

JAMES JOYCE AND THE ORIENT

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Abstract

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This PhD thesis is engaged in examining the racial stereotypes of the Oriental Other in *Ulysses* (1922) and the possibility of reading them as a critique of the dominant cultural discourses of Otherness.

Since the publication of Edward Said's *Orientalism* (1978), and the studies of colonial and postcolonial discourses which followed, most canonical writers have been examined in terms of their engagement in the discourse of Orientalism created by the dominant imperial powers and propagated by the makers of their culture. The thesis argues that the distinctive contribution James Joyce (1882-1941) made in his representation of the Orient in *Ulysses* lay in the subversion of the perceived notion of the Orient in Western Culture. Chapter one investigates Joyce's experimentation with literary techniques to summarize the language and imagery of Orientalism in order to challenge them. The chapter also argues that Joyce's approach towards the fabricated stereotypes about the East has a significant bearing on Ireland and the Irish, a people who have suffered for centuries of stereotyping prejudice under the English domination. In the course of the discussion, the thesis also demonstrates how the Oriental references are neatly constructed in *Ulysses* to the extent that they are configured with the major themes of the novel such as belonging, self-realization, Otherness, homecoming, history and betrayal. The second chapter examines the Oriental motifs in connection with the theme of history that resonates throughout *Ulysses* to dramatize the Oriental fantasies which provide the Irish with glimpses of liberation, in the same manner that the Irish legends of Oriental origin provide Ireland with possibilities of freedom from the Irish colonial history. The final chapter of the thesis concentrates on the centrality of *The Arabian Nights* in *Ulysses* and how it is effectively incorporated in the structure of Joyce's novel. The chapter also proposes that the combination of Joyce's multiplicity of perspectives along with the evocation of a text like *The Arabian Nights* which is characterized by its proliferation of narratives provides a reading of the theme of betrayal from different perspectives.

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I dedicate this piece to my loving parents,
Amna and Ibrahim Maqableh for their belief in me.

Though I have often felt as if I have carried a great and weighty burden in the effort to see this project through to completion, it would be dishonest to suggest that it is the product of my work alone. Without the support of my family and friends, I might have lacked the confidence and perseverance I found necessary, particularly in the final stages.

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List of Abbreviations

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Works by James Joyce

CW: The Critical Writings of James Joyce

D: Dubliners

E: Exiles

P: A Portrait of the Artist as a Young Man

Letters I, II, III: Letters of James Joyce

U: Ulysses

Other Abbreviations

JJ: James Joyce

INTRODUCTION

JAMES JOYCE IN THE CONTEXT OF ORIENTALISM

In *Ulysses*, James Joyce embarks on a particular kind of treatment of the European discourse of Orientalism that bolstered the imperial expansion that both the East and Ireland experienced. Although *Ulysses* has been called a compendium of images about the Orient operating in complicity with European imperialism,¹ it is important to first ask whether Joyce's references to the racial stereotypes of the Oriental Other necessarily indicate that he approves of them. Might his allusions to such stereotypes be read as critique - proof that he acknowledges but repudiates his culture's perception of the Orient? We can begin to answer such a question by first exploring Edward Said's contention presented in his book *Orientalism* (1978) since any study of the topic of the Orient and Orientalism is indebted to Said's study. A discussion of the phenomenon of Irish Orientalism will also be presented in order to understand the representation of the Orient in Joyce's writings. But before that I would like to delineate the transformation in Joyce's scholarship that produced the 'Postcolonial Joyce' or the 'Semicolonial Joyce,' as Derek Attridge and Marjorie Howes put it, as opposed to the 'apolitical' and modernist stylist.

The Transformation of Joyce's Studies

An examination of the new Joycean scholarship produced in the last few decades will evince an attempt to approach Joyce through the lens of postcolonial theory in order to explore the political implications of his work against the background of the colonial domination of Ireland by Britain. The outcome of this new approach provides a reassessment of the work of the canonical Joyce to define him as an anti-imperialist and nationalist writer. Such a reading, of course, requires a more detailed attention to

¹ R. Brandon Kershner, 'Ulysses and the Orient', *James Joyce Quarterly*, 35 (1998), 273-96 (p. 292).

Joyce's status as an Irishman writing from the perspective of a colonial subject of an oppressive empire than has typically been the case in Joyce criticism. The dominant figures in this movement include Irish-born critics such as Seamus Deane, Declan Kiberd, Enda Duffy, and Emer Nolan, and two other non-Irish critics, Vincent Cheng, whose own mixed cultural background contributes to his identification with Joyce's postcolonial status, and Len Platt.

For decades Joyce has been canonized as a metropolitan modernist and *Ulysses* as a modernist novel. His innovations in narrative techniques, styles, and perspectives, his seeming detachment from Irish nationalism and political movement and his roving lifestyle in European metropolises such as Trieste, Zurich, and Paris made him the epitome of the high modernist writer. It was generally thought that he had nothing to do with the politics of his time in general and the Irish political scene in particular. Like Stephen Dedalus, his autobiographical character, Joyce's Luciferian motto *non serviam* embodies his repudiation of British Imperialism, and the Roman Catholic Church. Similarly, he rejects Irish nationalism, with all its various forms, including the Irish Literary Revival, devoting himself instead to aesthetic modernism and to an intensive practice of writing. This view is grounded in Joyce's own indifferent and sarcastic comments. For example, when World War I broke out, Joyce mocked all forms of government, he was also as Richard Ellmann remarks 'supremely indifferent to the result and, so long as gunfire could not be heard, to the conflict itself' (*JJ*. 383). In Paris in 1932, he refused to be the guest of honour at a St. Patrick's Day party because the Irish ambassador, Count O'Kelly, would be there and Joyce did not want to seem to endorse the establishment of the Irish State (*JJ*. 643n). In October 1939, with the Second World War just beginning, Joyce thought there was no reason or purpose for the war especially that 'it was distracting the world from reading

Finnegans Wake (1939), in which the unimportance of wars in the total cycle of human activity was made perfectly clear' (*JJ*. 728). In Zurich in the same year, while Stanislaus Joyce was eager to talk about Fascism in Italy, Joyce stopped him furiously: 'For God's sake don't talk about politics. I'm not interested in Politics. The only thing that interests me is style'.²

Nevertheless, recent studies have presented us with new approaches locating Joyce as an Irish nationalist opposed to the cosmopolitan and modernist Joyce. As a result, a rich and varied field of investigation has emerged. In fact, a close examination of Joyce's work shows that the British domination of Ireland is one of the recurrent subtexts. *Ulysses*, for example, which is rooted in a colonial society, is politically engaged with imperialism and colonialism from Stephen Dedalus' early confrontation with the Englishman Haines, through his later and more violent confrontation with Private Carr, the representative of the British state, and Molly Bloom's memories later in the book of British soldiers marching off to the Boer War, to the other Dubliners who persistently condemn the British domination over Ireland. But the attempts to define Joyce as a nationalist writer are as extreme as the non-political version of Joyce because, apart from being anti-colonial, Joyce is simultaneously anti-national. His disapproval of Irish nationalism is grounded in the movement's submission to the Catholic Church, the Celticising of nationalism and the celebration of a parochial model of racial identity and history. Moreover, Joyce's skepticism about Ireland and its war of independence lies in his bitter reflections on the Irish self-betrayed nature. In this light, his hostility to most forms of colonialism and critique of nationalism are best exemplified through the depiction of the cyclopean Citizen in the 'Cyclops' episode of *Ulysses*, which has become a nodal

² Stanislaus Joyce, *My Brother's Keeper*, ed. by Richard Ellmann (London: Faber, 1958), p. 257.

point for critical discussions of nationalism. While the Citizen provides an extensive critique of colonialism blaming the English for the Irish immigration and for ruining Irish economy, asking, '[w]here are our missing twenty millions of Irish should be here today instead of four, our lost tribes? And our potteries and textiles, the finest in the whole world! And our wool [...] and our flax and our damask [...] and our Limerick lace, our tanneries and our white flint glass [...] and our Huguenot poplin [...] and our woven silk and our Foxford tweeds and ivory' (*U* 12.312), he is, at the same time, a bigoted nationalist advocating binary antagonism, narrow nationalism and hostility towards the Other.

Dominic Manganiello in his book, *Joyce's Politics* (which was originally a PhD thesis supervised by Richard Ellmann), states that Joyce's unwillingness to discuss politics is partly because of his rejection of 'didacticism'. Manganiello persuasively argues that '[t]he didacticism used by previous writers was, on the one hand, in the service of a tradition, that of Church, the State, or of social conventions,' all of which Joyce rejects.³ This argument corresponds with Seamus Deane's view that Irish nationalism is no more than an extension of British and Roman Catholic Imperialism.⁴ In this respect, 'Joyce's refusal to commit himself to the tradition of Irish nationalism was not a sign of political indifference; rather he exercised his right to make a positive choice'.⁵ Manganiello proceeds to point out that 'Joyce's dismissal of didacticism' or his choice not to make any political statements is in itself 'a political act'.⁶ James Fairhall, in his book entitled *James Joyce and the Question of History*,

³ Dominic Manganiello, *Joyce's Politics* (London: Routledge & Kegan Paul, 1980), p. 2.

⁴ Seamus Deane, 'Joyce the Irishman' in *The Cambridge Companion to James Joyce* 2nd edn, ed. by Derek Attridge (Cambridge: Cambridge University Press, 2004), pp. 28-48 (p. 31)

⁵ Manganiello, p. 2.

⁶ *Ibid.*, p. 3.

calls Joyce's indifference to politics 'willed indifference'.⁷ In other words, Joyce's deliberate evasion of direct involvement in the Irish political scene is in itself a political statement because, like his fictional character, he adopts the politics of '*silence, cunning and exile*'. As a result, Joyce's fiction breaks with the paralyzed repetitions of nationalism and politics to introduce his own views of Irish history, nationalism and politics, including its origins in his life and its expression in his art.

It is my intention in this project to suggest how this apparent opposition between Joyce's modernism and politics might be overcome because both approaches are interwoven and any attempt to draw a line between them is rather misleading. Moreover, the tension between these two attitudes is an important feature in Joyce's writing. Parallel to his experimentation with language and forms, Joyce also experiments with themes and dynamic ideologies like nationalism, politics, history and betrayal. The diversity of his styles and techniques sutures together the aesthetic and the political to create meaning and to fabricate a genuinely new perception of notions. Instead of writing a literary work bursting with propaganda for the Irish cause, Joyce wrote a critique of Irish nationalism and the colonial power in Ireland motivated by his revolt against the repetitive forms of nationalism. Consequently, the employment of language and forms becomes thematic and displays Joyce's own version of politics. One of the techniques that Joyce employs in *Ulysses* for the purpose of producing a text which is political and aesthetic simultaneously is through the literary evocation of the Orient. In this respect, while contriving to counter reproducing the Orientalist stereotypes used by European imperial powers to justify their expansion, Joyce's treatment of those same Orientalist stereotypes emerges as a dual investment. To be more precise, as the argument of the thesis unfolds, the main

⁷ James Fairhall, *James Joyce and the Question of History* (Cambridge: Cambridge University Press, 1993), p. 164.

points that will be examined are Joyce's representation of the Orient in association with, first, the major themes in *Ulysses*, and, second, with the imperial and national context in Ireland.

Brian O'Nolan, who wrote under the pseudonym of Flann O'Brien, once, described Joyce as being 'invented by the Americans'.⁸ To a certain extent, O'Brien's claim is true because Joyce's fiction has been perceived for a long time through the lens of Ezra Pound and T.S. Eliot. At the turn of the century, Pound along with other enthusiastic and revolutionary artists sought to create an avant-garde to lead a cultural revolution that would transform modern social and political life, and set European civilization upon a new path. Joyce's fiction constituted and was constituted by the avant-garde enterprise that aimed at fighting parochialism, promoting cosmopolitanism, and transcending cultural boundaries like nationalism. According to Pound, Joyce 'writes as a European, not as a provincial,'⁹ for he managed to transcend his nationality and the limitation which narrow nationalism would inevitably cause. As a result of this emphasis, the question of Ireland and Irishness appears less essential when analyzing his fiction. Pound supports this claim in one of his writings about Joyce's relationship with Irishness and the Irish Literary Revival:

It is surprising that Mr Joyce is Irish. One is so tired of the Irish or 'Celtic' imagination (or 'phantasy' as I think they now call it) flopping about. Mr Joyce does not flop about. He defines. He is not an institution for the promotion of Irish peasant industries. He accepts an international standard of prose writing and lives up to it.¹⁰

Pound, here, praises the modern quality of Joyce's writing, and his transcendence of his own nationalism and Irishness in favour of cosmopolitanism. Convinced that Joyce's cosmopolitanism transcends his Irishness, Pound actually fails to understand

⁸ Ronald L. Dotterer, 'Flann O'Brien, James Joyce, and "the Dalkey Archive"', *New Hibernia Review / Iris Éireannach Nua*, 8 (2004), 54-63.

⁹ Ezra Pound, 'The Non-Existence of Ireland' (1915), in *Pound/Joyce: The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce*, ed. Forrest Read (London: Faber & Faber, 1967), pp. 32-33.

¹⁰ Ezra Pound, 'Dubliners and Mr James Joyce' (1914), in *Pound/Joyce*, pp. 28-29.

the importance of Ireland and Irishness in Joyce's text. In one of his conversations with Arthur Power, Joyce reveals the significance of Ireland and the Irish cause as he advises the younger Irishman to 'write what is in [his] blood' because great writers must be 'national first' so that 'the intensity of their own nationalism' would make them 'international in the end' (*JJ*. 505). At another occasion, however, Pound claims that in *Ulysses* Joyce 'has presented Ireland under British domination [...]. By extension he has presented the whole occident under the domination of capital'.¹¹ In this sense, as Emer Nolan puts it, Pound's '*inconsistent* reading'¹² of Joyce's relationship with his homeland and its political struggle for independence highlights the apparent contradiction in Joyce's writings between the metropolitan and the native Joyce. Moreover, it is a crystal clear evidence of the richness of Joyce's fiction which is open to a wide range of interpretations.

The other famous attempt to assimilate Joyce to the tradition of modernism is by T. S. Eliot, the other key American figure of modernism. His famous review of Joyce's novel, '*Ulysses*, Order, and Myth' (1923), focuses on the classical principle of order in *Ulysses*, or what he called the 'mythical method'. According to Eliot, Joyce's use of Homer's *Odyssey* as the foundation of his novel is not a sheer imitation of the narrative style. Eliot praises the 'mythical method' because it encompasses 'a continuous parallel between contemporaneity and antiquity,' and 'it is simply a way of controlling, of ordering, or giving a shape, and significance to the immense panorama of futility and anarchy which is contemporary history'.¹³ Eliot's analysis, however, is inconsistent with what Joyce defines as his technique for writing his novel. By the time Joyce sets about writing *Ulysses*, he states that he is 'writing a book from

¹¹ Ibid., p. 198.

¹² Emer Nolan, *James Joyce and Nationalism* (London: Routledge, 1994), p. 6.

¹³ T. S. Eliot, '*Ulysses*, Order, and Myth', in *Modernism: An Anthology of Sources and Documents*, ed. by Vassiliki Kolocotroni, Jane Goldman and Olga Taxidou (Edinburgh: Edinburgh University Press, 1998), pp. 371-373.

eighteen different points of view and in as many styles, all apparently unknown or undiscovered by my fellow tradesmen' (*Letters I*. 167). In this sense, Joyce's plan is to employ a diversity of narrative techniques or voices that, as Karen Lawrence observes, cast into 'doubt the authority of any particular style'.¹⁴ Therefore, his experimentation with a diversity of methods of narratives in *Ulysses* undermines Eliot's 'mythical method' because *Ulysses* is built upon diverse narrative techniques 'but not definitive ways of filtering and ordering experience'.¹⁵ In other words, Joyce's narrative technique allows both the plurality of discourses and the plurality of readings. Moreover, in evoking a variety of discourses in *Ulysses* like British colonialism, Irish nationalism, the Celtic twilight, Catholicism, Orientalism, racism, and other belief systems, Joyce actually implies that no discourse prevails because all discourses derive their meaning in dialogue with each other. This might explain the omission of the corresponding Homeric titles of the episodes, those which Joyce used when his novel came out serially in *The Little Review*, to be replaced by numbers when *Ulysses* appeared in a book form in 1922. After all, the allusions to the *Odyssey* evoke one of the contexts through which *Ulysses* is to be read but not the only one. Therefore, in excluding the Homeric chapter titles, Joyce implies that there are other worlds, and other contexts for readers to set their courses upon through *Ulysses*.

To sum up, although Joyce has been involved in the experimental spirit of modernism through the employment of a number of stylistic frameworks, he was not totally committed to some of the avant-gardist doctrine.¹⁶ On December 2, 1928, Joyce wrote a letter to Harriet Shaw Weaver questioning his involvement with that literary movement. He writes: 'the more I hear of the political, philosophical, ethical

¹⁴ Karen Lawrence, *The Odyssey of Style in Ulysses* (Princeton: Princeton University Press, 1981), p. 9.

¹⁵ Ibid.

¹⁶ Christopher Butler, 'Joyce the Modernist', in *The Cambridge Companion to James Joyce*, pp. 67-86 (p. 73).

zeal and labours of the brilliant members of Pound's big brass band the more I wonder why I was ever let into it with my magic flute' (*Letters I*. 277). In this sense, Joyce dissociates himself from Pound, Eliot and the other manifesto writers of modernism. This extrication, however, does not mean that he rejects the avant-garde movement; after all, Joyce incorporates the experimental modernist techniques in his writing. But he rather resists any attempts or assumptions to fix his art in established modes of representation. Both Pound and Eliot formed the first perception of Joyce as a modernist writer focusing on the formal and the stylistic aspect at the expense of the political. This, however, does not dismiss the proposal that Joyce's fiction could be read in association with Irish history and politics.

Colin MacCabe's *James Joyce and the Revolution of the Word* (1979) is one of the first works to try to illustrate Joyce's politics. More importantly, the book's argument is essential in the formation of the way Joyce's critics subsequently related Joyce's art to his politics. MacCabe argues that the experimental techniques in Joyce's work are themselves political and subversive since Joyce's deviation from the forms of stylistic and linguistic narrative conventions or what he calls 'the revolution of the word' are by themselves political acts. Although MacCabe's work was followed by Dominic Manganiello's *Joyce's Politics* (1980), and Seamus Deane's *Celtic Revivals* (1985), it was not until the 1990s that Joyce's studies witnessed a transformation reflecting this change in approach, and therefore cast light on *Ulysses* in relation to Irish culture and colonial experience. The major studies that define Joyce's works as being political in nature include *Joyce, Race and Empire* (1995) by Vincent Cheng who investigates Joyce's depictions and representations of race in relation to imperialism and argues that Joyce writes from the perspective of a colonial subject of an oppressive empire, and thus his 'works house a carefully constructed, highly

textured representation of the various ideological positions on issues of race and empire in turn-of-century Ireland'.¹⁷ Drawing on Said's argument in *Orientalism*, Cheng reads Joyce's *Dubliners*, *Ulysses* and *Finnegans Wake* as 'both a trenchant analysis and a potent critique of certain such ideological discourses (in the racialization and colonization of the Irish) and of the resultant colonial pathologies,'¹⁸ concentrating on the colonial system of binary opposition established by the colonizer to secure cultural hegemony. The significance of Cheng's work lies in its analysis of the racist stereotypes produced by the British colonial 'Self' during its domination of the colonized Irish 'Other'. Another major study is Enda Duffy's *The Subaltern Ulysses* (1994) which attempts to reclaim *Ulysses* and place it at the heart of an Irish national literature arguing that Joyce's *Ulysses* is 'the book of Irish postcolonial independence'.¹⁹ In his introduction, Duffy establishes an analogy between Ireland's war of independence and the process of writing *Ulysses*. Although *Ulysses* sets its narrative clock back to 1904 in the pre-Rising Dublin, Joyce embarks on writing his novel between the years of 1914 and 1921, the same seven years during which Ireland gained its independence from Britain in what was called the 'guerrilla war' of independence which ended with the Anglo-Irish treaty of 1921 and the establishment of the Irish Free State in 1922: the same year in which *Ulysses* was published. Therefore, Duffy claims that *Ulysses* becomes a founding text of an anticolonial struggle; it is a 'guerrilla Text'²⁰ that has 'all the time been covertly operating as a postcolonial novel.'²¹ After exposing at the beginning of her book how Joyce's art has been in part constructed by modernism, Emer Nolan the author of *James Joyce and*

¹⁷ Vincent John Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), p. 290.

¹⁸ *Ibid.*, p. 9.

¹⁹ Enda Duffy, *The Subaltern Ulysses* (Minneapolis: University of Minnesota Press, 1994), p. 3.

²⁰ *Ibid.*, p. 10.

²¹ *Ibid.*, p. 5.

Nationalism calls for a reassessment of Joyce and his relationship with aesthetics and politics. Nolan observes that critics who read Joyce as a metropolitan modernist undermine the representation of Ireland in his texts as a marginal and a colonized country. Therefore, Nolan also seeks to reclaim *Ulysses* as a book of Irish national literature. She argues that '*Ulysses* powerfully suggests Joyce's hostility to British colonial power'.²² Both Duffy and Nolan oppose the 'presumed certainty of [Joyce's] unsympathetic representation of Irish separatist nationalism'²³ by arguing that 'Joycean modernism and Irish nationalism can be understood as significantly analogous discourses'²⁴ and thus approach *Ulysses* as both an aesthetic and politically engaged text.

In their attempt to define Joyce's approach to Irish nationalism, Derek Attridge and Marjorie Howes claim in the introduction to their book of collected essays, *Semicolonial Joyce*, that it can be called 'semicolonial'. The term which is taken from a quotation in *Finnegans Wake*, '[g]entesand laitymen, fullstoppers and semicolonials, hybreds and lubberds',²⁵ evinces the ambivalence and ambiguity of Joyce's writings on Ireland, Irishness, and Irish nationalism. They are not simply anticolonial or pro-national. Instead they reflect 'a complex and ambivalence set of attitudes',²⁶ which mirror the colonial experience of Ireland itself. Moreover, Attridge and Howes explain that the term 'semicolonial' alludes to the punctuation mark 'semicolon,' which indicates neither continuity like the comma nor full stop implied by the period, but rather a position in-between exactly like Joyce's political approach; neither national nor anti-colonial. Having said this, the term is also significant because it 'reminds us

²² Nolan, p. 57.

²³ Ibid., p. xi.

²⁴ Ibid., p. xii.

²⁵ James Joyce, *Finnegans Wake* (London: Faber & Faber, 1939), p. 152.

²⁶ *Semicolonial Joyce*, ed. by Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press), p. 3.

that Joyce's handling of political matters is always mediated by his strong interest in, and immense skill with, language: the two domains are, finally, inseparable in his work'.²⁷ Accordingly, describing Joyce's writings by the adjective 'semicolonial' corresponds with Richard Ellmann's claim that 'Joyce's politics and aesthetics were one. For him the act of writing was also, and indissolubly, an act of liberating'.²⁸ Other critics like Seamus Deane and Declan Kiberd have joined the previously mentioned critics and scholars in their departure from the 'Poundian' tradition - concentrating on myth and form - in approaching Joyce. They have sought to make the idea of reading Joyce in the context of Ireland's colonial and postcolonial history more orthodox. Moreover, their studies have cast new light on Joyce's involvement with the politics of Ireland, and the possibility of reading Joyce as a national writer. Deane's 'Joyce and Nationalism,' for example, is one of the earliest attempts to read Joyce in the context of the Irish nationalist movement claiming that his work is a manifestation of nationalism and thereby acts against the forces of colonial power.²⁹ On the whole, Joyce's texts are politically engaged, but the proposition of reading his fictional and non-fictional writings as either national or anti-colonial is rather too categorical an approach to describe the work of a complex writer like Joyce especially that his strategy in approaching the political and ethical issues entirely lies in the evocation of oppositions.

The Celtic Orient

In his introduction, Said defines the Orient as 'a European invention,' that has always been represented as a romantic place inhabited by exotic human beings and haunting

²⁷ Ibid.

²⁸ Richard Ellmann, *The Consciousness of Joyce* (London: Faber, 1977), p. 90.

²⁹ Seamus Deane, 'Joyce and Nationalism' in *James Joyce: New Perspectives*, ed. by Colin MacCabe (Sussex: Harvester Press, 1982), pp. 168-83.

memories.³⁰ The Orient is not only 'Europe's greatest and richest and oldest colonies,' but also Europe's 'deepest and most recurring images of the Other,' which 'has helped to define Europe (or the West).'³¹ In this light, the westernized construction of Orientalism is based on binary opposition for through setting themselves in contrast with the Orientals, the Europeans defined their identity; while the Oriental is 'irrational, depraved (fallen), childlike, "different,"' the European is 'rational, virtuous, mature, "normal."³² In other words, Said emphasizes that the Orient has become essential in defining the Occident 'as its contrasting image, idea, personality, experience,'³³ which also offers 'a form of release,' and 'a place of original opportunity'.³⁴ The process of comparing and contrasting the West to the East which is governed by 'what linguists call binary opposition'³⁵ led to the creation of two distinctively different cultures: Occident and Orient.

Said considers the eighteenth century as the approximate starting point for western Orientalism, which he describes as

the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient.³⁶

Drawing on Michel Foucault's premise that all forms of knowledge are productive of power (constructing something or someone as an object of knowledge is to assume power over it), Said suggests that the West's attempt to construct knowledge about the Orient and represent it as inferior and different is the West's way to legitimize their enterprise in the Orient. Said also employs Foucault's term 'discourse' which refers to a way of deploying language (to construct knowledge of something and someone) that

³⁰ Edward W. Said, *Orientalism*, Penguin Classics (London: Penguin Books, 2003), p. 1.

³¹ *Ibid.*

³² *Ibid.*, p. 40.

³³ *Ibid.*, p. 2.

³⁴ *Ibid.*, p. 167.

³⁵ *Ibid.*, p. 46.

³⁶ *Ibid.*, p. 3.

is both dependent upon and participates in the dominant structures of power of the culture.³⁷ Accordingly, the process of Orientalism or the invention of the Orient using the Orientalist discourse does not aim to produce truth about the Orient; the more Europe obtains knowledge of the Orient, the more it exercises power over it, and the more the distinction between the superiority of the Occident and the inferiority of the Orient is emphasized. Thus the strength of the Orientalist discourse lies not in its claims to truth about the Orient but in the cultural hegemony the West implements over the East, that enables it to create 'a system of knowledge' called Orientalism.

Said's critique of Orientalism reaches its climax when he claims that 'Orientalism overrode the Orient.'³⁸ This declaration leads to the conclusion that the Orientalist discourse has invented the Orient to make it more appealing to the western mind which has imagined it as a remote and seductively exotic place. In other words, 'European culture was able to manage - and even produce - the Orient politically, socially, militarily, ideologically, scientifically, and imaginatively during the post Enlightenment period.'³⁹ Throughout his book, Said argues that the relationship between the East and the West has always been political '[f]or Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, "us") and the strange (Orient, the East, "them")'.⁴⁰ Ever since the encounter between Europe and the Ottoman Empire in the sixteenth century, the Orient has been represented in hostile terms. The animosity even goes back to the encounter between the Greeks and the Persians in the fifth century BC. Moreover, reminiscences of the Crusades between the eleventh and thirteenth centuries in the quest to control the Holy Land have also fed the long-term

³⁷ Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *Post-colonial Studies: The Key Concepts*, 2nd edn (London: Routledge 2007), pp. 62-4.

³⁸ Said, p. 96.

³⁹ Ibid., p. 3.

⁴⁰ Ibid., p. 43.

enmity between the East and the West. According to Said, this animosity and prejudice towards the East has been intensified further by a body of literary works defining the Orient's literary representation as fixed 'stereotypes,' 'images,' or 'myths' that remained essentially the same across centuries.

With the advent of the eighteenth century, however, a new awareness of the Orient was established. This awareness was partly the result of a wide range of European works dealing with the Orient as a theme produced by a host of European writers such as Lord Byron, Thomas Moore, James Clarence Mangan and Sir Richard Burton, all of whom participated in what Victor Kiernan calls 'Europe's collective day-dream of the Orient.'⁴¹ Although the notion of the aggressive East and Easterners remained deeply set in the mind of westerners, the East at that stage is represented as an exotic, and mythical place. This new attitude is exemplified in three different literary enterprises: Travel Literature, the translations of *The Arabian Nights* and the Oriental Tales of the Romantic poets who dealt with the Orient as a recurrent theme. To sum up, Said's *Orientalism* is a study of how the western colonial powers of Britain and France (and later of America) had come to represent North Africa and the Middle East from the late eighteenth to early twentieth centuries to legitimize their domination and rule of the East. Thus, Said uses the term 'Orient' to refer to 'a style of thought based upon an ontological and epistemological distinction made between the "Orient" and (most of the time) "the Occident"'.⁴² Moreover, the most important legacy of Orientalism is the Orientalist stereotypes and the assumptions that fabricate the image of the East and continue to be a source of fascination for many in the West. This however, should not divert us from the fact that these same Orientalist stereotypes are based on and fuelled by the dominant imperial powers.

⁴¹ Cited in Said's *Orientalism*, p. 52.

⁴² Said, p. 2.

Joyce was writing at the beginning of the twentieth century, by that time, stereotypes had been already constructed about the East. In *Ulysses*, he identifies those stereotypes that categorize the Orient, presents them, and challenges them to finally subvert them. Because Joyce is not entrapped in static notions, nor limited to one mode of perception, his approach towards the Orient in his fiction is contentious rather than reassuring; it is a process of learning and discovering rather than a process of repetition and reassurance since he refuses to be the partaker of his age's prejudices and blindness to other cultures. Moreover, Joyce's approach towards the fabricated stereotypes about the East has a significant bearing on Ireland and the Irish who have suffered for centuries of stereotyping prejudice under the English domination. Such an approach, however, is to be expected from a writer who opposes anti-Semitism, racism, blind nationalism, imperialism, and bigotry, and who chose to live in exile in culturally mixed cities (Trieste, Zurich, and Paris) for most of his life.

While European Orientalism concentrates on establishing knowledge about the Orient to model it in a way that would serve imperial expansion, Irish Orientalism aims at establishing affinity with that Orient as a tool of liberation from the English dominant culture. In other words, just as European Orientalism emerged along with the rise of European imperialism, Irish Orientalism developed to react against the power of the dominant English culture and thereby to reassure the survival of the Irish culture and civilization. Therefore, Irish Orientalism has a completely different history and motives from the process Said discusses: that is to say, it is not a hegemony reproduced through discursive norms. Instead, Irish Orientalism advocates the belief that the Irish were descended from ancient Oriental civilization like the Scythian, Egyptian, and Phoenician to assert that their civilization is older than that of the English, and thus refute the English racial slurring of the Irish as barbarians. In the

introduction to his study, *Irish Orientalism: A Literary and Intellectual History* (2004), Joseph Lennon demonstrates that Irish Orientalism did not simply replicate Anglo-French constructions of the East. He argues that the Irish tradition of stretching the roots of its culture to Asian and Middle Eastern, and West Asian cultures in an attempt to reassure its survival and continuity could be traced to the medieval period, and more particularly to the ninth century. Lennon proceeds by explaining that although scholars have dismissed the Irish/Oriental genealogy as being unfounded, the Irish legends of Oriental origin continued to resonate in Irish culture and literature as they were developed into cultural myths. These Irish myths of Oriental origins were developed into literary devices employed by Irish nationalists and members of the Irish Literary Revival in the nineteenth and twentieth centuries, notably William Butler Yeats, George Russell (AE), James Stephens and James Cousins, to create cross-colonial ties with other oppressed parts of the British Empire and to generate narratives of decolonization for the anti-imperial, and nationalist movement.⁴³ In other words, the tradition of Irish Orientalism operates 'as an important imaginative and allegorical realm for Irish writers and intellectuals'.⁴⁴ Yeats, for example, was personally fascinated with the Orient, and more particularly with Indian literature and philosophy, the mysticism of the Moors and Arabs, the ancient culture of the Chinese, and the 'aristocratic' art and tradition of the Japanese because they all helped to shape his perception of 'a vanishing Celtic Ireland'.⁴⁵ Therefore, this trend in a nationalist movement is actually a national nostalgia for origins, or a yearning for an authentic and uncontaminated past that would define the cultural present. This discourse on the relationship between Irish and various Asian cultures is the subject of Joseph

⁴³ Joseph Lennon, *Irish Orientalism: A Literary and Intellectual History* (Syracuse: Syracuse University Press, 2004), pp. xv-xxxi.

⁴⁴ *Ibid.*, p. 1.

⁴⁵ *Ibid.*, p. 247.

Leerson's article, 'On the Edge of Europe: Ireland in Search of Oriental Roots, 1650-1850'. While outlining Ireland's attempts to look at the Orient for the roots of their culture, Leerson links the heritage of the Celts to the Scythians, an ancient nomadic tribe covering a vast area of central Asia. He further explicates the association between the Orient and the Gallic, established through the idea that Japhet, son of Noah, who descended from Asia Minor, was the 'patriarchal ancestor of the Gauls/Celts.' This early formation developed into a Scytho-Celtism theory, which provided the Oriental/Celtic link with a Semitic base.⁴⁶

In 'Ireland, Island of Saints and Sages' (1907), one of his three public lectures delivered in Italian at the Università Popolare in Trieste, Joyce seems to share the Irish Orientalist theories about locating the origin of Irish culture in the Orient. He argues that the Irish language is 'oriental in origin, and has been identified by many philologists with the ancient language of the Phoenicians, the originators of trade and navigation, according to historians' (CW. 156). Later in his speech, Joyce claims that Ireland's 'religion and civilization' (CW. 156) emerged from Egypt. A few pages later, he points out that Irish civilization 'is almost as old as the Chinese,' dating back to a time when 'England was an uncivilized country' (CW. 173). However, Joyce then returns to the original claim that links the Irish with the Phoenicians. In support, he cited Vallancey's old account that the language which Plautus, the Roman playwright, 'put in the mouth of Phoenicians in his comedy *Poenulus* [which was written in a Semitic language] is almost the same language that the Irish peasants speak today' (CW. 156). Joyce's 'Vallancey' is General Charles Vallancey (1721-1812) who was one of the leading figures in the first Celtic Revival and consistently argued for the Phoenician origins of the Irish. As Lynne A. Bongiovanni explains, what motivates

⁴⁶ Joseph Leerson, 'On the Edge of Europe: Ireland in Search of Oriental Roots, 1650-1850', *Comparative Criticism*, 8 (1986), 91-112 (p. 94).

the Irish to link themselves to the Phoenicians is because, apart from being 'the source of many of the world's advancements in language and art,' Phoenicia survived and expanded while resisting the colonial campaign of powerful empires like the Egyptian, Hittite, and the Assyrian.⁴⁷ Therefore, through associating themselves with Phoenician civilization, the Irish asserted their progress despite English domination. Lennon states that the work of Vallancey 'confirmed a vision of Ireland as an independent, ancient, remote and non-European culture' which corresponded with the nationalists' attempts to confirm Ireland's cultural as well as political independence from Britain.⁴⁸ Vallancey's *Essay on the Antiquity of the Irish Language, Being a Collation of the Irish with the Punic Language* (1772) stressed the similarities between the Irish language and Eastern languages.⁴⁹ Elsewhere Vallancey in 1781 published a chart comparing Ogham, the Irish tree alphabet, with the Hebrew, Arabic, and Egyptian alphabets.⁵⁰ Moreover, he circulated in 1812 a drawing comparing the 'round towers' of Ireland and the Orient as proof of an ethnic affiliation between the two cultures. The image reprinted in Joseph Lennon's *Irish Orientalism* depicts two towers: the first is the 'Round Tower at Ardmore Ireland'; the second is the 'Round Tower of India'.⁵¹ While the first tower is isolated, and inaccessible, the second, as Lennon puts it, 'exists in a living context'.⁵² The correspondence between the two towers does not only insinuate cultural and intellectual affinity between Ireland and the Orient, but it also implies that 'an ancient culture and somewhat inaccessible history' like that of Ireland 'can be accessed through a comparative study of the living

⁴⁷ Lynne A. Bongiovanni, "'Turbaned Faces Going By': James Joyce and Irish Orientalism", *ARIEL*, 38 (2007), 25-49 (p. 30).

⁴⁸ Lennon, p. 90-91.

⁴⁹ Lennon, p. 92.

⁵⁰ Charles Vallancey's 'The Irish Ogham of Tree Alphabet Lately Discovered in an Arabian Manuscript in Egypt' was published in the journal *Collectanea de Rebus Hibernicus* in 1781; see Lennon, p. 87.

⁵¹ Lennon, p. xvi.

⁵² Ibid.

Orient.⁵³ Through those materials, Vallancey explicitly sought to locate Irish heritage in the Orient after detaching it from other European cultures.

Joyce's Orientalist genealogy of the Irish language and his references to the theories of Vallancey should not be read as evidence that he aligns himself with the long-standing assumption that located Irish civilization and language in the Orient. Before carrying on with the discussion, it is important to mention here that Richard Ellmann in his notes to Joyce's *Critical Writings* claims that Vallancey 'had long since been discredited as an authority when it became apparent that he had little knowledge of Irish' (CW. 156n). The opening lines of Joyce's speech:

Nations have their ego, just like individuals. The case of a people who like to attribute to themselves qualities and glories foreign to other people has not been entirely unknown in history. (CW 154)

clearly undermine Vallancey's theories. In these lines Joyce is questioning the motive behind the Irish affinity to locate their ancestry in the Orient; is there really an Orient/Irish or a 'Scytho-Celtic' link, as Leerson calls it, or is it part of the Irish attempt to attach themselves to other civilizations that are older than the English civilization because, as Joyce explains, nations, like individuals, 'have their own ego'? In this sense, Joyce's Orientalist endorsement of the Phoenician/ Semitic/ Egyptian/ Chinese/ African origins of the Irish, as Elizabeth Butler Cullingford puts it, is 'strategic'.⁵⁴ In other words, through citing the discredited theories of Vallancey, Joyce implies that Ireland's attempt to link itself with the Orient in this manner is an obviously risible example of national egotism.

Joyce's critical standpoint from the wider enterprise of Orientalism and the tradition of Irish Orientalism is illustrated explicitly in 'Araby,' the third story in

⁵³ Ibid., p. xvii.

⁵⁴ Elizabeth Butler Cullingford, 'Phoenician Genealogies and Oriental Geographies: Joyce, Language and Race', in *Semicolonial Joyce*, pp. 219-39 (p. 225).

Dubliners (1914). In the story, Joyce evokes the tradition of Irish Orientalism through the association he creates between Araby, the Oriental bazaar, and Mangan's sister, the main character of the story, who carries the same surname as the nineteenth-century Irish poet, James Clarence Mangan (1803-49). In 1902, Joyce delivered his first essay on Mangan whom he considered 'the most significant poet of the modern Celtic world' (CW. 179) before the Literary and Historical Society of University College, Dublin, to be published in the college magazine. Five years later, Joyce delivered another lecture on Mangan in Italian at the Università Popolare, a revised version of the 1902 essay. In both essays, Joyce emphasized that Mangan must be admired for the intensity and depth of his feelings, the broad scope of his poetic imagination, and his broad knowledge including Oriental learning.

In the present context, Mangan is also well known for his fascination with Oriental poetry and eastern mysticism in addition to his 'knowledge of oriental languages, probably some Sanskrit and Arabic' (CW. 178). One of the central points that Joyce highlights in his essays is the influence of the alluring East on Mangan's personality, and which was also a characteristic feature of the latter's work. Joyce writes:

The lore of many lands goes with [Mangan] always, eastern tales and the memory of curiously printed medieval books which have rapt him out of his time [...] East and West meet in that personality (we know how); images interweave there like soft, luminous scarves and words ring like brilliant mail, and whether the song is of Ireland or of Istambol it has the same refrain. (CW. 77-78)

In her biography of Mangan, Ellen Shannon-Mangan documents that in September, 1837, the poet began a new project of anthologizing translated Persian, Turkish, and Arabic poems in his six-volume 'Literae Orientales' which would appear over the next nine years.⁵⁵ For Mangan, like many Irish writers during the nineteenth century

⁵⁵ Ellen Shannon-Mangan, *James Clarence Mangan: A Biography* (Dublin: Irish Academic Press, 1996), p. 173.

including Thomas Moore, the East became 'a realm to which all states and conditions of mankind are irresistibly attracted.'⁵⁶ Moreover, Shannon-Mangan highlights Mangan's Orientalism by demonstrating at several occasions in her biography that *The Arabian Nights* was among the books that Mangan owned, read, and drew upon in his writings: 'of all the books that Mangan alluded to in his writings, none was a richer source of inspiration for him than the *Arabian Nights*.'⁵⁷ The influence of Mangan is radiated in 'Araby' where Joyce encapsulates the personality of the Irish romantic poet in the fictional character of Mangan's sister with whom the narrator/unnamed boy of the story is infatuated. This explains the abstractness of the girl for she is less of a person, and more of a symbol triggering the boy's fantasies of the Orient. Tracing the boy's references of the girl demonstrates this assumption as some of those references include phrases such as 'her brown figure,' 'her name' and 'her image' (*D.* 22). Because the organizing trope in the story is the classic quest motif, as the young narrator sets off to an exotically named destination to win a prize for the woman he loves, the boy's infatuation with Mangan's sister and his juvenile quest to the Oriental bazaar become a parody of the tradition of Irish Orientalism since the boy will discover his own disillusionment at the end of the quest.

'Araby' is based on an actual public event that took place in Dublin during Joyce's lifetime. In his biography, Richard Ellmann states that an Oriental bazaar called Araby visited Dublin on May 14-19, 1894 (*JJ.* 40). Drawing on historical and biographical accounts, Heyward Ehrlich's article "'Araby' in Context: The 'Splendid Bazaar,' Irish Orientalism, and James Clarence Mangan' confirms that the Araby bazaar that took place in 1894 was actually 'immense, sprawling, and noisy.'⁵⁸

⁵⁶ Ibid.

⁵⁷ Ibid., p. 48.

⁵⁸ Heyward Ehrlich, "'Araby' in Context: The 'Splendid Bazaar,' Irish Orientalism, and James Clarence Mangan, *James Joyce Quarterly*, 35 (1998), 309-331 (p. 310).

Newspaper articles from Ireland and magazine advertisements for the bazaar featured descriptions of a magnificent entertainment including dances, fireworks, a 50-man orchestra, and performances by eight military bands. This 'grand oriental fete' as it was called, was the largest of its kind at the time in the United Kingdom and aimed at a recreation of an 'oriental city'.⁵⁹ All these festival activities contributed to the Irish perception of the Orient at the turn of the century.

When Mangan's sister first talks to the boy, she flirtatiously advises him, while turning her 'silver bracelet round and round her wrist,' to go to Araby: the 'splendid [Oriental] bazaar' (*D.* 23). Driven by his passion, the enthusiastic lover promises her that if he goes, he will bring her a souvenir. Just like the Irish who seek to find solace and freedom in the East from the dominant imperial power of England, the boy's fantasies of the Orient 'liberated [him]' (*D.* 25). From the moment he hears the word Araby, the boy is caught in an Oriental dream. The only thing he feels is '[t]he syllables of the word Araby' which triggers 'an Eastern enchantment over [him]' (*D.* 24). In other words, the word Araby plays an essential role as the boy begins generating exotic and sensual images of the Oriental bazaar and associates them with his romantic fantasy of Mangan's sister. Throughout the story and until the boy's visit of the bazaar, Joyce deliberately arouses the boy's expectations of the Oriental bazaar. Ironically, his visit marks a counter transformation as the romantic traveller is disappointed once he reaches the bazaar to discover its falseness, and thus realize that there is no place for his fantasies in the paralytic Irish capital. When he enters the bazaar, the boy finds the event over and the place empty except for the English merchants who are counting their money. He only hears the sound of their falling coins: 'I listened to the fall of the coins,' and their 'English accent' (*D.* 27). The boy's

⁵⁹ Ibid., p. 312.

disappointment leads to his epiphany towards the end of the story. He realizes his disillusionment and that his journey towards Araby is not done in the name of love but rather out of his vanity: 'I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger' (*D.* 28). Since the word Araby, as Ehrlich puts it, represents for the West in general 'an exotic, sensual, and utopian alternative' to their reality and an 'epitome of difference,' and for the Irish a symbol of 'their rising cultural nationalism and their rejection of British influence,'⁶⁰ Joyce in his story exposes both the Western and Irish image of the Orient. In other words, he not only mocks Orientalist stereotypes through juxtaposing the preconception image of the 'splendid bazaar' with the real bazaar which the boy visits to only discover that it is a market place, but Joyce also ridicules the tradition of Irish Orientalism by dramatizing the boy's disillusioned attempts to seek imaginative roots in an ancient, mysterious Orient. Having said this, Joyce also implies that the travelling bazaars like the one depicted in 'Araby,' and the Miruz bazaar depicted in *Ulysses* (*U* 8.174, 10.244, 13.36, 15.456) are promoted by English imperialism to reinforce Orientalist stereotypes and to advocate for imperial expansion.

Another way to elaborate on Joyce's stance from Irish Orientalism could be achieved by examining the references to the Irish Theosophical Movement which is mocked throughout *Ulysses* and is represented as an eccentric absurdity practiced by a group of elite. Lennon points out that Joyce along with a number of writers such as Oliver St. John Gogarty and Samuel Beckett 'lampooned misty images of the Celt and the Orient,' employed in the Irish nationalist writings 'dismissing them as romance and indulgent fancy.'⁶¹ The Irish Theosophical Movement which flourished in Dublin from the mid-1880s to the early 1930s attracted the attention of a number of key

⁶⁰ Ibid., p. 320.

⁶¹ Lennon, p. 208.

figures in the Irish Literary Revival like Yeats, George Russell (AE), and John Eglinton because it gave them the leverage to promote the Irish/Oriental analogies and Celtic mysticism to break from colonial role. Russell who appears at different occasions in *Ulysses* was the most prominent member in the Irish Theosophist Society. He generated his Orientalism from an interest in Indian philosophy which inspired his 'Celtic spiritualism'.⁶² In the 'Wandering Rocks' episode and through Stephen Dedalus' reflections on the Orient and theosophy, Joyce mocks the theosophists along with their attempts to establish the Oriental/Irish analogies. To be more precise, he mocks both the theosophists' pursuit of Eastern associations and Russell's mysticism which was gleaned from the philosophies and Orientalist texts of Asia and West-Asia. 'Old Russell,' the lapidary 'burnishes again his gem,' perhaps 'a stolen hoard,' and cleanses it of dirt (*U* 10.232). This image implies that Old Russell wrests old images, not his, and polishes them. Stephen sees them as '[t]he brainsick words of sophists: Antisthenes,' implying that these images are old and decadent not fresh and vital.

To conclude this section, Joyce acknowledged the Irish national claim of Oriental descent and that it is motivated by the Irish self-conscious anxiety to separate themselves from a dominant culture and to be attached instead to other cultures and civilizations that are more ancient and more powerful than British civilization. Nonetheless, Joyce was, first, skeptical about the Irish/Celtic connections, and second, critical of the prominence of the Orient in the Irish imagination. The final scene in 'Araby' encapsulates his view of Irish Orientalism as a movement which was triggered by vanity, lacked intellectual content, and manufactured clichés and stereotypes of the Orient and Orientals. The sense of disillusionment Joyce creates towards the end of

⁶² Ibid, p. 294.

his story is echoed in 'Ireland, Island of Saints and Sages'. In other words, Joyce's citation of the theories of a writer like Vallancey, who had lost his academic credibility, further supports his view that the Irish romantic affiliation with the Orient is based on unfounded assumptions.

Joyce's Orient

As we have seen so far, Joyce's knowledge of Orientalism was inaugurated in Dublin as he was aware of the impact of the Orient on the Irish imagination, and the Irish attempt to trace the origin of their culture to the East as an alternative cultural identity. In Ireland at the turn of the twentieth century, the Orient demonstrated itself in different ways such as the 'Turkish Baths,' one of which Leopold Bloom visits in the 'Lotus Eaters' episode, Oriental entertainment like the local Pantomimes where Oriental characters such as 'Turko the Terrible,' and 'Sindbad the Sailor' took the stage, and popular exhibitions and bazaars with Oriental themes, like the Araby and the Miruz bazaars. When Joyce left Ireland in 1904 for good and settled down in Trieste, a city close to the margins of the Ottoman Empire, he was exposed further to Orientalism. Joyce often saw Turkish and Albanian national costumes on the streets of Trieste (JJ. 195). John McCourt in his book, *The Years of Bloom: James Joyce in Trieste 1904-1920* (2000), attempts to re-evaluate the importance of Trieste in Joyce's life and fiction especially since most of the stories of *Dubliners*, all of *A Portrait of the Artist as a Young Man* and *Exiles*, and a substantial portion of *Ulysses* were written in that Austro-Hungarian port before Joyce's departure in 1920. McCourt highlights the importance of the city in furnishing Joyce's imagination with further images of the Orient. He claims that Trieste was 'an Oriental workshop for Joyce' for two main reasons: 'Firstly, it genuinely contained aspects of Eastern countries, in its

population, its culture and its architecture; and secondly, it actively partook in the creation and maintenance of standard Western stereotypical visions of the East.⁶³ Furthermore, McCourt claims that during Joyce's four-month stay in Pola (now Pula), Joyce went to the Cinema, Il Bioscopio Elettrico, and enjoyed watching films featuring characters from *The Arabian Nights* such as Ali Baba and Aladdin.⁶⁴ As I have previously stated, this study is an attempt to analyze the Oriental material in *Ulysses* and its significance in reflecting Joyce's political and ethical views while still reinforcing the aesthetic value of his art. That same material, however, has not been fully addressed by Joyce's scholars. Harry Blamires, for instance, dismisses the Oriental allusions in the 'Circe' episode simply as being 'esoteric nonsense.'⁶⁵ In addition, Robert Martin Adams observes in his book *Surface and Symbol* (1962) that the reference to Sinbad the Sailor, followed by those 'Tinbad the Tailor and Jinbad the Jailer' (U 17.689) and so forth 'is a piece of inspired stupidity.'⁶⁶

A special issue of *James Joyce Quarterly* appeared in 1998 entitled 'ReOrienting Joyce' with a number of essays discussing James Joyce's relationship with the Orient and Irish Orientalism. In the essays by Loeb Shloss, R. Brandon Kershner and Heyward Ehrlich, the claim is made that Joyce follows the tradition of Irish Orientalism first developed in the writings of two Irish romantic poets: Thomas Moore and James Clarence Mangan. In 'Joyce in the Context of Irish Orientalism,' Shloss cites Mallikarjun Mansoor who is thought to be the first to coin the term Irish Orientalism when he published in 1944 a record of the history of academic

⁶³ John McCourt, *The Years of Bloom: James Joyce in Trieste, 1904-1920* (Dublin: Lilliput Press, 2000), p. 41.

⁶⁴ Ibid., p. 17.

⁶⁵ Harry Blamires, *The Bloomsday Book: A Guide through Joyce's 'Ulysses'* (London: Routledge, 1966), p. 178.

⁶⁶ Robert Martin Adams, *Surface and Symbol: The Consistency of James Joyce's Ulysses* (New York: Oxford University Press, 1967), p. 82.

Orientalism in Ireland entitled *The Story of Irish Orientalism*.⁶⁷ Although the tradition of Irish Orientalism operated in the late nineteenth and early twentieth centuries as a tool for promoting decolonization by Irish nationalists, Mansoor implicitly demonstrates the complicity of the Irish discourse of the Orient in the development and maintenance of British imperialism. Moreover, Kershner claims that Irish Orientalism is a 'cultural phenomenon' constructed by the British Empire but with 'an Irish accent'.⁶⁸ For this reason, Ireland cannot be seen as part of the postcolonial paradigm. It is important at this point of the argument to briefly outline the complexity of Ireland's history in the age of the empire. Until the establishment of the Irish Free State in 1922, Ireland's place in the British Empire was controversial. Through his writings, Joyce refers to Dublin as 'the "second" city of the British Empire' (*JJ*. 208), and England's oldest colony simultaneously to expose Ireland's double status as both an agent and a victim of the British colonial power. Unlike the inhabitants of other British colonies in India and Africa, for example, the Irish were white, Christian and European. Yet, Ireland's geographical and racial proximity to England did not make it less victimized by the British imperial project. Ironically, although the Irish were colonized by the British, they were at the same time agents for expanding the British imperial enterprise. For example, apart from being colonial soldiers and civil servants, the Irish participated in the discourse of Orientalism which promoted the British imperialism in the East. On the other hand, Ireland waged a long and violent struggle to free itself from the British control. Ireland, then, was both a colonized nation, and a colonizing agent. Joyce acknowledged that Ireland belonged to both sides of the dichotomy. Therefore, his ambivalence in his writings about

⁶⁷ Lennon, p. xxviii.

⁶⁸ R. Brandon Kershner, 'ReOrienting Joyce', *James Joyce Quarterly*, 35 (1998), 259-264 (p. 260).

Ireland reflects his country's ambiguous and complex position as both colonized and colonialist.

Moreover, Joyce acknowledged the complexity of Irish Orientalism and how it was used to 'validate and denigrate the Irish'.⁶⁹ In other words, while Joyce was aware of the Irish Orientalist movement's 'complicity in a British project of domination,' the East has always reminded him of 'civilizations beyond the reaches of British imperialism'.⁷⁰ Having said this, Shloss states that for Joyce 'Orientalism became part of an anti-imperialist strategy' to demonstrate the sense of the Irish identity away from the British domination.⁷¹ Although Shloss invokes Thomas Moore, since he is a major Irish poet dealing with the Orient as a major theme in his work, and one of the proponents of Vallancey's theories, she dismisses any similarity between his work and that of Joyce but claims that both made use of 'Ireland's exotic affinities' with the East and the resultant 'fables of origin'⁷² which were, as Shloss claims, 'best suited to the sentiments of Irish patriotism'.⁷³ In this sense, Joyce and Moore have managed to find 'ways to use these affinities with the East to undermine the story of Irish Orientalism as it was developed by scholars like Mansoor'.⁷⁴ All this reveals the complicated nature of Irish Orientalism which simultaneously asserts Ireland's independence and subjugation. In other words, although the Orientalist movement in Ireland partly grew out of the desire to undermine British imperialism and British misrepresentation of the Orient and thereby of Ireland, it simultaneously reinforced the objectives of the Empire.

⁶⁹ Lennon, p. 378.

⁷⁰ Carol Loeb Shloss, 'Joyce in the Context of Irish Orientalism', *James Joyce Quarterly*, 35 (1998), 264-271 (p. 266).

⁷¹ *Ibid.*, p. 267.

⁷² *Ibid.*

⁷³ *Ibid.*, p. 268.

⁷⁴ *Ibid.*, p. 267.

The Other significant essay in the 1998 issue of *James Joyce Quarterly* is 'Ulysses and the Orient' by Kershner which was slightly developed to be republished in his recent book *The Culture of Joyce's Ulysses* (2010). As the name of the book suggests, Kershner embarks on a detailed study of the culture, both 'high' and 'popular,' that surrounded *Ulysses* until its publication in 1922 relying, of course, on the implicit and explicit references to other literary works and their 'intertextual play' in the novel. Throughout his essay, Kershner examines the Oriental allusions in *Ulysses* and reaches the conclusion that 'Ulysses is virtually a compendium of Orientalist clichés, and to that extent it is complicit with the tradition' of Orientalism.⁷⁵ In other words, as a realist writer, Joyce is both a consumer and a producer of the tradition of Orientalism. Thereby, he re-produces in his novel the Orientalist stereotypes which operate to promote the English Imperial culture. Kershner's claim echoes Said's description of an Orientalist work of literature as 'a bin [...] into which all the authoritative, anonymous, and traditional Western attitudes to the East [are] dumped unthinkingly.'⁷⁶ Accordingly, the stereotypical images and fantasies of the Orient might be triggered to highlight the many ways through which Dubliners such as the boy in Araby, Stephen Dedalus and Leopold Bloom indulge as a means of escaping from the oppressive control of family, church and state. Nonetheless, Joyce does not passively draw on the notion of the Orient as it has been known in Western culture. He, instead, incorporates Orientalism to subvert and redefine it.

As Shloss and Kershner claim, Joyce playfully incorporates the Orient and the Orientalist discourse in *Ulysses* either to function as 'an anti-imperialist strategy,' or as 'an intertextual event,' which makes his novel 'a compendium of Orientalist clichés'.

⁷⁵ Kershner, 'Ulysses and the Orient', p. 292.

⁷⁶ Said, p. 102.

This clearly implies that Joyce's novel is 'complicit' with the western tradition of Orientalism and it also reveals Joyce's contribution to the Orientalist discourse of Western domination. What Shloss and Kershner overlook, however, is that Joyce fully understands that the Orient is an ideological trap (the binary opposition) but also a stimulus to the imagination. His writings, especially in *Ulysses* in its staging of argument, contradiction, and conflict between different voices, acknowledge this discrepancy between resistance and complicity. Therefore instead of representing the Orient from a single perspective, he represents it from different vantage points. That is why for the most part, it would be a useless exercise to search through Joyce's multifaceted work in the hopes of extracting a steady and coherent approach in representing the Orient. Accordingly, Joyce's way of deploying the East is paradoxical because, as it will be demonstrated in this thesis, while Joyce might appear to reproduce the stereotypical images of the Orient, he is actually using the discourse of Orientalism to subvert it and to question its accuracy. As a result, the references to the Orient that play throughout *Ulysses* are not as Said puts it 'contained and represented by dominant discourses [that of the Orientalists]'⁷⁷ because these discourses and frameworks are explicitly challenged and subverted. Based on this claim, Joyce's representation of the Orient is potentially subversive as he constantly challenges the reader to reconsider the different perspectives of Orientalism. After all, as Deane observes, '[s]ubversion is part of the Joycean enterprise [...] There is nothing of political or social significance which Joyce does not undermine and restructure' in *Ulysses*.⁷⁸ For example, although the tradition of Irish Orientalism inspired Irish nationalist writers who employed it as a tool of liberation, it was also involved in the British cultural misrepresentation of the Orient. Lennon highlights the same idea

⁷⁷ Said, p. 40.

⁷⁸ Deane, 'Joyce the Irishman', p. 39.

when he claims that '[h]istorically [...] Irish Orientalism was both a way to participate in imperialism and a way to deny it. It offered a path of resistance and (disguised or obvious) as well as, at times, a path of collusion'.⁷⁹ In doing so, Joyce exposes the complicated relationship between a metropolitan and a subaltern Orientalism, i.e. British and Irish respectively.

Tracing the Oriental resonance in *Ulysses* especially through Leopold Bloom's open and conscious allusions to the Orient reveals that they have developed in number and complexity to establish the 'Joycean Orient' which is a blend of the romantic image, popular in the nineteenth-century Europe, and another image of the Orient that is '[p]robably not a bit like it really. Kind of stuff you read: in the track of the sun' (*U* 4.55). At one point, Bloom perceives the Orient as the Jewish Promised Land, rich with eucalyptus trees, orange groves, and melons. As he examines the advertisement he carries in his pocket for Agendath Netaim, the company that assist the Jews in purchasing land from Turkey for a Zionist colony, Bloom envisages Palestine as an exuberant land where there are 'cattle, blurred in silver heat. Silvered powdered olivetrees' (*U* 4.58). A minute later, this fertile and luxurious Orient is followed by a contrasting sterile image: 'No, not like that. A barren land, bare waste. Volcanic lake, the dead sea: no fish, weedless, sunk deep in the earth' (*U* 4.59). This implies a paradox in that it links together two contradictory notions of the Orient: the first of an imaginative escape and the other notion is contained in the way knowledge about the Orient has been systemically refuted throughout *Ulysses*. The comprehensive synthesis of these two approaches creates what will be referred to as 'Joyce's orient': a vigorous and developing element of his fiction. This parallax perspective is common in the critical history of modernism. Moreover, Joyce's experimentation with

⁷⁹ Lennon, p. xxxi.

a variety of ways to present the same notions and his own puns and play on meaning justify this apparent contradiction.

In this sense, *Parallax* which is essentially an astronomical term Bloom encounters through his reading is Joyce's technique to define his formal dismantling of Orientalism. The term refers to 'the change in apparent position of an object caused by the movement of the observer'.⁸⁰ Through his constant movement on the day of the novel, Bloom is providing us with extreme reflections on the Orient, and hence steering readers' perception which shifts from one vantage point to another, or from one extreme close-up to another. The parallaxic narrative technique is not only valuable because it provides us with different perspectives of the Orient, but it also allows Joyce to defy univocal narrative techniques along with his emphasis on visual sense. Joyce has gone further than this, as one might say that instead of reiterating the classical Orientalism of the nineteenth century, Joyce is giving images of many 'Easts' while he simultaneously writes from within and without the discourse of Orientalism.

To put it in another way, while Leopold Bloom draws, on what Kershner calls, the '*popular fantasies*'⁸¹ to Orientalize the Orient, his wife Molly and himself, and therefore reinforce his sense of 'Otherness,' Joyce's parallaxic technique in approaching the Orient gives him the space to provide a critique of the enterprise of Orientalism through mocking the stereotypes generated by it. In a parallel fashion, it prevents him from reflecting one-sided discourse that of the imperial self - that has systematically moulded the image of the Orient as the Other. Instead, through his playful use of language and narrative techniques, Joyce is subverting the imperial discourse imposed on the Orient through opposition. Moreover, Bloom's 'Jewishness' is another crucial notion of Otherness in *Ulysses* because it allows Joyce to pass

⁸⁰ Martin Ince, *Dictionary of Astronomy* (Teddington: Peter Collin Publishing, 1997), p. 126.

⁸¹ Kershner, '*Ulysses* and the Orient', p. 273.

judgment on the process of stereotyping. It is important to mention at this stage of the argument that the Orient/Occident discourse that is exposed in *Ulysses* mirrors the Irish/English discourse, especially that the Irish, like the Orientals, have been considered as the Other by the English imperial self. Through adopting the parallaxic approach, Joyce is repudiating the binary stereotypes that served the promotion of cultural differences. Moreover, the parallaxic approach prevents Joyce from falling into the trap of the binary oppositions of the 'representation of' or the 'speaking for' the Other. Instead, Joyce chooses to provide a whole picture of the Orient from multiple vantage points.

The other point that I would like to highlight is Joyce's constant references to *The Arabian Nights* and the possibility of reading *Ulysses* in the context of the *Nights* by concentrating on the theme of betrayal. In fact, betrayal in all its forms is a prominent theme in Joyce's writing. Aida Yared has suggested this connection in relation to *Finnegans Wake*. In her article, "'In the Name of Annah': Islam and Salam in Joyce's *Finnegans Wake*," Yared traces the representation of Islam in Joyce's final novel and observes that if the Koran establishes one parallel for Joyce's *Finnegans Wake*, *The Thousand and One Nights* is another 'mother of the book'.⁸² Like Yared, Henriette Lazandis Power suggests that the multiple allusions to *The Arabian Nights* in *Finnegans Wake* point to Joyce's use of the *Nights* as an alternative narrative strategy.⁸³ The allusions to the *Nights* throughout *Ulysses* open another possibility of establishing *The Arabian Nights* as a dramatic parallel for *Ulysses*. The correspondence of *Ulysses* with the *Odyssey* is well documented but little has been said about its analogy to the *Nights*. Kershner argues that 'the *Arabian Nights* provides

⁸² Aida Yared, "'In the Name of Annah': Islam and 'Salam' in Joyce's '*Finnegans Wake*'", *James Joyce Quarterly*, 35 (1998), 401-438 (p. 420).

⁸³ Henriette Lazaridis Power, 'Shahrazade, Turko the Terrible, and Shem: The Reader as Voyeur in *Finnegans Wake*', in *Coping With Joyce: Essays from the Copenhagen Symposium*, ed. by Morris Beja and Shari Benstock (Columbus: Ohio State University Press, 1989), pp. 248-61.

a countertext for *Ulysses* in much the same way the *Odyssey* does.⁸⁴ In other words, to evoke the *Nights*, Joyce is to bring into play another alternative narrative strategy along with the *Odyssey* especially that the implicit and explicit allusions to the *Nights* that run throughout Joyce's novel 'are certainly more direct' than those made to the *Odyssey*.⁸⁵ Zack Bowen echoes Kershner's argument for he shares the same starting point, drawing a dramatic parallel between the *Nights* and *Ulysses*. Bowen, however, concentrates on the character of Haroun al Rashid and strikes a comparison between him and Leopold Bloom as both being disguised heroes wandering around the 'holy cities' of Baghdad and Dublin. Bowen explains that the impact of the *Nights* 'on popular culture was everywhere in the United Kingdom in the late nineteenth century and early twentieth century.'⁸⁶ This impact, as has been discussed earlier, manifests itself in different ways, from competing translations of the *Nights* to pantomimes and bazaars.

By evoking the *Nights*, Joyce not only highlights the cultural dominance of the Orient in Ireland, but also triggers the possibility of reading *Ulysses* in the context of the *Nights*. As I have said earlier, *Ulysses* may be read at a number of levels because there is no single voice dominant in the book. In other words, the various voices in *Ulysses* undermine the dominance of any discourse. Another important point here is that through evoking different discourses in *Ulysses*, Joyce is actually inviting his readers to interpret his text according to these various discourses. After all, the world is interpreted through the different discourses we adopt and *Ulysses* functions through the various contexts evoked by the scattered allusions to create literary discourses, and to undermine any dominant discourse. For example, the long-held assumption

⁸⁴ Kershner, 'Ulysses and the Orient', p. 277.

⁸⁵ Ibid.

⁸⁶ Zack Bowen, 'All in a Night's Entertainment: The Codology of Haroun al Raschid, the *Thousand and One Nights*, Bloomusalem/Baghdad, the Uncreated Conscience of the Irish Race, and Joycean Self-Reflexivity', *James Joyce Quarterly*, 35 (1998), 279-308 (p. 300).

that *Ulysses* is modelled on the *Odyssey* insinuates a focus on certain themes in the novel like father/son relationship, and quest and homecoming motifs. The allusions to the *Nights*, however, like 'Open Sesame' (*U* 15.485), 'Ali Baba' (*U* 12.294), 'roc's auk's egg,' and 'Sinbad the Sailor' (*U* 16.591, 17.631, 17.689), 'valley of diamonds' (*U* 17.631), 'Haroun al Raschid' (*U* 3.46, 15.544), 'Ghoul' (*U* 1.10), 'emir's turban' (*U* 2.30), and 'eunuch' (*U* 15.489), evoke another context for analyzing *Ulysses* with a concentration on the theme of betrayal. Therefore, the intertextual relationship into which Joyce weaves *The Arabian Nights*, and the Orient more broadly, has a twofold outcome: first, it presents the Orient as it is imagined in European Culture, and hence contributes to a better understanding of the parallel perception of Ireland which has been identified as the Oriental Other; second, it opens the possibility of establishing the *Nights* as a dramatic parallel to *Ulysses* which enabled Joyce to reflect on the political and ethical issues of the Irish scene without directly staging them. As a result, the Orient provides Joyce with a space to solve the apparent tension between his politics and modernism while still reinforcing the aesthetic value of his art.

It is important at this stage of the argument to set *The Arabian Nights* as a classical work in its original context in relation to Western Literature to highlight the sequence of its development. To begin with, *The Arabian Nights* is an amalgam of Oriental tales from different sources narrated by the famous story-teller Scheherazade. The earliest set of tales came originally from Persia and India in the eighth century. After the translation of the Persian/Indian tales into Arabic, another set of stories was added, including the stories of Haroun al-Rashid and the tale of Sindbad the Sailor's Seven Voyages. As a result, the comparatively small collection that came originally from Persia and India increased in volume and appeared as *Alf Layla we Layla* or the

One Thousand and one Nights.⁸⁷ Antoine Galland, the French archaeologist, was the first to introduce *The Arabian Nights* to Europe. After the publication of his twelve-volume edition that appeared in French between 1704 and 1717, various translations of the *Nights* opened up the work to the English-speaking world. Edward William Lane's three-volume version published over the years 1838-1841 was followed by John Payne's version. Payne published his translation of nine volumes between the years 1882-1884. This was followed by Richard Burton's translation, which was published in two stages: the main stories of the *Nights* were published in ten volumes in 1885, and six supplementary volumes were published between 1886 and 1888. The familiarity of *The Arabian Nights* in the West in turn drew the attention of Arab Scholars, such as Taha Husayn and Tawfig Sayegh, who had not previously regarded the work as having literary merits because it was viewed as part of Arabic folklore rather than as a literary classic.⁸⁸ Accordingly, scholars have argued that had it not been for Galland's discovery of the *Nights*, neither the Arabs, nor the Westerners would have come across that work.⁸⁹ In the light of this transmission history, Robert Irwin points out that it is 'tempting to consider the *Nights* as primarily a work of European Literature.'⁹⁰ He also claims that in fact the *Nights*' influence has been so pervasive in the arts over the last three centuries that it is easier to name those who have not encountered the book of the *Nights* than those who have.⁹¹

James Joyce is one of the authors whose encounter with the *Nights* was reflected in his work. It is well documented that Joyce owned two versions of the

⁸⁷ Robert Irwin, *The Arabian Nights: A Companion* (London: Allen Lane, 1994), p. 48.

⁸⁸ Maher Jarrar, 'The Arabian Nights and the Contemporary Arabic Novel', in *The Arabian Nights in Historical Context: Between East and West*, ed. by Saree Makdisi and Felicity Nussbaum (Oxford: Oxford University Press, 2008), pp. 297-315.

⁸⁹ C. C. Knipp, 'The Arabian Nights in England: Galland's Translation and its Successors', *Journal of Arabic Literature*, 5 (1974), 44-54 (p. 48).

⁹⁰ Irwin, p. 9.

⁹¹ *Ibid.*, pp. 237-92.

Nights. In his library that he left behind him in Trieste in 1920 when he moved to Paris, there was an Italian translation of Antoine Galland's *Le Mille e una note*.⁹² The other one existed in Joyce's later library in Paris, which is now part of the Lockwood Memorial Library collection at the State University of New York at Buffalo. The contents of the Paris Library have been catalogued in Thomas E. Connolly book, *The Personal Library of James Joyce: A Descriptive Bibliography*. Significantly, that descriptive bibliography documents that Joyce owned a copy of Richard Burton's 1919 edition of *The Book of the Thousand Nights and a Night*⁹³ with evidence of usage as the volumes from one to ten have been cut, except for one page in the index in volumes four and six. Moreover, a torn piece of envelope is inserted as a book mark in volume nine between pages 80-81, another piece of paper is inserted between the pages 160-1. Furthermore, in 'Ireland, the Island of Saints and Sages,' Joyce cites the works of Edward FitzGerald the translator of *Rubaiyat of Omar Khayyam*, the Persian poet, and Richard Burton the translator of *The Arabian Nights* (CW, 171). This reference adds weight to the conclusion that Joyce was acquainted with Burton's translated versions of the *Nights*. The other work mentioned above, *Rubaiyat of Omar Khayyam* is another possible source of Joyce's knowledge of the East especially that FitzGerald's translation is listed as part of Joyce's Trieste and Paris libraries.⁹⁴

To sum up, in his representation of the Orient in *Ulysses*, Joyce crosses the limits of choosing a Jewish man of Eastern European origin as the central character of the book, or multiple references to Turkey, India, China and other Eastern regions to an emphasis on the nature and uses of the Oriental references which are not simply written but built up and neatly constructed in the novel to the extent that they are

⁹² Ellmann, p. 99.

⁹³ Thomas Edmund Connolly, *The Personal Library of James Joyce: A Descriptive Bibliography* (New York: Buffalo University Press, 1957), p. 10.

⁹⁴ See Ellmann, p. 108; and Connolly, p. 5.

configured with the major themes in *Ulysses* such as belonging, self-realization, Otherness, homecoming, history and betrayal. Adding to this, Joyce's technique in reinforcing the Orientalist stereotypes at times and exposing them at other times triggers the questions about Ireland's conflicted relationship with the Orient, and Joyce's own attitudes, first, towards the established racial and cultural stereotypes of the Oriental Other and, second, towards nationalism and imperialism. Therefore, in a study of James Joyce and the Orient, the emphasis is not on the importance of the Orient to Joyce, but rather on the importance of Joyce to the Orient because as Derek Attridge suggests Joyce's art has transformed the ways we understand and deploy systems of representation.⁹⁵

⁹⁵ Derek Attridge, 'Reading Joyce' in *The Cambridge Companion to James Joyce*, pp. 1-27 (p. 1).

CHAPTER ONE

ULYSSES, THE ORIENT AND THE MULTIPLICITY OF PERSPECTIVES

Tracing Joyce's correspondences with Grant Richards over the publication of *Dubliners* reveals the latter's reservations towards some of the stories in the collection. He, therefore, asked Joyce to alter some words and erase others. In response, Joyce was reluctant claiming in a letter, written on 20 May 1906, that in composing *Dubliners* he is basically writing a 'chapter of moral history' which will be 'the first step towards the spiritual liberation of my country' (*Letters* I.62-3). One of the ways that Joyce designs for the partial and illusionary liberation of his fictional characters in *Dubliners* is through supplying them with a wealth of images and fantasies of the Orient/Exotic/Other which stand in sharp contrast with Dublin's paralysis. Suzette Henke explicates in her article, 'James Joyce East and Middle East: Literary Resonances of Judaism, Egyptology, and Indian Myth' that '[i]n *Dubliners* the Orient functions largely as an image of alterity—a symbolic escape from the nets of paralysis associated with Ireland, western Europe, and the heathen 'West Country' beyond the pale of Anglo-Irish sophistication'.¹ While the boy, in 'An Encounter,' is lured by the adventure stories of the 'Wild West' because 'they opened doors of escape' (*D.* 11), the boys in 'The Sisters' and 'Araby,' are fascinated by the Orient which also opens a potential realm for escape into the exotic Other. The importance of 'The Sisters' lies in the fact that it is the prelude to the fifteen stories in *Dubliners*, and the opening of the trilogy of stories in the collection narrated in the first person and from the point of view of children. As a result, it introduces the collection's major themes and motifs especially that of paralysis. Moreover, Joyce in his introductory story foregrounds the Orient as a motif that will be recurrent, not only in *Dubliners*

¹ Suzette Henke, 'James Joyce East and Middle East: Literary Resonances of Judaism, Egyptology, and Indian Myth', *Journal of Modern Literature*, 13 (1986), 307-319 (p. 308).

but also in the rest of his work. As the boy/narrator of 'The Sisters' walks in the sun, he recollects a dreamlike vision of the East, 'Persia,' to escape the status of paralysis which is linked to Father Flynn's death: 'I remember that I had noticed long velvet curtains and a swinging lamp of unique fashion. I felt I had been very far away, in some land where the custom were strange – in Persia I thought' (*D.* 5-6). Joyce himself managed to escape in 1904 with his wife, Nora, to Trieste, the Mediterranean city where, as it has been mentioned earlier, the influence of the East is pervasive. The juxtaposition between the paralysis of Dublin and the freedom of the East is further reinforced in 'Araby' where the boy's erotic fantasies about Mangan's sister are consciously conflated with the Orient which is encapsulated in the Araby bazaar. Vincent Cheng highlights this point as he states that 'the adolescent male desire for a feminine Other [Mangan's sister] here is intertwined in the story itself with the exotic and mysterious East.'² The thoughts of Araby, the 'splendid bazaar' (*D.* 23), and the '[e]astern enchantment' (*D.* 24) temporarily liberate the boy and initiate him from adolescence into the role of a lover on the verge of sexual awareness. During his Oriental fantasies, the boy becomes more attached to the sensual world of Arabia than to his reality.

Furthermore, the display of Oriental images is traced in 'A Little Cloud' and 'A Mother,' where the East also functions as a temporary outlet or space of liberation from the internalized state of paralysis suffocating Joyce's Dublin. Although Little Chandler in 'A Little Cloud' realizes his sense of entrapment by the responsibilities towards his wife and their newly born child, he will resist it until the end of the story where he experiences glimpses of liberation through his Oriental fantasies. Yet, that momentary relief passes him like a little cloud; quick, temporary and of no real

² Cheng, p. 90.

significance. After Chandler meets his old friend Ignatius Gallaher, a successful Journalist in London, he begins thinking of his own paralysis. Looking at a picture of his wife, Little Chandler becomes irritated by her cold eyes, the same eyes that 'repelled him and defied him' (*D.* 78). Instead, he is yearning for the voluptuous Jewesses Gallaher talked about:

He thought of what Gallaher had said about the rich Jewesses. Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing! ... Why had he married the eyes in the photograph? (*D.* 78)

This yearning evokes stereotypical images of exotic women with passionate 'Oriental eyes' which stand in sharp contrast with his wife's cold eyes in the same respect that his paralysis is contrasted with Gallaher's vigorousness. In addition, the above quoted passage articulates Chandler's anxiety and yearning for an exotic sexual life. Because Little Chandler feels that he could achieve escape and freedom through writing poetry, he decides to open his long neglected books of poetry and chooses a volume by Byron while wondering if he really could 'express the melancholy of his soul in verse?' (*D.* 79). Joyce's invocation of Lord Byron, one of the influential British poets known for his celebration of the Orient in his works, depicts Chandler's infection with a longing to the exotic, and thus, certainly colours his perception of the Orient, and reinforces his potential escapism into the exotic Other. Yet, Little Chandler's attempts to set himself free from the bondage of his marital life are distracted by the continuous crying of his child, this is when he realizes that his resistance is futile and that he is a 'prisoner for life' (*D.* 80).

In 'A Mother' Joyce depicts another frustrated Dubliner finding remedy in Oriental fantasies. After every disappointment, Mrs. Kearney consoles herself by eating 'a great deal of Turkish Delight in secret' to satisfy her 'romantic [and sexual] desires' (*D.* 134). She manages to escape paralysis and disappointment through her

evocation of the Orient which presents a counter-image to her reality. Thereby, the 'Turkish Delight' becomes her dose of Oriental happiness flavouring the sternness of her life by sweet sensation and romance. 'The Dead' also introduces the Oriental motif through the 'solid rectangle Smyrna figs,' and 'pyramid of oranges' (*D.* 197) placed at Misses Morkans' table to establish the paralysis of the party's attendants. To conclude with another example from 'A Painful Case,' the warm and intimate companionship of Mrs. Sinico for Mr. Duffy 'was like a warm soil about an exotic' (*D.* 107), shows that the references to the Orient in *Dubliners* evoke sensuality and freedom in contrast to the barrenness and the severity of the city.

While Joyce - at this early stage of writing - seems to pursue the classical trend in echoing the discourse of Orientalism through depicting characters who have assimilated the cultural collective images of the Orient, in *Ulysses* he represents the Orient as far from being a fixed concept as it is commonly known in Western culture. In other words, he does not passively draw on the myth of the Orient but actively reconstructs it in relation to his literary and political concerns. As a modernist who experiments with narrative techniques to create texts characterized by multiple styles and voices, and because of his awareness of the indeterminacy of the Orientalist discourse, in *Ulysses* Joyce summarizes the language and imagery of Orientalism in order to challenge them. Therefore, the creation of the character of the manifold Leopold Bloom who refuses to be confined to any ordered category is functional to undermine dominant discourses like that of Orientalism.

Although Bloom does not possess Stephen Dedalus's sophisticated rhetoric, his capacious imagination, experimental mind, transgressive outlook, and sentimentality allow him to analyze the world, to rationalize it and eventually cope with it. In the 'Lestrygonians' episode, the word 'Parallax' is triggered as Bloom passes

by the Ballast Office and notices a time-ball (a measuring instrument with a spherical shape for keeping time). He then recalls that he has read about 'parallax' in an astronomy book by Sir Robert Ball (one of the books that are listed in his library at 7 Eccles Street). Bloom begins defining the word applying the same method he uses when his wife, Molly, asks him to define 'metempsychosis' early on the day of the novel:

Timeball on the ballast office is down. Dunsink time. Fascinating little book that is of sir Robert Ball's. Parallax. I never exactly understood. There's a priest. Could ask him. Par it's Greek: parallel, parallax. Met him pike hoses she called it till I told her about the transmigration. O rocks! (*U* 8.147)

Initially the process of definition includes identifying the roots of the words: 'Par it's Greek: parallel, parallax'. The process, however, is interrupted as Bloom laughs, recalling the way his wife pronounces the word 'metempsychosis'. This is one of the moments that we come to realize Bloom's affection for his wife. A few pages later and in the same episode, Bloom comes back to the word 'Parallax' and illustrates its meaning as a concept. He stands in front of an optician's store and remembers that he needs to fix his pair of glasses. Meanwhile he conducts an experiment by covering one eye and shifting to the other to finally reach the conclusion that one needs two eyes, or two perspectives. Just as Bloom wanders carelessly through Dublin for eighteen hours on the day of the novel, his subject position is never static but rather mobile because he is always on the move. Such a mobile position allows him to examine objects differently and open-mindedly, and avoid the danger of provincialism, qualities the Cyclopean Citizen, for example, lacks. Bloom's ambivalent point of view produces a new set of values, a fresh outlook, and a willingness to consider multiple perspectives. Therefore, as Duffy points out, he 'provides an equalizing gaze upon an heterogeneous group of people, activities, and

spectacles'.³ His ambivalent perception is initially motivated by his own position in Irish society for he is a 'native' Irish, but is racially and sexually deemed as the Other due to his 'Jewishness'.

Bloom's double-voiced discourse during his reasoning about the Orient allows Joyce to experiment with the concept of the Orient from more than one perspective. At one point, Joyce aligns himself with the discourse of Orientalism when he represents the Orient as an escape place of fantasy, and hence reproduces the traditional stereotypes associated with the Orient such as camels, mosques, carpet-shops, gazelles, and the sensual harem filled with houris and guarded by physically strong men. At another point, however, he defies the constructed knowledge of the Orient denoting that it does not reflect reality but is only a tool to justify the imperial expansion. The split in perception accounts for Bloom's parallaxic approach which is integral to his character. This parallaxic perception is similar to what Cheng calls 'simultaneous perspectives,' which he defines as Bloom's ability 'to imagine being other and thus to transcend the monologic narrowness of a single, cycloptic perceptive'.⁴ Nolan has also noted that Bloom's freedom to occupy any social position enables him to evince an inconstant 'multivocality'.⁵ Moreover, MacCabe argues that Bloom, unlike the nameless narrator and the Citizen in the 'Cyclops' episode, 'is not fixed within one discourse but participates pleasurably in several'.⁶ Molly Bloom illustrates her husband's constant shifting of perspectives in her comment about Bloom's ability to imitate everybody and thus assuming their point of views: 'hes always imitating everybody' (*U* 18.721). In those terms, while Bloom rehearses a series of Orientalist stereotypes, Joyce certainly exploits them, not for the sake of

³ Duffy, p. 62.

⁴ Cheng, p. 177.

⁵ Nolan, p. 96.

⁶ Colin MacCabe, *James Joyce and the Revolution of the Word*, 2nd edn (Basingstoke: Palgrave Macmillan, 2003), p. 101.

reproducing them, and not simply to provide *Ulysses* with a touch of the exotic, but for their importance in exposing and subverting the Orientalist discourse. As a result, the parallax perception of the Orient becomes a useful technique through which Joyce can construct a critical space to elaborate on the stereotypes produced to patronize Ireland and the Irish. In other words, in challenging the stereotypes through which the Orient is perceived, Joyce is allusively referring to the stereotypes that have categorized the Irish.

Joyce's decision to choose a Jewish man of Eastern European origin as the central character of *Ulysses* highlights the importance of the Orient and the Oriental material in the novel. Drawing on a general Western belief that attributed the 'Otherness' of the Jews to their Oriental background,⁷ Joyce identifies 'Jewishness' as synonymous to being 'Oriental' especially that anti-Semitism - in its attempts to expand the negative perception of the Jews - promoted the stereotyped image of the Eastern/Oriental Jew. In fact, one way to think about the dynamics of the Oriental material in *Ulysses* is to study it in relation with 'Jewishness'. The Jewish/Oriental connection can actually be traced to *Dubliners* where Little Chandler's 'rich Jewesses' could not be imagined without their 'dark Oriental eyes' (*D.* 78). Moreover, Joyce articulates the Jewish/Oriental link in *Giacomo Joyce* (1914) where the mysterious 'dark lady,' who is a Jewish woman, possesses an Oriental air.⁸ As a result, the Orientalist discourse that Joyce exposes in his book overlaps with the racial discourse which designates Bloom as the Other. In doing so, and by scattering throughout *Ulysses* references to the recurrent racial stereotypes, Joyce highlights the notion of

⁷ Ira Bruce Nadel, *Joyce and the Jews: Culture and Texts* (Basingstoke: Macmillan, 1989), p. 155.

⁸ Richard Ellmann, in his introduction to Joyce's *Giacomo Joyce* (London: Faber, 1968), claims that the heroine of the prose poem is Amalia Popper, a Jewish girl who used to take English lesson from Joyce during his stay in Trieste. Her father Leopold Popper was a Triestine businessman who might furnish the first name for Bloom in *Ulysses*. She is also, according to Ellmann, 'one of the models for the character and Southeastern European looks of Molly Bloom' (*JJ.* 342).

racial marginality experienced by Jews, Orientals and Irish under the domination of the British Empire. Another value of having a Jewish protagonist is related to Joyce's attempt to create characters of mixed origin as a mode of modernism to express their complex identity and to argue against the cultural purism of Zionism, Anglo-Saxonism, and Irish nationalism. Bloom as Kershner describes him is 'an Irishman but a Jew, a European but [also] an Oriental both because he is a Jew and because he is Irish.'⁹ In the 'Wandering Rocks' episode, Lenehan claims that Bloom is 'a cultured allroundman' (*U* 10.225) because he is an embodiment of cultural paradox; he is a Jew (Hebraic), an Odyssean wanderer (Hellenist), a Gentile who converted to Protestantism and Catholicism to be a legalized European citizen, an Irish citizen, an Oriental figure, and above all an apostate. Although Lenehan's statement indicates a negative quality in Bloom, Joyce, throughout his novel, promotes Otherness as a positive trait since it confirms his protagonist's uniqueness.

Apart from Bloom, Joyce creates another character of mixed origin: Molly Bloom. The Jewess of Oriental/Moorish origins was born and raised in the East (Gibraltar) where her father, Major Tweedy, was stationed. There is an indication that Major Tweedy might have participated in the Russo-Turkish War (1877–78) as Bloom often thinks of him fighting at the Battle of Plevna: 'old Tweedy. Yes, sir. At Plevna that was' (*U* 4.54). This might also explain why Bloom owns 'Hozier's History of the Russo-Turkish War' (*U* 17.661). From the start, Joyce provides Molly with an exotic aura and hence constructs Bloom's desire for her in an eroticized Eastern atmosphere. In the 'Penelope' episode, while describing the market place in Gibraltar, Molly remarks on the multi-ethnic atmosphere where she was brought up. She recalls how Gibraltar - being situated on a crossroad between Asia and Europe - is actually a

⁹ Kershner, '*Ulysses* and the Orient', p. 291.

meeting place of 'the Greeks and the jews and the Arabs and the devil knows who else from all the ends of Europe' (*U* 18.732). Joyce also indicates that Bloom is essentially attracted to Molly because of her Otherness or as Molly explains because she is a 'jewess looking after [her] mother' (*U* 18.721). As the discussion will show, Joyce keeps generating images of Molly in association with the East/Turkey/Gibraltar and with the Mediterranean fruits brought from the East, mainly melons, olives and oranges. In this sense, Molly's association with the Orient and the fact that she is another example of a Jewish/Oriental character '[c]oming all that way: Spain, Gibraltar, Mediterranean, the Levant' (*U* 4.58) extends the importance of the Oriental material in *Ulysses*.

The Orient in the Track of Leopold Bloom

The 'Calypso' episode marks the beginning of Bloom's day which starts from the kitchen as he is seen preoccupied with thoughts about food while preparing his wife's breakfast: 'Kidneys were in his mind as he moved about the kitchen' (*U* 4.53). The episode also introduces Bloom's family and sheds light on their major dilemma. Bloom, the middle-aged advertisement canvasser, and his wife Molly, a concert soprano, lost their only son shortly after his birth eleven years ago. Towards the end of the episode, Bloom thinks of the midwife who delivered Rudy and how '[s]he knew from the first poor little Rudy wouldn't live' (*U* 4.64). Ever since Rudy's death, the Blooms' sexual life has been suspended: 'Could never like it again after Rudy' (*U* 8.160). The Blooms, however, have another surviving child, Milly, who was fifteen on the previous day and is an apprentice in a photography shop. The major event the episode anticipates is Molly's assignation with her concert manager, Blazes Boylan, which will take place later in the day. Throughout the novel, Bloom will be

preoccupied with Molly's imminent adultery, and is constantly experimenting with different methods to cope with this threat.

One of Joyce's ways to allow Bloom to cope with his cuckolding wife and his own impotence is through evoking the East and consequently evoking Bloom's 'Jewishness'. As he leaves his house at 7 Eccles Street to buy the pork kidney (defying the dietary laws of the Jews) from the butcher shop round the corner, Bloom begins thinking of the sun as he expects the day to be warm, especially in the dark suit he is wearing for Paddy Dignam's funeral. At the sight of the morning sun Bloom's thoughts turn eastwards:

Somewhere in the east: early morning: set off at dawn, travel round in front of the sun steal a day's march on him. Keep it up for ever never grow a day older technically. Walk along a strand, strange land, come to a city gate, sentry there, old ranker too, old Tweedy's big moustaches leaning on a long kind of a spear. Wander through awned streets. Turbaned faces going by. Dark caves of carpet shops, big man, Turko the terrible, seated crosslegged smoking a coiled pipe. Cries of sellers in the streets. Drink water scented with fennel, sherbet. Wander along all day. Might meet a robber or two. Well, meet him. Getting on to sundown. The shadows of the mosques along the pillars: priest with a scroll rolled up. A shiver of the trees, signal, the evening wind. I pass on. Fading gold sky. A mother watches from her doorway. She calls her children home in their dark language. High wall: beyond strings twanged. Night sky moon, violet, colour of Molly's new garters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass. (*U* 4.55)

Through Bloom's reverie, Joyce depicts a stereotypical vision of the East from the perspective of the discourse of Orientalism. This daydream portrays a nameless walled-city where the sun shines bright and warm and Bloom envisages himself as an anxious adventurer wandering 'in front of the sun,' in an eastern 'strange land'. One aspect of this desire for escape to the imaginary Orient is related to his confused relationship with Molly. Like the habits of travellers, he embarks on his journey early in the morning 'set off at dawn' and walks carefree 'along a strand' until he finds himself in front of the gates of an anonymous city. Bloom vividly depicts the Oriental city with its 'Turbaned faces going by,' 'awned streets,' 'carpet shops,' 'Turko the

terrible,' 'sherbet,' 'mosques,' 'dark language,' and the enchanting sirens songs of the harem or houris. The hints that Joyce plants in the passage explicitly suggest that the city described is located in the Muslim world. For example, the word 'sherbet,' according to *OED*, could be taken as a Turkish and Persian word, or an Arabic word for 'Sharba' derived from the verb 'Shariba' to drink. Usually, 'sherbet' refers to a cooling drink of the East, made of fruit juice and water sweetened, often cooled with ice. Because wine is forbidden in Islam, 'sherbet' is the alternative drink served at social gatherings and feasts. Turban is another suggestive word that refers to an important part of Muslim men's outfit. It is basically a headdress worn by either religious scholars or men from the ruling class. Needless to say, the word mosque highlights the possibility that the place described is a Muslim city since the mosque is the place of worship for Muslims and a common denominator of Islamic culture.

There is an indication that Bloom is racing with a man who might be Major Tweedy, Molly's father: 'steal a day's march on him'. Yet, Bloom finds Major Tweedy in front of the city's gates with his 'big moustaches leaning on a long kind of a spear'. Joyce here is drawing an analogy between Major Tweedy and 'Turko the terrible'. Later on, in the 'Circe' episode, the analogy is reinforced as Major Tweedy appears '*moustached like Turko the terrible*' (*U* 15.553). Again, Joyce evokes the popular pantomime character, 'Turko the terrible,' through Stephen Dedalus' reverie early on that same morning. In the 'Telemachus' episode and while thinking of his mother, Stephen recalls one of the few happy moment he had with her, when they used to attend pantomimes. His mother used to laugh especially when she 'heard old Royce sing in the pantomime of Turko the Terrible [...] I am the boy | That can enjoy | Invisibility' (*U* 1.10). Robert Adams elaborates on the popularity of pantomimes in Joyce's Dublin especially those featuring major characters from *The Arabian Night*

like Sindbad the Sailor and Aladdin. Adams further reveals that 'Turko the Terrible' is one of the characters that featured in Sindbad the Sailor's pantomime. He assumes that the pantomime Joyce and Mrs. Dedalus attended is the same that Bloom was commissioned to write a topical song for (*U* 17.631); the one which was launched on December 26, 1892. Because of its popularity in Dublin, the pantomime was held on 'a special evening' on February 17, 1893, and Edward William Royce, an English comic actor famous for his roles in pantomime, played the role of 'Turko the Terrible,' but again the performance was part of Sindbad the Sailor's Pantomime.¹⁰ It is important to note here that for Stephen and Bloom, the 'Turko the Terrible' motif which runs throughout the novel is identified with their causes of bondage. For Stephen, it is associated with his mother, and for Bloom it is with Molly. For now, this Oriental allusion provides a link to connect the thoughts of both characters.

Cheryl Herr in her book *Joyce's Anatomy of Culture* (1986) discusses the cultural impact of theatre (plays and pantomimes) on Joyce's Dublin. Herr reproduces a copy of the original programme of Sindbad the Sailor's pantomime which took place on December 26, 1892. As the programme shows, Mr. E. W. Royce played the role of Captain M' Turco (Joyce's spelling is different; 'Turko' instead of 'Turco'). In addition, the character of Sindbad the Sailor was accompanied by two other characters that of Tinbad the Tailor, and Whinbad the Whaler that remind us of the sequence of names Bloom evokes in his going-to bed ritual towards the end of his journey in the 'Ithaca' episode.¹¹

The above quoted passage is symbolic because it reflects Bloom's yearning to break up the course of his quotidian life and seek happiness in a fanciful place. The warm sun triggers his imagination to set off and fantasize about travelling to far-off

¹⁰ Adams, pp. 76-82.

¹¹ Cheryl Herr, *Joyce's Anatomy of Culture* (Urbana: University of Illinois Press, 1986), pp. 118-23.

places, mainly to a utopian Eastern city. Interestingly, the passage presents Bloom's ability to join reality and dream in a coherent whole; 'Turbaned faces,' 'Turko the terrible,' 'a robber or two,' 'priests with a scroll,' Old Tweedy and Molly all come together as part of a unified human existence. Moreover, this illustrates Bloom's incapability to set himself free from the causes of his bondage even in his imagination. In other words, Bloom can wander carefree, unrestrained in the streets and shops, and among eastern people, but, ironically, he could not imagine the East, to which he is escaping, without associating it with the causes of his bondage. To start with, he sees his father-in-law, Major Tweedy, disguised as 'Turko the Terrible'. Molly, the principal source for his entrapment, will also appear as an Oriental character. Bloom erotically fantasizes about her 'new garters' and associates their violet colour with the colour of the eastern '[night] sky moon'. This juxtaposition reveals Bloom's constant thinking of his unfaithful wife.

Moreover, the image of the '[high] wall,' the twanged strings and the girl playing music evokes the harem or the Oriental seraglio which is one of the key tropes of Oriental fantasy. Usually, it is described as an inaccessible place surrounded by walls, where sexual desires could be gratified, filled with eastern voluptuous women, musicians, and guarded by eunuchs. The image of the 'girl playing with a dulcimer' is popular in representing the Orient; it is a reference to the harem where women are kept behind high walls playing music. At the end of Bloom's reverie, Joyce points out that his protagonist has derived his Oriental images from one of the books he owns entitled *In the Track of the Sun*: 'Kind of stuff you read: in the track of the sun' (U 4.55). In his annotation to *Ulysses*, Weldon Thornton claims that the cover page of *In the Track of the Sun* (1893) illustrates an Oriental lady playing a musical instrument, a dulcimer, and this is where Bloom had his image of the girl with the

dulcimer from.¹² The image that Joyce produces in the passage is similar to the 'Abyssinian maid' in Coleridge's 'Kubla Khan':

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.¹³

Moreover, the image of the harem resonates in 'Araby'. When the boy reaches the bazaar later in the story, he projects his fantasies and envisages 'a large building which displayed the magical name [Araby]' (*D.* 26). At the entrance of the bazaar he imagines the 'great jars that stood like eastern guards at either side in the dark entrance to the stall' (*D.* 27). All these images operate as a metaphor for the harem; the image of 'the large building' and the eunuchs or the 'eastern guards' protecting the place is typically the standard depiction of the Oriental harem. The implicit allusion to the harem contributes to creating an exotic atmosphere, and dramatizes the boy's relationship with Mangan's sister and his sexual longing for her.

Bloom's sense of the Orient as his destination is further reinforced in another passage in the 'Lotus Eaters' episode where he draws a closure to his journey. He visualizes himself as the returned wanderer who has finally reached home after a long adventure to rest: 'Nice kind of evening feeling. No more wandering about. Just loll there: quiet dusk: let everything rip. Forget' (*U* 5.76). The adventurous wanderer expects to find a woman waiting for him (there is always a woman at the core of Bloom's imagination). She will tenderly receive him, serve him 'supper: fruit, olives, lovely cool water out of a well' and most importantly she will listen 'with big dark soft eyes' (*U* 5.76) while he tries to impress her with the exotic narrative of his adventures.

¹² Weldon Thornton, *Allusions in Ulysses: An Annotated List* (Chapel Hill, N.C: The University of North Carolina Press, 1968), p. 70.

¹³ Samuel Taylor Coleridge, *Samuel Taylor Coleridge: The Complete Poems*, ed. by W. Keach, Penguin Classics (London: Penguin, 1997), p. 48.

Here Molly is foremost in his mind as he expresses his yearning for the '[l]ong long long rest' (*U* 5.76) when he comes back home. At the bottom of his romantic dream runs, however, an undercurrent of irony because of the juxtaposition between Bloom's reality and his expectations. As he reaches his house at 7 Eccles Street, Bloom will find an unfaithful wife along with evidence to confirm the assumed assignation that takes place earlier in the day.

To sum up, Joyce in the above quoted passage is exposing a pattern of reinforcing cultural stereotypes of the East by depicting the mental status of a desperate husband who constantly manifests his anxiety towards his wife's infidelity through establishing a connection with the Orient. Although the passage could be read as a display of Orientalist stereotypes to reinforce the long-standing image of the sensual and luxurious Orient, Bloom, who seems to enjoy the comfortable stereotypes of the exotic East, is sensible enough to acknowledge that he has been orientalizing the Orient and thus muses whether those images reflect the reality of the Orient or not: 'Probably not a bit like it really. Kind of stuff you read: in the track of the sun' (*U* 4.55). The importance of the reference to Frederic Diodati Thompson's *In the Track of the Sun*, a travelogue that focuses on its author's wandering in the Orient, is that it is an example of the travel books that has contributed to constructing the image of the Orient in Western consciousness. Among the other material that Joyce exposes as having participated in 'Europe's collective daydream of the Orient'¹⁴ are pantomimes featuring Oriental characters like Sindbad the Sailor and Turko the terrible, Oriental bazaars like the one depicted in 'Araby' and the Mirus bazaar which is depicted in *Ulysses*, and poetry with Oriental themes like that of Coleridge. Instead of assimilating the cultural stereotypes constructed by those different sources, Joyce's

¹⁴ Cited in Said, p. 52.

protagonist transcends the cultural representation of the Orient. In this sense, Joyce implies that the Oriental fantasies are not associated with the Orient as a place but rather as a concept; a set of ideas that are generally recognized and identified in the West, but not necessarily reflecting reality. As Said puts it, the Orient in western imagination is 'less a place than a *topos*, a set of references, a congeries of characteristics'.¹⁵ Such is the force of the discourse of Orientalism which according to Said can create its own reality.

When Bloom reaches the butcher's shop of the Hungarian Jew and Zionist, Dlugacz, to buy his breakfast kidneys, he comes across a pile of cut sheets and picks up a page which happens to be an advertisement for a Zionist colony:

Agendath Netaim: planters' company. To purchase waste sandy tracts from Turkish government and plant with eucalyptus trees. Excellent for shade, fuel and construction. Orangegroves and immense melonfields north of Jaffa. (*U* 4.58)

David Bell in his article 'The Search for Agendath Netaim: Some Progress, But No Solution' reproduces the advertisement that Bloom apparently encounters in the 'Calypso' episode and claims that it is the same advertisement that Joyce saw on page 304 of the April 2, 1909 issue of *Die Welt*, the weekly publication founded in 1897 by Theodor Herzl in Vienna to promote the Zionist movement. Moreover, Bell claims that Agendath Netaim is a 'Turkish company' that aims at buying 'land in Palestine for Jewish settlement' to attract the Jews of Europe to return to Zion and reclaim their right in their ancient homeland.¹⁶ In addition, the picture that is illustrated on the advertisement of '[t]he model farm at Kinnereth on the lakeshore of Tiberias' (*U* 4.57) is that of 'a training farm for future proprietors and farm workers.'¹⁷ Yet, Bloom does not show any interest in Zionism, or Zionist ambitions in Palestine: 'Nothing doing. Still an idea behind it' (*U* 4.58). When he finds the advertisement with the picture of

¹⁵ Ibid., p. 177.

¹⁶ David Bell, 'The Search for Agendath Netaim', *James Joyce Quarterly*, 12 (1974), 251-8 (p. 251).

¹⁷ Ibid., p. 254.

'the cattle, blurred in silver heat' (*U* 4.58), he begins fantasizing about Agendath Netaim, which temporarily becomes associated with 'Bloom's dream of fertility and abundance.'¹⁸ The fact that Bloom finds the cut sheet in a butcher shop while observing his neighbour's servant with 'her vigorous hips' and '[n]ew blood' (*U* 4.57) is significant in demonstrating the themes of fertility, and renewal as opposed to sterility and stasis which will occur simultaneously in this episode.

Those fantasies, however, register a shift from a conception of the East as a place of escape to a conception of it as a homeland, and thus present a different version of the Orient. In those terms, Bloom's Oriental fantasies about his connection with the Jews' homeland in the East are appropriately functional here, given that he is repeatedly deemed as the Other. Moreover, Zionism and the idea of reclaiming the Jewish ancient homeland in Palestine triggers Bloom's desire to reclaim his own home and wife that will be 'usurped' by Boylan later on the day. Because Bloom cannot overcome the fact that Molly will cuckold him, his mind develops an indirect way to express his yearning for her through associating her with his homeland in the East. Throughout the novel, Bloom develops an attachment with the advertisement; the more his longing for his wife grows, the more he becomes attached to Agendath Netaim. He will carry the advertisement with him during his wanderings until he finally burns it in the 'Ithaca' episode before he goes to sleep. As it burns, the advertisement along with the cone emits a fragrance of 'oriental incense' (*U* 17.659).

Agendath Netaim evokes images of a prosperous environment with fruitful fields planted with eucalyptus trees, orange groves, melons, olives, almond and citron. It also promotes an imperial project that promises Westerners wealth and fortune delivered right to their doors if they invest in the exotic East: 'Every year you get a

¹⁸ Edwin W. Williams, 'Agendath Netaim: Promised Land Or Waste Land', *Modern Fiction Studies*, 32 (1986), 228-35 (p. 229).

sending of the crop. Your name entered for life as owner in the book of the union. Can pay ten down and the balance in yearly instalments' (*U* 4.58). Yet, Bloom's skeptical conclusion on the agriculture venture of Agendath Netaim, '[n]othing doing. Still an idea behind it,' indicates his unwillingness to accept it. The image of the citron trees in Agendath Netaim shifts Bloom back to the past and more specifically to the 'pleasant old times' (*U* 4.58) when he and Molly used to be happy together spending their time with the Citrons and the Mastianskys, the Blooms' neighbors in Lombard Street, where they used to live before moving to 7 Eccles Street.¹⁹ The name of the 'Citrons' appeals to Bloom who begins associating Molly with citron trees; he remembers her image 'in Citron's basketchair' (*U* 4.58) and how the fragrance of her body mingles with that of citron fruits to release a 'heavy, sweet, wild perfume' (*U* 4.58). Towards the end of Bloom's journey, the 'immense melonfields north of Jaffa' becomes 'the plump mellow yellow smellow melons of [Molly's] rump' (*U* 17.686) which Bloom kisses; at the end of the day Bloom lies down with his head directed towards Molly's bottom. As he goes through the advertisement again, Bloom proceeds in linking Molly's body with the Promised Land; 'the blurred cropping cattle' evokes again images of fertility accompanied by memories of his happy marriage. This time his memories take him back to the cattle market, where he used to work at the time Rudy was conceived. A few pages latter, and while serving Molly's breakfast - mainly made of butter and tea with cream - Bloom observes her motherly warm figure and associates her maternal bosom 'sloping within her nightdress like a shegoat's udder' (*U* 4.61). Molly's association with cattle is reinforced latter in the 'Penelope' episode where she recalls the amount of milk produced after Milly's birth to the extent that she had to get Bloom suck the excess. She even recalls how Bloom used to taste the milk

¹⁹ Don Gifford and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses* (Berkeley; London: University of California Press, 1988), p. 74.

and say that 'it was sweeter and thicker than cows,' that is why he 'wanted to milk [her] into the tea' (*U* 18.705). Joyce's constant association of Molly with Agendath Netaim dramatizes Bloom's contradictory feelings for her; he loves her, he is yearning for her and yet he is upset about her imminent betrayal. Instead of expressing his nostalgia directly, Bloom associates her with Agendath Netaim or the Promised Land which becomes a substitute for Molly, and a symbol of their happy years together when they used to have a healthy sexual relationship before Rudy's death. Therefore, Agendath Netaim sustains Bloom during his wanderings because it reminds him of the 'pleasant old times' and connects him to his place of origin.

The link that Joyce establishes between Molly and Agendath Netaim develops throughout the novel. For, example, in the 'Lestrygonians' episode, when Bloom considers buying Molly a present, he thinks first of '[p]incushions' and begins wondering why women have a lot of pins and needles. Then his mind takes him to other possible gifts that again are associated with the East like 'silk webs, silver, rich fruits, spicy from Jaffa. Agendath Netaim. Wealth of the world' (*U* 8.160). Joyce reinforces Molly's connection with 'rich fruits' by creating further patterns including Boylan's gift for example. Before their four o'clock meeting, Boylan stops by Thornton's shop and buys Molly a present of fruit basket full of 'fat pears' and 'ripe shamefaced peaches' (*U* 10.218).

After producing a cluster of lavish and rich images of Bloom's ethnic homeland, 'Agendath Netaim. Wealth of the world,' Joyce explodes them by equally introducing the theme of sterility. As Bloom walks back home from the butcher's shop, a cloud covers the sun and brings to him a sense of desolation, bareness and death. It is the same cloud which appears in the 'Telemachus' episode and covers the sun while Stephen thinks about his mother's death in the Martello tower: 'A cloud

began to cover the sun slowly, wholly, shadowing the bay in deeper green' (*U* 1.9).

This incident marks Bloom's change of mood which ultimately influences his perception of the Orient:

No, not like that. A barren land, bare waste. Volcanic lake, the dead sea: no fish, weedless, sunk deep in the earth. No wind would lift those waves, grey metal, poisonous foggy waters. Brimstone they called it raining down: the cities of the plain: Sodom, Gomorrhah, Edom. All dead names. A dead sea in a dead land, gray and old. Old now. It bore the oldest, the first race. A bent hag crossed from Cassidy's clutching a nagging bottle by the neck. The oldest people. Wandered far away over all the earth, captivity to captivity, multiplying, dying, being born everywhere. It lay there now. Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world. (*U* 4.59)

Interestingly, Bloom's different versions of the Orient are influenced by the appearance/disappearance of the sun. Joyce's protagonist is actually aware of the impact of the solar energy on his perception. In the 'Nausicaa' episode, he thinks how the sun '[w]ants to stamp his trademark on everything' (*U* 13.360). For example, when he first leaves his house, the warm sun stimulates a series of images of the East. As he dreams of the fertile plantation '[a] cloud began to cover the sun slowly wholly. Grey. Far' (*U* 4.58). In this sense, the covering of the sun covers Bloom's mind from generating positive images of the East. Instead his mind takes him to a desolate and barren East. The association that Joyce creates between the appearance/disappearance of the sun and Bloom's change of mood which dramatically modifies his perception of the Orient is highly significant because it confirms that the notion of the East and Palestine is mostly a fabrication, and thus exposes the slipperiness of the Orientalist discourse. Joyce's juxtaposition of the contrasting representations of the different perceptions of the Orient illustrates that the way in which we conceive our object of knowledge determines the way we interact with it. In other words, Joyce's insistence on 'showing' how the Orient changes when looked at from different vantage points highlights the subjectivity of the knowledge constructed upon such perceptions. Joyce further examines the multiplicity of perspectives through Bloom who repeatedly

considers the different ways we '[s]ee ourselves as others see us' (*U* 8.191). Bloom's statement does not mean that he is concerned about what others might think of him, but rather it reflects his curiosity about others' point of views. In the 'Calypso' episode, for instance, his inquisitive mind prompts him to examine the cat's perspective: 'Wonder what I look like to her. Height of a tower? No, she can jump me' (*U* 4.53). Like his fictional character, Joyce underlines the connection between changes of illumination and the construction of knowledge to imply that the world we see is determined by the viewpoints we assume, and the discourse we speak. In doing so, the modernist techniques at the heart of Joyce's novel construct a diversity of versions of the world.

Although the East has impinged on Bloom's consciousness as a realm of fantasy and exoticism, he constantly rejects idealizing it. In his attempt to avoid labelling the Other and reproducing the Orientalist stereotypes, Joyce identifies in Bloom an ambivalent tendency towards the discourse of Orientalism. At one point, Joyce's protagonist exhibits Orientalist and sometimes racist attitudes which are, as Said claims, historically and culturally determined given that Bloom is a product of a dominant cultural discourse about the Other. At another point, however, Joyce persistently expresses skepticism towards the racial and cultural discourse of Otherness due to his awareness of the forces that shape one's prejudice. Cheng's comment in this context is illuminating as he points out that

[w]hat is interesting and distinctive about Bloom, however (and thus about Joyce in choosing to depict Bloom thus), is his self-conscious and unceasing skepticism and questioning of such constructed images [as those produced by Orientalist discourse], repeatedly both absorbing and problematizing the propagated discourse.²⁰

The land which used to be teeming with oranges, olives and almond is now '[a] barren land, bare waste,' and '[t]he model farm at Kinnereth on the lakeshore of Tiberias,'

²⁰ Cheng, p. 175.

that '[c]an become ideal winter sanatorium' is replaced by '[v]ulcanic lake, the dead sea: no fish, weedless, sunk deep in the earth'. Moreover, there is an indication that Bloom encounters '[a] bent hag' coming from Cassidy's, the wine and spirit merchant, 'clutching a nagging bottle by the neck.' Joyce here is drawing the attention to the image of the old, drunk woman which stands in sharp contrast with the neighbour's servant with 'her vigorous hips,' and '[s]trong pair of arm'. In other words, the Orient is no longer identified with a young, vigorous woman but with a '[d]ead: an old woman's: the grey sunken cunt of the world'. The image of the old woman's shrunken genitals intensifies the theme of sterility and barrenness; it is also related to the Blooms' marriage, which has not been sexually consummated for eleven years now.

While Bloom resists the idealization of the Orient embodied in the advertisement for the Zionist colony, he also registers a rejection of Zionism and Zionist ambitions in Palestine. In other words, Joyce shows that Bloom's rejection of idealizing the Orient overlaps with his rejection of Zionism: 'Nothing doing. Still an idea behind it'. He actually rejects the Zionist project earlier in the episode when he ignores Dlugacz, '[t]he ferretyed porkbutcher' (*U* 4.57). According to Louis Hyman the fictional pork butcher in *Ulysses* is modelled on Moses Dlugacz (1884-1943), one of the Jewish intellectuals, and ardent Zionists whom Joyce met in Trieste.²¹ Towards the end of the 'Calypso' episode, and while Bloom recalls his visit to the '[e]nthusiast' pork butcher, he tries to summon the name of the planters' company, Agendath Netaim, but mistakes it for 'Agenda' (*U* 4.66). Joyce here employs this intentional mistake to suggest that the project of idealizing or romanticizing the Orient by calling it the Promised Land (Zionism), and the other project of idealizing or romanticizing Ireland by exploiting sentimentalized national mythology (Irish Literary Revival)

²¹ Louis Hyman, *The Jews of Ireland: from earliest times to the year 1910* (Shannon: Irish University Press, 1972), pp. 184-185

represent parallel agendas with political aspirations. In the light of this, Joyce registers his rejection of the celebration of any parochial model of racial identity and history, and any political project exploiting romantic sentimentality to accomplish its 'agenda'.

The 'Calypso' episode ends with Bloom still shifting between the themes of fertility, betrayal and death. On his way to the lavatory, he passes by his garden and thinks that it needs to be fertilized or revived (like his marriage). Yet, his mind takes him back to the bazaar and the bazaar dance which marks the beginning of Molly's relationship with Boylan. The Church bells ring to remind Bloom of '[p]oor Dignam[s]' funeral (*U* 4.67) and to introduce the themes of death and desolation again. As if he were one of the characters in *Dubliners*, Bloom in the 'Lotus Eaters' episode would escape to the East to forget his home where his unfaithful wife lies and to forget his responsibilities towards his teen-age daughter who - as her letter to him reveals - is expecting to have a romance with a young student named Bannan.

In the process of deepening Bloom's characterization, Joyce also deepens the Oriental motif in the novel. The 'Lotus Eaters' episode, which functions as a relaxing interval between the frustrating atmosphere of the 'Calypso' episode and the gloominess of the 'Hades' episode, reinforces Bloom's preoccupation with the East. This time Bloom's mental image of the East is described in narcotic terms to suit the prevailing mood of the 'Lotus Eaters'. It is important to mention here that in his argument about the biased misrepresentation of the Orient in the West, Said argues that, in a quite constant way, the Orient is set in contrast with the sober and rational West. However, parallel to the Homeric Lotus-Eaters, the episode abounds in references to various forms of narcotic addiction including cigar, liquor, betting, religion and (for Bloom) eastern fantasies. It is around ten o'clock in the morning and Bloom is on his way to the post office to pick up his letter from Martha Clifford

whom he corresponds with under the pseudonym of Henry Flower - 'Flower' is a variation of 'Bloom' and is also the translation of 'Virag', Leopold Bloom's Hungarian name. Bloom halts before the window of the Belfast and Oriental Tea Company in Westland Row and reads 'the legends of leadpapered packets' (*U* 5.68). As he reads the descriptions of the packets' contents, he transfers the secret card holding his pseudonym from his headband to his waistcoat pocket. Bloom's preoccupation with this piece of paper could be traced back to the previous episode. Before he leaves his house to buy the pork kidney, he checks that the '[w]hite slip of paper' is safely tucked 'inside the leather headband' (*U* 4.55). His anticipation of receiving Martha's flirtatious letter, which will have '[a] yellow flower with flattened petals' enclosed (*U* 5.74), while reading 'the legends' of the tea pockets provokes a reverie about the Far East:

The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them. Wonder is it like that. Those Cinghalese lobbing around in the sun, in *dolce far niente*. Not doing a hand's turn all day. Sleep six months out of twelve. Too hot to quarrel. Influence of the climate. Lethargy. Flowers of idleness. The air feeds most. Azotes. Hothouse in Botanic gardens. Sensitive plants. Waterlilies. Petals too tired to. Sleeping sickness in the air. Walk on roseleaves. (*U* 5.69)

Like the advertisement of Agendath Netaim that Bloom picks up at Dlugacz's butcher shop in the 'Calypso' episode, the 'legends' attached to the tea pockets generate momentary sensual impressions of the Orient. The entire scene with Bloom's reading the tea advertisement: 'choice blend, finest quality, family tea [...] made of the finest Ceylon brands' (*U* 5.68-9), provokes his Oriental fantasies of a tropical place suitable for tea and epistolary love to flourish. He envisages the East as 'the garden of the world,' a land where human cares melt away in the warmth of the sun. Through Bloom's fantasies of the Orient as a place of abundance, Joyce exposes the Orientalist discourse of depicting the East as a land of overwhelming wealth and abundance, '[w]ealth of the world' (*U* 8.160), waiting to be harvested by the Imperial West. It is a

peaceful and effortless place where people sleep six months and have no energy to quarrel due to the '[i]nfluence of the climate'. Moreover, Bloom imagines the 'Cinghalese lobbing about in the sun' like lazy leaves and idle flowers; inactive, sleepy, sensitive and non-violent. All these images induce in Bloom a narcotic lethargy and idleness and a desire to float 'in the sun in *dolce far niente*' or carefree idleness. Although Bloom here imagines himself intoxicated by the East, the word 'soberly,' which Joyce chooses to place at the first line of the episode, indicates that he is only reasoning about the prospect of being hypnotized by the East. Bloom's sobriety is best illustrated when he ends his Oriental fantasies and reflects: 'Wonder is it like that'. He then wittingly reflects on another poster depicting a man in the Dead Sea 'floating on his back, reading a book with a parasol open' (*U* 5.69). Although the poster relates to Bloom's thoughts about the East, and further illustrates the image of the floating Orient described in the above quoted passage, Bloom as usual is quick to ridicule misconception by giving scientific explanation instead of drawing on the popular perception of the Orient. As a result, he finds himself reasoning about the notions of weight and the role of gravity while thinking of the Dead Sea which is 'thick with salt' (*U* 5.69). As Kershner suggests, '[i]f the dream of the East is powerful, so are Bloom's pragmatism and realism'²² which subject the Orientalist stereotypes to critical scrutiny and thereby expose the misrepresentation of the Orient.

Inasmuch as the above quoted text may be read as an imaginary daydream of the Orient it also could be taken as a parody of the 'legends' Bloom reads on the tea pockets. After all the images of the Orient in *Ulysses* are parodies of the discourse of Orientalism assimilated by an entire European culture. Therefore, Joyce here provides an incisive criticism of the advertisements that have shaped and controlled the popular

²² R. Brandon Kershner, 'The Reverend J. L. Porter: Bloom's Guide to the East', *James Joyce Quarterly* 24 (1987), 365-7 (p. 367).

perception of the Orient like the 'legends' on the tea pockets or the poster of the man floating on the Dead Sea. Although he highlights the processes that commodify the Orientalist imagery of the East, Joyce at the same time represents his protagonist as a faithful consumer of popular culture for Bloom is seen reproducing those images and clichés during his wanderings on the day of the novel. In doing so, Joyce exposes the force of Orientalism which according to Said can create its own reality. Apart from Bloom's analytical mind that refuses to take things as they are, his career as an advertisement canvasser has influenced his skepticism towards advertisements that depend on public gullibility. Moreover, Bloom in this episode encounters another advertisement in the newspaper which triggers his sexual incapacity, the growing physical estrangement with his wife, and her imminent betrayal: 'What is home without| Plumtree's Potted Meat?| Incomplete| With it an abode of bliss' (*U* 5.72). His house 'without Plumtree's Potted Meat' is 'incomplete' but with Boylan and his sexual vigorousness the 'incomplete' house will be altered into 'an abode of bliss'.

A large part of the 'Lotus Eaters' episode involves charting the various forms of narcotic addiction; actually Bloom's first observation at the beginning of the episode is of a boy 'smoking a chewed fagbutt' (*U* 5.68) to escape the thoughts of home and his drunk father. Shortly after Bloom thinks: 'Cigar has a cooling effect. Narcotic' (*U* 5.75). While thinking of other forms of addiction, Bloom lists liquor, and claims that the Irish consumes a lot of it: 'millions of barrels of porter' (*U* 5.76). Then Joyce shifts to establish a rather complicated association between religion and opium. Bloom thinks of the religious missionaries that attempt to convert 'the heathen Chinees' and the amount of effort needed especially that the native population '[p]refer an ounce of opium' to religion (*U* 5.77). He then reflects on the religious ceremony he attends at a Catholic Church. While observing the rituals performed, Bloom thinks of

the power of confession and identifies it as another form of addiction that begins with Latin to 'stupefy' those praying: 'Shut your eyes and open your mouth. What? *Corpus*. Body. Corpse. Good idea the Latin. Stupefies them first' (*U* 5.77). All these rituals will ultimately lead to confession which according to Bloom is part of the narcotics influence: 'Confession. Everyone wants to. Then I will tell you all. Penance. Punish me, please. Great weapon in their hands' (*U* 5.79). Like the opium used by the 'heathen Chinees,' religion is another form of addiction hypnotizing its follower whom according to Bloom 'don't seem to chew it: only swallow it down' (*U* 5.77). Joyce's juxtaposition of religion and opium as two cultural practices is humorous because he basically lays the sacred and the profane on the same level to imply that they serve the same function. In this sense, Joyce plays with Karl Marx's idea in levelling the sacred and the profane for Marx famously claims that 'religion is the opiate of the masses'.²³ That is to say, the spiritual (religion) is material because it is an ideological expression of the power legitimating the social hierarchy and exploiting (stupefying) the proletariat in the process.

Moreover, Joyce brings into play three different religious figures and experiments with what they stand for. Since Bloom does not follow any faith, he is at ease with any religion. He recalls Buddha 'lying on his side in the museum. Taking it easy with hand under his cheek' (*U* 5.77). It is worth mentioning here that Molly in the 'Penelope' episode comically describes Bloom's sleeping posture as being similar to that of Buddha. She observes that Bloom sleeps with his 'hand on his nose like that Indian god he took me to show one wet Sunday in the museum in Kildare street' (*U* 18.721). Opposite to the relaxed Buddha there is the image of the tortured Christ with his '[c]rown of thorns and cross' (*U* 5.77). Moreover, there is a reference to

²³ Cited in *Marx on religion*, ed. by John Raines (Philadelphia: Temple University Press, 2002), p. 5.

Mohammed, the prophet of Islam, as Bloom recollects a traditional story exemplifying the prophet's kindness to animals: 'Mohammed cut a piece out of his mantle not to wake her' (*U* 5.74). Apart from underlining Mohammed/Bloom's sympathies towards animals, through evoking a traditional story of Mohammed who cuts part of his cloak where a cat sleeps so that he won't disturb it, Joyce constructs an analogy between the prophet's conduct and that of Bloom. In the 'Calypso' episode, when Bloom leaves the house to buy the pork kidney for his breakfast, he realizes that his latchkey is in the other trousers in his bedroom. But because he does not want to waken his wife: 'No use disturbing her' (*U* 4.55), he risks going out leaving behind his house open and unprotected to usurpers (Boylan in this case). As Aida Yared argues, Joyce's knowledge of Islam, the prominent religion in the East, and of the prophet of Islam, Mohammed, came from two sources: J. C. Mardrus' French translation of the Qur'an, the Muslims' holy book, and Edith Holland's biography of the Islamic prophet, *The Story of Mohammed*, both of which Joyce owned.²⁴

Towards the end of the 'Lotus Eaters' episode, Bloom stops at the chemist's shop to order Molly's skin lotion. As he waits by the counter, he slowly inhales 'the keen reek of drugs, the dusty dry smell of sponges and loofahs. Lot of time taken up telling your aches and pains' (*U* 5.81). The whole atmosphere at the chemist's shop along with the scent of lotions, and herbs and drugs, and the thoughts of Molly's Spanish complexion, 'skin so delicate white like wax' (*U* 5.81), trigger the thoughts of pain, which is related to his sexual paralysis and Molly's imminent betrayal, and cure. Reacting against the frustration caused by the lack of sexual life, Bloom decides to take a bath at the near-by Turkish Hammam: 'Time to get a bath round the corner. Hammam. Turkish. Massage. Dirt gets rolled up in your navel. Nicer if a nice girl did

²⁴ Yared, p. 401.

it.' Bloom also considers the possibility of masturbating there: 'Also I think I. Yes I. Do it in the bath' (*U* 5.81). He, therefore, buys a lemon-scented soap and walks 'cheerfully towards the mosque of the baths,' which reminds him 'of a mosque redbaked bricks, the minarets' (*U* 5.83). The image of the mosque-shaped Turkish Hammam implies that Bloom will be transferred into an Oriental location where he will perform a ritual to restore his vigorousness. The dramatic version of the East that Joyce consciously reconstructs towards the end of the 'Lotus Eaters' episode is that of a replenishment of Bloom's sexual health; a place where Bloom could flower, prosper and achieve fulfilment. Ironically, this renewal will be mocked later in the 'Oxen of the Sun' episode.

Lethargy is still the prevailing mood of the episode, and Bloom is depicted in the Turkish Hammam, identifying with his body, '[t]his is my Body' (*U* 5.83), and contemplating his penis which is floating like a flower. Bloom here identifies with his body in terms of Eucharistic consummation. In this moment both epiphany and Eucharist are brought together to illustrate Bloom's sudden awareness of his sexuality and his willingness to distribute it as an act of Eucharistic communion. He sees 'the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower' (*U* 5.83). Because Botany and Chemistry are described as the 'Art' of the episode in the Gilbert and Linati schema, the consciousness of the Orient, along with Bloom's sexual fantasies, is triggered and described in those terms. In the 'Ithaca' episode, Bloom remembers the bath he took early on the day: 'he had proceeded towards the oriental edifice of the Turkish and Warm Baths, 11 Leinster street, with the light of inspiration shining in his countenance and bearing in his arms the secret of the race, graven in the language of prediction' (*U* 17.628-9). This passage is another example of connecting Bloom with

the Orient, Jewishness and the Zionist project in Palestine or the Promised Land. The reference to 'the secret of the race' that Bloom carries 'in his arms' is related to the advertisement of Agendath Netaim triggering his yearning for the Jewish homeland which is '[s]till an idea' written in the 'language of prediction'. What is worth mentioning at this stage of the argument is that Bloom seems to acknowledge the various forms of addiction surrounding him; he even acknowledges earlier in the novel that the idea of Orient is constructed. Yet, Joyce ironically suggests in the last scene of the episode that Bloom is unaware of his own addiction to eastern fantasies. Although it has been made clear so far that Joyce rejects the popular images of the Orient derived from media (advertisement and posters) or travel books like *In the Track of the Sun*, he at the same time vividly depicts Bloom's indulgence in an exotic fantasy to escape reality. As Said argues, Orientalism, as an 'institutionalized Western knowledge of the Orient,' implements its 'three-way force, on the Orient, on the Orientalist, and on the Western 'consumers' of Orientalism,' and that '[i]t would be wrong [...] to underestimate the strength of the three-way relationship thus established.'²⁵

Joyce, however, parodies Bloom's attraction to the East in the 'Oxen of the Sun' episode where Bloom for the first time is identified as a native of the Orient. The central themes engaging Joyce in 'Oxen of the Sun' are birth and fertility. Tracing the development of English prose styles from Anglo-Saxon Literature to modern slang to mirror the evolution of the embryo, Joyce writes the episode in various styles while playing the role of a parodist. One can also assume that there is another analogy between the parodies of English prose that Joyce creates and the attempt to trace the origin of Leopold Bloom back to the East. After the style of the eighteenth-century

²⁵ Said, p. 67.

satirist, Junius, Joyce parodically duplicates the same implication triggered in the last scene of the 'Lotus Eaters' episode, where it is suggested that Bloom can reclaim his sexual vigorousness at his place of origin, the East (Turkish Bath). The unknown narrator implicitly dramatizes Bloom's longing for the Orient where his roots are located. He is like

an exotic tree which, when rooted in its native orient, throve and flourished and was abundant in balm but, transplanted to a clime more temperate, its roots have lost their quondam vigour while the stuff that comes away from it is stagnant, acid and inoperative. (*U* 14.390)

Bloom is described as 'an exotic tree' which once displaced from its native land, will lose its vigorousness. The image, ironically, intensifies Bloom's desire to belong to a place where he could flower, prosper, be productive and be appreciated. He rejects his marital predicament, and the aggression of Dublin symbolized by the Citizen in the 'Cyclops' episode. It is mockingly suggested that he could only thrive and restore his faded vitality if he is relocated back to his native land, the East. Moreover, the passage foregrounds Bloom's sense of rootlessness and his lack of liveliness. It also heightens his nostalgia for the Orient of which he is native. From this perspective, Dublin becomes a foreign city, whose climate causes degeneration of his moral values and physical vitality, and renders him 'stagnant, acid and inoperative.'

Abounding in Oriental allusions, the 'Circe' episode, which is written in the format of a play complete with speech-designation and stage directions, presents Bloom's fantasies of Oriental splendour. Joyce in this episode invokes the Orientalist images of the eroticized East to express Bloom's desire for Molly and other women by situating them in an Eastern, sensual environment. What I want to emphasize here is Joyce's attempts to depict the mental status of a cuckold who is seen throughout the novel borrowing images of the Orient found in popular accounts he randomly encounters during his wanderings to express his desire for his unfaithful wife. The

'Circe' episode owes its length to a series of fantasies in the minds of Bloom and Stephen triggered by mild drunkenness. Stanley Sultan convincingly claims that the action of the episode takes place 'on two planes, the physical and psychological' that can be divided to occupy 'three loci, the external natural world of the brothel district, the mind of Bloom, and the mind of Stephen.'²⁶ What happens on the 'physical plane' could be summarized as follows: Stephen and Lynch enter Nighttown, Dublin's red-light district, followed by Bloom. All the men end up at Bella Cohen's Brothel where Stephen and Lynch solicit two young prostitutes. When Bella Cohen enters the room and demands payment, Stephen carelessly throws money on the table. Bloom, led by his paternal feelings for Stephen, collects the overpayment and saves Stephen's money. After that the drunken Stephen begins dancing hysterically until he suddenly stops, breaks the chandelier and rushes out of the brothel followed by Bloom who is forced to pay Bella the damage caused by the young poet. Stephen gets himself into further trouble upon his departure from Nighttown as he gets involved this time with two British soldiers. Despite Bloom's attempts to prevent any mischief, one of the soldiers knocks Stephen down and the episode ends with Stephen laid on the ground tended by Bloom. The rest of the episode, however, is a series of dream-like fantasies taking place at the 'psychological plane' in the minds of Stephen and Bloom.

At an early stage in the episode, Joyce exposes an intention to invoke the discourse of Orientalism to express Bloom's sexual longing for Molly. When Mrs. Breen asks Bloom what he is doing at Nighttown his answer is: 'Slumming. The exotic, you see' (*U* 15.421). In those terms, the associations that Joyce establishes between Nighttown and the exotic East, and the transformation of Molly into a stereotypical Oriental woman reflect Bloom's inner need for a place 'to indulge in

²⁶ Stanley Sultan, *The Argument of Ulysses* (Columbus: Ohio State University Press, 1965), p. 303.

sensual delights'.²⁷ Bloom's first extended Oriental fantasy is inaugurated by Molly's appearance and her transformation into a Turkish woman - probably part of the Oriental seraglio - where she is imagined as

a handsome woman in Turkish costume stand[ing] before [Bloom]. Opulent curves fill out her scarlet trousers and jacket slashed with gold. A wide yellow cummerbund girdles her. A white yashmak violet in the night, covers her face, leaving free only her large dark eyes and raven hair (U 15.417-8).

All these images demonstrate that Bloom envisages an Oriental woman 'in Turkish costume' and 'white yashmak'. According to *OED* 'yashmak' is an Arabic word for the double veil concealing the part of the face below the eyes, worn by Muslim women in public. Even her body shape with her '[o]pulent curves' and the exotic outfit of 'scarlet trousers and jacket slashed with gold,' and the 'wide yellow cummerbund' is described in terms of abundance and luxury. Molly's Oriental costume which includes trousers and yashmak is thematically significant because it sheds light on the nature of the Blooms' relationship. In other words, it emphasizes Molly's imperiousness and Bloom's submissiveness since the trousers might be read to symbolize her domination, and the yashmak suggests inaccessibility (Bloom's inaccessibility). The display of Molly's Oriental lavish style is further demonstrated a few lines later where her feet and ankles are ornamented with 'jewelled toerings,' and 'a slender fetterchain,' respectively. The stage direction also evinces that Molly is accompanied by 'a camel, hooded with a turreting turban, waits.' What Joyce means by the 'turreting turban' might be the 'howdah' which he also vividly describes in the same passage (U 15.418). '[H]owdah' according to *OED* is a Persian and Urdu word from the Arabic 'haudaj' which refers to a seat usually fixed with a railing and a canopy, erected on the back of an elephant or a camel. To go along with her luxurious appearance, Molly's 'howdah,' or 'haudaj' is ornamented by '[a] silk ladder of innumerable rungs' (U

²⁷ Carol L. Shloss, "'Behind the Veil': James Joyce and the Colonial Harem", *James Joyce Quarterly*, 35 (1998), 333-347 (336).

15.418). Molly or the Eastern lady with '*dark eyes and raven hair*' is aware of Bloom's Oriental fantasies and his attempts to eroticize her. When she encounters Bloom in the same scene described above, she mockingly asks him whether he notices the change in her appearance: 'So you notice some change?' with '*mockery in her eyes*' (U 15.418). Before this scene, however, Molly chooses to announce her appearance by releasing her own motto; 'Nebrakada! Femininum!' (U 15.418). Gifford glosses this reference as a Spanish/Arabic expression for 'Blessed femininity'.²⁸ Molly's awareness of her association with the East, and that she has been transferred into an Oriental woman intensifies Bloom's exotic desire for her. The narrator of 'Oxen of the Sun' has anticipated Bloom's sensual fantasies of Molly and her transformation into an Oriental woman, 'Bloom there for a languor he had but was now better, be having dreamed tonight a strange fancy of his dame Mrs Moll with red slippers on in a pair of Turkey trunks' (U 14.379). The fantasy of the eroticized Molly seems to occupy Bloom's dreams even earlier on the day of the novel. In the 'Nausicaa' episode, for example, he recollects a dream he had of Molly's red, Turkish slippers: 'Dreamt last night? Wait. Something confused. She had red slippers on. Turkish' (U 13.363).

Prior to his second Oriental dream, Bloom, the cuckold, experiences humiliation and hostility while in hallucinatory state of his 'Court of Conscience' (U 15.460), as a series of trumped-up charges are viciously hurled at him, mainly by a mob of women accusing him of sexual harassment, until the 'defunct' Paddy Dignam's ghost appears to testify on his behalf. As I have said earlier, most of the Circean hallucinations occur in Bloom's and Stephen's minds and involve discursive recurrences for Hugh Kenner states that "'Circe" is *Ulysses* transposed and

²⁸ Gifford, p. 277.

rearranged'.²⁹ In other words, the 'Circe' episode covers a wide range of topics and discourses being assimilated by Stephen and Bloom throughout the day to be transposed and rearranged in the form of dramatic script. After all the fantasies of Bloom and Stephen are daydreams and, as such, transform elements of reality. Therefore, the court scene and the interrogation that Bloom suffers from in his 'Court of Conscience' occur in his mind, and they are a product of his fear as a cuckold and as a Jew suffering from the chauvinistic forces represented by the Citizen. Moreover, the hostility he suffers from on the hand of other Dubliners exposes his awareness of how he is being imagined by them.

Precisely at the moment when Zoe Higgins, a young prostitute at Bella Cohen's brothel, flirts with Bloom and feels his testicles, she grabs '*a hard black shrivelled potato*' (U 15.450) from his pocket - his mother's talisman to neutralize the Circean enchantment. Bloom afterwards is startled into awareness of the material Nighttown where his sexual enjoyment is further increased by Joyce's employment of Oriental images. After '*[s]he puts the potato greedily into a pocket*,' Zoe seductively cuddles him '*with supple warmth*' (U 15.450). Her open acceptance and warm physical proximity remove him once again from the plane of material reality and set off his happiest and most sensual dream of the Orient: '*Slowly, note by note, oriental music is played. He gazes in the tawny crystal of her eyes, ringed with kohl. His smile softens*' (U 15.450). The scene which is both hilarious and fantastic derives its comic effect chiefly from the play with the clash between the real and the imagined, between desire and its fulfilment. It also depicts a reversal in Bloom's fortune after the extreme alienation from which he suffered previously at the hands of a pack of vengeful women. He is now transferred into an Eastern atmosphere surrounded by

²⁹ Hugh Kenner, 'Circe' in *James Joyce's Ulysses: Critical Essays*, ed. by Clive Hart and David Hayman (Berkeley: University of California Press, 1974), pp. 341-362 (p. 356).

music while looking into his lover's eyes darkened with '*kohol*,' or 'kohl' which is an Arabic word referring to a cosmetic powder used in the East to darken rims of the eyelids. Bloom's dream in which the young prostitute is transformed by the Nighttown's Circean mood into an Oriental beauty with gazelle-like eyes brings to the surface his erotic desire for her. Elsewhere in the episode, Joyce emphasizes Zoe's Oriental beauty when Bloom calls her 'hourì' (*U* 15.471) which is also an Arabic word designating a nymph of the Muslim Koranic paradise. The word applies allusively to refer to a voluptuously beautiful woman, or like the word 'gazelle' might refer to a black-eyed beauty. In the course of the episode even Kitty, the other prostitute whom Stephen solicits, is transformed into an Oriental woman with a glowing hair '*red with henna*' (*U* 15.473). A well-known word in Western culture, Henna is an Arabic word used to refer to the cosmetic material extracted from the shoots and leaves of a plant called *Lawsonia inermis* used in the East to dye parts of the body especially hair.

Like Molly, Zoe is transported into an Eastern milieu, and described not as a Turkish woman but rather as a 'gazelle' which is an Arabic word for a deer. Joyce here parodies lines from Thomas Moore's *Lalla Rookh* (1817), an Oriental romance consisting of four narrative poems, to depict Bloom courting his beloved: 'I never loved a dear gazelle but it was sure to...' (*U* 15.451). The gazelle-eyed woman or gazelle-like woman is a recurrent Oriental motif used to describe the beauty of a woman. The word does not only describe physical beauty but also other attractive qualities in women like refinement and elegance of movement. Bloom's Oriental fantasies proceeds and this time he, along with Zoe, are transferred into an Oriental paradise:

Gazelles are leaping, feeding on the mountains. Near are lakes. Round their shores file shadows black of cedargroves. Aroma rises, a strong hairgrowth of resin. It burns, the orient, a sky of sapphire, cleft by the bronze flight of eagles. Under it lies the womancity, nude, white, still, cool, in luxury. A fountain murmurs among damask roses. Mammoth roses murmur of scarlet winegrapes. A wine of shame, lust, blood exudes, strangely murmuring. (U 15.451)

The passage quoted above depicts two images of the Orient; under the Oriental paradise with gazelles leaping in the mountains and around the lakes and under the blue oriental sky filled with eagles lies another image of an Oriental 'womancity' which is described as 'nude, white, still, cool, in luxury'. While the first natural paradise brings comfort for Bloom in this 'midsummer madness' (U 15.465), the second materializes his hidden sexual desires and voyeurism. Damask roses or Damascus rose fragrance combines with the 'scarlet winegrapes' to depict an image of passionate love and lust. The last sentence of the passage '[a] wine of shame, lust, blood exudes, strangely murmuring' seems to refer to Bloom's unrestrained desire for women. It also blurs the traditional separation of love and lust, or the beautiful paradise and the squalid Nighttown to show that reality is complex and cannot be categorized but rather it includes contradictions. Bloom's Oriental dream, however, portrays him at the top of his life; his sensual dream of sexual gratification is ironically the antithesis of his actual life which lacks any mutual pleasures. Moreover, in this passage, Joyce exposes the European imagination's attempts to associate the East with sexuality. The scene does not differentiate between the Eastern place depicted and the woman described. In other words, in Bloom's imagination the East is associated with the Harem women whom he imagines throughout the novel. For example, he fantasies about women playing dulcimers, then Molly appears wearing a harem custom 'with red slippers on in a pair of Turkey trunks' (U 14.509), and Zoe also appears ringed with Kohl.

Bloom's fantasy of the Oriental paradise where his gazelle leaps happily extends into his fantasy of 'the new Bloomusalem.' Yet, it must be emphasized here that the context of both fantasies remains equally comic. Zoe asks Bloom simply for a cigarette: 'Have you a swaggerroot?' He replies ostentatiously: 'Rarely smoke, dear. Cigar now and then. Childish device. (*Lewdly*) The mouth can be better engaged than with a cylinder of rank weed' (*U* 15.451). Zoe, therefore, replies, '[g]o on. Make a stump speech out of it,' (*U* 15.452) and sends Bloom into another hallucination through which he launches his manifesto that outlines his new agenda of reform. Like his buried desire for sexual gratification, his desire for fame and power is materialized by his reincarnation as a radical reformer, and the prophet of 'the new Bloomusalem' (*U* 15.457). Socially and politically marginalized, Bloom longs to break the boundaries set between races and nations through promoting love rather than reproducing the colonial system of binary oppositions as the chauvinistic Citizen and his companions do. Because his utopian ideas are inapplicable in the real world, he fantasizes about them in the hallucinatory world of the 'Circe' episode. Temporarily, Bloom is elevated in status to become the '[l]ord mayor of Dublin' (*U* 15.452), 'the world's greatest reformer,' and 'emperor-president and king-chairman' (*U* 15.455). Therefore, in 'a stump speech', Bloom outlines his reform programme that aims at transforming conflicts into union:

I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. Saloon motor hearses. Compulsory manual labour for all. All parks open to the public day and night. Electric dishscrubbers. Tuberculosis, lunacy, war and mendicancy must now cease. General amnesty, weekly carnival, with masked licence, bonuses for all, esperanto the universal language with universal brotherhood. No more patriotism of barspongers and dropsical impostors. Free money, free love and a free lay church in a free lay state. (*U* 15.462)

Although Bloom's socialist and utopian ideas culminate in this episode, most of them are echoed elsewhere in the novel. For example, the idea of new worlds for all races

and religions is voiced in Bloom's definition of a nation in the 'Cyclops' episode when he states that '[a] nation is the same people living in the same place' undermining any racial or religious differences (*U* 12.317). The phrase 'three acres and a cow' is, according to Gifford, 'a rallying cry for Irish land reform' in the nineteenth century to redistribute the Irish lands to the Irish.³⁰ The emphasis on 'manual labour' reminds us of Bloom's enthusiasm towards 'Sandow's exercises' in 'Calypso' (*U* 4.59) and of the discussion about the relationship between 'sports' and 'the development of the race' in 'Cyclops' (*U* 12.303-4); the proclamation of the use of 'electric dishscrubbers' and the wish to have a world empty of diseases like tuberculosis, lunacy, and mendicancy echoes his sympathy for human beings-female in particular in 'Lestrygonians' (*U* 8.145,152,154); the announcement of a termination to war, general amnesty, and universal brotherhood, and the critique of chauvinistic patriotism reflect his preference for peace and love over war and hatred, corresponding to the appeal to national freedom expressed in 'Cyclops'; the emphases on free currency, and bonuses for all citizens reveal his interest in economic problem. Finally, the advocacy of a free lay church and state reiterates his critical attitude toward the Catholic theology and clergy in 'Lestrygonians' (*U* 8.145). Even 'Ithaca's' factual/mathematical narrative provides a version of the New Bloomusalem as Bloom argues against class structures and hierarchies, 'arbitrary classes' and social inequality' in favour of 'a heterogeneous society' (*U* 17.668). In short, as a national reformer, Bloom's manifesto for a New Bloomusalem advocates a tolerance and an acceptance to take in all identities from different backgrounds whether they are Jews, Muslims, gentiles, black, Irish, English, Italian, and so on. Apart from underlining Bloom's idealistic views and socialist sympathies, all these examples of the Bloomian agenda from different episodes are

³⁰ Gifford, p. 479.

employed to emphasize that the New Bloomusalem is clearly not just a temporary fantasy in 'Circe'. Nonetheless, Bloom's attempts to be a reformer, renew old regimes, and transcend conflicting differences are followed by him being rejected and ridiculed. In doing so, and through expressing Bloom's socialist and utopian ideas which are viciously rejected by his society, Joyce exposes his culture's intolerance or inability to accept differences. Bloom's ultimate wish for power and fame, however, is satisfied when a huge procession follows 'his majesty' and when famous figures like John Howard Parnell acclaim him as the successor of his brother, Charles Parnell: 'Illustrious Bloom! Successor to my famous brother!' (*U* 15.456). Among the figures participating in the procession is the Citizen who '[c]hoke[s] with emotion' and says: 'May the good God bless him!' (*U* 15.460). Bloom's fantasy of elevations is further ridiculed by the addition of such incongruous sights at his procession as '*oriental palms*,' '*maharajahs*,' and enamoured ladies showering rose petals on him in an Oriental fashion. The whole Oriental atmosphere with women, roses and perfumed air brings to the surface the hidden desires of sexuality, fame and power.

To sum up, instead of presenting a single view point of the Orient, Joyce synthesizes varying traditions and modes of representing the Oriental Other prevalent in Western culture in order to, first, expose them and, second, challenge the univocal with the polyphonic: a single viewpoint with multiple viewpoints. In doing so, Joyce circulates various images of the Orient and displays a degree of skepticism about them to indicate that Western knowledge of the East is not based on facts or reality but on constructed ideas - and often biased misrepresentation. Joyce does not only register his awareness that the Orient is a fabricated construct, a result of the West's fantasies, dreams and assumptions of how that place might be, but he is also aware of the force of the discourse of Orientalism which was employed to justify the

imperialist expansion. As Said puts it, 'the Orient is not an inert fact of nature,' instead, it is 'an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West.'³¹ Joyce has also woven into the texture of *Ulysses* another systematic critique of a racist cultural discourse directed towards the Jews. Like Orientalism, racism - another central discourse of imperialism - produces the same discourse of Othering and incorporates it as a system of representation. We see Bloom's status as the Other throughout *Ulysses* because he is both a Jew and an Oriental. In 'Hades,' the mourners exclude Bloom before allowing him to take up a place in their carriage. While leaving the National Library, Mulligan warns Stephen about the 'Wandering Jew' (*U* 9.209). In the 'Cyclops' episode, the Citizen attempts to brain the 'bloody jewman' (*U* 12.327). In 'Ithaca,' Stephen, in Bloom's own kitchen, sings an anti-Semitic ditty about a ritual murder. Molly's answer to Bloom's question when he proposed, '[w]hy me? Because you were so foreign from the others' (*U* 13.362) is foreshadowed by Gerty MacDowell's noticing 'that foreign gentleman' (*U* 13.365). In the 'Eumaeus' episode when Bloom offers Stephen his hand for support, the latter 'felt a strange kind of flesh of a different man approach him' (*U* 16.614). The men in Barney Kiernan's pub, particularly the narrator, perceive Bloom as an outsider speaking an alien tongue 'argol bargol' (*U* 12.321). J. J. O'Molloy, the barrister who defends Bloom in the 'Circe' episode against the charges laid against him by the mob of women, justifies the indecency of Bloom with the conjecture that he 'is of Mongolian extraction,' 'a poor foreign immigrant,' an Oriental and a Jew coming from 'the land of the Pharaoh' (*U* 15.439). In these episodes, Joyce reviews the anti-Semitic stereotypes that provide another essential context for understanding the Orientalist stereotypes in *Ulysses*. In

³¹ Said. pp. 4-5.

other words, through exposing the racial discourse, Joyce illustrates how his text is indeed indebted to the diverse forms of Othering.

The Vicious Cycles of Stereotyping

The most brutal attack Bloom endures during the day of the novel is by the forces of the Citizen who embodies the chauvinistic and ignorant aspect of Irish nationalism. To some extent, this reading depends on Joyce's own indications. At an early stage of the episode's composition and in a letter addressed to Frank Budgen, Joyce describes the Citizen as a 'Fenian' (*Letters I*. 126). Later on, in the Gilbert schema, Joyce ascribes 'Fenian' as the symbol of the episode. In 'Fenianism,' one of the Triestine articles (1907-12) in which he aimed at delineating his country's history, Joyce explains to his audience that 'Fenianism,' which he calls 'a desperate and bloody doctrine,' means the physical force wing of Irish nationalism (CW. 188-91). As a result, several critics relied on Joyce's characterization of the Citizen. For example, Budgen describes him as 'a Fenian giant, representative of the most one-eyed nationalism.'³² David Hayman and Manganiello call him 'a Fenian living on his past,'³³ and 'a Fenian Cyclops'.³⁴ Other recent readings also echo the early assessment of the Citizen; while Fairhall argues that '[t]he citizen represents the blustery, public face of physical force nationalism,'³⁵ Duffy goes so far as to call the Citizen 'the Irish terrorist in *Ulysses*,' describing 'Cyclops' as 'the episode of the book that confronts Irish nationalist terrorism'.³⁶ Cheng discusses the episode entirely in terms of binary oppositions: a violent, xenophobic Citizen, in whom, 'all binary structures get focused

³² Frank Budgen, *James Joyce and the Making of Ulysses and Other Writings* (London, Oxford: Oxford University Press, 1972), p. 155.

³³ David Hayman, 'Cyclops' in *James Joyce's Ulysses: Critical Essays*, pp. 243-275 (p. 264).

³⁴ Manganiello, p. 138.

³⁵ Fairhall, p. 178.

³⁶ Duffy, p. 114.

[racism and xenophobia],' verses the reasonable, pacifist Bloom, who like Joyce, refuses to be sucked into the trap of the Citizen's binary structures.³⁷

Although the Citizen represents the physical or rather violent force of Irish nationalism, his animosity towards Bloom reflects any European nationalist speaking of the Jews at the turn of the twentieth century. In other words, as Fairhall observes, after Joyce's departure to the continent in 1904 he must have realized the agreement of the English, Irish and European prejudice against the Jews.³⁸ Classifying anti-Semitism in an interview with Maria Jolas as 'one of the easiest and oldest prejudices to 'prove" (*JJ*. 709), Joyce was aware that it is a uniting factor for these nations. He, therefore, felt an attachment with the Jews especially after his departure to Europe. Ellmann writes: 'The subject of the Jews had seized upon Joyce's attention as he began to recognize his place in Europe to be as ambiguous as theirs' (*JJ*. 230). In the 'Telemachia,' Joyce exposes both English and the Irish anti-Semitism. The characters of Haines, the English visiting scholar, and Mr. Deasy, the old headmaster of the school where Stephen works, introduce aspects of racial discourse before the appearance of Bloom. Haines, according to Neil Davison, represents 'the voice of some central elements of the turn-of-the-century British anti-Semitic discourse.'³⁹ During his conversation with Stephen, he explicitly reveals his fears that his country might politically and economically 'fall into the hands of German jews' (*U* 1.21). Those same fears are echoed later on by the paranoid Mr. Deasy who, in spite of his position as a subject of English colonialism, annoyingly confirms that England '[i]n all the highest places: her finance, her press' is indeed 'in the hands of the jews' and that 'the jew merchants are already at their work of destruction. Old England is dying'

³⁷ Cheng, p. 208.

³⁸ Fairhall, p. 175.

³⁹ Neil R. Davison, *James Joyce, Ulysses and the Construction of Jewish Identity: Culture, Biography and "the Jew" in Modernist Europe* (Cambridge: Cambridge University Press, 1996), p. 190.

(*U* 2.33). In response, Stephen refutes Deasy's discourse by suggesting that the nature of the merchants is all the same whether they are Jews or gentiles: 'A merchant, Stephen said, is one who buys cheap and sells dear, jew or gentile, is he not?' (*U* 2.34). During his reflections on Deasy's comments on the Jews, Stephen in the 'Proteus' episode, associates the Wandering Jew with Kevin Egan, the Irish rebel with whom Stephen identifies after their meeting in Paris. For Stephen, Egan represents the image of the persecuted and betrayed hero in exile and thus he associates him with the Wandering Jew: 'They have forgotten Kevin Egan, not he them. Remembering thee, O Sion' (*U* 3.44). Relating the exile of an Irish rebel to the exile of the Wandering Jew through evoking the mourning phrase, '[r]emembering thee, O Sion' which is associated with the Jews in captivity longing for 'Sion' or Jerusalem, Joyce connects the fates of the Irish and the Jews together, and challenges Deasy's anti-Semitism. More importantly, Joyce does not only identify the Irish with the Jews, but also identifies Stephen with the Oriental/Jew of his dreams which will be the argument of the second chapter.

Towards the end of the 'Nestor' episode, Mr. Deasy wrongly tells Stephen that 'Ireland, they say, has the honour of being the only country which never persecuted the jews. Do you know that?' When Stephen implies that he does not know, Deasy laughingly proceeds by explaining that it is simply because Ireland 'never let them in' (*U* 2.36). Of course, Deasy is wrong about this because Dublin has a three-century-old Jewish community.⁴⁰ These inaccurate historical accounts are significant because not only they demonstrate Deasy's ignorance and his incapacity as a mentor and father figure, but also expose how history could be manipulated to assert authority. Moreover, in the same year of the novel, the anti-Jewish riots at Limerick took place.

⁴⁰ Ibid., p. 197.

The incident, which brought public attention to a case of racial discrimination, was first triggered when a Roman Catholic priest stimulated a boycott of the Jewish merchant in Limerick.⁴¹ In that same year, 1904, Joyce left Ireland for good to live the rest of his life in Europe where he was introduced to Continental anti-Semitism. He, therefore, perceives the link between the narrowness of Irish nationalism and European nationalism especially when he reads about the Dreyfus affair in Paris.

One of the most high-profile anti-Semitic incidents that took place in the continent around the turn of the century was the Dreyfus Affair. In 1894, Dreyfus, a Jewish officer in the French Army, was convicted of treason for allegedly having communicated French military secrets to the Germans. He was sentenced to life imprisonment and exiled to one of the French colonies, Devil's Island. Two years later, however, evidence came up to prove that the real culprit was a French major called Ferdinand Walsin Esterhazy. Instead of showing the new evidence, the French Army hid it until the case was re-opened again. Based on the new documents, Dreyfus was returned from his exile, announced to be innocent, and reinstated in the rank of a major in the French Army in 1906 until he ended his service as a Colonel. This affair brought to the surface the hidden enmity towards the Jews in Europe. Richard Ellmann speculates how the Dreyfus affair in Paris and the riot it followed must have affected Joyce who undoubtedly saw the link between Irish nationalism and European nationalism prejudice against the Jews (*JJ*. 373).

Joyce's original plan was to write a short story for *Dubliners* called 'Ulysses,' describing the day's wandering of a presumably Jewish man by the name of Alfred H. Hunter. He revealed his intention in a postcard sent to Stanislaus Joyce in September 1906, 'I have a story for *Dubliners* in my head. It deals with Mr. Hunter' (*Letters*

⁴¹ Marvin Magalaner, 'The Anti-Semitic Limerick Incidents and Joyce's "Bloomsday" ', *PMLA*, 68 (1953), 1219-23.

II.168), but on 6 February 1907 he wrote to Stanislaus that 'Ulysses never got any forrader than the title' (*Letters* II.209). Accordingly, *Ulysses* would have been a *Dubliners*' style story; scrupulous and short, but instead it detoured and proliferated through nearly twenty years into an orchestra of voices, and a profane comedy of Dublin and Dubliners. Ellmann, and Louis Hyman, in his history *The Jews of Ireland*,⁴² suggest a number of Jewish prototypes for Bloom. The list includes Alfred H. Hunter of Dublin and Italo Svevo (Ettore Schmitz) and Teodoro Mayer of Trieste (the editor of the *Piccolo Della Sera* newspaper for which Joyce wrote), and Ottocaro Weiss of Zurich. Ellmann implies that there are several features in Hunter that contributed to the characterization of Bloom. First, it was rumoured that Hunter was a Jew and had an unfaithful wife; secondly, on June 22, 1904, Joyce was involved in a quarrel with a young man to whose girlfriend he had made overtures. He did not realize that the girl was officially escorted but this did not prevent him from being beaten by the boyfriend who left Joyce with a 'black eye, sprained wrist, sprained ankle, cut chin, cut hand.' (*Letters* I.55). Hunter rescued the young Joyce, took him to his house and tended to his wounds. Joyce in the Homecoming section of *Ulysses* transforms this incident to dramatise the Bloom/Stephen meeting; Bloom rescues Stephen from Nighttown, takes him to the Cabman's shelter, and then to his house where he offers to accommodate him for the night (*JJ*.161-2). The other important Jew whom Joyce befriended during his years in Trieste is Italo Svevo from whom Joyce drew most of his knowledge about the Jews and Judaism. It is actually reported that Svevo once said to Stanislaus Joyce: 'Tell me some secrets about Irishman. You know your brother has been asking me so many questions about Jews that I want to get even with him' (*JJ*.374). From the beginning of their interaction, Svevo

⁴² See Hyman, pp. 148-9.

contributed to Joyce's perception of the secular Jew depicted in *Ulysses*. Moreover, Svevo's reputation as a literary artist and novelist along with his Hungarian/Triestine/Jewish background fascinated Joyce and promised for a long friendship. Apart from the English lessons Joyce used to give Svevo, both men used to put aside grammar to discuss a variety of topics about literature and writing.⁴³

So far, it is evident that Joyce was interested in the theme of Jewishness and Judaism. Among the other factors that, as Marilyn Reizbaum observes, 'reinforced the conflation of Greek-Jewish-Irish elements in *Ulysses*' is Joyce's acknowledgement of Victor Bérard's work.⁴⁴ By the time Joyce came to write *Ulysses*, he would associate the Irish with the Greeks as well as with the Phoenicians and the Jews based on Victor Bérard's theory of the Semitic origin of Homer's *Odyssey*. In 1915, Joyce along with his family moved to Zurich to avoid the calamities of the First World War. It was at that time that he came to know about Bérard's two-volume book, *Les Phéniciens et l'Odysée* (1902), in which Bérard states that Homer's *Odyssey* had Semitic roots, and that while its author is Greek, its hero is a Phoenician adventurer. Richard Ellmann writes about Joyce's first recognition of Bérard's work while he was working on *Ulysses* in Zurich 1917: 'He came to know, at about this time, the contention Victor Bérard first formulated about the beginning of the century, that the *Odyssey* had Semitic roots, and that all its place names were actual places, often detectable by finding a Hebrew word that closely resembled the Greek.' Ellmann then adds an endnote that Joyce 'frequently consulted in 1918 and 1919 Dr. Isaiah Sonne, now at the Hebrew Union College in Cincinnati, for Greek-Hebrew cognates' (*JJ*. 408n). Elsewhere, Ellmann argues that 'Bérard suggested that Homer may have worked with an Egyptian epic based upon a Phoenician sailing manual. In other words, the whole

⁴³ For more on Joyce and Italo Svevo, see Davison, pp. 155-85.

⁴⁴ Marilyn Reizbaum, *James Joyce's Judaic Other* (Stanford, Calif: Stanford University Press, 1999), p. 26.

Middle East played its part.⁴⁵ This association between Ireland and the Semitic Orient - as discussed earlier in the introduction - is further advanced by the theories of Charles Vallancey who emphasized in his theories that the Irish are of Phoenician origin.

Critics who explore the topic of the Jews and Jewishness in Joyce's art argue that Joyce saw an analogy between the Irish and Jewish alienation and his own alienation. In their rather biographical and cultural studies of Joyce's associations with the Jews and Jewishness, Neil Davison and Ira Nadel postulate that Joyce understood the marginality and exclusion experienced by European Jews as a powerful analogue of first the Irish race's status in Europe and second of his own life. Exiled and dislocated, Joyce also felt himself to be a victim of history and society, and projected his sense of victimization into his writings. Davison further asserts that 'by imagining his Irish Ulysses as a marginal Jew, Joyce exposed the Otherness of two of the most disenfranchised peoples in Europe.'⁴⁶ Nadel claims that Joyce's obsession with the theme of Jewishness is based on his conviction that both races, Irish and Jewish, shared the same destiny and marginal position in Europe, denied Home Rule and a Promised Land. On a personal level, Joyce's affinity with the Jews has its roots in their exilic isolation while trying to establish new identities through new languages and new cultures. This is further stimulated by other qualities that Joyce admired in the Jews like their respect for familial life, their love for learning and respect for books.⁴⁷ Moreover, as Nadel puts it, Joyce was also attracted to 'Jewish Orientalism' and 'to the sensuality of the Jewish woman' which he transferred to Bloom, whose attraction to Molly is basically indebted to her Jewish looks.⁴⁸ Nadel's phrase, 'Jewish

⁴⁵ Ellmann, *The Consciousness of Joyce*, p. 27.

⁴⁶ Davison, p. 185.

⁴⁷ Nadel, pp. 14-16.

⁴⁸ Ibid., p. 238.

Orientalism,' has more than the description of the Jews emphasizing darkness, mystery and exoticism alone as qualities that attracted Joyce. In this context, the phrase reflects the marginality of the Jews and their representation as an inferior race by cultural and racial discourses like Orientalism which parallels the inferior representation of the Irish race. In other words, the Jews whom Joyce associates with are largely like the Irish: victims of biased misrepresentations. To sum up, Joyce manages to synthesize his experience with the Jews whom he knew and befriended in Dublin and the Continent, the knowledge he has obtained about Jewishness, and the anti-Semitic propaganda that developed during his life time to create the character of Leopold Bloom from a variety of sources and origins - Irish, Greek, Jew and Oriental - satirizing in the process the stereotypical views of the Orientals/Jews.

In the 'Hades' episode, Joyce exposes the discourse of anti-Semitism stereotyping the Jews as Shylock-like and un-manly strangers. The thrice-baptized Irishman of Hungarian Jewish descent is seen for the first time among other Dubliners. He is joining the group of mourners for Paddy Dignam's funeral. Unlike Stephen Dedalus who chooses to live in self-imposed exile, Bloom is constructed as the Other in Irish society because of his Jewishness. This is clearly illustrated in the first lines of the episode when Martin Cunningham asks the group of mourners '[a]re we all here now?' before he adds '[c]ome along, Bloom' (*U* 6.84). Although Bloom has politely given way to Simon Dedalus in mounting the funeral carriage before him, Cunningham's word 'all' followed by 'come along, Bloom' implicitly excludes Bloom from the group and indicates that he can only join them as long as there is 'vacant place' (*U* 6.84). Yet, Bloom's parallax vision, which will be further underlined in the discussion of the 'Cyclops' episode, liberates him from the nets of paralysis of the Irish society that binds itself to provincialism and hostility towards the Other.

While the men are in the carriage, Boylan passes them and Bloom's mind at once seeks distraction, this is when he begins contemplating his fingernails: 'The nails, yes' (*U* 6.89). Bloom's endeavour to avoid thinking of the matter, however, fails as the other men, aware of the Boylan/Molly affair, seize the chance to ridicule Bloom for their own amusement. Mr. Power, ironically, asks him about his wife's singing tour arranged by Boylan and whether he will join the '*Madame*' (*U* 6.90). The restless husband simply smiles and ignores the insulting comment. Instead Bloom transcends his bitterness and feels attached to Power since both men have frustrated relationships with women. While Bloom is cuckolded by Molly, Power is also betrayed by his lover: 'Who knows is that true about the woman he keeps? Not pleasant for the wife. Yet they say, who was it told me, there is no carnal. You would imagine that would get played out pretty quick' (*U* 6.90). After this cuckold-baiting incident, the men initiate another form of insulting behaviour which is related to Bloom's Jewishness.

Their sighting of Reuben J. Dodd, who according to the company of men is a shylock-like Jew '[o]f the tribe of Reuben' (*U* 6.90), triggers Jewish stereotyping. Although critics like Richard Ellmann claim that it is uncertain whether Dodd is a Jew or not (*JJ*.37-8), the men in the funeral carriage associate him with Jewish usury because of his occupation as a moneylender. As a result, Dodd becomes a target for xenophobic hatred and a conventional image of the usurious Jew. In other words the men start constructing the 'Jewishness' of Dodd in the same way that Bloom's 'Jewishness' is constructed. While Bloom offers to narrate the story about Dodd's son and how he was rescued from drowning in the Liffey to Simon Dedalus (the only member of the group of mourners not aware of the details of the story), Martin Cunningham realizes Bloom's ignorance of the story himself and decides to take over the narrative and relate the story of Dodd to Dedalus. Despite his rudeness,

Cunningham plays the role of the saviour to Bloom. While he is narrating the story of Dodd, the usurious Jew, Bloom endures with silence the group's effort to humiliate him. For example, Cunningham's suspicious suggestion that Bloom has avoided debt is followed by the anti-Semitic curse Dedalus releases on Dodd: 'Drown Barabbas' (*U* 6.91). This anti-Semitic discourse makes an impression on Bloom who later on actively incorporates the anti-Semitic discourse and accepts the representation of Dodd as a usurious Jew: 'Now he's really what they call a dirty jew' (*U* 8.174). Joyce in this particular episode plays with the anti-Semitic stereotypes of Reuben J. Dodd who has been fixed by the group of mourners as usurious moneylender through allowing Bloom to participate in Jewish stereotyping despite the fact that he himself is identified as a Jew.

As a product of a dominant cultural and racial discourse of Otherness, Bloom adopts the same discourse of his fellow Irishmen. In other words, Joyce here is employing this incident and more particularly Bloom's phrase condemning Dodd as 'the dirty jew' to condemn the prejudice exercised against the Jews and thereby exposing another cultural form of Othering. Shortly afterwards, when the mourners begin talking about suicide and how it is '[t]he greatest disgrace to have in the family,' Cunningham tries to change the subject because he knows that Bloom's father committed suicide and he wants to protect Bloom from being offended by the story. Acting for the second time as Bloom's saviour, Cunningham suggests that '[w]e must take a charitable view' of suicide (*U* 6.93). It is for this reason that Bloom regards Cunningham highly. His mind then begins contemplating Cunningham's situation and how he is suffering from a drunken wife who prompts him to sell his property. From that point, Bloom's mind starts dramatizing the other Dubliners' marital and love affairs and 'the life of the damned' (*U* 6.93) they have in order to identify with them

and to reduce the impact of Molly's betrayal by suggesting that marital betrayal is a collective crisis.

In the cemetery, John Henry Menton, one of the mourners, inquires after Bloom and when he discovers that he is married to Molly, he surprisingly cries: 'what did she marry a coon like that for?' (*U* 6.102). The word 'coon' which offensively describes Bloom implies racial inferiority since Bloom is deemed as the black Other due to his darker complexion. Ironically, the Irish themselves had been cast as the Other/Oriental. For example, they were portrayed as 'White Negros' in British cartoons and caricatures to mark their racial inferiority.⁴⁹ According to this reasoning, if the Irish are fixed as the dark/Other by the English, they will exhibit a tendency to project their inferiority complex on the Jews especially that the vicious cycle of stereotyping involves having foreigners, the Jews in our case who are less powerful than the English and the Irish, to fix them as the Other and thereby duplicate the colonial pattern. In 'Counterparts,' for example, Farrington, whose work as a copy clerk in a firm involves duplication, directs the anger, humiliation, and depression caused by the West Briton and the English boss to his son, Tom, who is socially inferior. By duplicating and imposing these sufferings on the inferior, Farrington reasserts his manhood and self-esteem, and turns from the persecuted into the persecutor.

L. P. Curtis, in his two books: *Anglo Saxons and Celts: A Study of Anti-Irish Prejudice in Victorian England* (1968) and *Apes and Angels: The Irishman in Victorian Caricature* (1971), documents how the Victorian caricaturists, drawing on concepts of racial difference, 'simianized' the Irishman. In the second half of the nineteenth century, Ireland suffered from a prejudiced stereotyping by Victorian

⁴⁹ See Cheng, pp. 15-41.

England based on racial and ethnic preference and motivated by the English 'ethnocentrism' or 'an assumption or a conviction that the 'native Irish' were alien in race and inferior in culture to the Anglo-Saxons,' and hence 'unfit to manage their affairs either on a local or national level.'⁵⁰ Such justification becomes a necessity for colonial expansion in those parts of the world that are marked for their political instability and poverty. In the late nineteenth century, the already existing stereotypes produced to patronize the so called native Irish were being refined in the context of a new wave of imperial expansion in the East to disqualify Africans and Orientals. The typical image the English produced of the Irishman is that of Paddy the Ape, or the Irish Celt, who is caricatured as being violent, poor, drunken, filthy and superstitious. Curtis describes the Irish Paddy as being 'somewhere between the 'white Negro' and the anthropoid apes.'⁵¹ Many of those caricatures were published in *Punch*, a British weekly magazine of humour and satire. Drawing on Curtis' two books, Cheng, in his second chapter entitled, 'Catching the Conscience of a Race,' investigates the discursive construction of the 'Irish race'. Cheng notes that as a result of British imperial expansion in Africa during the latter half of nineteenth century, the most frequent racial comparison made about the Irish by the Victorians was with 'Negroes':

The Irish/Celtic race was repeatedly related to the black race not merely in terms of tropes, but insistently as fact, as literal and biological relatives, both Celtic and 'Negro' races being positioned lower on the hierarchal ladder of racial superiority.⁵²

As a result of the increasing threat of Fenian aggression in the 1860s and 1870s, anti-Irish stereotypes had undergone a drastic change in Britain: the helpless, stupid Paddy was turned into a more violent and sinister Irishman.⁵³ That Joyce was aware of this

⁵⁰ L. P. Curtis, *Anglo Saxons and Celts: A Study of Anti-Irish Prejudice in Victorian England* (Connecticut: University of Bridgeport, 1968), pp. 4-5.

⁵¹ L. P. Curtis, *Apes and Angels: The Irishman in Victorian Caricature* (Washington: Smithsonian Institution Press, 1971), p. 107.

⁵² Cheng, p. 26.

⁵³ Curtis, *Apes and Angels*, pp. 29-58.

phenomenon is clear from his Triestine article 'Ireland at the Bar' (1907) where he dramatizes the murder-trial of a speechless native Irishman called Myles Joyce to protest against the misrepresentation of Ireland. In 1882, another man named Joyce along with his wife and three children were murdered in county Galway. Myles Joyce was the prime suspect in the murder, and because the old, native man did not speak English he was condemned and executed in an English-speaking court for a murder he did not commit. The general consensus at that time considered him to be honest and for Joyce he is 'a remnant of a civilization not ours, deaf and dumb before his judge, a symbol of the Irish nation at the bar of public opinion' (CW. 198). Like the old man, who has been unjustly represented and spoken for, Ireland 'is unable to appeal to the modern conscience of England and other countries' because of the successive cultural misrepresentations. Joyce concludes that as a result of the misrepresentation of Irish people in the English press, 'the public conceives of the Irish as highwaymen with distorted faces, roaming the night with the object of taking the hide of every Unionist' (CW. 198). Joyce was occupied by the issue of representing Ireland and the Irish. During his correspondence with his publisher, Grant Richards, Joyce insists, on many occasions, that *Dubliners* is about a city that has not been presented to the world yet. Although Dublin has been a capital for 'thousands of years,' and is the second city of the British empire, Joyce bitterly claims that no writer has yet 'presented Dublin to the world' (*Letters II*. 122). In this sense, while exposing the subjectivity of the project of Orientalism and its attempt to misrepresent the Orient, Joyce is actually addressing the issue of misrepresenting Ireland and the Irish and thereby challenges the reader to reconsider stereotypes.

Moreover, in 'Ireland, Island of Saints and Sages,' Joyce directly condemns the English first, for Ireland's backwardness, and second, for the derogatory stereotyping

they produced to describe the Irish. He writes: 'The English now disparage the Irish because they are Catholic, poor and ignorant' but 'Ireland is poor because English laws ruined the country's industries' (CW. 167). In the 'Eumaeus' episode, the men at the cabman's shelter illustrate this point as they claim that Ireland is rich with its 'natural resources' that are 'drained out of it by England levying taxes on the poor people' (U 16.595). Joyce continues his argument in 'Ireland, Island of Saints and Sages,' stating that the English did not only impoverish his country, but also produced derogatory stereotypes which marked Ireland as 'the everlasting caricature of the serious world.' Then he proceeds by claiming that although the Irish are presented as 'unbalanced, helpless idiots, about whom we read in the lead articles of the *Standard* and the *Morning Post*,' the most influential translators contributing to English art and thought are Irish. Joyce's list includes names like 'FitzGerald, translator of the *Rubaiyat* of the Persian poet Omar Khayyam, Burton, translator of the Arabian masterpieces, and Cary, the classic translator of the *Divine Comedy*' (CW. 168-71). In other words, Joyce here is calling for a re-evaluation of the Irish character to break from the English representation of the Irish as the Other and instead to look for more international and cosmopolitan perspectives.

Although the propaganda distorting the Irish character reached a peak between the 1860s and the 1890s when the Parnellite party succeeded in transforming the Irish national cause into a major issue discussed in the English Parliament, the history of the anti-Irish campaign - that involved stereotyping the Irish as stupid, feckless and idle - could be traced back to Henry II in the twelfth century. Giraldus Cambrensis, the medieval clergyman who is also known as Gerallt Gymro, provided King Henry II with a gloomy picture of the inhabitants of Ireland. He writes:

Wherefore this is a race of savages: I say again a race of utter savages. For not merely are they uncouth of garb, but they also let their hair and beards grow to outrageous length, something like the newfangled fashion which has lately come in with us. In short, all their ways are brutish and unseemly.⁵⁴

Luke Gibbons, in his essay 'Race Against Time: Racial Discourse and Irish History,' traces the racial discourse against the Irish nation to the discovery of the New World. The explorers who travelled between the old and the new worlds established an analogy between the Irish and the indigenous people of the new world, or the American Indians. Gustave Beaumont, who happened to visit Ireland on the eve of the Famine 1839 states that 'Like the Indian, the Irishman is poor and naked; but he lives in the midst of a society which enjoys luxury, honours and wealth'.⁵⁵ Through allowing his fictional Dubliners to stereotype Bloom and label him as the Other, Joyce is actually experimenting with the ideology of stereotyping and being stereotyped. In other words, he is suggesting that the Irish have appropriated the Orientalist and racist discourse (used against them by the British) to systematically reinforce their own Otherness. They, thereby, become trapped in the vicious cycles of stereotyping. Joyce's dramatic irony is further expanded when he suggests that even Bloom who is repeatedly fixed as the foreigner and 'dirty jew' falls in the same trap.

In the 'Aeolus' episode, Joyce again exposes Bloom's racial tendencies as he is caught in the vicious cycle of stereotyping. While discussing an advertisement with Joseph Patrick Nannetti, an historical Irish-Italian printer and politician who in 1904 was a member of the Parliament, Bloom thinks: 'Strange he never saw his real country. Ireland my country' (*U* 7.114). Like Nannetti, Bloom comes from another European background but he considers himself Irish. When the Citizen in the 'Cyclops' episode asks him about his nation, Bloom replies emphatically: 'Ireland,

⁵⁴ Cited in *Anglo-Saxons and the Celts*, p. 17.

⁵⁵ Cited in Luke Gibbons, 'Race Against Time: Racial Discourse and Irish History', *Oxford Literary Review*, 13 (1991), 95-117 (p. 98).

says Bloom. I was born here. Ireland' (*U* 12.317). Ironically, Bloom thinks of himself as an Irish citizen despite his Hungarian/Jewish background; yet, when he thinks of Nannetti he considers him as Italian not Irish and wonders how he has never seen his 'real country' (Italy). Nannetti, however, will act as a 'real' Irish citizen later on in the afternoon travelling to London and raising the question in Parliament about the prohibition of playing Irish games in Phoenix Park. One the whole, Joyce's implication that the Dubliners' and Bloom's attitude to their culture's Orientalist and racist discourses are the same is undermined by Bloom's ability to find his way out of the trap of stereotyping through his parallax vision and tolerance while the Irish are condemned for their provinciality.

In the 'Cyclops' episode, Bloom is again subjected to the racial discourse that fixes him as a Jew. This time he is the victim of both the physical violence of the Citizen, and the verbal violence of the nameless narrator and the other men in the pub. Yet, it is in this episode where Joyce dramatizes Bloom's attempts to heroically break his silence and the flow of his inner thoughts to stand firmly and define himself as an Irish citizen with a Jewish heritage. The anti-Semitic attitude which marks the episode is introduced in the first lines as the unnamed narrator (also an anti-Semite) informs Joe Hynes that he is on his way to collect a bill from an unlicensed Jewish merchant, or 'the little jewy' (*U* 12.281) named Moses Herzog: 'There's a bloody big foxy thief beyond by the garrison church at the corner of Chicken lane [...] lifted any God's quantity of tea and sugar [...] by the name of Moses Herzog over there near Heytesbury street' (*U* 12.280). Joe's immediate reaction: 'Circumcised?' (*U* 12.280) further foregrounds the anti-Semitic stereotyping which characterizes the mood of the episode. Joyce's introduction of the unnamed narrator, who intensifies the racial discourse in the episode and thus contributes to the Bloom/Citizen conflict, and the

series of interpolations, that vary in length; from a few lines to four pages, and styles; from legal to epic, scientific, journalistic and so on, constitute the two main stylistic narrative techniques in the 'Cyclops' episode. Karen Lawrence distinguishes between those narrative techniques by referring to the first as the 'narrative persona,' and the second as the 'series of parodies that interrupt the narrator's verbal monologue' representing the different styles and the different voices of culture.⁵⁶ Harry Blamires observes that each interpolation 'represents a single style, a single fashion of utterance,' and thus echoes the one-eyed perspective of the Citizen which is in direct opposition to Bloom's parallaxic or binocular outlook.⁵⁷ In this sense, apart from intensifying Bloom's isolation and loneliness, the function of the interpolations is to establish an analogue between the inflated narrative and the inflated caricature of the Citizen's ego since 'gigantism,' as being described in the Gilbert schema is the technique of the episode employed by Joyce to mock Irish nationalism and other cultural attitudes that are pompous, fanatical, and violent. My concern in the final part of this chapter is to trace the change in Joyce's representation of Bloom's attitude towards his surroundings from a peaceful individual experimenting with notions from different perspectives to a rebel defying the authority of the Citizen on his ground.

Gifford suggests that the Citizen is modelled on Michael Cusack (1847-1906), the leader of the Gaelic Athletic Association which served as a recruiting arm for the Irish Republican Brotherhood.⁵⁸ Davison, however, claims that the Citizen is a combination of both Michael Cusack and Arthur Griffith the leader of the Sinn Fein Movement in Ireland in 1904. According to Davison, Griffith offers his countrymen 'a lesson in the inherent treachery of Jews and other strangers' to achieve the purpose of

⁵⁶ Lawrence, pp. 101-2.

⁵⁷ Blamires, pp. 118-9.

⁵⁸ Gifford, p. 316

Irish independence.⁵⁹ It is not surprising that the Citizen denounces anything un-Irish, including European civilization, and detests both the English and Jewish stranger. Therefore, when the Citizen describes strangers as bugs which fill Ireland, he means both the English colonizer who dominates over Ireland, and the Jewish parasite that ruins the country's economy. Moreover, the rumour that Bloom 'gave the ideas for Sinn Fein to Griffith to put in his paper all kinds of jerrymandering,' and 'drew up all the plans according to the Hungarian system' (*U* 12.321-23) is significant in this context because it exposes the predicament of the Jew in early twentieth-century Ireland. To be more precise, in spite of his endeavours to assist the Irish national cause, the Jew is always labelled as the Other and the stranger.

It is 5 p.m., an hour after Molly/Boylan's assignation, and Bloom walks to and fro in front of Barney Kiernan's pub where he is supposed to meet Martin Cunningham and Jack Power. Upon seeing Bloom, the Citizen deems him a stranger, an uninvited guest in Ireland and above all an enemy. As Hayman puts it: 'Bloom is in [the Citizen's] eyes a helpless symbol of the alien establishment.'⁶⁰ Yet, he invites him to the bar (the Citizen's territory) to bait him for his own and his cohort's amusement. Bloom, not knowing what awaits him, accepts the invitation. Joyce here mockingly depicts the Citizen as an idle person who sits all day 'waiting for what the sky would drop in the way of drink' while pretending to work 'for the [Irish] cause' (*U* 12.283). As the episode reveals, his real cause is advocating narrow nationalism and hostility towards the Other. Bloom, on the other hand, is the real philanthropist engaging in different activities to help others. For example, he is meeting Cunningham and Power for a charitable mission to visit Paddy Dignam's widow and discuss her late husband's life insurance. Earlier in the book, he is seen feeding the birds and later on he pays

⁵⁹ Davison, pp. 251-3.

⁶⁰ Hayman, p. 248.

Mina Purefoy a visit at the National Maternity Hospital when he knows about her prolonged confinement at the hospital during her childbirth.

In one of the early satiric interpolations staged in the episode, Joyce explicitly mocks Irish nationalism, its sensitivity to mythology and its romantic celebration of heroic ancestors. He, therefore, compromises the xenophobic Citizen through identifying him with legendary 'Irish heroes and heroines of antiquity' (*U* 12.284). In *The Little Review*, where *Ulysses* appeared first in serial form, the cyclopean list of heroes and heroines included only twelve names: the first eleven plus the last one in the extended list, all of whom are representative figures in Irish nationalist and heroic mythology.⁶¹ Two years later, when Joyce expanded the list, he began to add more Irish and non-Irish famous figures, titles of songs ('The Rose of Castile,' 'The Man for Galway'), ballads ('Savourneen Deelish'), poems ('Dark Rosaleen,' 'The Bold Soldier Boy'), novels (*The Last of the Mohicans*, *The Woman Who Didn't*), and names of places in Ireland (Dolly Mount, Sidney Parade, Ben Howth). As a result, the present extended list includes eighty six items (*U* 12.284-5). Among the items that found their way into the list to introduce the Oriental motif are: Cleopatra (item 41); Muhammad (item 48); the Queen of Sheba (item 81); the music hall song entitled 'The Man that broke the Bank at Monte Carlo' (item 35), which according to Herr was incorporated into the Gaiety Theatre's 1892 production of Sindbad the Sailor's pantomime: an important pantomime for Joyce.⁶² The manner through which these specific items are incorporated highlights the power the Orient has over the Irish imagination especially that Joyce was aware of the Irish attempts to stretch the roots of their culture to the Orient. Moreover, there is an ironic pattern in the sequence of 'Muhammad,' and 'Peter the Hermit' (item 50). In other words, the proximity of Mohammed who along with

⁶¹ James Joyce, 'Ulysses—Episode XII', *The Little Review*, 6 (1919), 38-54 (p. 42).

⁶² Herr, p. 106.

his followers fought 'religious' wars to spread Islam, and Peter the Hermit, the leader of the first Crusade to reclaim Jerusalem from the Moslems in the eleventh century is ironic and suggestive because it highlights the arbitrariness of the Citizen's way of thinking.

When Bloom enters the pub upon the Citizen's invitation, the unnamed narrator notices how the Citizen's terrifying dog, Garryowen, smells Bloom because 'those jewies does have a sort of a queer odour coming off them for dogs about I don't know what all deterrent effect and so forth and so on' (*U* 12.292). At that point, the men in the pub along with Bloom start talking about the coming hanging of a prisoner in the Mountjoy jail which prompts them to reflect on the hanged man's erection and capital punishment. The narrator spitefully criticizes Bloom's knowledge and his way of offering a scientific explanation of everything especially in a place where boasting and cursing is the common attitude. He observes how Bloom, arguing against capital punishment, 'comes out with the why and the wherefore and all the codology of the business,' and how he always has a scientific explanation for 'this phenomenon and the other phenomenon' (*U* 12.292). Bloom's scientific temperament is demonstrated throughout the day of his wanderings. In the 'Calypso' episode, for example, he walks in the sun while wearing a black suits and thinks of the relation between heat and the colour black: 'Black conducts, reflects, (refracts is it?), the heat' (*U* 4.55). In the 'Lotus Eaters' episode, Bloom speculates about weight when he notices the picture of a man 'in the dead sea, floating on his back, reading a book with a parasol open' to concluded that '[i]t's the force of gravity of the earth' (*U* 5.69). After the appearance of Boylan for the first time in the novel, Bloom, while in the carriage to the cemetery, wonders if the corpse bleeds when cut by a nail, since the 'circulation stops' (*U* 6.95). Shortly after he defines a corpse as 'meat gone bad' and cheese as '[c]orpse of milk' (*U* 6.110).

Based on those examples, we can assume that Bloom is interested in science related to factual knowledge and applies it to understand human nature. This idea is reinforced in the 'Ithaca' episode where the Ithacan narrative indicates that Bloom's scientific 'tendency' is 'towards applied, rather than towards pure, science' (*U* 17.635). Because the unnamed narrator is unable to follow Bloom's scientific interpretations and his use of the word 'phenomenon,' he maliciously reflects on Molly's bottom which according to him is 'a nice old phenomenon' (*U* 12.293). In other words, because he is envious of Bloom's sophisticated speech and understanding, and to compensate for his lack of knowledge, the narrator alludes to Bloom's cuckoldry to humiliate him. A few pages later, the unnamed narrator mockingly criticizes Bloom's analytical mind: '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' (*U* 12.303). Bloom's parallax perception and 'his *but don't you see?* and *but on the other hand*' (*U* 12.293) attitude in examining 'this phenomenon and the other phenomenon' challenge the one-eyed Dubliners who are trapped in one mode of perception. Moreover, Bloom's knowledge and argumentative nature threaten the Citizen who 'glaring at Bloom' releases his Irish nationalist slogan '*Sinn Fein!*' (We Ourselves) excluding Bloom, of course, while referring to him as a Jewish Other and an enemy: 'The friends we love are by our side and the foes we hate before us' (*U* 12.293). Despite the fact that all these attacks are supposed to reinforce upon him a high sense of alienation, Bloom remains calm and self-contained creating thereby an impression of his own lofty indifference to the racial discourse directed towards him. In his condescension, he is actually intensifying the biased attacks instead of minimizing their effects.

Bloom's real ordeal, however, begins when the men deliberately make jokes about his cuckoldry. Like the company of men in the 'Hades' episode, the present

company of drunken men at Kiernan's pub are aware of the Molly/Boylan assignation. One of the men mentions Boylan's coming concert tour and asks Bloom if his wife is involved in it in any way. Bloom confirms that Molly is to sing while praising Boylan's ability to organize. After that the cuckold-baiting starts and the Citizen takes part in it condemning all men, Bloom included of course, who are '[h]alf and half' (*U* 12.307). Bloom, who unsuccessfully tries to change the course of the conversation, is now established as the 'Jerusalem cuckoo': a Jew and a cuckold. The allusion to the 'cuckoo' is suggestive here because of its association with cuckoldry. The 'cuckoo' is a bird whose female has the habit of changing its mate frequently and chooses to lay its eggs in other nests. Throughout the novel, the name of the bird is functionally employed to trigger association with Bloom's cuckoldry. Although Bloom realizes that he is turned into an object of ridicule because of his Jewishness and cuckoldry he ignores it and instead preaches on fraternal love. In this sense, his central philosophy against the humiliation he faces in the pub and the humiliation caused by Molly's betrayal is his promotion of 'Universal love' (*U* 12.319). The gospel of 'Universal love' is echoed elsewhere in *Ulysses*. It is similar to Bloom's fantasy-like utopian vision of the New Bloomusalem: a more tolerant nation distinguished for its plurality: 'Union of all, jew, moslem and gentile [...] the universal language with universal brotherhood. No more patriotism [...] Mixed races and mixed marriage' (*U* 15.462). Bloom is, indeed, occupied by the social justice throughout the novel but he realizes his limitation as an individual to achieve reformation. Later on in the 'Ithaca' episode, he expresses to Stephen his 'recurrent frustration' at his inability to 'amend many social conditions, the product of inequality and avarice and international animosity' (*U* 17.649).

When the men turn to the subject of Reuben J. Dodd, the Citizen - establishing the dichotomy between the 'we' and 'them' - calls for the purity of the nation even if it means using physical force to get rid of all the strangers who have supposedly exhausted Ireland's resources: 'We want no more strangers in our house' (*U* 12.310). In this sense, the Citizen does not only vilify Bloom but also Reuben J. Dodd, and all the other members of the 'bottlenosed fraternity' (*U* 12.308) for their contaminating presence: 'Those [...] coming over here to Ireland filling the country with bugs' (*U* 12.310). After that, the conversation shifts to the discussion of Ireland's domination by the English. According to the Fenian, the use of force for which he condemns the English becomes righteous when used by the Irish. Joyce criticizes this Fenian logic through Bloom to affirm the similarity between British tyranny and Fenianism and that they are both an expression of racial prejudice '[p]erpetuating national hatred' (*U* 12.317). In doing so, Joyce also implies that it is only the Other/the outsider who can see the irony of Irish nationalism and the hypocrisy of its patriotic sentimentality. Bloom, therefore, quotes the New Testament, '[s]ome people, says Bloom, can see the mote in others' eyes but they can't see the beam in their own' (*U* 12.312) to illustrate that 'it's no use' (*U* 12.319) to use force against force. Yet, the Citizen and the drunken Dubliners do not want to face the reality of their position especially when it is shown to them by a Jew preaching the gospel message. Irritated by Bloom's meddling with the notion of nationhood and politics, the Citizen hurls the question at Bloom: 'What is your nation if I may ask?' In response, Bloom asserts that he is Irish by the right of birth and citizenship: 'Ireland, says Bloom. I was born here. Ireland' (*U* 12.317). Nonetheless, Bloom's unhesitant and emphatic answer about his nation is symbolically 'spat upon' by the Citizen.

Although Bloom is racially and sexually deemed as the Other throughout the novel, he seems not to care about it. Yet, towards the end of the episode, Bloom protests in the face of the cyclopean Citizen and claims in a most persuasive manner that he belongs to a race that is persecuted now:

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

—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. (U 12.318)

The above quoted passage reveals two main points: first it denotes Joyce's dramatization of the persecution to which Bloom is subjected; second, it also reveals how he is allowing his character to identify with other persecuted Jews. In this sense, Bloom is aware, as Gifford points out, that the Jews in 1904 were in fact still bought and sold by the Moslem majority of Morocco to perform the so called 'compulsory service,' a form of slavery which was not abolished till 1907.⁶³ In doing so, Joyce creates the feeling that Bloom is a man with a cause but when the latter says 'this very moment,' it reminds us of another persecution. Bloom is actually talking about his persecution by his wife and Boylan, the usurper of marital right, who are cuckolding him at that very moment. This is an instance when we come to realize that Bloom only establishes affinity with his race, his Jewishness and his assumed place of origin - the Orient - when he is thinking of Molly's infidelity. Moreover, Morocco is a reference to Molly's place of birth and an evocation of her exoticism which has been established by Joyce throughout the book. When Bloom is invited by Nolan to 'stand up to [persecution] then with force like men,' Bloom declines on the basis that '[f]orce, hatred, history, all that' is 'not life for men and women.' Bloom then starts preaching 'Love [...] the opposite of hatred' to be potentially what life is (U 12.319). Yet, his sudden exit 'I must go now' (U 12.319), and refusal to confirm or give a final

⁶³ Gifford, p. 364.

answer of the question what is 'really life' leave the matter suspended. MacCabe argues that the binary oppositions between 'love' and 'hatred'; 'peace' and 'violence'; 'Bloom' and 'Citizen' are left in suspense because of Bloom's sudden departure when he is asked to define what is 'really life'. Bryan Cheyette, in his study of the Jews in English Literature, explains MacCabe's reading. He argues that according to MacCabe, Bloom's refusal to give a definite answer marks Joyce's rejection of 'all dominant discourses' which he parodies in the 'Cyclops' episode.⁶⁴ Joyce, in the 'Cyclops' episode, constructs a dynamic confrontation between the Citizen who personifies blind nationalism and hypocritical morality and the unnamed narrator who according to Hayman reflects the attitude of 'the mob he personifies'⁶⁵ on one side and Bloom on the other side. While the first party's prejudice against Bloom is triggered by their anti-Semitic aggression and xenophobia, Bloom's endeavour to stand up and challenge them is motivated by his pacifism and parallax perception. In the process, Joyce explores the ideology of stereotyping.

Although Bloom tries to reconcile himself throughout the episode, he reaches a point towards the end where he cannot tolerate the Citizen's and the men's prejudice. As Joyce puts it he 'depart[s] from his customary habit to give [the Citizen] (metaphorically) one in the gizzard' (*U* 16.611). Towards the end of the episode, Bloom flings a list of illustrious names in the Citizen's face to prove his supposed Jewish identity: 'Mendelssohn was a jew and Karl Marx and Mercadante and Spinoza. And the Saviour was a jew and his father was a jew. Your God' (*U* 12.327). According to Gifford and Reizbaum these famous Jewish ancestors are ironically like Bloom only Jewish by heritage but not by conviction. The inclusion of Christ in

⁶⁴ MacCabe, pp. 101-2. See also Bryan Cheyette, 'Modernism and Ambivalence: James Joyce and T. S. Eliot', in *Constructions of "the Jew" in English literature and society: racial representations, 1875-1945* (Cambridge: Cambridge University Press, 1993), pp. 206-67 (p. 221).

⁶⁵ Hayman, p. 244.

Bloom's list of Jews is what triggers the Citizen's anger and prompts him to return to the pub, secure an empty biscuit tin and throw it at the carriage carrying Bloom while shouting anti-Semitic insults. Bloom almost acts as if he wanted to become a martyr for a cause he does not believe in. In the 'Eumaeus' episode and while reporting the incident to Stephen, Bloom admits that he is not 'in reality' a Jew: 'He [the Citizen] called me a jew and in a heated fashion offensively. So I without deviating from plain facts in the least told him his God, I mean Christ, was a jew too and all his family like me though in reality I'm not' (*U* 16.597). Apart from his Jewishness and cuckoldry, one aspect of Bloom's Otherness is related to his supposed feminine traits. Like his nationality, Bloom's sexuality is rather confusing for the other Dubliners. Joyce actually raises our suspicions about his protagonist's sexuality through depicting him as being lustful and impotent simultaneously. He is seen lusting after women, engaging in an epistolary affair and in voyeuristic masturbation on the beach but at the same time sexually neglecting his wife for more than a decade.

Uncertainties about Bloom's sexuality, however, are more focused in the 'Circe' episode as his masculine identity is reversed twice. The first change takes place at the hands of Bella Cohn, the Madame of the brothel where Stephen followed by Bloom end up. Bella changes to become Bello, a masculine being who places a heel on Bloom's neck, squeezes his testicles and claims that Bloom is now 'unmanned' (*U* 15.501). It is then that Bloom suffers from sexual alteration as he becomes feminized and experiences a sexual humiliation by the sadist Bello. Bloom's other sexual transformation occurs after his trial when Dr. Mulligan pronounces him to be 'bisexually abnormal,' and when Dr. Dixon describes him as 'a finished example of the new womanly man,' to finally announce that Bloom 'is about to have a baby' (*U* 15.465-6). Joyce's creation of the fantasy of Bloom giving birth to eight children

along with the Bella-Bello scene reflect different aspect of Bloom's sexuality and his wish to become a mother which in turn is related to compassionate feelings towards women. Therefore, '[t]here's' not only 'a touch of the artist about old Bloom' (*U* 10.225), but also a touch of a woman. Moreover, in the 'Circe' episode we see Bloom accused of sexual harassment, when the mob cries: 'Lynch him! Roast him! He's as bad as Parnell was' (*U* 15.464). The references to 'lynching,' an act of punishment carried out against black African slaves in the southern states of America, coupled with the other reference to Parnell's sexual misconduct which caused his banishment from Ireland's nationalistic movement, are essential for the characterization of Bloom as the Other/black/pervert. Moreover, the lynching theme is associated with Bloom being labelled as a 'whiteeyed kaffir' by the Citizen and 'a bloody dark horse' (*U* 12.321) by Joe Hynes, linking him with groups who are socially inferior. It also draws the attention to all who suffer persecution including the Irish themselves. After all, as discussed earlier, they have been stereotyped as 'White Negros' by the colonial English for many years.

I want to conclude by asserting that Joyce's experimentation with a range of European cultural assumptions about the Orient, along with the confrontation with anti-Semitic nationalism, is significant in understanding *Ulysses*. Through consciously incorporating the prevailing cultural discourses about Otherness, Joyce imitates them on the one hand and endeavours to undermine them on the other hand by providing the multiple possibilities of conceptualizing the Orient so as to create a texture of continuous interwoven voices distinct from the single-voiced discourses of Orientalism and racisms. Early texts like *Dubliners*, for example, evince an occasional but deep anxiety about the Orient; the sufferings and ambitions of some of the characters in the collection, as we have seen at the beginning of this chapter, are

bound up with a desire to escape to the Orient. In a text like *Ulysses*, however, where principle narratives are not merely univocal but in disagreement and contradiction with each other, the Orient is represented from different perspectives. To an extent such a reading has some truth about it if we take into consideration the tendency that *Ulysses* exhibits to reconcile major binaries like the Occident and the Orient: 'Jewgreek is greekjew. Extremes meet' (*U* 15.474). And yet, is not there an obvious danger in the repetition of the Orientalist stereotypes which were ultimately complicit in creating imperial visions of the Orient? One must repeatedly ask oneself whether the multiple perspectives of the Orient that Joyce produces override the single representation of the Orient produced by the discourse of Orientalism. I do not want to press this any further because it seems to me that the value of my claims can be demonstrated by emphasizing how Joyce's strategy in deploying the Orientalist stereotypes involves manipulating them through opposition. In other words, although it is well known that no reproductions of the Orientalist stereotypes in a work of literature can ignore or disclaim its author's complicity with them, Joyce's innovative narrative techniques in representing the Orient from multiple perspectives suggest the possibility of reducing the negativity of the Orientalist stereotypes, dismissing their prominence in a text, and thereby undermining the closed binary structure of Orientalism in the hope that textual freedom may lead to ideological liberation.

CHAPTER TWO

ORIENTAL RESONANCES IN STEPHEN DEDALUS' NIGHTMARE OF IRISH HISTORY

The representation of the Orient in *Ulysses* has never been singular or easily explained because Joyce offers various insights into Orientalism. From the opening pages of the 'Telemachia,' Joyce seeks to introduce the Oriental motifs in connection with Stephen's reflections on and responses to the historical discourses he encounters on the day of the novel. In spite of the absence of a consistent and systematic perception of the Orient in his thinking, Stephen's Oriental reflections linger in his mind while he expresses his ambivalence and confusion towards history: whether imperial or personal. To gain access to Stephen's allusions, it would be necessary to comprehend that he is an intellectual and a narcissistic artist as '[a]ll his thought derives from himself, returns to himself'.¹ Consequently, his Oriental reflections are complex, ambiguous, and sensory.

The first three episodes of *Ulysses* proceed in representing Stephen Dedalus, the promising artist from Joyce's *Stephen Hero* manuscript (probably written 1904-06) and its later, more compressed version *A Portrait of the Artist as a Young Man* (1916). Nevertheless, the 'Telemachia' displays a transition from depicting a portrait of the artist as a young man into a depiction of a portrait of the artist as a failure because Stephen appears to embrace all that he has denounced before. In other words, *A Portrait* ends with Stephen announcing his *non serviam* motto as he rejects the Catholic Church, the British Empire and narrow patriotism: 'I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church' (P. 268). The 'Telemachia,' on the other hand, depicts lucidly and with a hint of bitterness how Stephen is being usurped and patronized by Buck Mulligan, Haines,

¹ Hugh Kenner, *Ulysses* (London: Allen & Unwin, 1980), p. 58.

and Garrett Deasy. It also shows that he is still 'the servant of two masters [...] the imperial British state [...] and the holy Roman catholic and apostolic church' (*U* 1.20).

To put it in another way, although Stephen rejects British domination, he is paying rent to live in the Martello Tower on Dublin Bay, a symbol of British sovereignty over Ireland, since it was built by the British to frustrate a French expedition in aid of the Irish revolution in 1798. He rejects narrow nationalism but he is seen wandering around Dublin throughout the novel holding an ashplant, a symbol of Irish nationalism. And finally, he rejects family ties but is enslaved by the memory of his late mother. Like Telemachus and Hamlet, the fatherless son is suffering from a spiritual collapse; he is trapped between the desire to act, and equally the incapacity to act. As Sultan puts it, Stephen 'will not stay in Ireland but cannot leave, will not teach but cannot write, will not submit to circumstances (History, God) but cannot deny their hold'.² Stephen's duality will be further reinforced in his relation with history which he rejects describing it as a 'nightmare' while he himself is a teacher of it. Yet, he is determined to fly beyond the labyrinth of history and transcend his state of paralysis; a task whose accomplishment relies on his encounter and reunion with Bloom towards the end of the novel. Joyce figuratively sizes upon the character of 'Haroun al Rashid,' the Caliph of Baghdad from *The Arabian Nights* to construct Stephen's longing for the Oriental Other. As a result, Stephen's dreams and fantasies of the Oriental Other are stylistically and thematically crucial for they acknowledge a bond between Stephen and Bloom and anticipate their meeting. The action of the novel moves towards the presentation of that outcome which begins at the end of the 'Circe' episode, and proceeds without interruption in the 'Eumaeus' and the 'Ithaca' episodes. In the course of the novel, the repeated meetings of their paths bring about

² Sultan, p. 52.

an increasingly close connection between their lives, and even an interaction between their personalities.

Because history is the art of the 'Nestor' episode, as both the Gilbert and Linati Scheme indicate, it dominates the episode which opens with Stephen teaching in a history class to well-to-do boys at a school in the wealthy Dublin suburb of Dalkey, and asking them about Pyrrhus and his campaigns against the Romans. The episode continues with Stephen's struggle with the essence of history which he describes during his conversation with the schoolmaster, Deasy, as 'a nightmare from which [he is] trying to awake' (*U* 2.34). Although Stephen does not deny the hold of history on him as it weighs heavily on his conscience and feeds his frustration, he, through blending several ideas and phrases from William Blake's notes on 'A Vision of the Last Judgement,' dismisses the credibility of history implying that it is a narrative that 'in some way' resembles the fables for being fabricated by personal memory and not based on facts and events: 'Fabled by the daughters of memory' (*U* 2.24). As Stephen proceeds in contemplating the assumption that history is like a fable, he returns to the history of war, violence and blood derived from history textbooks that becomes for him 'gorescarred book' (*U* 2.24). In response to the historical discourses preserved in books, Stephen's exposition of his theory about Shakespeare's play, *Hamlet*, that takes place in the 'Scylla and Charybdis' episode registers his attempt to confront the dead discourses that he assimilates and to present a different version of historical reading.

Stephen constructs his theory on *Hamlet* as a play grounded on Shakespeare's personal life and dominated by the themes of sexual betrayal and jealousy. Mulligan has first alluded to Stephen's theory in the 'Telemachus' episode when he announces in front of Haines that Stephen 'proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father' (*U* 1.18).

Through the biographical approach towards Shakespeare and his presence in his literary work, Stephen repudiates all accepted criticism of Shakespeare. Moreover, the fact that the episode takes place in the National Library in Dublin is functional for while in the library, Stephen contemplates the books and its contents which he sees as 'coffined thoughts' placed in 'mummycases' (*U* 9.186). In this sense, Joyce deems the library as a graveyard of ideas and thoughts and Stephen's confrontation of the dead discourses exemplified in the library through presenting another discourse reflects his attempts to revive the dead discourses and release them from their coffins. Therefore, the construction of Stephen's version of history is actually based on the assimilated discourses he has encountered throughout the day of the novel, his imagination and his desperate longing for change and renewal.

Stephen's contemplation of the idea of history begins in the 'Telemachus' episode during his confrontation with the English visitor, Haines, and is represented in his interior monologue in the 'Proteus' episode. After being exposed to a variety of discourses about history, Stephen assimilates them and creates an adequate version of history which, instead of oppressing the artist, potentially liberates him from his conflict with the nightmarish impact of the past. Throughout this process, the image of the Orient dominates Stephen's thoughts. For example, in the 'Nestor' episode, two Eastern historical figures are invoked to highlight Stephen's fantasy of the Oriental Other. Stephen is in class helping a student named Cyril Sargent with a math sum. As Sargent struggles with his math assignment, Stephen thinks of Algebra which he uses to prove his theory about Hamlet. He contemplates the numbers on the page and perceives them as 'imps of fancy of the Moors' (*U* 2.28) and then invokes

Averroes and Moses Maimonides, dark men in mien and movement, flashing in their mocking mirrors the obscure soul of the world, a darkness shining in brightness which brightness could not comprehend. (*U* 2.28)

Averroes is a Spanish/Arab philosopher and physician known for his attempts to reconcile Aristotle with the Moslem world of heterodoxy. Similarly, Moses Maimonides, a Jewish rabbi and Talmudic scholar, is recognized for his reconciliation of Aristotelian rational thought with Judaism. Joyce's evocation of those figures is essential here because it highlights Stephen's affinity for 'darkness' and foreshadows the appearance of Bloom, who, like Averroes and Maimonides, seeks to reconcile opposing visions and achieves equilibrium. The other quality that Joyce establishes to join these three figures is 'darkness'. Averroes and Maimonides are identified in Stephen's Oriental fantasies as being 'dark men' where the 'darkness' of their correspondent Bloom is one of the novel's motifs. As discussed in the previous chapter, the allusions to Bloom's darkness run throughout the book but it is more reinforced in the 'Nausicaa' episode where Gerty MacDowell associates the darkness of Bloom with being a foreigner/stranger since Bloom's identity is left in doubt for most of the episode, appearing only as a 'dark,' or 'foreign' gentleman. Once Gerty exchanges glances with Bloom, she is attracted to his 'strangeness' which is conveyed in terms of 'darkness'. The other aspect of Stephen's vision of the Oriental Other is related to Joyce's manifold scheme to expose the Irish mysterious longing for the Orient (or rather the Semitic Orient). Whether Joyce deems the connection between Ireland and the Orient as a nationalist myth or fantasy, a lie, or a mere response to the imperial stereotypes, he acknowledges its dominance in the Irish consciousness. Therefore, like Mangan, Stephen the Irish bard fantasizes about the Orient and Oriental figures like Averroes, Maimonides and Haroun al Rashid. In doing so, Joyce dramatizes the impact of the Orient on the Irish imagination as it provides them with

glimpses of liberation in the same manner that the Irish legends of Oriental origin provides Ireland with possibilities of freedom from the English cultural domination.

Not only does the evocation of the 'dark men' anticipate the Stephen/Bloom meeting, but also anticipate the juxtaposition first between Deasy's fixed and 'old wisdom,' which Joyce mocks through the 'Nestor' episode, and Averroes' and Maimonides' true but unappreciated wisdom, and second between the motifs of darkness and brightness embodied by Bloom and Deasy simultaneously. While Bloom is represented throughout the novel as a dark man, in the 'Nestor' episode, Deasy is associated with light and brightness. For example, before his encounter with Deasy, Stephen observes him as he stands in the hockey field in 'garish sunshine' (*U* 2.29). Later on, while he is in the study with Deasy to receive his payment, Stephen notices how the coins (reference to Deasy) are 'bright and new' (*U* 2.30). Moreover, during their discussion, Deasy pauses frequently and allows Stephen to observe the brightness of his eyes: 'his eyes coming to blue life as they passed a broad sunbeam' (*U* 2.33). Towards the end of the 'Nestor' episode, when Deasy leaves Stephen, the latter observes how the sunbeams of coins and materialism dance '[o]n [Deasy's] wise shoulders' (*U* 2.36). Therefore, the discourse that takes place between Stephen and Deasy in the second episode of the 'Telemachia' parallels that which takes place between Stephen and Bloom 'the dark man in mien and movement' in 'Ithaca,' the second episode of the three final episodes of *Ulysses* collectively known as 'Nostos'.

Before his confrontation with Deasy in the 'Nestor' episode, Stephen encounters Haines who represents one angle of the forces that oppresses him in the 'Telemachia'. The allusion to Haines as the 'conqueror' (*U* 1.14) and '[t]he seas' ruler' (*U* 1.18) makes him a personification of the English presence in Ireland. Cheng reads the scene that joins both Stephen and Haines as a parody of an ethnographic

encounter.³ In other words, like the Orientalists who made journeys to the East to construct knowledge of the natives, Haines is basically visiting Ireland to observe its natives' culture and customs, and practice speaking their language. As Cheng suggests, he is 'much like anthropologists or ethnographers from European empires doing field work on tribal people in native colonies'⁴ aided by the native informant, Mulligan. Haines' association with Africa through his father who economically exploits the Zulus natives of Africa 'by selling jalap to Zulus or some bloody swindle or other' (*U* 1.7) is significant in this context because it anticipates the same pattern of exploitation the son is trying to accomplish and thus highlights the British involvement in conquering and ruling Ireland. Haines' occupation of the Martello Tower, where Stephen pays the rent, and his plans 'to make a collection of [Stephen's] sayings' (*U* 1.16) suggests that he intends to take advantage of the native Stephen. In response, when Stephen asks if he will be paid for it, Haines gives a vague answer: 'I don't know, I'm sure' (*U* 1.16), which also implies the conqueror's inclination to exploit the native subject.

During his conversation with Stephen, Haines asserts that the English have done injustice to the Irish. Instead of blaming the colonial power of his country, he blames history: 'We feel in England that we have treated [Ireland] rather unfairly. It seems history is to blame' (*U* 1.20). According to the conqueror's statement, history here becomes a scapegoat to justify the Empire's injustice. This idea highlights the arbitrariness of history - which will be also discussed in association with Deasy - and how it is employed to strengthen authoritative discourses like the imperial discourse in Haines' case. In response to this colonial mentality, Stephen in the 'Circe' episode manipulates Haines' discourse not only to mock the representatives of imperial power

³ Cheng, pp. 151-62.

⁴ *Ibid.*, p. 152.

in Ireland, but also to expose the irresponsible attitude towards colonial history: 'You are my guests. Uninvited. By virtue of the fifth of George and seventh of Edward. History to blame. Fabled by mothers of memory' (*U* 15.545-6). Those uninvited guests in the house/colony/Ireland (like Haines) occupy the role of the instruments of imperial power under the name of King Edward VII and his heir George V. According to the mentality of the colonizer, however, all the blame is directed towards history since neither the kings nor their instruments are responsible for the colonial situation.

In the same scene that joins Haines with Stephen, Joyce proceeds in dramatizing the oppressive forces that haunt Stephen throughout the book. This time these oppressing forces are represented by Mulligan and the milkwoman. The first episode of *Ulysses* encompasses Joyce's representation of Ireland's conqueror (The English Haines), Ireland's betrayer (the native traitor Mulligan), and Ireland's poet (the usurped Stephen). Mulligan, who actually appears only four times in the whole novel, represents the side that Joyce detests about Ireland: the native informant playing the role of the jester entertaining the English colonizer to eventually get money out of him. Because Mulligan understands the ethnographic mentality of Haines, he entertains him with bawdy stories about Irish folk: 'That's folk, [Mulligan] said very earnestly, for your book, Haines. Five lines of text and ten pages of notes about the folk and the fishgods of Dundrum. Printed by the weird sisters in the year of the big wind' (*U* 1.13). Mulligan's own self-conscious paradox of the Irish folk and his attempts to provide Haines with nonsensical stories from Irish folklore about 'fishgods' in 'the year of the big wind' or about old 'mother Grogan' (*U* 1.13) reveal his awareness of what exactly the ethnographic discourse is looking for. In other words, as a usurper/betrayer, Mulligan seems to understand the mentality of both the

colonizer and the native subject, and seeks to manipulate both parties to satisfy his materialistic greediness. He, for example, describes Haines as 'bloody English! Bursting with money and indigestion' (*U* 1.4) and encourages Stephen to exchange his talent with money. In other words, Buck Mulligan who betrays his country and who is also figured as a clown or jester throughout *Ulysses* wishes to recruit Stephen to play the same role, '[a] jester at the court of his [English] master' (*U* 2.25), and urges him to sell his talent to a foreign force. Mulligan's attempts to control Stephen do not stop here. He constantly gives Stephen orders: 'Kinch, wake up! Bread, butter, honey' (*U* 1.12); 'Kinch, get the jug ' (*U* 1.13); 'Fill us out some more tea, Kinch' (*U* 1.14). He even tries to impoverish Stephen by forcing him to pay the rent of the Martello Tower where they live and thereby does not make equal payments towards their living expenses. In addition, Mulligan frequently borrows money from Stephen despite the fact that he is significantly wealthier. Meanwhile, Stephen displays an understanding of both Mulligan's attempts to use him for his own interests, and of Haines'/the explorer's imperial interests in Irish culture.

When the 'milkwoman' appears in the middle of the episode, Stephen at once identifies her as a symbol of Ireland. He envisages her with her 'dewsilky cattle. Silk of the kine and poor old woman, names given her in old times' (*U* 1.14). Gifford glosses '[s]ilk of the Kine,' and 'poor old woman' as being traditional names for Ireland; the first is translated as 'the most beautiful of cattle; allegorically, Ireland,' taken from an old Irish song 'Druimin Donn Dilis,' and the second from an Irish ballad 'The Shan Van Vocht.'⁵ The representation of Ireland as an old woman is a recurrent image in the works of the Irish nationalists, with which Joyce grew impatient. In 'The Soul of Ireland,' Joyce reviews Lady Gregory's book *Poets and Dreamers* (1903) and

⁵ Gifford, p. 21.

expresses his dissatisfaction because the book is 'an account of old men and old women in the West of Ireland' (CW. 103) that aims at mythologizing Irish peasantry. This discourse of cultural nationalism and the revivalists' attempts to explore and idealize the remote past to search for roots and identity of the Irish culture was prominent at the turn of the century. For Joyce, the Irish 'legends and heroic youth' (CW. 103), and the celebration of the past degrade and imprison the soul of Ireland. In other words, Joyce feared that if the Irish Literary Revival proceeded in dealing with Irish themes and characters derived from mythology and folklore, Ireland would run the risk of cutting itself off from the rest of the world and living in the past lacking any prospect for the future. Therefore, Joyce rejected the revivalists' idealized and escapist version of history, and their turning away from the temporal reality to embrace a remote past. What is important for Joyce is contemporary reality or 'the now, the here' (U 9.178).

The other nationalist text depicting Ireland as an old woman is Yeats' *The Countess Cathleen*, the play which inaugurated the Irish Literary Theatre in 1899. Yeats represents Cathleen, the old poor woman as a mythical symbol of Ireland and an emblem of Irish nationalism. In the play, that same old woman is perceived by her patriots as a beautiful and young queen. Joyce's milkwoman, however, remains old and oppressed by both her 'conqueror and her gay betrayer' (U 1.16). In this respect, Joyce sets his image of Ireland against Yeats' and the other revivalists' romanticized and mythical representation of Ireland. While Yeats' Irish emblem has a name, Cathleen, Joyce's does not. It is simply referred to as the milkwoman and often addressed by Stephen and Mulligan as 'you,' or 'ma'am' (U 1.14). In doing so, Joyce implies that Ireland has lost its name, identity and place due to the long history of colonialism and betrayal. More importantly, while Yeats' Cathleen/Ireland sold her

soul to the devil to feed Ireland's starving population, Joyce's milkwoman/Ireland ignores her true son/the Irish bard/Stephen to feed Haines, the English invader, and Mulligan, the Irish betrayer. The scene that joins those three characters with Joyce's image of Ireland proceeds in exposing the hypocrisy of Ireland/the milkwoman and how she flatters with her conqueror and betrayer. For example, when the milkwoman knows that Mulligan is a medical student, she expresses her admiration and 'bows her old head to a voice that speaks to her loudly, her bonesetter, her medicineman: me she slights,' (*U* 1.14) and again ignores Stephen's talent as a potential artist. Stephen, who attentively observes the scene, listens to her words 'in scornful silence' (*U* 1.14). Joyce further dramatizes the intensity of the scene as the milkwoman proceeds to flatter Hines, echoing his idea that the Irish must speak Gaelic, the native language of the Irish nation.

Ironically, when Haines tries to speak Gaelic to the old milkwoman whom he presumes to be a native figure, she fails to distinguish the language and thinks Haines is speaking French. In her attempt to please Haines or play the role of the jester at her master's court, the milkwoman adopts the colonizer's view: 'Sure we ought to [speak Irish in Ireland] and I'm ashamed I don't speak the language myself. I'm told it's a grand language by them that knows' (*U* 1.14). To sum up, through depicting the milkwoman as a folkloric representation of Ireland, Joyce, ironically, reinforces an image of an Ireland that fails to recognize its language and true son and artist but consistently tries to flatter her conqueror and betrayer who are basically responsible for her sufferings. What Haines tries to achieve here is to define/represent the 'Irish identity' from the perspective of a colonizer by insisting that 'we ought to speak Irish in Ireland' (*U* 1.14) to reinforce the stereotypes of Ireland as a primitive and archaic Other. Accordingly, Haines is reflecting the same colonizer's discourse that promotes

the superiority of the imperial 'Self' and the inferiority of the colonized 'Other'. To read Irish history in this light along with all these complicated relationships, Stephen realizes that he is a servant to a master who is himself a servant of an English master: 'A server of a servant' (*U* 1.11). For Ireland is a servant for both the British empire and the Catholic Church. Therefore, Stephen refuses to play the 'jester at the court of his master,' the English Haines. He also refuses to prostitute his wit, as Joyce puts it, to Ireland's 'conqueror and her gay betrayer' (*U* 1.16). In doing so, Stephen does not only repudiate the English empire, but also points out that the fate of Ireland and the Irish like Deasy, Mulligan and the milkwoman is to play the role assigned to them by the colonial history of Ireland. Thereby Stephen decides not to return to the Martello tower (an Irish tower owned by the English) and the episode ends with the word 'Usurper' (*U* 1.23) to highlight Mulligan's materialism, Stephen's defiance of colonial domination and to foreshadow another usurper in Leopold Bloom's household.

Joyce further establishes the problem of history in the character of Deasy who is a personification of a dead and static historical discourse. On the pay day, Stephen is in Deasy's office and is forced to listen to the headmaster's pedagogical lecture and authoritative discourse which occupies most of the 'Nestor' episode and recurs in Stephen's mind in the next episode. In representing Deasy as another version of the Cyclopean Citizen in his refusal to accept other different voices, '[t]here can be no two opinions on the matter' (*U* 2.32), Joyce actually exposes Deasy's longing for domination which equally stands in contrast with Stephen's longing for freedom. In his mind, Stephen thinks: 'The same room and hour, the same wisdom: and I the same. Three times now. Three nooses round me here' (*U* 2.30). The repetition of the phrase 'the same' reinforces the stasis of Deasy's discourse which suffocates Stephen. Although Deasy assumes authority over Stephen for he is the headmaster of the

school or the counsellor-like Nestor, Joyce represents a character whose discourse is filled with clichés and 'big words' which according to Stephen 'make us so unhappy' (*U* 2.31). That is why Joyce associates him with 'old wisdom' (*U* 2.34). In the same respect, Suzette A. Henke associates him with 'historical determinism',⁶ and Robert Spoo argues that '[e]verything about Deasy and his world suggests repetition without reference or progress, a slow spread of personal and historical stagnation'.⁷ Moreover, Deasy supports his discourse with inaccurate historical accounts such as his claim that Ireland never allowed the immigration of the Jews. The emphasis on the misrepresentation of history is significant in this context because it exposes Deasy's lack of knowledge on the one hand and the arbitrary nature of history and how it could be misrepresented and misinterpreted to support an authoritative discourse on the other. This arbitrariness intensifies Stephen's perception of history as a nightmare haunting and suffocating him. Therefore, his longing for the Oriental/Other figure that prevails in his thinking highlights his anxiety towards liberation.

In spite of Deasy's position as a subject of English colonialism, the most dominant feature in his character is his admiration of everything English. Joyce highlights Deasy's pro-Englishness through the components of his office which includes a picture of Edward VII as Prince of Wales (*U* 2.31), a series of photographs on the study walls of English noblemen's race horses (*U* 2.32), and a 'tray of Stuart coins,' a symbol of the royal English power (*U* 2.29). The coins, which are minted in 1689 out of inferior metal during the reign of James II,⁸ are particularly functional in this context because they are worthless and are no longer circulated as a currency in Ireland in 1904 and thus they further highlight the stasis of Deasy's historical

⁶ Suzette A. Henke, *Joyce's Moraculous Sindbook: A Study of Ulysses* (Columbus: Ohio State University Press, 1978), p. 40.

⁷ Robert Spoo, *James Joyce and the Language of History: Dedalus's Nightmare* (New York: Oxford University Press, 1994), p. 94.

⁸ Gifford, p. 34.

discourse and expose his obsession with money. Part of Deasy's unwanted pedagogical lecture is on the value of money and savings and their association with power: 'Money is power' (*U* 2.30). Moreover, his emphasis on the notion that money brings power or that power is obtained by money explains his pro-English stand. Deasy's utilitarian view is further expressed in his admiration of Shakespeare for he is 'an Englishman' who 'knew what money was' and who also 'made money' (*U* 2.30). As a representation of an authoritative discourse, Deasy aligns himself with patriarchal power. In his case it is the power of the Imperial English that has the sovereignty to coin money/power. Yet, his discourse is ironic here because it exposes his hypocrisy and his greediness, a feature he attributes to Jewish merchants whom he despises.

As the events of the episode unfold, we observe how Deasy indulges in repeating decayed and authoritative discourses without organization or renewal such as the anti-Semitic and misogynic discourses. Therefore, the historical narrative that Deasy creates is biased and inaccurate. In his comment on the fate of the Jewish race, Deasy explains that the Jews 'are wanderers on the earth to this day' because '[t]hey sinned against the light' (*U* 2.34). Stephen's rhetorical question, however, '[w]ho has not?' (*U* 2.34), challenges and rather undermines Deasy's account which is characterized by empty repetition. In this respect, Deasy in the episode only succeeds in mouthing the anti-Semitic and the imperial discourse fixing the Jews and Oriental figures as the Other. Joyce does not only expose Deasy's anti-Semitism but also underscores the headmaster's misogynist attitude which reflects his patriarchal ideology. Applying the same manner he uses to condemn the Jews, Deasy also condemns women for having 'brought sin into the world' through the original sin in the Garden of Eden (*U* 2.34), and sees the justness of his condemnation reaffirmed by

the sin of MacMurrough's wife in bringing the English to Ireland, and by the sin of Kitty O'Shea who caused the downfall and destruction of Parnell.

Among the 'old wisdom' that Deasy continues to vocalize reinforcing the conflict between him and Stephen is his linear model of history. Deasy believes that human history moves to achieve one single goal that of the manifestation of God: 'All history moves towards one great goal, the manifestation of God' (*U* 2.34). Skeptical about Christianity, Stephen repudiates Deasy's conventional and conservative view of history by punning on the word 'goal'. Directly after Deasy's comment, Stephen gazes out of the window at the boys playing rugby in the playground and hears their shouting when they score a goal. In response, Stephen wittily claims that God is '[a] shout in the street' (*U* 2.34) implying that God is manifested in the physical world around us. Therefore, history for Stephen is cyclical and not as Deasy defines a single, linear sequence of causes and effects moving toward the manifestation of God.

Shells are also an important feature of Deasy's collection as they, being the remnants of a living organism, further reinforce the theme of death and decay associated with the old headmaster: 'dead treasure, hollow shells' (*U* 2.30). The third and last episode of the 'Telemachia,' the 'Proteus' episode, voices the dynamic and changeable thoughts of Stephen reflecting the Homeric correspondence. The range of topics varies to include the death of his mother, fatherhood, history, the political situation in Ireland, the image of the rebellious artist and the Aristotelian concepts of time and space. Alone on the beach at Sandymount, Stephen returns to the image of the shells as he closes 'his eyes to hear his boots crush crackling wrack and shells' (*U* 3.37). The sound of the crushed shells, 'crack, crick, crick,' reminds Stephen of the headmaster and his collection of shells and coins: 'Wild sea money. Dominie Deasy' (*U* 3.37). Like the coins, the shells are associated with Deasy's personification as they

also register his decayed version of history. The link that Joyce creates between Deasy and the shells is symbolic especially if we take into our consideration that the shells here are metamorphosed into '[h]uman shells' (*U* 3.41). In other words, because in Stephen's mind, Deasy/Nestor is associated with the nightmarish and suffocating history, money and greediness, power and authority, and intolerance and misogyny, the act of crushing the shells reveals Stephen's anxiety to crush all that Deasy stands for. In this sense, Deasy's 'old wisdom' motivates Stephen to resist submitting to the nightmare of history and undermine its authority.

Afterwards, Stephen's reflections expand to other aspects of the nightmarish history related to Irish nationality. When he returns to Irish history, Stephen figuratively contemplates the 'Isle of saints' or Ireland his country: 'land maze of dark cunning nets' threatening 'to suck his treading soles, breathing upward sewage breath' (*U* 2.40-1). In a moment of contemplation, the sands become a language recording history: 'These heavy sands are language tide and wind have silted here' (*U* 2.44). Therefore, the beach, which plays the role of the historiographer reminding Stephen of his heritage, speaks a language 'heavy of the past,' and stimulates a sort of historical melancholy in Stephen: 'Famine, plague, and slaughters. Their blood is in me, their lusts my waves' (*U* 2.44-5). Stephen thinks of the invading Vikings, of the people of Dublin butchering a school of whales during the famine to feed themselves, of the time when the Liffy froze over to finally declare that he belongs to those people and that country: 'Their blood is in me'. Although Stephen asserts his affinity with his people as he imagines himself in one of those times among other ancient Irish, he does not speak with them as they do not speak with him: 'I spoke to no-one: none to me' (*U* 2.45). This prominent sense of isolation and lack of communication stem from Stephen's inability to tolerate with his heritage that keeps haunting him. Unlike the

idealized and nostalgic history celebrated by the revivalists, Joyce in this scene depicts an image of an artist indulging in reviving history not to idealize it or celebrate it, but rather to examine its impact on the present. While dreadfully contemplating that heritage, Stephen feels how the muddy strand is pulling him down into a state of paralysis. He, however, refuses to be drowning in the 'shellcocoacoloured' tide of history (*U* 3.45) and resumes his act of resisting the past. Another way that Joyce employs to liberate Stephen from the nightmare of history is through the prophetic dreams of the Oriental Other anticipating the future meeting with Bloom.

Apart from being oppressed by Haines' and Deasy's historical discourses, Stephen is also oppressed by another kind of history; a personal history exemplified by the ghost of his mother. In Joyce's *Ulysses*, the representation of the mother is identified with the representation of geographical Ireland or mother country. While the milkwoman in the 'Telemachus' episode represents the submissive image of Ireland, Mary Dedalus represents the suffering/oppressive image of Ireland that keeps haunting her son. Therefore, Joyce's suggestion that Molly might potentially be a suitable lover/mother figure for Stephen is significant in this context because she represents a different model from both the suffering/oppressive Mary Dedalus and the submissive milkwoman. Throughout the novel, Stephen is haunted by the memory of his mother, who according to Mulligan's offensive remark '*is beastly dead*' (*U* 1.8), and wants her pardon. Stephen's mother haunts him for his refusal to fulfil her last wish to kneel and pray at her deathbed. By refusing his mother's request, Stephen was trying to renounce the obligation imposed upon him by church and home. Instead of setting himself free, Stephen is more confined to the memory of his dead mother; it is almost a year and he is still in black mourning her death. When Mulligan says to him

that '[t]he aunt thinks you killed your mother,' Stephen feels the pain of what he did: 'Pain, that was not yet the pain of love, fretted his heart' (*U* 1.5). Nonetheless, he refuses to admit even to himself his feelings and instead he is constantly 'shielding the gaping wounds' (*U* 1.8). When Mulligan views the sea from the Martello Tower, he invokes lines from Swinburne's poem 'The Triumph of Time,' in which the sea is compared to 'a great sweet mother' (*U* 1.5). Stephen, on the other hand, links '[t]he snotgreen sea' (*U* 1.5) to the china bowl besides his mother's deathbed and how it was full of the green bile she vomits:

The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting. (*U* 1.6)

Later on, the dark green bay lying beneath him is once again linked to his mother's vomit: 'a bowl of bitter waters' (*U* 1.9). The once beautiful Mary Dedalus embodies the image of Ireland which has been exploited by the British imperial power, the Catholic Church and her reckless husband. Despite all her sufferings, Mary Dedalus/Ireland tortures in return her son by binding him to her faith, and haunts him when he refuses to abide by her will. In Stephen's mind, his mother is metamorphosed to a non-human being to haunt him. In a dream, the tortured son accurately recollects her spectre:

In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath, bent over him with mute secret words, a faint odour of wetted ashes. Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. (*U* 1.10)

This passage vividly encompasses Stephen's struggle with his mother's death as it presents the interior monologue of a person guilty of matricide. One of the dominant themes in *Ulysses* is that of remorse as Stephen is overwhelmed by his private experience of 'Agenbite of Inwit' (*U* 1.16) – a religious term from medieval English

which means 'remorse of conscience'. This experience provokes his memory as he keeps dreaming of the haunting mother who has suddenly been transformed into a predator. Stephen's unconscious guilt is aroused in this passage as he recreates a morbid scene of his dead mother. He envisages the misery and poverty of her deathbed and 'wasted body' surrounded by an aroma of 'wax and rosewood'. He could smell her ashen breath and hear her murmured words as if she is performing a religious ritual. Despite his attempts to set himself free, Stephen is paralyzed by his mother's 'glazing eye,' 'tortured face,' and 'hoarse loud breath rattling in horror.' All these images conspire together to suffocate the rebellious spirit of Stephen, and strike him down. Thus, we can begin to understand why the petrified son desperately screams: '*Ghoul!* Chewer of corpses!' (*U* 1.10, italics mine). His mother/Ireland's tight bondage restrains his artistic soul from flight turning him into a possessed creature 'trembling at his soul's cry,' and screaming in his mind: 'No, mother! Let me be and let me live' (*U* 1.10). In this context, Stephen is appealing to his mother/Ireland for she has flung nets at him to hold him back from flight.

The significance of the word 'Ghoul' is that it is likely to be derived from *The Arabian Nights*, which has provided Joyce with a store of exotic material and shaped his Eastern world. As defined by *OED*, the Arabic word *ghūl* is from a verbal root which means 'to seize'. In the *Nights*, the word 'ghoul' refers to a devilish monster that digs up graveyards to prey on dead corpses. Joyce employs the word 'ghoul' to intensify Stephen's dilemma, to reflect his state of mind, and to imply the transformation that Mary Dedalus has undergone until she is finally reduced to a beast haunting her son. Moreover, creating the ghoul/mother image permits Joyce to dramatize the consciousness of a person who is outwardly calm and self-contained, but is inwardly filled with bitterness and remorse. The word also takes us back to

Mulligan's phrase '*bestly dead*' and reinforces the theme of cannibalism. Before he loudly screams announcing the transformation of his mother into a ghoulish-like beast, Stephen has associated her with other beastly images. In another sinister scene, he envisages his mother's 'shapely fingernails reddened by the blood of squashed lice from the children's shirts' (*U* 1.10). Like the lice that suck his blood along with his brothers and sisters, he fears that his ghoulish mother will figuratively devour him.

In the 'Circe' episode, Joyce re-creates another morbid encounter between the anguished son and the ghostly mother:

Stephen's mother, emaciated, rises stark through the floor in leper grey with a wreath of faded orange blossoms and a torn bridal veil, her face worn and noseless, green with grave mould. Her hair is scant and lank. She fixes her bluecircled hollow eyesockets on Stephen and opens her toothless mouth uttering a silent word. (U 15.539)

The scene depicted occurs in the fatigued and tormented mind of Stephen. It is also the product of his fear of the mother/ghoul image that reappears to petrify the guilty son. The passage implies that Stephen's mother has risen from her grave with her stiffened, decomposed body. Everything about her is wasted: her thin and diseased body, her torn veil, the faded flowers that decorated her grave, her 'noseless' face, and her hair, all have been consumed by the grave mould. Above all, the decayed creature with 'her bluecircled hollow eyesockets' gazes at Stephen while murmuring inexplicable words as if she performs a ritual. Mulligan interrupts the mother/son encounter to repeat his accusation regarding Stephen's responsibility for the killing of his mother: 'Kinch dogsbody killed her bitchbody' (*U* 15.539-40). Stephen however, '*Choking with fright, remorse and horror*' desperately denies the accusation levelled against him: 'They say I killed you, mother. He offended your memory. Cancer did it, not I. Destiny' (*U* 15.540). Despite Stephen's justifications, the image of his beast-like

mother keeps haunting him leading him to identify his mother for the second time in the novel with the ghoul: 'The *ghoul!* Hyena!' (*U* 15.540, italics mine).

When the ghost of his mother appears in the 'Nestor' episode, she is transformed from the 'ghoul' into a '*poor soul*' ascending '*to heaven*' in Stephen's riddle of the fox (*U* 2.27). According to Gifford's gloss, the riddle is a revised version from P. W. Joyce's *English*, and the answer to the original riddle is: 'The fox burying his mother under a holly tree'.⁹ In his answer, however, Stephen turns 'mother' into 'grandmother': 'The fox burying his grandmother under a hollybush' (*U* 2.27). This alteration is significant because it shows Stephen's severe sense of guilt no matter how hard he tries to evade it. On the next page, he identifies with the fox which he describes as having 'red reek of rapine in his fur' and 'merciless bright eyes' (*U* 2.28). Like the fox, Stephen unconsciously holds himself responsible for mercilessly killing his mother in spite of his refusal of Mulligan's accusation early in the book. That same fox is transformed into the dog Stephen encounters on the shore: 'Their dog ambled about a bank of dwindling sand, trotting, sniffing on all sides. Looking for something lost in a past life' (*U* 3.46). A few lines later, Joyce shows that what the dog is searching for is 'his grandmother': 'His hindpaws then scattered the sand: then his forepaws dabbled and delved. Something he buried there, his grandmother' (*U* 3.46). Presumably, Stephen who is called 'dogsbody' by Mulligan at several occasions (*U* 1.6, 15.539) identifies with the dog which is again transformed into 'a pard, a panther, got in spousebreach, vulturing the dead' (*U* 3.46). The panther here is connected with Haines' dream in the 'Telemachus' episode. Whether in the 'Telemachus' or in the 'Proteus' episodes, the panther is significant because it triggers Stephen's Oriental fantasies. Moreover, apart from being a projection of Stephen himself, the panther

⁹ Gifford, p.33.

could also refer to the black-suited Bloom in terms of his frequent association with the dark colour. In all cases, Stephen's recollection of the Black Panther brings him closer to Bloom because Haines' dream will trigger Stephen's own dream of his dark/Oriental figure.

During his meditation on the merciless fox scraping in the earth to bury his mother/grandmother, Stephen attentively examines Sargent, the student whom he is tutoring. His observation of the dull student in this scene provides Joyce another insight into the son/mother relationship. Sargent reminds Stephen of his younger self: 'Like him was I, these sloping shoulders, this gracelessness. My childhood bends beside me' (*U* 2.28). Stephen realizes that no matter how 'graceless' (*U* 2.29) the son is, he is always embraced by his mother's love, the 'only true thing in life' (*U* 2.28). At this point, Stephen is torn apart between his oppressive and yet loving mother/country. In spite of her plight, the mother/country does her best to nourish the son: 'With her weak blood and wheysour milk she had fed him and hid from sight of others his swaddling bands' (*U* 2.28). Stephen admits that she protects him from being crushed by the hostile world: 'She had saved him from being trampled underfoot' (*U* 2.28). But obeying his mother/country requires the son's loyalty and acceptance of her long-term history of suffering, submission and betrayals.

Joyce further dramatizes the dilemma of Stephen who is torn between his love and duty towards his mother land, and his rejection of her nightmarish history which is the immediate cause of his country's general paralysis. In the 'Proteus' episode, Stephen recollects the image at Maiden's rocks of the drowned man who was saved by Mulligan. This image is particularly important because it overlaps with another similar image of his drowning mother/Ireland that Stephen fails to rescue: 'A drowning man. His human eyes scream to me out of horror of his death. I... With him

together down... I could not save her. Waters: bitter death: lost' (*U* 3.45). Although Stephen desires to save Ireland and liberate it from the long history of sufferings and betrayals, he realizes that it is beyond his power for he might drown himself by the tides of the nightmare of history. Joyce illustrates Stephen's paralysis later on when he meets his sister, Dilly, while she is buying a French book: 'Chardenal's French primer' (*U* 10.233). At that point, Stephen does not only admire his sister's desire to improve herself despite all the misery surrounding her, but also feels the irony of life. Stephen wants to step forward and help her but he thinks:

She is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her, eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death.
We.
Agenbite of inwit. Inwit's agenbite.
Misery! Misery! (*U* 10.233)

Like Ireland, the sister is a victim of the whirlpool of her oppressive circumstances: 'she is drowning'. Stephen believes that if he reaches out to save her, he will also be drowned as her 'Lank coil of seaweed hair' will suffocate him and will take him down. This part of the 'Wandering Rocks' ends with remorse of conscience, 'Agenbite of inwit,' because Stephen is unable to do anything for his family and country.

Having the image of his mother in mind, Stephen in the 'Proteus' episode contemplates the concept of creation, and the origin of humanity. First, he verifies the existence of the material world through Aristotle's 'ineluctable modality of the visible,' and 'ineluctable modality of the audible' (*U* 3.37). Stephen begins experimenting with Aristotle's ideas and how reality could be deduced through the senses. He then observes two women whom he believes to be midwives carrying an aborted fetus. This encounter triggers a long train of thoughts about the origin of humanity. As a result, the language shifts from describing the external, sensory surrounding to

exploring Stephen's interior monologue along with its net of associations. The following interior monologue expresses Stephen's conception of creation:

The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello! Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one.
Spouse and helpmate of Adam Kadmon: Heva, naked Eve. She had no navel. Gaze. Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn, orient and immortal, standing from everlasting to everlasting. Womb of sin. (*U* 3.38)

In this passage, Joyce is playing with Hebrew-Christian and Oriental notions about the origin of mankind to finally suggest the interconnectedness of humanity by triggering the 'omphalos' motif – a term important to theosophists and one that Joyce included at several points in *Ulysses*. Gifford's gloss of the term 'omphalos' indicates that it is literally, the 'navel,' and is associated by the Greeks with Ogygia (Calypso's island) and Delphi, the centre not only of prophecy but also the 'navel of the earth'. Late-nineteenth-century theosophy contemplated the 'omphalos' variously as the place of 'the astral soul of man,' the centre of his self-consciousness and the source of poetic and prophetic inspiration. At a certain stage in the novel, the omphalos is associated with the umbilical cord, the organ by which a fetus is kept alive before being born for Stephen - as it will be explained - establishes the connection between the 'naval-cord' and the 'omphalos' when he sees two midwives walking on the strand. Moreover, Joyce employs the 'omphalos' motif differently in the 'Telemachus' episode (which takes place in the Martello tower). Speaking of the guard towers on the coast of Ireland, Buck Mulligan says: 'Billy Pitt had them built, [...] when the French were on the sea. But ours is the omphalos' (*U* 1.17). Mulligan here highlights the complicated history of the Martello Tower which parallels the complicated colonial history of Ireland itself. In that way, Joyce deliberately relates the 'omphalos' to towers like the Martello from which Stephen starts his day. Through the combination of the 'omphalos' motif with the themes of birth and towers, Joyce implies that Stephen's

departure from the Martello tower on the morning of June 16, 1904 is a symbolic birth. Likewise, Bloom's journey, which starts from the 'Calypso' episode, is combined with the motif of birth because the 'omphalos' is associated with Ogygia, Calypso's island: known as 'the navel of the earth'. Joyce in this sense creates another symbolic birth for Bloom through emphasizing the omphalos motif to form a spiritual link between the two. In relation to the motifs of towers and 'omphalos,' Joyce also plays with the motif of the key since he is presenting Stephen and Bloom as keyless characters. After all, *Ulysses* is chiefly the story of two wanderers, Stephen and Bloom, who have neither keys nor authority over their homes. In this sense, the motifs of the key and tower enunciate the political argument in terms of the Irish desire for 'Home Rule' in a place considered to be the representation of British occupation over Ireland.

While all human beings are born the same way, their religious beliefs or myths produce different perceptions of human origin. Stephen's meditation on mankind's origin in the above quoted passage arises from a series of images triggered by his observance of two midwives headed towards the sea, to his thoughts of the natural reality of human existence and that '[o]ne of her sisterhood lugged me squealing into life,' and finally to his fantasies about '[a] misbirth with a trailing navelcord' in the midwives' bag (*U* 3.38). Then he mockingly makes a telephone call to Eden, the origin of life: 'Will you be as Gods? Gaze in your omphalos. Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one'. The Hebraic-Hellenic-Oriental element here is the coupling of the polyglot phone number: 'Aleph,' the first letter in the Hebrew and Arabic alphabet, and 'alpha,' the first letter in the Greek alphabet. Joyce's imaginative blending of the telephone, which connects Stephen to 'Edenville,' with the 'navalcord,' the link of connection with the primitive parents, is a source of mockery

because it materializes the spiritual connectedness to heaven. After this obscure phone call, Stephen's imagination embarks on fantasizing about Eve's pregnant belly: 'Belly without blemish.' The first mother's belly reminds him of 'whiteheaped corn,' which by association evokes Traherne's poetic portrayal of the mythical Orient: 'orient and immortal, standing from everlasting to everlasting'. The line taken from Thomas Traherne's *Centuries of Meditations* (1908) depicts a childhood vision of Eden and articulates the connection Joyce establishes between the birth motif and an overt Orientalised existence where the word 'orient' becomes synonym to 'immortal'. A closer reading, however, implies that Joyce here is parodying the Theosophical traditions of envisioning Eve's body as being without a navel, a description given in H.P. Blavatsky's *Isis Unveiled*, a book which Joyce read,¹⁰ or linking the beginning of existence to the Orient.

When Stephen finds himself a spot on Sandymount strand, he begins contemplating his dream of an eastern saviour, a black figure in the 'street of harlots' and associates that figure with Haroun Al-Rashid, one of the Muslim Caliphs and a prominent fictional character in *The Arabian Nights*:

After he woke me last night same dream or was it? Wait. Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held against my face. Smiled: creamfruit smell. That was the rule, said. In. Come. Red carpet spread. You will see who. (*U* 3.46)

The implication of the 'street of harlots' in relation with Haroun Al-Rashid will become obvious when we reach the end of the 'Circe' episode; '[t]he melon' will become also significant in relation to Bloom's fantasies of the 'melonfields north of Jaffa' (*U* 4.58) which are a symbol of Molly's rump; Haroun Al Rashid will gain importance only in light of the numerous references to Bloom's 'darkness' and his 'Oriental' quality. The first sentence of the above quoted passage is a reference to

¹⁰ See Stuart Gilbert, *James Joyce's Ulysses* (Harmondsworth: Penguin, 1963), pp. 41-60

Haines' dream of the 'black panther' that woke Stephen up on the previous night. Stephen recollects how he was frightened because Haines kept 'raving and moaning' in his sleep 'about shooting a black panther' (*U* 1.4). As the novel opens, Joyce dramatizes the incident for shortly after his appearance in the 'Telemachus' episode, Stephen expresses his distress at Haines' dream. Actually Stephen's first words in the whole novel, '[t]ell me, Mulligan [...] How long is Haines going to stay in this tower?' (*U* 1.4), register his dissatisfaction with Haines' stay in the Martello Tower. Yet, that same dream stimulates the dream of an Oriental saviour/Haroun Al-Rashid. This dream returns in the 'Scylla and Charybdis' episode when Bloom crosses Stephen's path and invokes the Oriental dream at the library entrance. Although the nature of the Bloom/Stephen relationship has been defined for a long time through the Homeric correspondence, Joyce's association of Bloom with Harun Al-Rashid reinforces another dimension of the Bloom/Stephen relationship. The sudden appearance of Bloom while Stephen and Mulligan are leaving the library in the 'Scylla and Charybdis' episode forces Stephen to step aside: 'About to pass through the doorway, feeling one behind, he stood aside. Part. The moment is now' (*U* 9.209). Stephen observes how Bloom navigates his way successfully between Stephen and Mulligan paralleling Odysseus' passage between Scylla, the six-headed monster, and the whirlpool Charybdis. Joyce here attempts to draw the attention to Bloom's moderate approach towards life and how he manages to navigate his course between two extremes.

More than any other scene that joins Bloom and Stephen together; this particular scene brings Stephen face to face with his own paralysis and forces him to reconsider other ways to set himself free from the nightmare of history. In other words, Stephen's entrapment in the terror of the past, especially that concerning his

Mother: the source of his dread, has denied him any genuine contact with life and blunted his historical sense. Ironically, Stephen realizes the dilemma he is living in and because history for him is synonymous with terror and guilt, he tells Deasy that he is trying to awake from the nightmare of history. Nonetheless, when he observes towards the end of the 'Scylla and Charybdis' episode how Bloom manages to steer his path smoothly, Stephen realises that '[t]he moment is now' (*U* 9.209) to strike a balance in his life. This thought coincides with the evocation of the dark man of his Oriental dream:

Here I watched the birds for augury. Aengus of the birds. They go, they come. Last night I flew. Easily flew. Men wondered. Street of harlots after. A creamfruit melon he held to me. In. You will see. (*U* 9.209).

Although Bloom has come across Stephen earlier on the day, this is the first time that Stephen notices him. Mulligan, however, feels the threat of Bloom on his own benefits especially if we take into our consideration Mulligan's successive attempts to manipulate Stephen. Thus, he warns Stephen about the perversity of the 'dark-backed' Bloom: 'Buck Mulligan whispered with clown's awe. Did you see his eye? He looked upon you to lust after you. I fear thee' (*U* 9.209). Although Mulligan's materialism in particular and the nightmare of history at large unite to mystify Stephen's vision, Bloom inspires Stephen to achieve reconciliation, and desert Mulligan's materialism: this is where the significance of Bloom and Stephen's meeting lies. In other words, what Bloom epitomises to Stephen is the wisdom needed to achieve reconciliation.

It is not until the 'Circe' episode, however, that Stephen meets Bloom and the prophecy of his Oriental dream is fulfilled. But before Stephen unconsciously identifies with Bloom, history glides ghoulishly into the recognition scene in the form of Stephen's mother and two English soldiers. For the last time in the novel, Stephen confronts his mother's ghost. Overwhelmed by the suffocating proximity of the

nightmare, Stephen begs his mother for 'the word' that might bring peace to his mind: 'Tell me the word, mother, if you know now. The word known to all men' (U 15.540). With extreme indifference to the suffering of her son, the only words she commends to him are 'prayer' and 'repent' (U 15.540). Frustrated by her answer, Stephen raises his ashplant and smashes the brothel lampshade attempting to cancel history with one desperate swing: *'Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry'* (U 15.542). Afterwards, Stephen leaves Bella Cohen's brothel in a state of terror to face history again in the form of two English soldiers whom he somehow offends in his dash from the brothel. As a result they strike a blow and bring Stephen down. The alarmed Bloom follows Stephen out to an 'open hallway' to the 'street of harlots' and intervenes to rescue him from his fight with Private Carr who, like Haines, is another representative of the colonial power in Ireland. Of course, the realization of Stephen's dream is established in the stage direction where the Bloom/Al-Rashid connection is reinforced again. As he steps in to aid Stephen in the brawl, Bloom - as described in the stage direction - removes his disguise: *'Bloom [...] draws his caliph's hood and poncho and hurries down the steps with sideways face. Incog Haroun al Raschid'* (U 15.544). Stephen finds himself in the 'street of harlots' encountering Haroun Al-Rashid, the eighth century Caliph of Baghdad, and gripping the ashplant that has opposed history. Of course the character of Al-Rashid is associated with the leitmotif of the popular pantomime of 'Turko the Terrible' which has been discussed earlier to reinforce Joyce's dramatization of the prominence of the Orient in the Irish imagination. Moreover, Stephen's dream of Haroun al-Rashid and pantomimes could be read in association with his remorse over the death of his mother who used to enjoy pantomime performances featuring Oriental characters. So, the first part of Stephen's

dream which involves saving him from the street of harlots is realized, and this is followed by another realization that takes place in the third and final part of *Ulysses*, the 'Homecoming' section. In the 'Eumaeus' episode, Bloom leads Stephen, who is 'not yet perfectly sober' (*U* 16.570) to the cabman's shelter for rest and refreshments, speaks with him and exchanges views about different topics like religion, politics and art. Stephen further identifies with Bloom as the man of his dream offering him his wife in the form of '[t]he melon against [his] face,' and inviting him to spend the night at his house. The melon here is a symbol of Molly as it will be argued that Bloom's attempts to seduce the young man to become Molly's new lover confirms that his relationship with Molly is as reciprocal as his relationship with Stephen. Once Bloom performs all the details of the dream, Stephen realizes that the image of the dark/Oriental man hovering around his thoughts is Bloom's. Thus, Stephen's dream is finally realized and the prophecy is fulfilled.

I would like at this point of the argument to confine the discussion to the connection that Joyce establishes between Leopold Bloom and Haroun Al-Rashid and how he develops this connection in relation to Stephen's desire to set himself free from the nightmare of history. It is well established that Joyce has adopted the model of Ulysses, the long-absent wanderer of Homer's *Odyssey*, in the characterization of Bloom. He also overtly exploits the classical story of another restless wanderer from *The Arabian Nights* that of Haroun Al-Rashid. Therefore, the most prominent presence of the *Nights* in *Ulysses* is related to the connection Joyce establishes between Bloom and Al-Rashid as both characters are seen aimlessly wandering the streets of Dublin/Baghdad. The historical Al-Rashid is the fifth Abbasid Caliph whose reign extended from 786 to 809 and was marked by economic and cultural prosperity. The character of Al-Rashid, his court and his restless and nocturnal escapade inspired

many stories of *The Arabian Nights* in which he was fictionalized to become known in the west as a stereotype of the insomniac Eastern ruler. Disguised as a commoner, the Caliph used to roam the streets of Baghdad to investigate the welfare of his subjects.¹¹ Apart from reinforcing the function of wanderings in *Ulysses*, Joyce exploits the analogy between Al-Rashid and Bloom to highlight the latter's Eastern aspects and his role as a saviour for Stephen.

This side of Bloom, the saviour, is clearly and intensely revealed in the 'Lestrygonians' episode where Bloom is seen in his natural habitat, the streets of Dublin. In this episode, Joyce situates Bloom in the 'stream of life' (*U* 8.146) as an observer and commentator on many aspects of life to display his involvement in his environment, his sympathy towards the sufferings of ordinary people, and his politics which is given the most prominent treatment in this episode. In the 'Lestrygonians' episode, Joyce gradually introduces Bloom's thoughts and politics in an almost unbroken inner monologue. Therefore, readers become aware of the city through the absorbing mentality of Bloom who perceives images and situations and reflects upon them immediately. The only interruption in Bloom's interior monologue is by the third person narrator whose role is to control the movement of the episode with, as Melvin Friedman puts it, 'reportorial detachment',¹² and Bloom's conversations with Mrs Breen, Nosey Flynn, Davy Byrne and the blind stripling. Even during these short conversations, Bloom's monologue breaks in to present us with further images flashing from his mind. Various as they are, Joyce in the 'Proteus' episode applies the same literary device to capture Stephen's thoughts and politics on the beach almost uninterrupted by either dialogue or exposition.

¹¹ For more on the function of the Haroun Al-Rashid cycle of stories in *The Arabian Nights* see Mia I. Gerhardt, *The Art of Story-Telling: A Literary Study of the Thousand and One Nights* (E. J. Brill: Leiden, 1963), pp. 417-70.

¹² Melvin J. Friedman, 'Lestrygonians' in *James Joyce's Ulysses: Critical Essays*, pp. 131-146 (p. 132).

As food dominates most of the 'Lestrygonians' episode, thoughts of cannibalism torment Bloom, especially when he witnesses the horrifying display of the eating habits of many Dubliners. Throughout the episode, the hungry and skeptical Bloom is haunted by a gloomy vision of reality in which he perceives men as being victimized by each other for want of better sustenance and women as being sentenced to a '[l]ife with hard labour' (*U* 8.154). In other words, the picture that Bloom envisions during his movement between one and two p.m. on his June day in Dublin is of men and women unable to escape their frustrated and aggressive environment that caused their feelings of alienation from their lives and from themselves. While the beach plays the role of the historiographer triggering Stephen's melancholic vision of Ireland, the physical assets of Dublin trigger Bloom's perception of his country and its people. Moreover, through Bloom's reflections in the 'Lestrygonians' episode Joyce suggests a shift in the picture of the history he depicts. Acknowledging the irreversibility of the past, Joyce abandons depicting the nightmare of history as it is envisioned by Stephen and instead highlights issues that concern Ireland 'the now, the here' (*U* 9.178). Viewed broadly, Dublin which Joyce described in a letter addressed to Grant Richards on 5 May 1906 as the 'centre of paralysis' (*Letters II*. 134) lacks any sign of liveability. When Bloom comes across the now motherless Dilly Dedalus who is in front of 'Dillon's auctionrooms' to sell some furniture for money, he relates to the Dedalus family and thinks compassionately how a '[h]ome always breaks up when the mother goes' (*U* 8.145). Bloom then begins reflecting on the forces responsible for Mary Dedalus' death:

Fifteen children [Dedalus] had. 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. No families themselves to feed. Living on the fat of the land. (*U* 8.145)

Although we know that Mary Dedalus died of liver cancer at the age of forty two, Bloom in the above quoted passage blames the inhumanity of the Catholic Church and its anti-contraceptive pressure on poor people, like the Dedalus family, to have children more than they can feed. The policy of '[i]ncrease and multiply' does not only drain family resources but also exhausts women who give birth to children 'every year almost'. This social and religious criticism is reinforced when Bloom notices that Dilly's 'dress is in flitters' because she is '[u]nderfed' (*U* 8.145). This observation prompts Bloom's thoughts to comment on the diet of poor families who live mostly on '[p]otatoes and marge, marge and potatoes' (*U* 8.145) because, like onion and bread, it is a low-cost meal. Although Bloom's thoughts move to other matters, he returns to the subject of large families and women's childbirth when he meets Mrs Breen, an old acquaintance. Before Mrs Breen tells Bloom about Mina Purefoy who has lain in labour for three days, he particularly notices Mrs Breen's 'womaneyes' (*U* 8.150) and thinks of what she was like in her more attractive days before she got married to an eccentric husband. As their conversation proceeds, Mrs Breen reports to him the hardship Mina Purefoy has been experiencing. Bloom feels sorry for her and decides to pay her a visit at the Maternity Hospital in Holles Street: 'Three days imagine groaning on a bed with a vinegared handkerchief round her forehead, her belly swollen out. Phew! Dreadful simply![...] They ought to invent something to stop that' (*U* 8.154). Like Mary Dedalus, Mina Purefoy is another example of a mother exhausted by annual child birth, and continuous breast-feeding due to her 'Methodist Husband' whose discipline in eating habits and having children every year are relatively parallel (*U* 8.153). By punning on the word 'Methodist' which refers to a follower of the Methodist Church, Joyce exposes some of the 'methods of madness' practised by men who require having an offspring methodically. Through reflecting

on the cases of Mary Dedalus and Mina Purefoy, Bloom expresses his condemnation of the religious and social practices that force women to give birth to children regularly. Therefore, he registers his disapproval of large families especially when they are accompanied by poverty and thinks it is the time 'to invent something to stop' the pain of childbirth (*U* 8.154). The socialist and welfare-minded Bloom begins calculating the cost of benefits of a welfare system based on taxation, which would not only ensure painless childbirth but would also settle a small invested sum on each child to encourage the saving habits (*U* 8.154).

One of the issues that Joyce tackles in the flow of Bloom's stream-of-consciousness is mass demonstrations run by enthusiastic adolescents who rush 'into the army helterskelter' to be resisted brutally by the policemen (*U* 8.155). There are two dominant ideas that Joyce triggers in Bloom's remark. First, he registers political resentment of the English Imperial policy in recruiting the Irish Police to become 'admittedly unscrupulous in the service of the Crown' (*U* 16.571). As Gifford notes that '[a] common Irish criticism of the Dublin Metropolitan police who, while ostensibly Irish, were all too readily associated with the English Establishment'.¹³ Elsewhere, Gifford explains that William Gladstone, the English Prime Minister, called the R.I.C (Royal Irish Constabulary in Dublin Castle) 'a semi-military police' because instead of protecting the Irish they were armed and assigned to control and suppress the Irish political protester and thus maintain the British domination over Ireland.¹⁴ Passing by a group of policemen going on duty fresh from their lunch as it shows on their '[f]oodheated faces' (*U* 8.154), Bloom recalls that he once was beaten and arrested for he was present at one of the Pro-Boer student demonstration shouting anti-British sentiments. Thinking of that demonstration, Bloom points out that these

¹³ Gifford, p, 536.

¹⁴ Ibid., p. 104.

same rebellious young students quickly change their allegiances to become magistrates or civil servants in the same establishment they have challenged for they know which side their bread is buttered. Through this observation, Joyce mocks the unruly spirit of young people which easily fluctuates according to changing circumstances and thus highlights the way patriotic sentimentalism (via the popular culture of songs and slogans) is employed to gain power or achieve 'agendas'. This analysis could be applied to Stephen's case. In other words, as it has been discussed at the beginning of the chapter, after defying the forces of British colonialism, Catholic Church and Irish nationalism at the end of *A Portrait*, Stephen, in *Ulysses*, submits to the same forces he has rejected before. He even tries to materially make use of his oppressor. For examples, during his encounter with Haines, Stephen thinks of the possibility of selling his 'sayings' to the 'seas' ruler' Haines (*U* 1.18).

As the events of the episode unfold, the range of the issues Bloom observes and comments upon widens. For example, when he approaches the Liffey River and observes how the gulls are 'flapping strongly,' he throws a crumpled leaflet advertising the evangelical campaign into the water thinking that the birds might be fooled and take it for food. Contrary to his expectation, the gulls do not mistake the advertisement for food: 'Not such damn fools'. In response, Bloom expresses his admiration and sympathy for birds and animals, and as a treat he buys from an old apple-woman two Banbury cakes for a penny to feed '[t]hose poor birds' (*U* 8.46). Bloom then sees in the same episode men wearing sandwich boards and feels sorry for them because of their minimal wages. Then he notices a nun passing by and begins wandering about her life and how she lives in self-imposed confinement without marriage and love to finally conclude that '[i]f she had married she would have changed' (*U* 8.148). Just before the end of the episode, Bloom notices a blind

stripling and enthusiastically helps him to cross the road: 'A blind stripling stood tapping the curbstone with his slender cane. No tram in sight. Wants to cross' (*U* 8.172). Although Bloom tries to help without being condescending, he could not stop himself from reflecting on the injustice of being born blind: 'Poor fellow! Quite a boy. Terrible. Really terrible' (*U* 8.173). Watching him as he taps his way along the curbstone, Bloom starts thinking of the kind of life blind people lead, how they imagine the world, how they might '[r]ead with their fingers,' and how they establish a bond with their surroundings depending on the other senses like the sense of smell: 'Sense of smell must be stronger too' (*U* 8.173). Bloom even wonders at their way of making love to women whom they cannot see depending only on the sharpness of their other senses like the sense of touch to feel the textures of women:

And with a woman, for instance. More shameless not seeing [...] Must be strange not to see her. Kind of a form in his mind's eye. The voice, temperatures: when he touches her with his fingers must almost see the lines, the curves. (*U* 8.173)

Because of his curiosity and his eagerness to establish a bond with blind people, Bloom begins experimenting to find out how a blind person perceives the world through other senses. Thereafter, he touches his skin and his cheeks, and then he puts his hand inside his clothes to feel the smoothness of his belly. Joyce actually replicates the incident in the 'Proteus' episode when Stephen, while walking on the beach, shuts his eyes to experiment with the world around him through the 'modality of the audible' (*U* 3.37) replacing, like Bloom, the modality of the visible. Bloom's observations and thoughts do not only reflect his curiosity and kindness, but they also reflect the richness of his private, mental life. In the streets of his city, Dublin, Bloom keeps wandering to avoid confronting the threats of cuckoldry. Yet, his personal misfortune does not prevent him from noticing the misery around him. He is keenly

aware of his surrounding and more importantly he relates to it as he feels genuine compassion with men and women battling the social, historical and biological forces.

To sum up, in the 'Lestrygonians' episode, Bloom sympathetically reflects on the cruel forces of society that trap individuals and reduce them to scapegoats in the most primitive sense of the word. For example, he sympathizes with Dilly Dedalus for being an innocent victim of others' beliefs, with Josie Breen for being bound to a lunatic husband, with Mina Purefoy and Mary Dedalus for their unremitting pregnancies and painful deliveries. Bloom also sympathizes with the blind piano tuner for being deprived of his sight: 'Where is the justice being born that way?' (*U* 8.174). Even the sight of '[a] barefoot arab' standing over the gratings at Harrison's restaurant breathing fumes of food does not escape the sympathetic Bloom (*U* 8.150). For all of these Bloom has sympathy as ultimately he has for himself and for Molly and even for Boylan because he knows that we cannot help ourselves, cannot help being what we are. Like Stephen, Bloom regards history as inimical to human beings. Nonetheless, while Stephen deems history as a nightmare that must be actively resisted and smashed because it is an obstacle in front of artistic creativity, Bloom's vision of history is less dramatic because in the larger context of history '[n]o-one is anything' (*U* 8.157). Being situated in the 'stream of life,' surrounded by a world of events and data, Bloom contemplates his past from a realistic and detached perspective, and thus, historically, transcends his situation to reach a state of emotional equilibrium. History for him is to be digested, accepted and if possible made sense of but not resisted or smashed. I use the word 'digest' deliberately here because as the Gilbert and Linati schema indicate, the technic of the episode is peristaltic which refers to the process of contraction of the muscles of the alimentary canal by which the contents (food) are forced onward towards the opening. The

peristaltic technique is grasped in the persistent effort to overcome the past and make it meaningful for the present.

In their several brief encounters during the day, Bloom is actually aware of the existence of Stephen and steps in to give him a helping hand because, for Bloom, Stephen is not only a substitute for Rudy, but also a potential lover for Molly to replace the brutal Boylan. Moreover, Bloom hopes that Stephen will provide him with distraction and support on his way back to his home and treacherous wife. It is uncertain though if Bloom knows his importance to Stephen as it is unlikely that Alfred Hunter knew the significance of his deed to Joyce's art. To put it in another way, Joyce's narrative manner of describing Stephen's unconscious longing for the appearance of the Oriental man of his dreams to lead him and teach him to achieve reconciliation suggests that it is likely that Bloom remains in the dark about Stephen's dream of him. After Bloom saves Stephen from Private Carr, and after the realization of Stephen's Oriental fantasies, Bloom/Haroun Al-Rashid leads Stephen to the cabman's shelter before he invites him to his house. When both men leave the shelter, however, Stephen complains that he feels tired. In response, Bloom asks him to lean on him. Surprisingly, Stephen who is unused to physical contact of any kind, leans on Bloom and touches the 'strange kind of flesh of a different man' proceeding to Bloom's house 'arm-in-arm,' and this marks their first genuine communication (*U* 16.614). Because of his knowledge that Bloom, the Jew, is the Oriental man of his dream, Stephen shifts from reservation towards Bloom to accompanying him home and singing for him. In other words, he is now almost equally eager as Bloom to explore every possible similarity, increase the understanding, and thus establish the basis for a relationship between them. From the cabman's shelter to the Blooms' residence at 7 Eccles Street, the road seems to be long and Bloom/Al Rashid is tired

from roaming the streets of his city all day long because, as the day wears on, Bloom is betrayed, insulted, and abused by the inhabitants of the city but he still has the will to save Stephen and take him to his house.

Joyce's achievement in the 'Ithaca' episode is the realization of the meeting between Bloom and Stephen as both represent 'two temperaments': 'The scientific. The artistic' (*U* 17.635). The street scene which opens the episode compares and contrasts between Bloom and Stephen. To start with, as he reaches his house, Bloom realizes that he does not have his key and at the same time does not wish to disturb his wife by knocking at the door. The omniscient voice in 'Ithaca' asks:

What were then the alternatives before the, premeditatedly (respectively) and inadvertently, keyless couple?
To enter or not to enter. To knock or not to knock. (*U* 17.621)

Although they are both keyless and victims of usurpers, Bloom, leaving Stephen trapped between thought and action, successfully devises a way to get into his house. In doing so, Joyce throws the balance of the narrative towards Bloom because of his competence and resourcefulness, and by contrast to the 'Nestor' episode establishes him as a teacher while Stephen will occupy the role of the learner. In this sense, Stephen's confrontation with Bloom supplies him with the qualities that he lacks especially the ability to take action in critical situations. In a relaxed tone, the narrative shifts to another scene joining both men while having cocoa and cream as part of a Eucharistic communion. Bloom shows his generosity to his guest who has already predicted it in his dream: 'Come. Red carpet spread'. Bloom even sacrifices the cream 'reserved for the breakfast of his wife' and serves it 'extraordinarily to his guest and, in reduced measure, to himself' (*U* 17.629). During their conversation, Stephen and Bloom seems to know each other's thoughts without verbally communicating them. The episode is functional in this respect because it marks the

development of a line of thought which Joyce will take further in the 'Ithaca' episode where he proposes that in spite of the differences in race, education and so much else, what really joins Bloom and Stephen together is 'their disbelief in many orthodox religious, national, social and ethical doctrines. Both admitted the alternately stimulating and obtunding influence of heterosexual magnetism' (*U* 17.619). The events in the kitchen trace the development of the sympathetic bond between Stephen and Bloom. Yet, when the narrative moves to the 'exodus' (*U* 17.650) from the kitchen to the garden, Bloom's and Stephen's relationship will be described symbolically.

According to the Gilbert schema, the technics in the 'Nestor' and 'Ithaca' episodes are catechism (personal), and catechism (impersonal) respectively. The contrast between the technics and contents of both episodes is ironic because the personal catechism of the 'Nestor' episode delivers the cold discourse between Stephen and Deasy, while the impersonal catechism of the 'Ithaca' episode expresses the most personal discourse both Stephen and Bloom experience during the day of the novel. Bloom actually expresses his satisfaction from this meeting especially that it is the first time he has enjoyed 'interindividual relations' (*U* 17.621) with anyone since 1893, i.e., since Rudy's death. The meeting is also as important to Stephen as it is to Bloom. Stephen who has inhabited a shell of neurotic isolation for a long time needs to overcome his mourning mode through establishing a relationship with Bloom. After he has achieved emotional reconciliation as he realizes that he has 'sustained no positive loss' in Molly's adultery, Bloom conquers his own fragmented existence and thus is able to connect Stephen with the world of social understanding. In doing so, the Jew '[has] brought a positive gain to others. Light to the gentiles' (*U* 17.629). The 'light' that Bloom, the dark Jew and Oriental figure, brings corresponds to that which Stephen envisions in association with Averroes and Maimonides, the 'dark men in

mien and movement' who are 'shining in brightness which brightness could not comprehend'. At this point in the novel, it is only Stephen who is appreciating the lightness brought by the dark man of his dreams. The images of 'darkness' and 'brightness' that run throughout the novel and their association with Bloom and Deasy reinforce Joyce's attempt to juxtapose against Deasy's distorted wisdom Bloom's illuminating wisdom. In this context, Joyce again promotes the 'darkness' of his protagonist as a positive quality.

Employing the technic of impersonal catechism, Joyce concludes the incidents of the whole day to depict the long-awaited meeting through which Stephen and Bloom are symbolically unified in one shared consciousness to become 'Stephen Blephen,' and 'Bloom Stoom' (*U* 17.635). In other words, the contrast between the apparent coldness of the episode's form and its intimate and human content, proposes a turning point in the movement of Bloom and Stephen. Instead of having two different voices moving in two different realms, Joyce in the 'Ithaca' episode brings the opposing temperaments that Bloom and Stephen stand for into reconciliation. Joyce also employs the same style to depict two rebels who oppose fixed notions of families at a social level, of the church at a religious level, and of the state at a political level to set them in contrast with Deasy and his paralyzed version of history. Yet, it is worth mentioning here that although the 'Eumaeus' episode ends with Bloom and Stephen walking hand in hand, and that the 'Ithaca' episode highlights the 'common factors of similarity between their respective like and unlike reactions to experience,' the opening sentence of the 'Ithaca' explicitly indicates that Stephen and Bloom might have similar qualities but their paths or 'courses' will remain 'parallel' (*U* 17.619) and, therefore, shall never meet.

Throughout the book, Joyce contrasts the model of the artist who is paralysed by the past with the model of the everyday man who in spite of his inability to modify human existence or 'substitute other more acceptable phenomena in place of the less acceptable phenomena to be removed' (*U* 17.650) is capable of moving towards a cosmic perspective and transcend the limitations imposed by past history and by his present situation. Joyce in this sense manages to create a character which is contently on the move, thinking of infinite spaces and of issues with cosmic frame of references. During their meeting, Stephen and Bloom eat, drink and urinate together. From that point, Stephen realizes that the individual must proceed energetically. He cannot '[c]ease to strive' (*U* 9.209) as he is tempted to do at the end of the 'Scylla and Charybdis'. Stephen's newly revealed perspective encourages him to act and develop his potentiality. In different letters addressed to different recipients, Joyce describes the 'sublimation of Bloom and Stephen' in the 'Ithaca' episode through which they 'become heavenly bodies, wanderers like the stars at which they gaze' (*Letters I* .164, 160). Before their departure, Bloom and Stephen, both dressed in black, emerge 'silently, doubly dark, from obscurity' (*U* 17.651) to become, like Averroes and Moses Maimonides, and Haroun Al Rashid another manifestation of 'dark men in mien and movement'. While Stephen's Oriental dream is realized, Bloom's Oriental fantasies which reflect his nostalgic and sexual desires remain with him until he retires to bed. At that point, and after he identifies Bloom with Haroun Al-Rashid, Joyce complicates his Oriental correspondences and evokes the character of Sindbad the Sailor to associate it with Bloom.

CHAPTER THREE

QUESTIONING BETRAYAL IN THE CONTEXT OF *THE ARABIAN NIGHTS*

The most prominent theme that comes to our mind when we think of *Ulysses* is that of betrayal as Molly Bloom's tryst with Boylan is the principle anxiety that hovers over the whole book. Instead of preventing the illicit consummation of the affair, Bloom is ironically immersed in speculations of what is bound to happen. The story of betrayal is thus filtered through Bloom's tormented consciousness and his close-up observation of the surroundings. Despite the tendency of critics to categorize Bloom as a cuckold, he is more than that because he is also an unfaithful spouse, plunged into voyeurism, masturbation and epistolary flirtation that comprise another account of betrayal. Moreover, with the introduction of the voice of Molly which has been largely absent from *Ulysses* but dominates the end, we acknowledge Bloom's collusion in Molly's adultery and that he does not only derive sexual pleasure from his wife's affair but also act as an accomplice in the planning and the execution of it. In other words, Joyce challenges the moral values attached to fidelity/infidelity through the inconsistency in depicting marital betrayal. In this sense, betrayal is represented as a human experience that is defined by its variations. Therefore, Joyce in *Ulysses* creates a manifold scheme that allows him to stage and play out the different versions of marital betrayal. This is followed by a development of the thematic representation of betrayal as there is a point in the book where Joyce conflates the cuckolded husband and betrayed Irish heroes to transfer the theme of betrayal into a different level of representation. Having said this, the theme of betrayal in *Ulysses* emerges as both marital and political betrayal to provide Joyce some leverage to experiment with his themes in the same manner he experiments with styles and narrative techniques. This is actually typical of Joyce's art as the complexity does not lie in the ideas but in the

manner of representing them. After all, *Ulysses* is not a continuous linear story, but it is an amalgam of stories, told from different perspectives by employing a multiplicity of narrative techniques. Therefore, the novel cannot be limited to one reading exclusively.

Through evoking the *Nights* which is effectively incorporated in the structure of *Ulysses*, Joyce highlights the theme of betrayal especially that the *Nights* is animated by the same theme. Although *The Arabian Nights* is composed of a series of separate stories, what all of these stories have in common is the framing story of Scheherazade which is triggered by an act of betrayal: Sultan Shahrayar discovers his wife's infidelity, kills her, and decides to marry a virgin every night and kill her in the next morning. Shahrayar's vizier is commissioned to bring in a bride every night. After a series of killings, candidates run out and then Scheherazade, the vizier's daughter, volunteers despite her father's opposition. Once Scheherazade takes the permission to narrate her stories, she gains the Sultan's attention and curiosity, saves her life, and defends her sex. Therefore, in the *Nights*, stories are constantly proliferated for one thousand and one nights to escape a death penalty imposed by a cuckolded husband. In *Ulysses*, however, Joyce reverses the technique prescribed in the *Nights*, and instead generates various betrayal situations while manipulating the novel's styles and narrative methods to challenge the model of marital betrayal set forth in literary works like the *Nights*, play with our expectations and manipulate the traditional sentiments we normally associate with marital betrayal for Joyce is not in the habit of creating sympathetic, endearing characters. On the contrary, while creating his characters, Joyce detaches himself from his work and treats his characters with 'indifferent sympathy' (CW. 127). Finally, while Joyce seems to minimize the

implication of sexual betrayal, he is at the same time inflating the consequence of political betrayal.

Marital Betrayal or Marital Conspiracy?

Although the eighteen episodes of *Ulysses* are written in different styles, it is the theme of betrayal that constitutes much of the narrative content of the book, and thus offers an outline of events. In this section of the chapter, I would like to analyse the various betrayal situations that make up most of the narrative of *Ulysses* to reach the conclusion that both Leopold and Molly Bloom commit their own version of marital betrayal which is grounded in spousal consent rather than deceit. Immediately after his appearance in the 'Calypso' episode, Bloom 'watch[es] curiously, kindly, the lithe black form' of the cat (*U* 4.53) and speculates about the sadomasochistic relationship that joins cats and mice: 'Cruel. Her nature. Curious mice never squeal. Seem to like it' (*U* 4.54). Joyce's emphasis on Bloom's interaction with the cat at the beginning of the episode is not just to describe a man attentively examining his surroundings, but to describe a man reliving the central events in his life especially the one that has to do with his 'domestic problem' (*U* 17.638). Therefore Bloom's scrutiny of the cat has two main functions. The major one is to capture one aspect of the Bloom/Molly's relationship and categories it in analogy to the cat/mouse relationship. While the mouse/male/Bloom is victimized and persecuted by the cat/female/Molly, the mouse seems to enjoy it and hence never resists.

Bloom actually strikes us as being a devoted husband serving his adulterous wife in spite of his awareness of the forthcoming assignation with Boylan. He is in the kitchen preparing with extra caution his wife's breakfast, serves her in bed, exchanges books for her and even buys her skin lotion and expensive underwear to make her

more seductive and attractive to men. Yet, knowing that Bloom derives sexual gratification from his wife's extramarital relationship explains his tolerance with her. As Declan Kiberd puts it '[t]he more Molly is lusted after by other men, the more mysteriously desirable she becomes to her husband.'¹ The other purpose is to highlight Bloom's curious nature and inquisitive mind as he constantly attempts to analyse the world from different perspectives. The Joycean technique of employing multiple perspectives provides various insights and deep understanding of surroundings. For example, Bloom's attempt to adopt the cat's perspective allows him to understand the conscience of the female whether it is a wife, a daughter or even a pet.² Moreover, Joyce in this scene draws our attention to the inversion of roles in the Blooms' household. This will be reinforced later on in the episode when Bloom receives a detailed letter from his daughter while Molly gets only a card to indicate that Bloom is more of a motherly figure for his daughter than Molly is. Their overlapping masculine-femininity is evident in the novel triggering the question of male femininity and female masculinity. For example, when Bloom's pregnancy is announced in the 'Circe' episode, he thinks to himself: 'O, I so want to be a mother' (*U* 15.466). Molly, on the other hand, thinks: 'God I wouldnt mind being a man and get up on a lovely woman' (*U* 18.720). Although the first scene in the novel registers a husband's captivity and even persecution by a demanding and unfaithful wife, it also reveals how much the husband is enjoying it. Thereafter, that same husband transcends his captivity and practices a parallel version of marital betrayal.

As soon as Bloom leaves his house at 7 Eccles Street he will experience a number of distant, sexual encounters that will demonstrate his potency, and simultaneously convey his anxiety which is basically the outcome of his failure to

¹ Declan Kiberd, *Ulysses and Us: The Art of Everyday Living* (Faber and Faber, 2010), p. 250.

² Henke, p. 77.

attain sexual gratification with Molly. In the opening scene in the 'Calypso' episode, Bloom's passion for 'inner organs of beasts and fowls' (*U* 4.53) is foregrounded. Shortly after, we see him in front of a butcher's window shop 'staring at the hanks of sausages, polonies, black and white' (*U* 4.56). Then his desire is directed to the 'nextdoor girl at the counter' standing in front of him as '[h]is eyes rested on her vigorous hips' (*U* 4.57). The sight of the woman's voluptuous body completely arrests Bloom who hopes '[t]o catch up and walk behind her [...] moving hams' to observe '[t]he way her crooked skirt swings at each whack' (*U* 4.57). This scene displays Bloom's first sexual encounter, but because he fails to catch up with the servant girl and satisfy his voyeuristic obsession, he directs his gaze to another woman. This time, Joyce is reinforcing a shift in Bloom's taste as he stares at a well-dressed woman standing outside the Grosvenor Hotel. Instead of examining the woman's body parts, Bloom in this scene examines the woman's clothes which convey her wealth and social status: 'Stylish kind of coat with that roll collar, warm for a day like this' (*U* 5.70). Bloom's attraction to the woman's clothes provokes his sexual fantasies to imagine what lies beneath. 'Drawing back his head and gazing far from beneath his veiled eyelids' he examines 'the bright fawn skin shine in the glare' (*U* 5.71) and marvels about the sexual performance of women from different social classes. He thinks that all class boundaries dissolve for sexual pleasure, and that '[w]omen all for caste till you touch the spot [...] Reserved about to yield [...] Possess her once take the starch out of her' (*U* 5.71). However, Bloom's attraction to women's parts and clothes is not only to derive sexual gratification but also to understand the sensibility of women and more particularly his wife's sensibility. It is obvious that Bloom's examination of women has succeeded since Molly admits that her husband 'understood or felt what a woman is' (*U* 18.731). Similar to what happens in the first

scene at the butcher shop, the unnoticed observer with his 'veiled eyelid' is interrupted by a passing tramcar. Yet, those scenes are significant because they foreshadow the beach scene where Joyce depicts the culmination of Bloom's voyeurism.

The 'Nausicaa' episode marks the success of Bloom's voyeuristic obsession not only because he experiences an orgasm, but because it is a mutual experience as Gerty MacDowell, unlike the two unnamed women in the butcher shop and the hotel scenes, is aware that Bloom is watching her. Bloom at the beginning is tempted to think that his encounter with Gerty is a one-sided interaction as usual. Yet, once Gerty sees him she begins examining his facial features in the same manner Bloom examines women's bodies and clothes. Apart from his 'darkness,' what attracts Gerty to Bloom is the look of sadness on his face: 'the face that met her gaze there in the twilight, wan and strangely drawn, seemed to her the saddest she had ever seen' (*U* 13.340). Gerty manages to see shortly after 'flush of admiration in his eyes that set her tingling in every nerve' and realizes through her 'woman's instinct' that she 'had raised the devil in him' (*U* 13.344). This eye-looked exchange between Bloom and Gerty triggers their voyeuristic intercourse. As Gerty notices that Bloom's gaze is directed to her legs, she leans back and lifts her skirt concentrating meanwhile on the transformation of the look on Bloom's face from sadness to erotic pleasure. The mutual voyeuristic exchange seems to satisfy both Bloom and Gerty equally although they seek different forms of pleasure. As a product of her culture, Gerty builds fantasies around the stranger whom she interprets in terms of the romantic world she reads about in the sentimental novels. Therefore, she is looking for someone to 'embrace her gently, like a real man, crushing her soft body to him, and love her, his ownest girlie, for herself alone' (*U* 13.342). Bloom's voyeuristic interaction in the 'Nausicaa' episode, on the other hand, are first an example of Bloom's libidinous nature, and second a Joycean

tactic to allow Bloom to resolve the sexual tension in his marriage, and the other pressure imposed on him due to his Jewishness, especially after the turbulent events at Barney Kiernan's pub.

Although Bloom's voyeurism is fully satisfied in the 'Nausicaa' episode, it is taken forward in the 'Circe' episode where Bloom does not only play the role of the voyeur watching the Molly/Bloom sexual encounter but also act as a pander or director of his wife's affair. When Boylan gives Bloom the permission to witness the Molly/Boylan sexual scene as he tells him: 'You can apply your eye to the keyhole and play with yourself while I just go through her a few times.' The enthusiastic Bloom at once asks Boylan if he could bring 'two men chums to witness the deed and take a snapshot?' (*U* 15.527). Bloom's intention to document the sexual scene is rather suspicious. Although he might want to document Molly's sexual intercourse for his own sexual pleasure, it is also possible that Bloom unconsciously wants a legal proof for her adultery which is provided in this case by a pornographic representation. Mina Kennedy, Kitty, and Lydia Douce become voyeurs with Bloom and they discuss how Boylan is 'carrying [Molly] round the room doing it [...] You could hear them in Paris and New York' (*U* 15.528). Not only does Bloom derive pleasure (and pain) from this invasive voyeuristic scene, but the women also gain satisfaction from watching the way in which Boylan 'simply idolises every bit of [Molly]' (*U* 15.527). All of the voyeurs of the Molly/Boylan's sex scene become involved in their sexual climax, and the on-lookers experience their own pleasure in their watching as they laugh and giggle concurrently with the orgasms. Bloom's excitement is manifested when '*[h]is eyes wildly dilated,*' and he yells to Boylan: 'Show! Hide! Show! Plough her! More! Shoot!' (*U* 15.528).

Thus, there are two opposing tones regarding Molly's infidelity in *Ulysses*; while Bloom seems to derive sexual gratification from his wife's affair, he is at particular moments deeply tormented by jealousy. In the 'Hades' episode, when the group of mourners mentions Boylan, the narrative immediately switches to Bloom's stream-of-consciousness allowing him to dissociate himself. To distract his mind from thinking about the imminent assignation on that day with all its unpleasant implications, Bloom concentrates on less emotional details and indulge in his private thoughts focusing on his nails instead as a defence-mechanism,

Mr Bloom reviewed the nails of his left hand, then those of his right hand. The nails, yes. Is there anything more in him that they she sees? Fascination. Worst man in Dublin. That keeps him alive. They sometimes feel what a person is. Instinct. But a type like that. My nails. I am just looking at them: well pared. And after: thinking alone. Body getting a bit softy. I would notice that from remembering. What causes that I suppose the skin can't contract quickly enough when the flesh falls off. But the shape is there. The shape is there still. Shoulders. Hips. Plump. Night of the dance dressing. Shift stuck between the cheeks behind. (*U* 6.89)

Throughout *Ulysses*, Bloom's thoughts are flexible and random. His mind is open to all possibilities, and reacts accordingly. However, when Boylan appears, Bloom deliberately stops the flow of his thoughts and directs it to serve one single end, that is to say, shunning the presence of Boylan, physically and mentally. Yet, the scheme of distracting himself does not succeed as his mind keeps going back to the Molly/Boylan's affair. In this particular incident, he is in an anguished state of mind where his thoughts fluctuate dramatically between the study of his nails, and his wife's betrayal. While he indulges himself in a scientific contemplation of the fingernails of each hand, he wanders what is special about Boylan 'that they she sees?' Using the double pronoun here expresses Bloom's anxiety; he first wonders what women in general 'they' find in Bloom to finally admits that Molly 'she,' like the rest of women, is also attracted to Boylan. According to Bloom, Boylan is the '[w]orst man in Dublin' and does not deserve all the attention he receives. His trick is

'[f]ascination' and this is what 'keeps him alive'. In other words, Bloom believes that Boylan, the show businessman, is expert in surrounding himself with glamour and that is what attracts women to him.

Not fully distracted, Bloom reminds himself of his fingernails by inducing his mind to concentrate on them: 'My nails. I am just looking at them'. The use of the progressive verb 'am looking' reveals the amount of pressure he is imposing on himself to stop thinking of Boylan. During his struggle to keep his mind focused on his nails, Bloom's thoughts shift to his wife. He contemplates her state of mind after Boylan's departure, when she is alone: 'And after: thinking alone. Body getting a bit softy'. This is one of the moments in the book where Bloom sympathizes with his wife's fear of age as he imagines her lamenting over the loss of her sexual appeal and the flabbiness in her body. Bloom's scientific examination of what happens to skin due to old age and how it 'falls off' causing bodies to become shapeless distresses him temporarily. He, however, comforts himself as he confirms that Molly retains her figure: 'The shape is there still. Shoulders. Hips. Plump.' What comes to his mind then is the image of her 'cheeks behind' in the '[n]ight of the dance dressing.' We know more about '[n]ight of the dance dressing' in the 'Lestrygonians' episode where Bloom recalls the party that seems memorable for him because of Molly's 'elephantgrey dress' that 'fitted her like a glove, shoulder and hips' (*U* 8.148). Molly's 'cheeks behind' are reference to her bottom, the same 'adulterous rump' (*U* 15.498) or as Joyce describes them the two 'terrestrial hemispheres': eastern and western that Bloom kiss towards the end of his journey (*U* 17.686). The act of kissing the female spheres (symbol of unity) and Bloom's Promised Land highlights the state of reconciliation that he achieves towards the end of his journey.

The second time that Boylan physically appears in Bloom's way takes place in the 'Lestrygonians' episode. Prior to it, however, Bloom anticipates the encounter when he decides to have his lunch in Burton restaurant where the sight of the cannibalistic eating habits repels his appetite along with the thought of Molly/Boylan's assignation. Bloom suddenly decides to get out from the sight of the Lestrygonians to have a light meal at Davy Byrne's instead: 'Out I hate dirty eaters'. This sentence is preceded by a strange remark: 'Not here. Don't see him' (*U* 8.162). Bloom here is consumed by anxiety and by his fear caused by confronting Boylan, especially on that day. He is not only avoiding a physical encounter with Boylan, but also avoiding the humiliation that such an encounter might bring. On his way to the National Library, however, where he intends to trace an advertisement which he has promised one of his customers to get published, Bloom suddenly spots Boylan with his '[s]traw hat in sunlight. Tan shoes. Turnedup trousers. It is. It is' (*U* 8.174). The repetition of 'it is' is both an expression of anxiety and a confirmation of the intuition Bloom has felt earlier in the episode concerning his encounter with Boylan. Desperate for any source of distraction, Bloom is pulled away from the sight of Boylan by an advertisement of the Mirus Bazaar: 'Hello, placard. Mirus bazaar' (*U* 8.174). Although the sudden appearance of the advertisement operates as a suitable distraction, Joyce deploys this incident to expose the enterprise of Orientalism by highlighting the empire's different strategies of installing such Oriental entertainments that played a significant role in establishing and sustaining stereotypes of the exotic Orient. Although Joyce implies in his book that the Miruz bazaar is launched to raise funds for Mercer's hospital, and that the vice-regal procession that Joyce portrays in the 'Wandering Rocks' is accompanying the lord lieutenant 'to inaugurate the Mirus bazaar' (*U* 10.244), Gifford explains in his entry to the bazaar that 'the lord lieutenant

did not parade through Dublin as described in 'Wandering Rocks' but arrived in haste from the south of Ireland.'³ Therefore, the evocation of the Mirus bazaar in this context underscores the effect of such entertainments with Oriental themes on the Irish. Because he has a capacious mind, that has the ability to absorb and process data, manners and all kinds of clichés, Bloom has the power to create any image of the Orient that he wishes, and that could change according to his needs. In this sense, Joyce calls attention to how the discourse of Orientalism operates to provide images of the Orient as a land of liberation in the same respect that the Orientalist myth of Irish genealogy provides Ireland the means of its release from the long and oppressing colonial history.

Back to Bloom and his desperate attempts to avoid Boylan, he automatically changes his course; instead of going to the library and passing by Boylan, he impulsively seeks refuge in the nearby Museum: 'Quick. Cold statues: quiet there. Safe in a minute' (*U* 8.175). What is striking in this incident is the way Joyce builds it up to intensify Bloom's reactions. Bloom notices Boylan, acts as quickly as possible to avoid meeting him, thus, he decides to change his way while constructing a cryptic, and coded narrative to reduce his restlessness. Although the acceleration of Bloom's thoughts is functional to reduce his anxiety and insecurity, he cannot completely dismiss Boylan's image from his mind as he speculates whether he has been noticed by his rival or not. Moreover, the escape scheme that Joyce designs involves Bloom checking his Oriental belongings that are meant to protect him. The first thing that comes to Bloom's mind is the advertisement of Agendath Netaim, which he keeps in his pocket during the day on the novel to constantly remind him of his eastern fantasies and his former happiness with Molly. Apart from the potato that serves as

³ Gifford, p, 187.

his talisman given to him by his mother, Bloom is desperate to find the lemon soap that is also associated with wife's place of origin: The East (Gibraltar).

In the 'Sirens' episode, Joyce proceeds in depicting Bloom's struggle with the feelings of jealousy, anger and pleasure. What distinguishes the 'Sirens,' however, is that Joyce seizes the chance to conflate at the final scene of the episode betrayed Irish heroes with the cuckolded husband. In doing so, he takes the theme of betrayal into a different realm, triggers the theme of nationalism, and the role of betrayal in Irish history. The evocation of the theme of political betrayal here is a manifestation of the different ways to experiment with the same theme. It is four in the afternoon and the consummation of the Molly/Boylan affair is about to take place. Contrary to his attempt to avoid Boylan at the closing of the 'Lestrygonians' episode and before that in the funeral carriage in the 'Hades' episode, Bloom suddenly changes his attitude and decides to '[r]isk it' and follow Boylan to the Ormond Hotel to observe him from distance when he jingles towards his assignation with Molly:

[Bloom] eyed and saw afar on Essex bridge a gay hat riding on a jauntingcar. It is. Third time. Coincidence.
Jingling on supple rubbers it jaunted from the bridge to Ormond quay. Follow. Risk it. Go quick. At four. Near now. Out. (*U* 11.253)

In the *Odyssey*, Circe warns Odysseus about the alluring singing of the Sirens that would drive men crazy once they hear it. However, the mythical hero is driven by a desire to listen to the fatal singing creatures without paying the inevitable death penalty. Odysseus waxes his men's ears, ties himself to the mast, and asks his crew not to untie him in any circumstances. The plan succeeds and Odysseus manages to listen to the Sirens' songs and pass safely along with his crew between Scylla and Charybdis. Similarly, what challenges Bloom to take the risk and chase Boylan to the Ormond Hotel once he sees him 'riding on a jauntingcar' is the temptation to listen to a range of songs which form the background to the 'Sirens' episode. In this context,

the songs seduce Bloom into traps of nostalgic longings of love and loss and thereby intensify his feelings of frustration and loneliness. Like a stimulating medium, the songs have a great impact on Bloom's consciousness for they repeatedly remind him of the Molly/Boylan affair. Although he tries to distract his mind by thinking of Martha and by indulging in the process of writing to her, '[t]o Martha I must write' (*U* 11.251), the Molly narrative, as Sultan puts it, eclipses Martha's.⁴

Joyce, the music-lover, incorporates music into his work. In 'The Dead,' songs arouse Gretta's memories of Michael Furey and trigger Gabriel's epiphany, which leads him to re-evaluate his relationship with his wife and his native land. In *A Portrait of the Artist as a Young Man*, Simon Dedalus' music used to be a source of comfort and peace. In *Ulysses*, musical allusions populate the eighteen episodes. Zack Bowen advocates 'the absolute necessity of music per se to an understanding of Joyce's textual strategies, the characters' minds, and the thematic patterns of his books'.⁵ In the fourth chapter, for example, Bloom and Molly are introduced and the central fact of the novel, that he is about to be cuckolded, is disclosed. Boylan and Molly are to rehearse on that afternoon 'La ci darem' from *Don Giovanni* and 'Love's Old Sweet Song' (*U* 4.61). The obvious irony that Molly is to rehearse 'Love's Old Sweet Song' with Boylan gives the song significance for it will be in Bloom's mind throughout the day. In the next episode, When M'Coy asks Bloom about the songs Molly will sing in her tour with Boylan, he, before giving his answer, imagines Molly lying in bed telling her fortune with cards while singing 'Love's Old Sweet Song'. In the 'Sirens' episode, Bloom observes Boylan set out for his rendezvous with Molly and imagines his progress towards 7 Eccles Street. When he calculates that Boylan has arrived at the Bloom's residence, the title of the song works its way into Bloom's

⁴ Sultan, p. 223

⁵ Zack Bowen, *Bloom's Old Sweet Song: Essays on Joyce and Music* (Gainesville: University Press of Florida, 1995), p. 2.

inner monologue to be associated with the consummation of Molly/Boylan's tryst.

We will notice in the 'Sirens' episode that Boylan 'the conquering hero' and Bloom the 'unconquered hero' (*U* 11.254) are being drawn more closely into conjunction than anywhere else in *Ulysses*. Bloom reaches the bar of the Ormond Hotel to find a group of Dubliners gathering around a piano and singing for entertainment. He prefers the company of Stephen's maternal uncle, Richie Goulding, who is also like Bloom an outsider, to that of Boylan and the other Dubliners. Bloom is curious as to what the forthcoming meeting between his wife would lead to. Therefore, he keeps attentive eyes on his rival. Boylan's dominant presence, and his ability to attract the attention, not only of the other Dubliners who receive him like 'the conquered hero,' but also of the flirtatious barmaids, remind Bloom of his own impotence and incapability. As a foil, Boylan represents everything that Bloom is not. Virility, to begin with, as a criterion of differentiation between the two is evidenced through the narrative representation of Boylan as an attractive man sought by women everywhere he goes, and of Bloom as a less attractive masculine figure whose presence at the bar is barely noticed by his rival and the other men. Bloom's character is lacking in certain attributes of potency and resistance to the sources of threat to his marriage life. His own defiance against the imminent fidelity in his family is devoid of any sort of practicality and of seriousness. Relentless and useless observation of the threat is what he is inclined to do permanently. Zack Bowen's argument about this point is that '[t]hough Bloom may be cuckolded in the afternoon, he still is not conquered in a far larger sense. Bloom accepts the world, accepts life, and doesn't try to change it.'⁶ However, part of this close-up inspection is an engrossed attention to imagine what might happen between Molly and Boylan in their rendezvous. Thus,

⁶ Zack Bowen, *Musical Allusions in the Works of James Joyce: Early Poetry through Ulysses* (Dublin: Gill and Macmillan, 1975), p. 168.

Bloom's attentive and constant examination of Boylan especially his gestures with the flirtatious barmaids is an attempt to imagine the approaching scene of betrayal.

Notably, Joyce does not describe the actual betrayal scene in *Ulysses*. We come to know about it through Bloom's vivid imagination and Molly's reverie in the final episode of the book. Before Bloom spots his rival and decides to follow him, he is seen wandering around 'bearing in his breast the sweet of sin' (*U* 11.247), the novel that he bought for Molly and that keeps reminding him of the Molly/Boylan imminent 'sweet sin'. This is how Bloom deems his wife's infidelity as a 'sweet sin' from which he could derive sexual pleasure. In *Exiles*, Joyce repeats the same pattern as the presumed act of betrayal takes place off stage. Just back in Ireland from nine years in Italy, Richard Rowan and his wife Bertha meet their old friend Robert Hand. Throughout the play, it is suggested that both Robert and Bertha have an assignation but it is not clear whether they have an intercourse or not. Despite Bertha's several attempts to clear her side in front of Richard, the latter insists on not knowing what, if anything, happened: 'I will never know. Never in this world' (*E.* 147). Richard's deliberate decision not to know what has happened between his wife and Robert is his own way to fantasize over their relationship.

Joyce in the 'Sirens' episode plays with the sound effect of words; the operatic performance of the all-male orchestra (Simon Dedalus, Ben Dollard and Father Cowley), the sound of Boylan jingling towards Molly's 'jingling' bed with his 'Jingle jaunty jingle' (*U* 11.251), along with the clacking clock striking four foreground Bloom's cuckoldry. Bloom, however, seems to enjoy the atmosphere especially while observing Boylan without being noticed, '[s]ee, not be seen' (*U* 11. 254), and deriving sexual pleasure by imagining the Boylan/Molly affair. The flirting barmaids are also another factor arousing Bloom's sexuality. The other part of Bloom is blocking out the

musical performances by the act of writing to his epistolary mistress, Martha Clifford, an attempt which does not succeed. The fragmentary and allusive phrases that begin the 'Sirens' episode are stylistically and thematically functional. On one hand, they unfold the sequence of the narrative in the episode; on the other hand, they introduce the musical motif since they are generally perceived as verbal imitations of an operatic 'overture'. Joyce's musical allusions are derived from popular operas of his time, Victorian and Edwardian drawing-room ballads, and traditional songs.⁷ This episode is saturated with his knowledge of music for Joyce had not only a fine voice, but he also had grown up in a rich musical environment with a father who was an amateur singer. Although each phrase of the sixty three fragments overshadows parts of the episode's action, the words of command - 'Done.' and 'Begin!' - that mark the end of the 'overture', have another functional value. Nolan argues in her discussion of stories and styles in *Ulysses* that the 'Sirens' episode 'takes the form of composition or performance' because it is 'inaugurated by the command 'Begin' and concludes with 'Done'.⁸ Furthermore, Sultan states that the words 'Done, Begin!', with each word placed on a line by itself, are not only a 'cue' or a signal to mark the beginning of the performance in the 'Sirens,' but they are functional in provoking the general action of the novel as a whole since the episode is the dramatic climax of *Ulysses*.⁹ Jackson I. Cope in his essay about the 'Sirens' episode sees '[t]he overture of fragmented phrasings' as more of a means to an end in that it boldly announces a drastic shift in stylistic technique'.¹⁰ Thus, the words are not only an invitation to notice the shift in stylistic technique that marks the episode's translation of the musical forms into prose, but also an attempt to engage the reader to read by ear along with the eye.

⁷ Blamires, p. 105.

⁸ Nolan, p. 63.

⁹ Sultan, p. 222.

¹⁰ Jackson I. Cope, 'Sirens' in *James Joyce's 'Ulysses': Critical Essays*, 217-42 (p. 218).

My concern at this stage of the argument is to analyse Bloom's reaction towards the operatic performance and his own counterpart performance that concludes the action of the whole episode. Having said this, the hotel bar becomes a stage of two main performances: the first one is delivered by the all-male orchestra, and the second one is by Bloom. Both groups express a nostalgia towards the old days that have passed: Bloom is lamenting over the happy time he used to have with Molly before his son's death; Simon Dedalus complains that his 'dancing days are done' (*U* 11. 260); Ben Dollard longs for the good old days when he was sober enough to get singing engagements; Father Cowley dreams of a past when the roof was safe overhead. Like Bloom, those men are frustrated, helpless and nostalgic. After the end of the operatic overture, the first musical reference in the episode is associated with Molly Bloom, *O, Idolores, queen of the eastern seas!* (*U* 11.251). Gifford and Bowen gloss this musical reference as being a line from the light opera *Floradora* (1899). The opera is mainly about a beautiful flirtatious heroine who is being seduced by a villain (probably a reference to Boylan) to be eventually rescued by a lord in disguised (reference to Bloom). Of course, Idolores, the queen of the sea, is a reference to Molly who has been associated with the East throughout the book, not only by Bloom, but also by other Dubliners. Later in the episode, the singing men are raising speculations about Molly's identity: 'Daughter of the regiment,' is a reference to Major Tweedy, Molly's father, and his regiment which was based in Gibraltar (the East). Doubt has been also cast about her nationality: 'Irish? I don't know, faith. Is she, Simon?'. However, the only fact the men are sure about is her connection with Major Tweedy's regiment, and her eastern/Moorish connections: 'From the rock of Gibraltar...all the way' (*U* 11. 258).

When Boylan leaves the bar, Bloom listens to the 'jingling' sounds of the former's keys and carriage: 'Bloom heard a jing, a little sound. He's off. Light sob of breath Bloom sighed on the silent bluehued flowers. Jingling. He's gone. Jingle. Hear' (*U* 11. 257). Through Bloom's close observation and his imagination, we are to follow Boylan's movement from the bar to the last destination (Bloom's house). The jingling sounds of familial perfidy are always present in Bloom's troubled consciousness, functioning as reminders of his inability to re-institute matrimonial harmony with his wife. The rhythmical jingling of the antagonist's keys and carriage engenders a discord in the life of Bloom and in what used to have been a pleasant accord between a husband and a wife. The intrusive appearance of an intimidating masculinity, which is represented through the character of Boylan, poses a serious threat to the continuation of a matrimony that still clings to slight hopes of restoration. With those musical reverberations gaining the highest of momentums in the 'Sirens' episode, Bloom's sense of defeat and desperation becomes the overbearing mood, and the music of victory on the part of the antagonist. Boylan reaches the most strident of crescendos in an alliterative statement announcing Boylan's arrival at Bloom's house at Eccles Street: 'Jog jig jogged stopped. Dandy tan shoe of dandy Boylan socks skyblue clocks came light to earth' (*U* 11. 271). There Joyce conjures up images of marital infidelity and unfaithfulness.

What is so dominant in this episode is Bloom's attentiveness to the 'jingling' which is a leitmotif derived from the slang term to refer to Boylan's carriage, and later on it will develop to be a signifier for the antagonist himself.¹¹ It is worth mentioning here that the first 'jingling' sound harks back to the sounds of the rusty bedstead at the Bloom's bedroom in the 'Calypso' episode: 'No. [Molly] didn't want anything. He

¹¹ Scott J. Ordway, 'A Dominant Boylan: Music, Meaning, and Sonata Form in the "Sirens" Episode of *Ulysses*', *James Joyce Quarterly*, 45 (2007), 85-96.

heard a warm heavy sigh, softer, as she turned over and the loose brass quoits of the bestead jingled' (*U* 4.54). The frequency of such musical gestures does not communicate any sense of monotony. Rather, it suggests the antagonist's resolute endeavour to fulfil certain kinds of expectations that hamper Bloom's attempts at bringing back together the loose threads of his disintegrated marriage life. Moreover, the Jingling becomes an essential component of the betrayal scene that haunts Bloom throughout the episode,

Jing. Stop. Knock. Last look at mirror always before she answers the door. The hall. There? How do you? I do well. There? What? Or? Phial of cachous, kissing comfits, in her satchel. Yes? Hands felt for the opulent. (*U* 11. 263)

In the above quoted passage, that springs from Bloom's imagination, the two lovers are united, the 'jingling' car reaches its destination at 7 Eccles Street, and more specifically to Molly's 'jingled' bed which is believed to come all the way from Gibraltar. The door is knocked, Molly is looking for the last time in the mirror to complete her makeup. They are now in the house exchanging prosaic greetings before the real action takes place. Bloom's sensual description of the scene, with Molly being fully equipped by '[p]hial of Cachous' and '[k]issing comfits' reflects his sexual obsession of his wife's affair. This is where the other side of Bloom's reaction towards his wife's adultery is reinforced.

Not totally distracted, Bloom reminds himself of the fact that he is in a chamber where music and singing provide entertainment and amusement. The tuneful jogging of Boylan's carriage seems to him to go in accordance with the already jingling melodies of the piano and the songs chanted by the bar customers. He has time to think of how the jiggling and the jogging of a vehicle can really help him to understand the principles of acoustics and the science that deals with the production and the transmission of sounds:

O, look we are so! Chamber music. Could make a kind of pun on that. It is a kind of music I often thought when she. Acoustics that is. Tinkling. Empty vessels make most noise. Because the acoustics, the resonance changes according as the weight of the water is equal to the law of falling water. Like those rhapsodies of Liszt's, Hungarian, gipsyeyed. Pearls. Drops. Rain. Diddleiddle addleaddle ooddleooddle. Hissss. Now. Maybe now. Before. (*U* 11.271)

Bloom's thoughtfulness soon relapses back into that burdened consciousness; his thoughts bring him back to imagined potentialities with regards to the Boylan/Molly rendezvous: 'One rapped on a door, one tapped with a knock, did he knock Paul de Kock with a loud proud knocker with a cock carracarracarra cock. Cockcock' (*U* 11.271). The ensuing sound that Bloom's attention is drawn to is the tapping of the piano keys. As William Snyder contends, the frequent tapping sounds that interfere between Bloom's visualizations and his observation of the events around him 'symbolize the passage of time throughout Boylan's travels through Dublin and the time remaining for Bloom to make his decision to return to 7 Eccles and reclaim his home and wife'.¹² But Bloom of course never makes the decision. The apparent lack of decisiveness on his part affirms his status as being clueless and intentionally oblivious to the attendant results of Molly's affair with Boylan. He is better at indulging himself in unrestrained fantasies of probabilities than at taking a stand and saving his marriage.

While Boylan is boiling with impatience, Bloom is sighing with sadness and self-surrender. At some point, he realizes that he can do nothing about his present condition. He even sees himself as belonging to the last of his race, referring to the death of his son Rudy and the end of the progeny of the Blooms. Throughout the novel, Joyce voices Bloom's frustration for not having neither a son, nor a woman to

¹² William Snyder Jnr, 'Tap, tap, Jingle. Tap: Form is Content in "The Sirens" ', *ANQ*, 11.1 (1998), 24-27.

bear the sunnygolden babe of day. No, Leopold. Name and memory solace thee not. That youthful illusion of thy strength was taken from thee and in vain. No son of thy loins is by thee. There is none now to be for Leopold, what Leopold was for Rudolph. (*U* 14.393)

Although Bloom tries to take his mind off the matter by inviting whatever source of distraction he can achieve, his mind always takes him back to the source of his misery. Even when he thinks of his sandwich, he comes to realize his lonesomeness and seclusion: 'Under the sandwichbell lay on a bier of bread one last, one lonely, last sardine of summer. Bloom alone' (*U* 11.277). Isolation, solitude, impotency, and missing succeeding posterity are all matters of concern and care for the protagonist. The attendant feelings of melancholy and desperation intensify at the moment when Boylan snatches his keys and heads to the carriage. With his rival's passing through the roads of Dublin, Bloom is inclined to go back in memory and remember his first meeting with Molly: 'First night when first I saw her at Mat Dillon's in Terenure. Yellow, black lace she wore. Musical chairs. We two the last. Fate. After her. Fate' (*U* 11.264). For Bloom, memory and imagination are not agents of alteration and self-adjustment but of avoidance and diversion. He does not incur memories of the past to help him alter the present, nor does he appreciate the past for its romance but rather for its seeming emotional stability. The main problem with Bloom is that he is almost always contented and does not try hard enough to effect change with respect to his relationship with Molly. The only change he is willing to go for is a change of perspective. For instance, while indulging himself in retrospections of the past with Molly, he all of a sudden shifts perspective and starts thinking about why Boylan is successful in seducing women to reach the conclusion that women are probably attracted to him because of his money: 'That's why he gets them. Gold in your pocket, brass in your face' (*U* 11.274). Boylan's associations with metals like gold and brass highlights the glamour that he tries to surround himself with to achieve his goals

including seducing women. But those metals also indicate his coldness and pretence: qualities which set him in contrast with the sensible Bloom who understands 'what a woman is' (*U* 18.731).

Bloom remains in the Ormond Hotel until he hears Ben Dollard sing the traditional ballad 'The Croppy Boy' which marks the climax and dominates the rest of the episode. As Bowen points out, the patriotic ballad 'is about particularly Irish matters, betrayal, religion, sentimentality, and war'.¹³ It tells the story of a young Irish croppy, a member of the revolutionary group of 1798, most of whose leaders were betrayed before they even could begin their fight. In calling the song '[o]ur native Doric' (*U* 11.271), the Irish identifies with the song as a representative of their collective feelings and sentimentality and thus a reflection of their voice. The Croppy boy, like his leaders, decides to make a confession before he embarks on his patriotic duty. While being overwhelmed by the spiritual moment, the young rebel is shocked when he discovers that the man whom he confesses to is in reality a yeoman captain disguised as a priest and presumably an Irish betrayer or an English colonizer. In other words, the young Irish rebel is betrayed by the two powers that Stephen Dedalus defies: 'The imperial British state [...] and the holy Roman catholic and apostolic church' (*U* 1.20). This is where Bloom's character melts into the character of the 'Croppy Boy'. By identifying with the suffering of this rebel, Bloom, knowing that Boylan is at 7 Eccles Street with Molly, conceives himself as an individual murdered by the 'jingling' weapons of treachery. Moreover, the merging of consciousness between Bloom, Henry, and the hero of the ballad *The Last Rose of Summer* (Lionelleopold) foretells the protagonist's awareness of the inevitability of the

¹³ Bowen, p. 195.

Boylan/Molly's sexual affair, given the fact that the ballads sung in the room are partly about treachery and emotional breakdown.

While leaving the restaurant, Bloom stands in front of Lionel Mark's window and examines 'a gallant pictured hero' (*U* 11.278) of Robert Emmet, an Irish patriot who was subjected to the British military execution after he had been betrayed by his defence counsel. The theme of nationalism along with the sentiment of ensuing betrayal are also evoked by quoting Emmet's last words before his execution in 1803: 'When my county takes her place among the nations of the earth, then and not till then let my epitaph be written. I have done' (*U* 11.279). However, as Bloom goes from Emmet's last words to Christ's seven last words (Christ also an example of a betrayed leader), he, under cover of the sound of a passing tram, expels intestinal gas that has been building up through his stay at the bar: 'Prrpffrrppffff. Done.' (*U* 11.279). Humorously, Bloom's final note of flatulence, as it were, is the last musical tune ending this long symphony of betrayal to counteract the intense experience he has had in the hotel which probably reaches its climax through the evocation of Emmet's last words preceded by the depiction of the solitary figure of the croppy boy. Although Bloom's response might be taken as an expression of a 'carefree vulgar indifference,' Nolan claims that it is rather a controlled and rationalized release since it is performed 'discreetly,' and 'safely covered by the noise of a passing tram'.¹⁴ The analogy that Joyce wittingly establishes between the croppy boy/Emmet/Bloom is essential because all the cases share conformity with the theme of betrayal, and encompass both the marital and the political betrayal. Yet, Joyce designs a convenient liberation of his protagonist by ridiculing the sentimentality surrounding Emmet's nationalism and by rejecting betrayal. In other words, Bloom emerges from this episode as a

¹⁴ Nolan, p. 68.

conquering hero because he has resisted the sirens' song by Dubliners and also refuses to be the scapegoat of betrayal anymore. Instead he feels that it is not too late to save his marriage. Earlier on the day Bloom strongly believes that it is '[u]seless to move now' and prevent Molly's infidelity because interference with his wife's marital betrayal would require either physical violence or psychological oppression-both of which he rejects. Yet, every time he thinks of Molly's affair and the imminent loss of his daughter's virginity, regret attacks him physically and freezes him mentally: 'A soft qualm, regret, flowed down his backbone, increasing. Will happen, yes. Prevent. Useless: can't move. Girl's sweet light lips. Will happen too. He felt the flowing qualm spread over him. Useless to move now' (*U* 4.65). But now, he seems to perceive glimpses of hope that the conflict between him and Molly could be mediated and resolved. He thinks: 'Too late now. Or if not? If not? If still?' (*U* 11.273). This positive attitude is, of course, temporary like all Bloom's responses towards his wife's betrayal. In a book like *Ulysses* where nothing seems to be resolved, Joyce repeatedly expands the potentialities of his themes by endless experiments. In keeping with the attempts to represent the different phases of the theme of betrayal in the successive episodes of *Ulysses*, Joyce acknowledges the ambivalent nature of adultery and hence projects it through Bloom.

Contrary to his attempt to associate Bloom with two Irish betrayed heroes at the end of the 'Sirens' episode, in the 'Eumaeus' episode Joyce associates Bloom with Parnell, not as the betrayed Irish leader but as the lover who cuckolded another man. Throughout *Ulysses*, Bloom contemplates his wife's marital betrayal but without thinking of the pain of confrontation. For example, he twice reflects on Parnell's downfall and how it is basically grounded in marital betrayal and shifted to become a political scandal. In doing so, Joyce highlights his views on political betrayal which

will be discussed later in the chapter. Bloom, however, takes the Parnell case as a platform to examine his wife's infidelity and most importantly the forces of her attraction to Boylan. This is also coupled by his denouncement of the public condemnation and subsequent downfall of Parnell. Before discussing this point I would like to place the 'Eumaeus' episode in the context of the whole novel since its location between the 'Circe' and the 'Ithaca' episodes is highly functional. In other words, the transition between the dream world of 'Circe' and the scientific mode of 'Ithaca' would be shocking without the 'Eumaeus' episode which functions as an intermediary episode between imagination and reality. Therefore, Joyce's technique in this episode is to subvert the spirit of romance and imagination triggered by the stories of the suspicious sailor, D. B. Murphy, who appears shortly after Bloom and Stephen enters the cabman's shelter and replace it by reality from the perspective of the two Dubliners. Moreover, for the first time in the novel the imminent meeting between Stephen and Bloom is finally realized as they have the chance to meet and exchange their views. They discuss several issues including: love, politics, religion, and music. After Bloom saves Stephen from the harlots of Nighttown, and being worn-out from their wanderings throughout the day, the two Dubliners need a place to rest and have refreshments. It is now one o'clock in the morning of June 17, and there is neither a pub open, nor a vehicle available at that time, so they decide to go to one of the nearby coffee houses before proceeding toward Bloom's house at 7 Eccles Street.

The keeper of the shelter, 'Skin-the-Goat,' along with other men evoke the Parnell scandal. As usual, Joyce allows his protagonist to drifts into his stream-of-consciousness. Bloom begins examining his own cuckoldry from a different perspective through considering Parnell's illicit relationship with Kitty O'Shea and how it led to the Irish leader's downfall and consequent death. After reviewing the

'historic story' (*U* 16.605) or the main events of the Parnell scandal as they emerged in the press and the trial, Bloom strongly states that adultery is a private issue that should be considered as 'a case for the two parties themselves' (*U* 16.609) and not be shifted to be a public scandal. By 'the two parties,' Joyce means the cuckolded husband on one side, and the wife and her lover on the other side. Adopting the perspective of the lover, Bloom provides a detached account of the affair. He thinks that extramarital relationships starts from 'the simple fact [...] of the husband not being up to the scratch, with nothing in common between them [husband and wife] beyond the name, and then a real man arriving on the scene' (*U* 16.605). Bloom here blames the husband for not being up to the wife's expectation, and for not being 'a real man' to conclude by raising the 'connubial' question that keeps haunting Bloom throughout the episode: 'The eternal question of the life connubial, needless to say, cropped up. Can real love, supposing there happens to be another chap in the case, exist between married folk?' (*U* 16.605). In this sense, Bloom supports Parnell against the Irish public condemnation and instead he condemns the mob for dehumanizing their leader: 'they discovered to their vast discomfiture that their idol had feet of clay, after placing him upon a pedestal' (*U* 16.608). In other words, although the Irish idolize Parnell, once he acts as a human being with needs and emotions, and once he is engaged in a relationship (an illicit one in this case), they at once turn against him. Bloom, however, refuses to commit the same mistake with Molly because he expresses a tolerant understanding of human frailty and because he avoids 'the same old matrimonial tangle alleging misconduct' (*U* 16.608). He does not place his wife 'on a pedestal' or assume that she is a cold creature devoid of any passion. On the contrary, he is rather proud of her Eastern/Mediterranean complexion and passionate temperament. As a matter of fact, it is here that Joyce plays with his narrative to

proliferate another betrayal situation where the husband is offering his wife to another man. This idea is illustrated when Bloom shows Stephen Molly's picture hoping it will 'speak for itself' (*U* 16.607).

In spite of the long held assumption that the relationship between Bloom and Stephen should be viewed in terms of a father-son relationship, what we observe in the photo exhibition scene contradicts that assumption. After he saves Stephen from the dangers of Nighttown, and guides him from the brothel to the cabman's shelter, Bloom initially assumes the role of the father as he begins offering the young poet advice about the dangers of drinking, whoring and bad company. In an episode which thematically concentrates on disguise and false identity, Bloom shifts his parental attitude towards Stephen and instead tries to seduce him to be Molly's next lover. Prior to it, however, Bloom contemplates the Parnell/O'Shea affair and seemingly reaches a tolerant understanding of his wife's adultery. After defending the Parnell/Kitty relationship by describing it as a 'wellknown case of hot passion, pure and simple,' Bloom observes the similarity between Molly and Kitty O'Shea, who, 'also was Spanish or half so, types that wouldn't do things by halves, passionate abandon of the south, casting every shred of decency to the winds' (*U* 16.606). He then seizes the chance and places before Stephen an erotic portrait of Molly which depicts 'a large sized lady with her fleshy charms on evidence' and asks him: 'Do you consider, by the by [...] that a Spanish type?' (*U* 16.606). Bloom proceeds in describing his wife's passionate temperament which he attributed to her place of birth, Gibraltar. Despite his attempt to impress Stephen as he complains that the photograph fails to do justice to her figure, Stephen's lack of interest puts Bloom off for a while. few pages later, however, Bloom returns to the same subject for he, 'while prudently pocketing [Molly's] photo,' invites Stephen to his house to 'talk things over' (*U*

16.612). What is obvious here is that Bloom intentionally uses Stephen as bait to draw Molly's attention and thus eliminate Boylan. In return, however, he will offer the young man a roof over his head. Bloom's mind drifts further as he fantasizes about a possible union between Stephen and his daughter Milly. This implication triggers the story of Mrs Sinico told in 'A Painful Cause' in *Dubliners*. The story resonates in *Ulysses* for we know that the last funeral Bloom attended before Dignam's funeral was that of Mrs Sinico. 'A Painful Cause' is related to Bloom's fantasies because it tells a the story of a father, Captain Sinico, who welcomes Mr Duffy into his house believing that he is interested in one of his daughters, while in reality Mr Duffy was more attracted to the wife, Mrs Sinico. When their relationship becomes serious, Mr Duffy and Mrs Sinico decides to stop meeting again to protect their reputation. Mrs Sinico who could not tolerate her life after committed suicide. The implicit connection that Joyce creates between *Ulysses* and a *Dubliners* story opens up his novel to new emotions, and interpretations.

Molly later thinks: 'what is he driving at now showing him my photo [...] I wonder he didnt make him a present of it altogether and me too after all why not they all write about some woman in their poetry well I suppose he wont find many like me [...] then hell write about me lover and mistress' (*U* 18.724-6). Although there is no evidence in the novel to confirm that Bloom tells Molly about showing her picture to Stephen, she rightly assumes that Bloom must have shown Stephen the picture to imply that she is aware of her husband's habit of showing her picture since he keeps it in his pocket all the time. Molly, however, like her husband, considers the idea of seducing Stephen and becoming his poetic muse and source of inspiration despite the age difference between them. During her fantasy, which is originally triggered by Bloom, Molly confirms that it is a possible option and assures herself: 'Im not too old

for him if hes 23 or 24' (*U* 18.725). Then her reverie transcends sexual desire to an expression of maternal concern for the young man's current situation, she thinks: 'I suppose he was as shy as a boy he being so young hardly 20'. Motivated by her parental feelings, Molly pities Stephen's current homelessness and associates it to the death of his mother: 'thats why I suppose hes running wild now out at night away from his books and studies and not living at home' (*U* 18.728). During her reflections on Stephen, Molly expresses her longing for 'a fine son like that' for she instinctively felt that after Rudy's death she would 'never have another' because her relationship with Bloom is 'never the same since' (*U* 18.728). Here Molly echoes her husband's voice who firmly admits earlier in the novel that he '[c]ould never like it again after Rudy' (*U* 8.160). Bloom's attitude towards his relationship with Molly, however, does not reflect either his lack of interest in his wife, or his impotency. In other words, he is still sexually drawn to Molly and calculates the exact period of time since he had a full sexual relation with her: '10 years, 5 months and 18 days' (*U* 17.687). Yet, Bloom keeps resisting his wife because he does not want to risk having another child who might die as did Rudy especially because Bloom blames himself for his son's death: 'If it's healthy it's from the mother. If not from the man' (*U* 6.92). Molly is also sexually active and is capable of having children as it is suggested by her menstrual flow which is also another indication that she is not pregnant by Boylan.

One of the other occasions in which Bloom transcends his sexual jealousy is when he feels compassion and tolerance for his wife's fear of ageing and losing her sexual appeal. For example, after Molly's first dance with Boylan in the bazaar, Bloom observes her on the following morning desperately looking in the mirror:

The mirror was in shadow. She rubbed her handglass briskly on her woollen vest against her full wagging bub. Peering into it. Lines in her eyes. It wouldn't pan out somehow. (*U* 4.67)

Molly examines her face in the mirror and notices the '[l]ines in her eyes' that remind her of ageing and hence losing her appeal. Bloom the compassionate husband knows that Molly's relationship with Boylan 'wouldn't pan out somehow' but he still feels that this might be his wife's last battle against time and ageing. So, sexual betrayal in this context is not a deceitful act but rather it represents Molly's last chance to express her sexuality before she is being 'finished out and laid on the shelf' (*U* 18.717) especially that Bloom is sexually neglecting her. Molly's monologue in the 'Penelope' episode demonstrates her fear of ageing. She believes that a woman is 'all washed up' (*U* 18.695) by the age of thirty five and thus expects to be attractive for a few more years. When Molly privately calculates the remaining years she still has until she reaches the age of thirty five, she thinks of 'the 4 years more I have of life up to 35 no Im what am I at all I'll be 33 in September' (*U* 18.702). Humorously, Molly's fear about the proximity of middle age prompts her to intentionally hide her real age even to her own self. The truth is Molly is thirty-three since she was born on 8 September 1870. Molly is also highly critical of her society regarding ageing women. She declares that once a woman gets old she will be thrown away, which is why she is desperate to enjoy her femininity before it is too late: 'its all very fine for them but as for being a woman as soon as youre old they might as well throw you out in the bottom of the ashpit' (*U* 18.709-10).

The 'Ithaca' episode marks the end of Bloom's journey and narrative simultaneously. It also provides a new perspective to the theme of betrayal especially that the episode is written in the format of a catechism, consisting of questions and answers. Because science is the art of the 'Ithaca' episode, as the Gilbert schema

indicates, it dominates the catechistic form and impersonalizes the emotions and sentiments essential to the episode of homecoming and reunion. In other words, the coldness of Joyce's style in 'Ithaca' and the classification of betrayal as a scientific phenomenon prompt Bloom to rationalize his wife's adultery and approach it from a realistic and detached perspective. Before going to bed, Bloom 'enumerate[s]' the 'imperfections' of what he calls 'a perfect day'. Those imperfections include his failure to get a renewal of the Key advertisement, to obtain some tea from Thomas Kernan's, to find out whether the nude female statues in the museum have holes in their behinds, and to get a ticket to see the performance of Leah (*U* 17.681), but he intentionally avoids mentioning Molly's adultery. Yet, once in the 'jingling' bed of treachery, Bloom will finally define his attitude towards Molly's betrayal as he comes across the remnant of the last occupant of Molly's bed and hence the main event of the day (Molly's assignation with Boylan) is evoked.

While stretching out his body, Bloom encounters 'the imprint of a human form, male, not his, some crumbs, some flakes of potted meat, recooked, which he removed' (*U* 17.683). Bloom here eyes the leftover of 'potted meat' meal that Molly and Boylan had in bed earlier on the day. This is another minute detail invoking the act of betrayal and contributing in Bloom's feelings of isolation and despair. He then begins reflecting on Boylan's recent occupancy of Molly's bed and thinks how a man wrongly believes 'himself to be first, last, only and alone' lover in a woman's life when in reality he is one of a 'series originating in and repeated to infinity' (*U* 17.683). Bloom detaches himself from his wife's betrayal and counts her lovers as figures in a mathematical sequence. In other words, enumerating Molly's twenty five suitors from Lieutenant Mulvey to Blazes Boylan (*U* 17.683) classifies the act of marital betrayal as a mechanical process in which the men are helpless against Molly's temptation.

Even when he thinks of Molly's sexual betrayal, he describes it in scientific, mechanical terms, as 'energetic human copulation and energetic piston and cylinder movement necessary for the complete satisfaction of a constant but not acute concupiscence' (*U* 17.684). Bloom's list, however, is questioned by Ellmann who claims that 'Molly is a woman who has been much misunderstood'. After an examination of the list, Ellmann reveals that it contains a gynaecologist whom Molly consulted, a priest whom she confessed to and other men who might be attracted to Molly, or whom she might be attracted to, but notices further that there is no evidence in the novel to sustain the claim that all of them are her lovers. According to Ellmann the two lovers that Molly has had since her marriage are Bartell d'Arcy, and Boylan, and that it is only Boylan with whom she has consummated the sexual act. Ellmann concludes his discussion of Bloom's list by suggesting that '[t]he impression of [Molly's] voluptuousness remains, but is based more on her longings or potentialities than on her activities' (*JJ*. 376-77). Robert Adams shares Ellmann's skepticism for what he calls 'The Twenty-five Lovers of Molly Bloom'. After citing Ellmann's discussion, Adams remarks that 'a really determinate doubter might conclude that Boylan is the only lover Molly ever has'¹⁵ especially that there is no specific statement in the novel to show that d'Arcy had been involved with Molly in a sexual act. Having said this, it is essential to understand that until her appearance towards the end of *Ulysses*, Molly is characterized by Bloom. Thus his account requires a skeptical analysis because of his ambivalent perception of his wife's betrayal. This inconsistency and contradiction towards Molly's affair serve as an emotional barometer to indicate the intensity of his crisis. After all, Molly is depicted by a doubtful and extremely imaginative man.

¹⁵ Adams, p. 70.

Among the list of men, it is only Boylan towards whom Bloom develops 'antagonistic sentiments' of '[e]nvy, jealousy, abnegation, equanimity' (*U* 17.684) because he is the last occupant of Molly's bed or perhaps Bloom really believes that the only lover Molly has ever had is Boylan. His envy of Boylan is thus related to the latter's sexual vigorousness, and his jealousy is motivated by the mutual attraction and recent sexual intercourse that Molly and Boylan have experienced. The shift from the first two sentiments is challenged by abnegation which is partly attributed to previous and pleasant 'acquaintance' with Boylan and the coming musical tour from which the Blooms will materially gain benefit. Joyce concludes Bloom's 'antagonistic sentiments' with '[e]quanimity'. In other words, Bloom here reaches a state of emotional equanimity because he comes to think of his wife's betrayal as a natural phenomenon: 'As as *natural* as any and every *natural* act of a *nature* expressed or understood executed in *natured nature* by *natural* creatures in accordance with his, her and their *natured natures*, of dissimilar similarity' (*U* 17.684-5. Italics mine). This claim is followed by a list of crimes which Joyce provides to indicate that marital betrayal is 'less reprehensible than'

theft, highway robbery, cruelty to children and animals, obtaining money under false pretences, forgery, embezzlement, misappropriation of public money, betrayal of public trust, malingering, mayhem, corruption of minors, criminal libel, blackmail, contempt of court, arson, treason, felony, mutiny on the high seas, trespass, burglary, jailbreaking, practice of unnatural vice, desertion from armed forces in the field, perjury, poaching, usury, intelligence with the king's enemies, impersonation, criminal assault, manslaughter, wilful and premeditated murder. (*U* 17. 685)

Joyce here enumerates a series of crimes that are more hideous than marital betrayal to transcend the traditional understanding of betrayal and to examine it in the scope of other universal issues. In other words, through Joyce's scientific representation of betrayal in the 'Ithaca' episode, he shifts the concern of Bloom from the 'domestic problem' to broader problems. As a result, betrayal becomes a trivial issue compared to what is happening in the world. After considering his cuckoldry in a universal

frame of reference, i.e. from a cosmic perspective,¹⁶ Bloom systematically releases his 'antagonistic sentiments,' reaches the conclusion that adultery is a natural phenomenon not a criminal or a dangerous act, and thus achieves a state of emotional balance. Ironically, in her mental reasoning of her own betrayal, Molly shares her husband's stance as she thinks that her husband's sexual neglect has forced her to commit adultery: 'its all his own fault if I am an adulteress'. She also tells her self that 'if thats all the harm ever we did in this vale of tears God knows its not much doesnt everybody only they hide it' (*U* 18.730). Interestingly, Molly claims that marital betrayal is a trivial fault compared to the other crimes in the world. She states that 'God knows' there is a lot of suffering and pain 'in this vale of tears' that marital betrayal becomes a trivial offense. Hence, Molly's justification for her own infidelity does not prevent her from explicitly blaming Bloom for it. Later on, she speculates that Bloom has sent their daughter, Milly, away so that she won't witness her mother's affair: 'such an idea for him to send the girl down there to learn to take photographs [...] all the same on account of me and Boylan thats why he did it Im certain the way he plots and plans everything out' (*U* 18.716). Molly here explicitly implies that Bloom manages and directs her marital betrayal and in this sense he is an accomplice in it.

Like Bloom, Richard Rowan in *Exiles* and Gabriel Conroy in 'The Dead' exemplify other characters who are obsessed in staging their own betrayals. *Exiles*, Joyce's only extant play, was written in a flourishing period in Joyce's writing career, between 1914 and 1915; after completing *A Portrait of the Artist as a Young Man* and before starting his major enterprise in writing *Ulysses*. The sequence of composition is important in understanding Joyce's development of the theme of betrayal especially

¹⁶ Henke, p. 223.

that if we may judge the prominence of the betrayal theme in *Ulysses* and before that in 'The Dead'. However, in *Exiles* and 'The Dead,' Joyce toys with the themes of betrayal and marital infidelity until he represents them in *Ulysses* where most of the sexual action takes place off stage and is presented to us through Bloom's imagination. Similarly, the whole episode of betrayal in *Exiles* takes place off stage and is initiated by Richard Rowan himself as he shrewdly reveals to his childhood friend, Robert Hand, that he is yearning to be betrayed by him and by his wife, Bertha. He says:

That is what I must tell you too. Because in the very core of my ignoble heart I longed to be betrayed by you and by her - in the dark, in the night - secretly, meanly, craftily. By you, my best friend, and by her. I longed for that passionately and ignobly, to be dishonoured for ever in love and in lust, to be... . (E pp. 97-8)

Moreover, Richard's decision not to know what has happened between Bertha and Robert is his own way of deriving sexual pleasure from fantasizing over their relationship, but this does not prevent his feelings of sexual jealousy. As we have seen, Joyce reproduces the same pattern in presenting the Bloom/Molly/Boylan triangle relationship where Bloom is torn between his sexual jealousy and his vivid fantasies about his wife's imminent assignation. Through depicting this incident of betrayal, Joyce is challenging the notion of loyalty, and marital fidelity/infidelity. In other words, instead of depicting a man or a woman who is blindly driven by desire to commit adultery, he is depicting a husband who excitedly engineers his own cuckoldry. Although the nature of the domestic betrayal differs considerably in Joyce's *Exiles* and *Ulysses*, we have two symmetrical patterns of marital infidelity. Although both men are surrounded by an overwhelming atmosphere of betrayal, it is implied that it is a self-inflicted crisis and that the cuckolded men are collaborating with their wives to realize the act the betrayal. When the husbands fail to cope with the inevitable feelings of jealousy, they go through a stage of restlessness and doubt.

Richard, who suspects that he has been cuckolded, claims at the closing of the play that he has 'a deep, deep wound of doubt in [his] soul' (*E*. 162).

In 'The Dead,' the final and longest story in Joyce's collection *Dubliners*, Gabriel Conroy and his wife return from his aunts' annual New Year party to the Hotel Gresham. Unlike the other *Dubliners* who are experiencing paralysis, Gabriel Conroy's epiphany which closes the story and *Dubliners* foreshadows his paralysis which is caused by his sense of betrayal. After his return from his aunts' party, Gabriel looks forward to being alone with his wife Gretta. However, his mood drastically changes when he knows that his wife is preoccupied by the thoughts of a girlhood lover who died years ago. Upon his request, Gretta relate her story with her lover, Michael Furey who dies of pneumonia after spending the whole night outside her window. Throughout the story, Gabriel loses his self-control until he finally manages to regain his composure. He then stages his own betrayal while identifying with his wife's dead lover through the snow that becomes a medium for a possible interaction since it falls on the dead and the living.

Although Bloom believes that it is a '[b]ad policy however to fault the husband' (*U* 13.356), he finally admits that he plays a significant role in his wife's betrayal. In other words, because Bloom knows that he is incapable of sexually satisfying his wife, he is secretly facilitating her affair. His sense of guilt about having betrayed his responsibilities to Molly as a husband causes him to feel unworthy of his role as a husband, a father and a master of his own house, and prompts him to forgive Molly's whims, serve her faithfully, and even help her to adorn herself for her lover. All the apparent incongruities of his character, his sexual frustration despite his love to his wife, failure to attempt to stop her adultery are actually a natural development of the situation that arose out of the death of his son Rudy. Having considered this

aspect of his marriage, Bloom further achieves a state of emotional equanimity. He now feels 'more abnegation than jealousy, less envy than equanimity' because 'the matrimonial violator of the matrimonially violated had not been outraged by the adulterous violator of the adulterously violated' (*U* 17.685). When Bloom reflects on his feelings for Boylan he confirms that it is his fault that Molly is adulterous. After all, it is Bloom who has violated his marriage when he decides to sexually neglect Molly and this consequently prompts Molly to accept Boylan once he approaches her. Therefore, Bloom refuses to adopt a 'retribution, if any' (*U* 17.685). In other words, he will not adopt a masculine, aggressive ethics in response to his wife's adultery. Reconciled to her adultery, Bloom seeks refuge in the erotic warmth of Molly's bottom. He, therefore, kisses the 'eastern and western terrestrial hemispheres' of Molly's bottom, his promised land 'redolent of milk and honey and of excretory sanguine and seminal warmth' (*U* 17.686). The act of kissing is actually an act of paying homage to Molly: his promised land. In the *Arabian Nights*, Sultan Shahrayar kills his spouse for her infidelity in the same way Odysseus and Telemachus in Homer's *Odyssey* kill the suitors who have for long distressed Penelope. In Joyce, however, Bloom rejects violence and instead of shedding blood, he burns the advertisement of Agendath Netaim, which stands for Bloom's eastern fantasies and happy memories with Molly, and employs the 'oriental incense' (*U* 17.659) it produces 'to erase the evidence of Boylan's presence'.¹⁷ Kiberd agrees with Sultan as he claims that '[u]sing the Netaim prospectus to light an incense candle, Bloom expunges all traces of Boylan's presence'.¹⁸

During the course of the Ithaca episode, we are told that Bloom turns his gaze 'in the direction of Mizrach, the east' (*U* 17.657). Gifford points out that Joyce's use of

¹⁷ Sultan, p. 401.

¹⁸ Kiberd, p. 250.

word 'Mizrach,' Hebrew for the East, suggests that Bloom assumes the position of a Jew at prayer since it is the habit of the Jews of west Jerusalem to face east when they pray.¹⁹ Yet, as a demonstration of Joyce's versatile symbolism, Bloom's direct gaze to the East might be explained as an anticipation of Joyce's invocation of *The Arabian Nights* which takes place at the final scene in the 'Ithaca' episode and comprises Bloom's final thoughts in the whole book. After he kisses his Penelope's bottom, and falls asleep in an awkward position Bloom drifts into an Oriental reverie as he recalls his wanderings with

Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer and Whinbad the Whaler and Ninbad the Nailer and Finbad the Failer and Binbad the Bailer and Pinbad the Pailer and Minbad the Mailer and Hinbad the Hailer and Rinbad the Railer and Dinbad the Kailer and Vinbad the Quailer and Linbad the Yailer and Xinbad the Phthailer. (*U* 17.689)

Sultan argues that the list of the iterations of Sinbad the Sailor contains names of Bloom's companions in his journey of the day. The sailor is W. B. Murphy whom Bloom meets at the cabman's shelter in the 'Eumaeus' episode and calls him 'friend Sinbad' (*U* 16.591). When Murphy recalls the places he visits during his wanderings, he lists 'the Red Sea' (*U* 16.581), Sinbad's own territory in *The Arabian Nights*. Furthermore, Murphy's last words in the novel also refer to the Red Sea and *The Arabian Nights* and how he used to pass his time in reading the book of the *Nights*: 'I uses goggles reading. Sand in the Red Sea done that. One time I could read a book in the dark, manner of speaking, *The Arabian Nights Entertainment* was my favourite and *Red as a Rose*' (*U* 16.613). Sultan proceeds in identifying some of the names in the list; he claims that the tailor refers to Bloom's friend, George Mesias, in whose shop he met Boylan; the jailor is a reference to Alf Bergan, the court clerk; the nailer is Corny Kelleher, the undertaker; the failer is Simon Dedalus; the bailer is Martin

¹⁹ Gifford, p. 587.

Cunningham who twice saves Bloom during the day of the novel; the hailer is Lenehan; the railer is the Citizen; and the phthailer is a friend who died in 'phthisis'.²⁰

In addition, the above quoted passage reveals a mysterious ritual Joyce provokes allowing Bloom to achieve further emotional stability. In other words, Joyce's provocation of *The Arabian Nights* is an attempt first to construct and proliferate the narrative, and second to surround Bloom with a dazzling mood that would probably protect him from the impact of his wife's infidelity. Moreover, the rhythmic sequence of this passage is highly allusive because it refers to the generative nature of *The Arabian Nights* in general and to the sailors' stories in particular, and how it can be produced into different versions. Bloom, therefore, is conscious of his imaginative, internal narrative. Unlike Scheherazade's external narrative which is delivered to and for her intended audience, Shahrayar, Bloom's narrative is not an agent of alteration and self-adjustment but of avoidance and diversion. So, Bloom here is not only a story-teller who is preoccupied by narrative and language but also a technician in his construction of a rhythmical narrative. Furthermore, it is not only Bloom who is conscious of his narrative, Molly in the 'Penelope' episode is tired from her narrative and is pleading her creator, Joyce, to bring her out of the book, 'O Jamesy let me up out of this pooh' (*U* 18.719). The structure of Sindbad the Sailor stories, like the rest of the stories in *The Arabian Nights*, suggests continuity since ending leads to another beginning; Sindbad is always going to be lured to the sea and is always going to embark on another adventure, after all he has an unexplained yearning for danger and adventures. Thus, the allusion to Sindbad the Sailor towards the end of Bloom's journey suggests that the safe return of the traveller to his home does not necessarily mean the end of tension, but rather its continuity as it promises

²⁰ Sultan, p. 413.

another cycle of adventures. Moreover, alluding to Sindbad the Sailor's story triggers the internal conflict of Bloom. Like Sindbad the Sailor who alternates between travelling and settling down, Bloom fluctuates between two impulses: one is the desire for distance to avoid encounter; and another is homesickness and the desire to settle down and establish roots. In this respect, the repetitive aspect of the *Night* is reflected in the lives of the Blooms and serves to achieve renewal and prevent closure in *Ulysses*. Although June 16, 1904 is chosen to be the day of the novel, this day will be like any other day in the Blooms' lives. It won't mark a dramatic change; Molly will continue being 'the adulterous violator,' and Bloom will continue being 'the matrimonial violator'. Yet, Bloom will always return home, kiss her bottom, and sleep in the same 'jingling' bed of treachery. While Simon Dedalus' songs in the 'Sirens' episode insinuate the impression of 'endlessnessnessness...' (*U* 11.265), Bloom's narrative and the provocation of *The Arabian Nights* create the same fantasy of endlessness especially that Joyce does not give a definite resolution of the Blooms' relationship at the close of the book to keep the possibility of further betrayal activity. Therefore, not only does *Ulysses* open up the theme of betrayal, it actually never closes it.

As the 'Ithaca' episode reaches its end, Bloom's narrative also comes to an end as he goes to sleep: 'to dark bed there was a square round Sinbad the Sailor roc's auk's egg' (*U* 17.689). He rests and the episode ends with a large black dot which stands for 'Sinbad the Sailor roc's auk's egg.' The 'roc' or Rukh is a gigantic, mythical bird of Arabia. Because it features twice in the Sindbad the Sailor's Seven Voyages - the first time, in the second voyage where Sindbad clings to the bird's leg to escape from the Valley of Diamonds where he was trapped, and the second time in the sailor's fifth voyage where Sindbad's crew breaks its egg to be consequently attacked by the

mother roc – Joyce reproduces the Rukh topos. The roc's egg is actually a significant symbol in the Blooms' story because it switches the narrative from Bloom's consciousness to that of Molly's. In other words, at the end of the 'Ithaca' episode, we are only left with a large black dot that ends Bloom's Oriental reverie and shifts the narrative from his consciousness to Molly's. Moreover, the introduction of Molly's voice through her interior monologue contradicts the scientific and mechanical narrative technique in the 'Ithaca' episode.

The 'Penelope' episode does not only introduce Molly's point of view for the first time in the book, but it also offers a different reading of the theme of marital betrayal for Molly is an essential ingredient for Joyce to complete his novel. In other words, the representation of Molly's account is indispensable to the completion of the betrayal story. Although her voice is not heard until this final part of the book, she is actually present in the conversations of other Dubliners and, of course, in the consciousness of Bloom. Molly's narrative opens with her reflections on her husband's request for breakfast in bed next morning: 'Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of *eggs* since the City Arms hotel ' (*U* 18.690, italics mine). Bloom's appetite and strange request, along with his late return and distorted account of the day's events, which avoids mentioning Gerty or Martha's letter, puzzle Molly. She realizes that part of his account is 'a pack of lies' (*U* 18.691) to hide the fact that he had a sexual experience earlier in the day. She recalls that the last time he asked for breakfast in bed was in the City Arms hotel, a decade ago before the death of Rudy. Therefore, she suspects that Bloom has not been faithful and that he must have an orgasm since he left home on that morning: 'yes he came somewhere Im sure by his appetite anyway love its not or hed be off his feed thinking of her' (*U* 18.691). Yet, there is a chance that Molly might have misheard her

husband who concludes his narrative with an evocation of Sindbad and *The Arabian Nights*. As I have discussed earlier, while Bloom fabricates the events of his day, he indulges in his Oriental fantasy, and triggers the adventure of 'Sinbad the Sailor roc's auk's egg' (*U* 17.689). Molly might have mistaken Bloom's peculiar invocation of the *Nights* and takes it as a request of eggs for next morning breakfast. Apart from being a place associated with nostalgic memories of former happiness, the East here functions symbolically to reunite the couple for if we assume that Molly mishears her husband's evocation of the roc's egg story, it is this incident that arouses her jealousy and inaugurates her decision to give Bloom another chance: 'Ill just give him one more chance' (*U* 18.729). She considers waking up early in the morning of June 17 to go to the vegetable market, prepare breakfast for Poldy and serve him while he sits in bed 'like the king of the country' (*U* 18.714).

Moreover, Bloom's breakfast request triggers a debate within Molly's mind about the possibility of her husband's infidelity and reveals how she is attentive to Bloom's change of mood despite her claims of indifference: 'not that I care two straws now who he does it with' (*U* 18.691). Molly hides her jealousy toward Bloom's unfaithfulness because she strongly believes that whoever he did it with, it is not done in the context of love. Moreover, Molly's differentiation between love and sex at the beginning of the 'Penelope' episode is the first justification she offers for her own act of betrayal. She justifies her husband's assumed infidelity and in a way accepts it as long as it is done outside the context of love. For her, infidelity becomes alarming when it is committed for love. She, however, proceeds in justifying the act of marital betrayal by reflecting on the long absent wanderers, who indulge in temporary romantic experiences,

the voyages those men have to make to the ends of the world and back its the least they might get a squeeze or two at a woman while they can going out to be drowned or blown up somewhere. (*U* 18.712)

Earlier in the 'Eumaeus' episode, Bloom thinks of the long absent husbands who come from their long journeys to find their wives, children and houses usurped by other men. Joyce here depicts another perspective reflecting on the same issue. Assuming the role of the house-bound wife who forgives her husband's extramarital affair, Molly understands that those long absent voyagers indulge in affairs to reduce the impact of the risks they experience in the turbulent sea. In other words, Molly here thinks like Homer's Penelope who forgives Odysseus for his sexual wanderings with the goddesses, Calypso and Circe, because those affairs did not stop him from coming back to her. In the same sense, although Bloom writes to Martha, desires Gerty and masturbates on the beach, all these incidents do not prevent him from wanting to go home. Similarly, Molly has satisfied her sexual appetite but this also does not prevent her from wanting to fix her marriage and restore her relationship with Bloom. In other words, Molly's tendency not to incriminate her husband's sexual wanderings is her way to justify her own sexual experience with Boylan. For Molly, indulging in physical or sexual infidelity is an act upon which she has no control: 'you cant help yourself' (*U* 18.693). Although Molly here reveals an understanding of the nature of men and their need to get 'a squeeze or two,' it is her way to introduce her own theory of extramarital affairs and her own need to be embraced since Bloom has emotionally and sexually neglected her for almost a decade: 'never embracing me except sometimes when hes asleep the wrong end of me not knowing' (*U* 18.727). According to Molly, 'a woman wants to be embraced 20 times a day almost to make her look young no matter by who so long as to be in love or loved by somebody' (*U* 18.727). Molly's longing for youth stems from her desire to attract men as she did in the past

and to relive the happiness and retrieve the sexual communication she used to share with Bloom before Rudy's death. Therefore, her aspiration for youth is associated with sexuality and it is also her way to justify her sexual desire and adultery. This actually explains her need to possess 'antifat' products, face lotion which has made her 'skin like new' (*U* 18.702), and new clothes to make herself look younger and sexually more attractive for she is no longer at the age when 'any old rag looks well on [her]' (*U* 18.717). It is obvious so far that Molly is conscious of the value of commodities like clothes/fashion that would help women look younger and more attractive to men. In this respect, Molly's approach is similar to that of Gerty as both women are consumers of English commodity culture, and participate in advertising it. While Molly claims that 'you cant get on in this world without style' (*U* 18.702), Gerty certainly agrees with such an attitude echoing Bloom's belief that '[f]ashion' is 'part of [women's] charm' (*U* 13.352).

Like Bloom, Molly associates happiness with her memories of the East. She thinks: 'how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes' (*U* 18.732). Molly here combines the memory of her first kiss with Mulvey in Gibraltar 'under the Moorish wall' and the occasion of Molly's first kiss with Bloom just before the marriage proposal. Although she enjoys her sexual affair with Boylan, she is always drawn back to the memory of Howth for spiritual sustenance. Therefore, she is honest with Bloom despite herself for her personal affection survives adultery. She recognizes that from the first moment of consummation, Bloom understands the nature of women: 'yes that is why I liked him because I saw he understood or felt what a woman is' (*U* 18.731). Ambivalence to marital betrayal remains a constant feature in the novel; while Bloom is depicted as a jealous husband, Joyce at other occasions depicts him to

be tolerant and sensible. For example, he understands that he might not be the only person whom his wife desires because Molly is not the only woman he desires: 'She must have been thinking of someone else all the time. What harm?' (*U* 13.354). In this sense, Bloom who understands 'what a woman is' believes that there is no harm if a girl is attracted to another man apart from her husband. This idea is echoed by Molly later on in the 'Penelope' episode where she dismisses jealousy as a sensible reaction to infidelity, she thinks: 'the stupid husbands jealousy why cant we all remain friends over it instead of quarrelling' (*U* 18.726). Through his depiction of the Bloom/Molly's marriage, Joyce is actually establishing an image of the unconscious harmony of their thoughts and activities throughout the day. Therefore, their marriage is sustained by an attitude of mutual understanding to their own versions of marital betrayal. Hugh Kenner elaborates on this point as he claims that '[t]heir conversation is guided by a set of agreements not to ask, not to comment'.²¹ When Molly strongly states that Bloom 'cant say I pretend things can be Im too honest as a matter of fact', Joyce proposes that she is not hiding her relationship with Boylan because there is a silent agreement between them. Actually her indifference to hide the traces of her recent assignation with Boylan demonstrates her openness about it. Bloom even claims that one '[a]lways see[s] a fellow's weak point in his wife. Still there's destiny in it, falling in love. Have their own secrets between them' (*U* 13.356). In this sense Molly's betrayal along with Bloom's involvement in it becomes their own little secret which is grounded in spousal consent rather than deceit. In other words, Joyce creates a couple who know each other so well that is why they communicate with each other on totally different levels, and thus what they do not say becomes as important as what they say. While Joyce bases the narrative of *Ulysses* on multiple incidents of infidelities, he

²¹ Kenner, p. 51.

also incorporates in his text meditations upon political betrayal and thus complicates the representation of the theme of betrayal in his novel.

Betrayal and the Nightmare of History

Stephen Dedalus acknowledges that oppression, suffering and betrayal abound in Irish history, which he, being an Irishman, shares reluctantly. Therefore, he cynically claims that '[h]istory [...] is a nightmare from which [he is] trying to awake' (*U* 2.34). Like his fictional character, Joyce is also caught in the nightmare of history and this is reflected in his writings - fictional and non-fictional. What marks Joyce's attitude towards Ireland and Irishness with ambivalence and irony is that his work is anti-colonial and anti-national simultaneously. In other words, Joyce was never enthusiastic of Irish nationalism, and was at the same time highly critical of British colonialism as he believes that Irish nationalism resisted British colonialism but submitted to another form of oppression represented by the Catholic Church of Ireland. During his conversation with Haines, Stephen bitterly complains that he (like all Ireland) is 'a servant of two masters [...] an English and an Italian'. Stephen then explains that by this he means '[t]he imperial British state [...] and the holy Roman catholic and apostolic church' (*U* 1.20). Stephen's reply to Haines does not only identify British imperialism and Roman Catholicism as the major source of oppression in Ireland, but also classifies them as foreign forces dominating over Ireland from abroad; an essential classification that permeates through *Ulysses* and Joyce's other writings. Therefore, the Catholic Church in Joyce's view is an extension of imperialism despite its apparent antagonism to it. Moreover, Joyce here exposes one of the contradictions in Ireland. While Catholicism was often associated in the Irish mentality with Irish nationalism operating against Protestant/English

domination, many prominent anti-colonial, Irish leaders like Yeats and Parnell had protestant backgrounds. In his explanation of Stephen's 'two masters,' Seamus Deane deems English political rule and Catholic religious rule as two parallel forms of imperial domination in Ireland.²² Even Terry Eagleton who argues in *Heathcliff and the Great Hunger* that the Catholic Church was historically the principle obstacle to the establishment of Protestant (British) hegemony in Ireland declares that Catholic Church of Ireland often colluded with British imperial power 'for the purpose of advancing its own interest'.²³ In his writings, Joyce constantly states that the Catholic Church operates in complicity with the Protestant English colonizer to maintain its power in Ireland. As a result, Joyce called for both a political and a religious emancipation from all forms of oppression.

The other reason that marks Joyce's disapproval of Irish nationalism is grounded in the movement's Celticising of nationalism and the celebration of a parochial model of racial identity and history. In other words, as a cosmopolitan, and pacifist writer who lived most of his life in multicultural cities, Joyce detested the political chauvinism and cultural purism of Irish nationalism. He also opposed Yeats' and the other national revivalists' romantic idealization of Ireland and was skeptical about The Celtic Renaissance or the Irish Literary Revival which, in his view, was working to promote the 'Irish race' in the same manner the Anglo-Saxonism was promoting the superiority of the 'English race'. This may help us to understand Joyce's rejection of the concept of pure Ireland which is essentially a reproduction of imperial oppression rather than a new state of liberation. To break with the binary oppositions, first inaugurated by the English, and then taken forward by the 'Irish Ireland' movement, Joyce created protagonists of mixed origins. While Yeats wrote about the

²² Deane, 'Joyce the Irishman', p. 31.

²³ Terry Eagleton, *Heathcliff and the Great Hunger: Studies in Irish Culture* (London & New York: Verso, 1995), p. 79.

ancient warriors and mystic twilights of the mythological Ireland, Joyce wrote about middle-aged heroes of mixed origin to challenge the idea of the pure mythological Ireland. For example, he creates the character of Bloom who is an Irish descendant of a Hungarian Jewish family, and Earwicker, the protagonist of *Finnegans Wake*, who again is Irish of Scandinavian origin.

Moreover, Joyce's skepticism of Ireland and Irishness is related to his solid belief that betrayal has indeed bedevilled Irish history and culture thwarting and defeating any potentialities to establish an Irish identity since the act of betrayal was practiced by the Irish themselves. Deane who defines betrayal as 'a Joycean obsession' claims that it 'provided [Joyce] with a way of reading the Irish past as a series of narratives which led to the same monotonous denouement': the British domination over Ireland facilitated by Irishmen themselves.²⁴ In his lecture, 'Ireland, Island of Saints and Sages,' Joyce exposes with bitterness the seven centuries of English domination that have definitely prevented the formation of an independent Irish identity. However, Joyce felt compelled to point out that his country has also a history of betrayals which originally established the basis for the English domination in Ireland. The tone of this lecture varies between his admiration of Ireland, and his mistrust of it. At the beginning, the Irishmen are described 'as pilgrims and hermits, as scholars and wisemen' carrying the 'torch of knowledge from country to country' (*CW*. 154), and then they are being blamed for betraying their homeland by opening the way for foreign invasion. According to Joyce's proposal, Ireland had sold itself to the English twice: the first time was when the native king Dermot MacMurrog, King of Leinster, presented his own country to the English King, Henry II, to be part of the English empire. Moreover, Joyce claims that Henry II was granted further permission

²⁴ Deane, 'Joyce the Irishman', p. 29.

to seize hold on Ireland by 'the papal bull of Adrian IV and a papal letter of Alexander' (CW. 162). Historically speaking, King Henry II of England and Pope Adrian IV, the English man Nicholas Breakspear, represent the early colonization of Ireland by England and the Roman Catholic Church. In the 'Oxen of the Sun' episode, Joyce relates a brief history of the origin of British rule in Ireland through the conversation of Stephen Dedalus and the other medical student. This history is narrated in the style of Jonathan Swift punning over the various meaning of the word 'bull' as an ironic allegory for the Irish who have been treated by the British as cattle. The conversation recalls the history of the origin of the British rule in Ireland and the role played by Nicholas Breakspear who, in 1154, became Adrian IV, the first and only English pope. In 1155, Adrian IV granted political authority over Ireland to King Henry II of England. It is also claimed that Breakspear or Adrian IV gave Henry II 'an emerald ring' as a token of this authority. Joyce's placement of this ring in the nose of the 'Irish bull' suggests both the domination of the Irish by the English and by the Catholic Church (U 14.381). The Papal confirmation would probably justify Joyce's attacks on the Roman Catholic Church which were never based on theological grounds.

Joyce's disapproval of the Church lies in the negative role it had played in Ireland's history and politics. To put it more precisely, in his writings, Joyce has persistently presented the Catholic Church as another imperial power mingling with and determining Ireland's past, present and future. Thus, Ireland's devotion to the Roman Catholic Church is logically inconsistent because Rome had sold Ireland to the English. In the same lecture, Joyce explicitly condemns the tyranny of the Roman Church as he firmly states: 'I confess that I do not see what good it does to fulminate against the English tyranny while the Roman tyranny occupies the palace of the soul'

(CW. 173). The second time Ireland brought doom to itself was when the Act of Union of 1800 was approved (the Act involved incorporating Ireland into the United Kingdom of Great Britain and Ireland that lasted until 1921). As a result the Irish parliament was dissolved to be united with the English Parliament in Westminster. Joyce even claimed that 'Parliamentary union was not legislated at Westminster but at Dublin, by a parliament elected by the vote of the people of Ireland' (CW. 162). Among the other events that heightened Joyce's awareness of the betrayed nature of Ireland are the downfall of Charles Stewart Parnell, and the Phoenix Park Murder, which negatively influenced Parnell's peaceful political agenda. These occurrences provoked Joyce's bitter resentment towards Ireland. They also play a significant role in initiating his gradual alienation towards the church and homeland and in shaping his reading of Irish history, and his relationship with his countrymen.

Parnell was the founder of the Irish Parliamentary Party, and a national hero for the majority of the Irish nation despite the fact that he belonged to the Protestant Ascendancy which could be also called the Anglo-Irish. Historically speaking, the Protestant Ascendancy were descended from sixteenth and seventeenth century settlers who had displaced earlier inhabitants and were separated from the majority of Ireland's population by religion, culture and, to some extent, language. Therefore, the protestant community is a minority in relation to the majority population which is basically Catholic but they controlled the political and economic life in the country and owned most of the land. Although Protestantism was associated in the Irish mind with the English domination and that Catholicism was often aligned with Irish nationalism, ironically, many prominent anticolonial figures, including Thomas Davis, Charles Stewart Parnell, W. B. Yeats, and J. M. Synge had protestant backgrounds. They chose to identify with the native Catholic Ireland and lead the

country towards independence after they denounced the act of union (1800). Joyce believed that Parnell is 'perhaps the most formidable man that ever led the Irish, but in whose veins there was not even a drop of Celtic blood' (CW. 162) because he 'united behind him every element of Irish life and began to march, treading on the verge of insurrection' (CW. 227). However, his illicit relationship with Captain William O'Shea's wife led to his downfall, socially and politically, and ultimately his death in October 1891. It also led to the collapse of the nation's dream of Home Rule for Ireland because the man and his project were inseparable. In 1890, Captain O'Shea, an Irish soldier and Member of the Parliament, filed a case to divorce his wife, Katherine O'Shea, claiming that she had been in a relationship with Parnell with whom she had three children. As a result, the affair which was a personal relationship became a political scandal. Surprisingly, Parnell did not attempt to defend himself or even show any sign of remorse. He, instead, kept leading his party towards his main goal: achieving Ireland's Home Rule until he was forced to resign by his own party. Many Irish people blamed politicians on the one hand for casting Parnell away from the Irish Parliament Party, and the Catholic Church on the other hand for denouncing him. Joyce strongly believed that Parnell was betrayed by his own party and more particularly by one member called Timothy Healy. He writes that 'in [Parnell's] hour of need, one of the disciples who dipped his hand in the same bowl with him would betray him' (CW. 228). Ever since, the theme of betrayal became a recurrent theme in Joyce's fiction.

Consequently, the Parnell crisis stirred division and tension between the Irish. The heated quarrel at the Christmas dinner scene in *A Portrait of the Artist as a Young Man* is a vivid representation of the political tension within the domestic life of a typical Irish family over Parnell crisis. Stephen's father, Simon Dedalus, and Mr.

Casey, a Fenian, defend Parnell, while aunt Dante defends the Church. When the discussion reaches its peak, Mr. Casey cried that 'the priests and the priests' pawns broke Parnell's heart and hounded him into his grave' (*P.* 33) to be followed by Simon Dedalus cry:

Sons of bitches! cried Mr Dedalus. When he was down they turned on him to betray him and rend him like rats in a sewer. Low-lived dogs! And they look it! By Christ, they look it! (*P.* 33)

The dispute ends with Dante's leaving the room, slamming the door fiercely shouting: 'Devil out of hell! We won! We crushed him to death! Fiend!' (*P.* 39), while Stephen's father and uncle weep over the loss of their hero and only hope. Although Stephen does not take part in that discussion and the emotional turmoil it arouses, this domestic scene is important in the shaping of the 'artist's' consciousness of the notion of politics. Yet, what is ironic in this scene is that each party has a separate definition of politics; while Mr. Dedalus and Mr. Casey are condemning the Catholic Church for mingling with politics since the Parnell issue is a state affair, Dante insists that what the two men call 'Politics' is in fact religion. Mrs. Dedalus on the other hand, tries in vain to put a stop to the heated discussion: 'For pity sake and for pity sake let us have no political discussion on this day of all days in the year' (*P.* 30).

Like his fictional protagonist, Joyce experienced the same dilemma after the fall of Parnell because his father, John Stanislaus Joyce, was an ardent Parnellite. Joyce's father was actually the first to shape his son's political consciousness. The father's devotion to Parnell and belief that he was betrayed by his close circle of friends and followers inspired the nine-year old Joyce to write a poem entitled 'Et Tu, Healy' in which he associates Brutus to the supposed traitor, Tim Healy, and Caesar to Parnell. Whereas Caesar was betrayed by Brutus and other men, Parnell was betrayed in the same respect by Healy and other members of the Irish Parliament. John Joyce

was proud by his son's political and literary piece to the extent that he privately printed it to be later distributed among his close friends and admirers of the betrayed hero. Although no copy of the poem survived, Stanislaus Joyce recalls that it ends comparing the betrayed Parnell to an eagle, looking down on the grovelling mass of Irish politicians from

[h]is quaint-perched aerie on the crags of Time
Where the rude din of this... century
Can trouble him no more.²⁵

Joyce has always regarded Parnell as the 'uncrowned king' of Ireland and blamed the Irish for his downfall. In his writings, Joyce incriminates the Irish because they 'did not throw [Parnell] to the English wolves: they tore him apart themselves' (CW. 228). In 'The Home Rule Comet' (1910), an article written for the Triestine newspaper *Il Piccolo della sera*, Joyce declares (having Parnell in mind) that Ireland 'has betrayed her heroes, always in the hour of need and always without gaining recompense. She has hounded her spiritual creators into exile only to boast about them' (CW. 213). Joyce, however, did not undermine the role the English played in Parnell's death. One of the conspirers against Parnell was William Gladstone, the English Prime Minister at that time, who according to Joyce 'completed the moral assassination of Parnell with the help of the Irish bishops' (CW. 193).

More interestingly both men, Parnell and Joyce's father, faced the same decline of fortune. The fall and death of Parnell in 1891 paralleled the decline of Joyce's father's financial circumstances. As a result, Joyce was removed from the most favourable Jesuit School in Dublin and the family suffered from a sharp decline not only in the financial status but also in the style of living. As a result, these incidents along with the dismayed Irish history inaugurated Joyce's rejection of the Irish mentality. He even goes further by associating betrayal with the Irish nation, as

²⁵ Stanislaus, p. 64.

he himself suffered from a sense of betrayal especially when he had problems in publishing *Dubliners*. In a letter addressed to his brother Stanislaus, in September 1905, Joyce writes:

Give me for Christ' Sake a pen and an ink-bottle and some peace of mind and then by the crucified Jaysus, if I don't sharpen that little pen and dip it into fermented ink and write tiny little sentences about the people who betrayed me send me to hell. After all, there are many ways of betraying people. (*L II*. 110)

Another significant event that will be central in Joyce's writings is the Phoenix Park murder executed by the Invincibles and known for its negative influence on Parnell's non-violent campaign for Home Rule. In November 1881, an extremist society of Fenian background devoted to political assassinations was organized.²⁶ Their target was William Forster, a member of the English Parliament and Chief Secretary for Ireland. William Gladstone, the British Prime Minister at that time, reached in 1882 a compromise agreement with Parnell to settle the 'Irish Question'. Forster expressed his resentment to the settlement, and consequently resigned to be replaced by Lord Frederick Cavendish. Meanwhile, the new target for the Invincibles was T. H. Burke, the under-secretary at Dublin and an Irishman himself. On May 6, 1882, Burke and Lord Frederick Cavendish, who had just arrived in Dublin, were walking in Phoenix Park where they were assassinated in day-light with surgical knives. The operation was carried out by two young men, Joe Brady and Tim Kelly. Both assassins made their escape by one cab, and another cab was driven by a man named Fitzharris acting as a decoy. At the trial, Fitzharris was sentenced to life imprisonment, but was released in 1902. Known to Dubliners as 'Skin-the-Goat,' Fitzharris appeared in the 'Eumaeus' episode as the owner of the cabman's shelter at which Bloom and Stephen stop for refreshments after midnights on June 17. Throughout the episode, the

²⁶ S. J. Connolly, *The Oxford Companion to Irish History* (Oxford: Oxford University Press, 1998), p. 262.

Phoenix Park murder along with the legendary 'Skin-the-Goat' is discussed in connection with Irish Politics. Events such as the Phoenix Park murder are rooted in association with Joyce's stern rejection of violence, which became a keystone of his pacifist agenda for politics, and view of life at large. Joyce's advocacy of pacifism, however, is registered from an early age when he wrote in 1898 an essay entitled 'Force' expressing his non-violent attitude (*CW*. 17-24).

Although the Phoenix Park murder was executed by a society of Fenian background, Joyce, in an article entitled 'Fenianism' (1907), expresses his admiration of the Fenian society, when it was a peaceful resistant movement. He also registers the movement's awareness of the Irish betraying nature. Acknowledging betrayal as a key political factor in the failure of some of the Irish strategies to defy the English domination, the Fenian society, '[u]nder the leadership of James Stephens, head of the Fenians,' organized 'the country [...] into circles composed of a Sergeant and twenty-five men'. According to Joyce, the 'plan eminently fitted to the Irish character because it reduces to a minimum the possibility of betrayal. These circles formed a vast and intricate net, whose threads were in Stephen's hands.' Unfortunately, the method failed 'simply because in Ireland, just at the right moment, an informer always appears' (*CW*. 189-90). This account is further highlighted in the 'Lestrygonians' episode as Bloom echoes Joyce's point of view regarding Stephens' approach: 'James Stephens' idea was the best. He knew them. Circles of ten so that a fellow couldn't round on more than his ring' (*U* 8.156). Critical of the betraying nature of the Irish and aware of its impact, Joyce registers the invalidity of any political agenda concerning the future because it could be simply an extension of the paralytic status if betrayal keeps dominating the Irish political scene.

In *Ulysses*, Joyce attempts to rewrite the Parnell scandal by depicting a cuckold calling for sexual liberty through willingly inviting a third party into his family to become the potential lover for his wife. In other words, instead of presenting a jealous husband ruining Ireland's uncrowned king's career and thus Ireland's aspiration towards Home Rule, Joyce reverses the pattern and presents a husband accepting and even directing his own cuckoldry. In patriarchal societies, however, the adulterous act is deemed as sinful and unacceptable. Bloom's gesture of offering Molly her sexual freedom is not tolerated by Dubliners. For them, Bloom is a cuckold and failure and his act is far from being courageous. It is rather an act of cowardice and impotence. This is best exemplified in the Nighttown of the 'Circe' episode, where Bloom's insightful vision and ideas on free love and sexual liberation are rejected by the hostile public voices that condemn him in the same respect they condemned Parnell. In doing so, Joyce refutes the misogynous attitude of the patriarchal society relating historical downfalls, including that of Parnell, to excessive female sexuality. The first attack Bloom experiences as a result to his radical views on sexual liberation is led by Mary Driscoll, the Blooms' former maid, and other noble ladies. While Mary accuses Bloom of sexual harassment and that he accosted her 'in the rere of the premises' (*U* 15.437), Mrs Bellingham states that Bloom encourages her 'to defile the marriage bed, to commit adultery at the earliest possible opportunity' (*U* 15.442). The Honourable Mrs Mervyn Talboys claims that Bloom sends her a picture, which 'represents a partially nude senorita, frail and lovely (his wife, as he solemnly assured me, taken by him from nature), practising illicit intercourse with a muscular torero, evidently a blackguard,' and urges her 'to do likewise, to misbehave, to sin with officers of the garrison' (*U* 15.442). I have explored in the first chapter Bloom's political agenda which promotes the necessity of undermining boundaries between

religious, racial, and cultural differences and concludes with his subsequent remark: 'Mixed races and mixed marriage' (*U* 15.462). The proclamation of mixed marriages in the Bloomusalem arouses hostility and rejection of the Bloomian sexual liberation and polygamy. Like Parnell, Bloom becomes the subject of a violent attack by the Church upon announcing his project of sexual liberation. Father Farley, representative of the Church, is the first to initiate the attack against Bloom. Undermining the value of Bloom's political credo, Father Flynn establishes him instead as threat to the Catholic faith: 'FATHER FARLEY: He is an episcopalian, an agnostic, an anythingarian seeking to overthrow our holy faith' (*U* 15.463). As it has been demonstrated, the Catholic Church was not the only contributor to the fall of Parnell. By analogy, Bloom's own downfall as a political leader is also initiated by other parties. The American evangelist and revivalist, Alexander J. Dowie, condemns Bloom for his 'debauchery' and deems his crime as being unchristian, followed by a violent curse from the mob:

ALEXANDER J DOWIE: (Violently) Fellowchristians and antiBloomites, the man called Bloom is from the roots of hell, a disgrace to christian men. A fiendish libertine from his earliest years this stinking goat of Mendes gave precocious signs of infantile debauchery recalling the cities of the plain, with a dissolute granddam. This vile hypocrite, bronzed with infamy, is the white bull mentioned in the Apocalypse. A worshipper of the Scarlet Woman, intrigue is the very breath of his nostrils. The stake faggots and the caldron of boiling oil are for him. Caliban!

THE MOB: Lynch him! Roast him! He's as bad as Parnell was. Mr Fox! (*U* 15.464)

Apart from dramatizing the role the Catholic and Protestant Church played in the ruining of Ireland's uncrowned king, Joyce here exposes the religious antagonism between both the Catholic and Protestant Church and how they might unite to feed their shared interest. In other words, both the Catholic and Protestant Church unite to incriminate Bloom. Just as the Catholic Church condemns Bloom for being an 'episcopalian,' the Protestant Church accuses him of worshipping the Scarlet Woman,

an 'opprobrious Protestant term for the Roman Catholic church'.²⁷ Bloom, in *Ulysses*, personally experiences this conflict and thus aspires in his fantasies to build 'a free lay church in a free lay state' (*U* 15.462) in order to transform conflicts into union. His project as we have seen is mocked and violently rejected by both the Catholic and the Protestant Church, and his merging of the sexual with the politics leads to his political collapse. In the eyes of the angry mob, Bloom is only a fallen reformer 'as bad as Parnell,' deserving to be lynched and roasted.

To return to the point posed at the beginning of the chapter about the references to *The Arabian Nights* and what they tell us about *Ulysses*. The reading that I have undertaken acknowledges the centrality of a self-generated text like *The Arabian Nights* in *Ulysses* in a way that highlights the multiplicity of Joyce's narrative techniques fully exploited in *Ulysses*, and provides a useful starting point for an investigation of Joyce's method to focus and catalyse the theme of betrayal with which Joyce was obsessed. More and more as themes converge and overlap in *Ulysses*, betrayal has a thematic importance in the novel because, apart from triggering the action of the book, it is one of the major factors that tainted Irish history and invoked Stephen Dedalus' famous remark about the nightmare of history. Although the evocation of the *Nights* might work well in triggering one pattern of betrayal, Joyce's technique in depicting themes from different perspectives, which is an essential feature in his modernist method, makes it hard to stop at that point. As the discussion of the chapter has shown, examining the theme of betrayal in *Ulysses* through the insight the *Nights* offers involves investigating Joyce's dramatization of devices and stances through which the theme of betrayal is represented in a text that is ambitious both in size and scope.

²⁷ Gifford, p. 480.

CONCLUSION

Since the publication of Said's *Orientalism*, and the studies of colonial and postcolonial discourses which followed, most canonical writers have been examined in terms of their engagement in the discourse of Orientalism created by the dominant imperial powers and propagated by the makers of their culture. The distinctive contribution that Joyce made in his representation of the Orient in *Ulysses* lay in his subversion of the perceived notion of the Orient in Western Culture. In this light, although *Ulysses* could be read as a work of literature that recycles Orientalist stereotypes created by the hegemonic discourse of Orientalism to justify European imperialism, it instead registers a radical representation of the Orient because it sets about subverting the notion of a fixed, mythical Orient. It does this with its pluralistic visions of the Orient, each of them no less 'true' and more fictional than the other, to challenge the monologic discourse not only of Orientalism, but also of nationalism and imperialism. In other words, rather than endorse any inherited notion about the Orient, or other narrow forms of cultural Otherness and racial antagonism, *Ulysses* exposes a high degree of skepticism about even the simple generalizations about a cultural identity. Therefore, just as Joyce's choice not to promote the Irish cause through the medium of art is grounded in his refusal of provincial nationalism, his choice to subvert the discourse of Orientalism has to do with his unwillingness to operate in complicity with European imperialism.

This study does not challenge the status that *Ulysses* acquired as a work of what we might call European High Modernism, but it joins the effort toward emphasizing the ideological discourse and political content that occupy a significant place in Joyce's text as it is written by a colonial Irish consciousness searching for alternatives to both narrow nationalism and an oppressive British imperialism. In

other words, because Joyce's *Ulysses* is politically engaged, his experimentation with forms and techniques is paralleled with another level of thematic experimentation. In fact, Joyce, the highly self-conscious writer who took very strong stances on matters such as nationalism and more particularly Irish nationalism, colonialism, and cultural stereotypes and racism, created in *Ulysses* an examination of labelling and of typing the Other to repeatedly question the process of stereotyping. Joyce's ability to step outside the entrenched monologism of his culture and view the Orient from irreverent perspectives allows him to expose the inherent instability of stereotypes because they are social and political constructions based on either the collective desire of a culture or particular needs of individuals. For example, in the scene at the beginning of the 'Eumaeus' episode, Bloom overhears some Italians speaking their language in a rather heated tone. He directly stereotypes the language by associating it with Mediterranean romanticism. Stephen, who knows the language, however, explains that they are actually arguing over money. This incident has a significant meaning because it shows that it is the lack of knowledge and the lack of familiarity with something that triggers the imagination to stereotype and construct images. Therefore, the process of stereotyping usually produces ready and imagined visions which do not necessarily reflect the actual qualities of the individuals or the cultures described.

Within the consistency of the critique of cultural forms of Otherness lies Joyce's representation of alternative approaches to such cultural problems. In other words, along with its attempt to confront and subvert the cultural discourses of Otherness, *Ulysses* explores the possibilities of having a community not based on adherence to such discourses like the fantasy world of the New Bloomusalem where boundaries set between races and cultures are dissolved. Therefore, a book like *Ulysses* could play an influential role in shaping cultural awareness. Because Joyce

understands the phenomenon of the Oriental Other as an attractive fantasy feeding cultural desire for exoticism, we find him reconsidering that exotic aspect of the Orient by displaying in *Ulysses* a wide range of different customs practiced in the Orient without labelling them as exotic or unacceptable. For example, in the 'Hades' episode and while thinking of death and burial customs, Bloom reflects on suttee, the Hindu practice involving the widow immolating herself on her husband's funeral pyre. Although the British ruler had passed a law to abolish suttee in its Indian colony in 1829, Joyce represents the custom as simply '[f]or Hindu widows only' (*U* 6.98) without condemning the practice. Joyce further expands his readers' perspectives through depicting other customs like the Jewish practice of burying 'a mother and deadborn child [...] in the one coffin' (*U* 6.106), or the Eastern preference for cremation which the Catholic 'priests [are] dead against' (*U* 6.110) or about the custom of the 'Chinese eating eggs fifty years old' (*U* 8.166). In the 'Sirens' episode, Bloom thinks of the Shah of Persia, who visited England twice in 1873 and 1889 and caught the popular fancy,¹ and how he '[w]iped his nose in curtain' while attending a performance in the music hall. Once again, Joyce refuses to label such a practice as being barbaric. Instead he classifies it as potentially accepted in the Shah's country: 'Custom his country perhaps' (*U* 11.272). After all, as Bloom claims, it is '[j]ust a question of custom' (*U* 11.278). In this sense, *Ulysses* becomes a book that is capable of considering cultural differences without labelling or stereotyping them because what might appear perverse or barbaric in a European context is accepted in other cultures. As a result, the book transcends the monologic narrowness of a single perspective to present different perspectives or practises of different cultures.

¹ Gifford, p. 307.

In the Irish context, Joyce's depiction and critique of Orientalism is inextricably involved with Irishness which is culturally constructed as the racial Other. In other words, while Joyce challenges the cultural assumptions about the Orient or the cultural daydream of the Exotic East, he also challenges the racialized and derogatory analogies of the Irish as the Other/Oriental. Through controlling the dissemination of the popular images of the Orient, the dominant culture fashioned a hegemonic discourse about the colonized people. This discourse, which is to be called later on Orientalism, is frequently used to justify and encourage brutal domination and even violence against the colonized Orient. The process of degradation has similarly been applied to the Irish who were racialized and defined through their difference or Otherness from the imperial English subject. For a nationalist movement, the attitude to fight back against the dominant cultural discourse of the colonial power, in order to define oneself and one's identity, is understandably of paramount importance. In the case of Ireland, the Irish nationalist movement managed to turn the racialized and derogatory analogies of the Irish as the Other into bonds of shared ethnicity through the Irish legends of Oriental Origin that connected Irishness with the ancient Oriental Other. In doing so, it defined a unique and authentic national identity to distinguish their culture from the dominant culture of the imperial power. Joyce realizes the paradox of this attempt for although both projects, that of the racist imperial discourse and that of the nationalist discourse, originate from different political stands, they collude in defining Irishness as distinctively the Other. This all challenges escapist Orientalism and the colonialism to which it is tied. Therefore, attempting to expose the process of stereotyping, Joyce urges his readers to cease to be provincial and to stop thinking in terms of binary oppositions in which the rules are always constructed to serve the hegemonic culture. The very structure of binary opposition is

questioned in *Ulysses*, as the voices of all diverse discourses multiply in the novel, and Joyce actually suggests an interconnectedness of all these ideologies that divide people and thus provide possible lines to dissolve the binary thinking and 'the old pap of racial hatred' (*Letters II*. 167).

The first chapter of this thesis is an exploration of the encompassing influence of the Orientalist discourse. In a novel of interior monologues depicting characters who are deeply ingrained in the cultural discourses of Otherness, it becomes inevitable for a realist writer like Joyce to outline the various images of the Orient known in Western culture along with their popular sources. For example, the images of Haroun Al-Rashid, Sindbad the Sailor, Turko the Terrible, and the fantasies of harems/seraglios, and veiled houris in exotic slippers and harem pants are taken from *The Arabian Nights* or popular pantomimes. Joyce dramatizes the collective image of the Orient through the dream shared by the main characters of *Ulysses*. Although this dream links Bloom, Stephen and Molly and establishes between them 'a mysterious psychological linkage',² Joyce exploits these shared Oriental fantasies to elaborate on what Cheng calls 'a luxurious vision of the East that formed the shared fantasy of an entire Western culture'.³ However, these shared Oriental fantasies seem to satisfy different needs in each individual. For example, while Bloom's and Molly's shared Oriental fantasies reflect their erotic desires, Stephen's fantasies reveal his desperate need to escape the nightmare of history. After the delineation of a variety of Orientalist stereotypes, Joyce, once more, swiftly expands the readers' perspective and suggests that these images may not reflect reality. He also adopts the same strategy to expose the discourse of racism by first displaying a variety of racist stereotypes and then undermine their validity. For example, a character like Gerty MacDowell, who is

² Kershner, '*Ulysses* and the Orient', p. 273.

³ Cheng, p. 173.

the loyal receptacle of popular culture, would describe a straw hat as 'a hat of wideleaved nigger straw' or envisages 'Madcap Ciss with her golliwog curls' (*U* 13.335,338). A golliwog is a black doll of grotesque features and fuzzy hair and usually has racist implications. Bloom, in the same scene in the 'Nausicaa' episode, notices that Ciss is 'the dark one with the mop head and the nigger mouth' (*U* 13.354). Likewise, Molly while thinking of Mrs Purefoy labour condemns society for exhausting women by annual child birth and thinks of one of Mrs Purefoy children looking 'something like a nigger' (*U* 18.694). All these example and more illustrate that the racist discourse, like the Orientalist discourse, is absorbed and disseminated unconsciously. In staging the diverse discourses of Otherness and ideological positions that *Ulysses* exhibits to expose them, Joyce undermines the primacy of those discourses, refutes the binary stereotypes or the binary thinking of absolute difference which generates hatred for the constructed Other, and challenges the monologic discourses of nationalism and imperialism since Joyce's texts repeatedly illustrate anti-national and anti-colonial politics simultaneously. Because Joyce's representation of Other cultures (or races, or religions) is actually a critique of the cultural representation of the Other, he repeatedly recalls that the images of the Orient displayed in *Ulysses* are cultural constructions derived from the '[k]ind of stuff you read' (*U* 4.55) in magazines and books like *In the Track of the Sun*. Therefore, *Ulysses* is not a compendium of images about the Other but rather a catalogue of western prejudiced misrepresentations of the Other.

The second chapter concentrates on examining the notion of the Orient and how it is interwoven in the theme of history that resonates throughout *Ulysses*. Haunted by the ghost of his mother and his early encounters with Deasy, Mulligan and Haines, which all represent acquiescence in the established order of paralyzed,

colonial Ireland, Stephen attempts to awake from the nightmare of history in expectation of the redeeming Oriental figure of his dreams. The story of Stephen from *A Portrait of the Artist as a Young Man* traces the artist's search for strong creative identity, one which he relates to in the same manner as he ties himself to the Greek artificer, Daedalus. Stephen's imagined filial kinship to the mythical artificer provides him with an opposing power to authoritative models manifested by his family, country and religion. Although Stephen seems to have dealt successfully with the problem of his subject position in a colonized country by choosing a cosmopolitan identity achieved by his voluntary exile, in *Ulysses*, he returns to a historically determined paralysis which is, to the young writer, a creative-deconstructive power. As the argument of the chapter unfolds, Joyce in *Ulysses* further traces the search for a creative identity that will enable Stephen to cope with history. The link established between Stephen and Bloom or the mysterious Oriental figure who will help the young artist to cope with the colonial history of Ireland could be read as a major limitation of Joyce's Orientalism since he is reinforcing the Irish/Oriental connection. Yet, in staging Bloom as the long-awaited Oriental redeemer, Joyce dramatizes the impact of the Orient on the Irish imagination as it provides them with glimpses of liberation in the same manner that the Irish legends of Oriental origin provides Ireland with possibilities of freedom from the English cultural domination. Moreover, the deconstructive openness of Joyce's fiction encourages the opening up of other narratives, especially those concerning the representation of the Orient. And, by opening up further possibilities, Joyce suggests new ways of enacting and writing about the Orient.

The thesis concludes with a chapter that focuses on Joyce's technique in dramatizing the theme of betrayal in his fiction. Whenever Joyce writes about Ireland

and Irishness, he bitterly reflects on the self-betraying nature of the Irish. In *Ulysses*, Joyce experiments with the theme of betrayal from different perspectives while triggering *The Arabian Nights* which, apart from being animated by an act of betrayal, is based on the technique of incessant proliferation of narratives. In *Ulysses*, Joyce is actually engaged in a double task: on the one hand, he is working to generate a multiplicity of incidents of adultery and, on the other, to contrive a narrative progression which gives the reader an active role in piecing together clues about the role of political betrayal in tainting Irish history and character. This brings us again to what Stephen calls the nightmare of history. There is a sense, therefore, in which we can never read Joyce without noticing that betrayal in his personal life and Ireland's national life becomes a fixed theme. As an Irish Catholic and a European living in the late nineteenth and early twentieth centuries, Joyce was well aware of the violence of history represented by the colonial powers. Like his autobiographical character, Joyce endeavours to awake from the nightmare of history through repeatedly exposing imperialism, nationalism and the binary thinking that fuels and sustains Orientalism and racism.

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