characters are now in bed behind the scenes. This is Joyce's ruse. A beautiful ruse. He suspends for the time being the competing masculine principles (Stephen and Bloom) that had presided over the novel. But he deliberately avoids closing the text himself. Instead, Molly Bloom appears in order to affirm Bloom and put a univocal end to this open text as an outsider almost always excluded from the world of the novel. Joyce never manifests himself to the last: he uses a female voice as a mask. The male-dominated world of *Ulysses* latently needs justification by a female voice. The inside cannot be defined or closed but by the outside.<sup>69</sup>

#### Notes

- (1) We must not overlook the dangerous aspect of the shift of emphasis from the individual characters to the episodes themselves. Hugh Kenner writes: "In withdrawing emphasis from their idiosyncratic humanity — chiefly by suppressing the tang of their familiar voices, audible or silent — Joyce courted the danger that many pages of indirect discourse would drain the blood out of his book. He compensated with styles. The characterization withdrawn from Bloom and Stephen is lavished on the episodes themselves . . ." (1987, 101).
- (2) The Linati schema reproduced in Richard Ellmann, *Ulysses on the Liffey* (1972; New York: Oxford University Press, 1973).
- (3) James Joyce, *Ulysses*, the corrected text, edited by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior (London: The Bodley Head, 1986) 212. All references to *Ulysses* follow the line numbering by episode of this edition.
- (4) Robert Martin Adams regards the list of names as a distinctive feature of *Ulysses*: "A distinctive feature of *Ulysses* is the long lists of names which Joyce every now and then pours across his page — names foaming forth in a grotesque, random array that stuns the reader's mind. The lists are a Rabelaisian as well as a Homeric device — they create a sense of lusty amplitude in the reader's experience of the novel. At the same time, their occasional relevance adds a mock-heroic dimension to the fable, moving the reader into realms of fantasy above and beyond the literal narrative" (151). Certainly the long lists and catalogues are beyond the literal narrative.
- (5) Joyce's letter to Frank Budgen on ?20 March 1920. James Joyce, *Letters*, vol. 1, ed. Stuart Gilbert, 2nd ed. (New York: Viking Press, 1966) 140.
- (6) Stephen is a true double of the early Joyce who could not write a successful drama. Harry Levin points out as follows: "Joyce's characterization is far too subjective to be dramatic. . . . No playwright can afford to be a solipsist" (38).
- (7) The Gorman-Gilbert schema reproduced in Stuart Gilbert, *James Joyce's "Ulysses": A Study* (1952; New York: Vintage Books, 1955).
- (8) Walton Litz takes notice of Joyce's gift displayed at the end of the "Ithaca" episode: "It was Joyce's unique gift that he could turn the substance of ordinary life into something like myth, not only through the use of 'parallels' and allusions but through direct transformation" (1974, 403).
- (9) Cf. Tatsuro Tanji, "The Triumph of Artificiality in the "Penelope" episode," in *Joycean Japan* No.3.

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