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The image of the Jew in James Joyce's Ulysses

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THE IMAGE OF THE JEW IN JAMES JOYCE'S ULYSSES

BY

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Preface

Since the beginning of English literature, the Jew has been portrayed as a villain. Edgar Rosenberg and Montague Frank Modder most affirmed the conviction in each of their studies of the Jew in English literature. However, the conclusion that the Jew is still portrayed as a villain is invalid because the image has changed. It is my intention to examine this change, focusing particularly on the character of Leopold Bloom in James Joyce's Ulysses.

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Introduction

Throughout the history of English fiction, the Jew has had a double image. The more popular concept of the Jew has been as an exploiter of society. Through his association with usury, the Jew has gained the image of a greedy villain despised by the Christian people among whom he lives and of whom he takes full advantage. Behind the notorious and more popular portrayal of the Jew, the more meaningful image of an isolated and alienated man is found. Because of the Jew's beliefs, or possibly because of his lack of Christian beliefs, he has been forced to remain on the periphery of Christian society, never integrated or accepted. The practice of usury has set him still further apart from his Christian fellowmen, since the lending of money at exorbitant interest rates does not endear the lender to the people he exploits. So, behind the simple image of the greedy usurer is the more complicated image of isolated man, alienated from the society in which he lives. The latter image, though, is vague and not easily discerned in Jewish fictional characters prior to the twentieth century, but in twentieth-century fiction the image of isolation and alienation

almost completely supplants the former image of villainous greed. It is this alienated Jew that is so well portrayed (in the figure of Leopold Bloom) in James Joyce's Ulysses.

The image of the greedy and villainous Jew in English fiction cannot be interpreted separately from the image of isolation prior to the twentieth century. Although the two images are created by different influences, they do not appear as separate entities in the portrayal of fictional characters.

Perhaps the "Legend of the Wandering Jew" gives origin to the image of isolation. Briefly, the "Legend" begins with Cartaphilus who struck Christ on his way to the Cross and is condemned to eternal wandering until Christ's Second Coming. The "Legend" becomes somewhat altered through centuries of repetition. Cartaphilus becomes Ahasuerus, the Roman doorkeeper to Pontius Pilate, Cartaphilus later becomes a Jewish cobbler in the German version of the tale. The "Legend" made its way to England in the seventeenth century reprinted in Percy's Reliques under the title, "The Wandering Jew, or The Shoemaker of Jerusalem."[1]

One can easily discern how an image of isolation and alienation can develop when the seeds come from such as the "Legend of the Wandering Jew." A man doomed to eternal

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[1]George K. Anderson, The Legend of the Wandering Jew (Providence: Brown University Press, 1965), pp. 11-66.

wandering cannot help being a man set apart from society. The Jew placed in this unique position means different things to different people, but to all he is outside the realm of accepted society. His unique position can bring him either pity, hatred, or even respect for the wisdom that he has gained from his experience.

For example, in the Romantic Period, Shelley in Queen Mab and The Wandering Jew treated the Jew as a rebellious soul who would break the bonds of his imprisonment and revenge himself.[2] Coming to the twentieth century, the Wandering Jew is seen as a wise man who, having had so many years on earth to witness so many events, can be used to make learned comments on society.[3] This position, to some degree is that of Leopold Bloom. Whatever the period in question, the Wandering Jew is always the tormented figure of isolation, which is indicative of the strong influence of the "Legend" on the creation of the image of fictional Jewish characters in the English novel.

The image of the Jew as a villain originated at least as far back as the Bible in which one finds wicked Herod, the slayer of children.[4] Further condemnation of the Jew was added with the accusation that Jews sacrificed Christian boys in

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[2]Ibid., pp. 183-184.

[3]Balthazar, the Jewish physician, in Durrell's The Alexandrian Quartet.

[4]Edgar Rosenberg, From Shylock to Svengali (Stanford: Stanford University Press, 1960), p. 21.

their religious services. This story originated in Syria in the fifth century, was revived during the Crusades, and spread throughout Europe from that time. The most famous of boy-martyrs was Hugh of Lincoln, about whom a legend developed.[5] Chaucer's "Prioress Tale" employs this legend which depicts the death and carrying off to heaven of a boy kidnapped and murdered by the Jews. The Jew was also portrayed in the mystery plays of the Middle Ages. Since the subjects of these plays were taken from the New Testament, the Jew appeared in the guise of Judas.[6] Marlowe, in the early Renaissance Period, obviously had previous material upon which to draw for the evil character of Barabas in The Jew of Malta. Hermann Sinsheimer describes Barabas as "the most abominable Jewish rogue that ever appeared on the stage."[7]

Whereas Barabas is totally frightful and hideous, the character of Shylock in Shakespeare's Merchant of Venice (1595-96) combines the image of villainous greed with isolation to become a more complex human being. (Sinsheimer further states that where Barabas acknowledges neither law nor justice, Shylock obeys the laws of Venice and depends upon them for his safety.)[8] Shakespeare incorporates the evil elements of character

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[5]Montague Frank Modder, The Jew in the Literature of England: To the End of the 19th Century (Philadelphia:Jewish Publication Society of America, 1939), p. 11.

[6]Rosenberg, p. 21

[7]Hermann Sinsheimer, Shylock, The History of a Character (New York: Benjamin Blom, Inc., 1947), p. 51.

[8]Ibid.,p. 53.

that have been evidenced in legends, in mystery plays, in Chaucer's and in Marlowe's writings with this new element of isolation to give the Jew a leading role in his play. The seeds planted by Shakespeare bloomed into a multitude of characters, all variations of the original Shylock, that depicts the Jew in this similar fashion even as late as the twentieth century.

The plot concerning Shylock in the "Merchant of Venice" is simple: Shylock has lent money to Antonio who has always shown a sharp hatred for Shylock. Shylock agrees to lend him the money under the agreement that if Antonio cannot meet the payment at the specified time, he must remit with a pound of his own flesh.[9]

If Shylock's role were casually summarized for his importance in English fiction, he would be remembered for the barbarousness of the "pound of flesh" agreement, not for what caused him to strike up a contract of this nature. The Jew that is universally remembered is the character that shouts across the stage that his daughter has fled with his money and jewels and that he wishes her dead at his feet (p. 317). It is the devilish Jew who will not be persuaded to relent in the pursuit of this treacherous act and who, therefore, demands without mercy his pound of flesh when the monetary payment

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[9]William Shakespeare, The Merchant of Venice, in Shakespeare, Major Plays and the Sonnets, ed. G. B. Harrison (New York: Harcourt Brace and Company, Inc., 1948), pp. 299-333.

cannot be made.

Shylock is indeed the villain and exploiter of society. But why, if he were merely an exploiter, would he demand his pound of flesh? A more meaningful and profound answer for Shylock's hatred is caused by his total ostrasization from the community in which he must live. He is forced to suffer constantly the abuses of his Christian neighbors. He is spat upon, called a dog, and reduced to accept these daily abuses without recourse. He is a tormented soul who searches for acceptance and finds only hatred surrounding him. This weighted hatred with no social outlet for its manifestation has stripped Shylock of his natural human responses and turned him into an animal seeking an animal's revenge.[10] To Shylock, the vengeful act must match the torment of his isolation, and the desire to be an accepted human being is strong enough in the ostrasized Jew to cause him to wish sincerely for the completion of this heinous agreement.

Shylock's alienation reaches its dramatic culmination in the final scene. Shylock, alone, faces his opponents at the trial defending himself singly against the Duke, Portia, Bassanio and Antonio. Adding insult to injury, the Duke tells Antonio how sorry he is that Antonio must face such a "stony adversary, "such an "inhuman wretch," such a "wretch incapable of pity" (p. 324). Also, during the action of the play,

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[10]Sinsheimer, p. 104.

Shylock's daughter has left him and exclaimed how ashamed she was "to be my father's child!"(p. 312). His servant, Launcelot, has also left him to work for Bassanio, for Bassanio may be poor, but he has the "grace of God." (He is Christian.) A vicious cycle is initiated by Shylock's revenge, as his position of isolation and alienation is further enhanced by the loss of both family and servant, thus deepening his desire for vengeance. But, as Shakespeare decided, the Merchant of Venice is a comedy and must end happily. Lightly, it is decreed that Shylock will become a Christian if he is to save his life. As a Christian, Shylock's existence suddenly becomes of no importance since his isolation ceases and he is accepted into society; but it is after the image of Shylock, the isolated vengeful usurer, that most of the future English authors patterned their Jewish characters.

In one of the earliest English novels the Jewish usurer makes his appearance. Tobias Smollett brings Isaac Rapine to life in the picaresque novel, Roderick Random (1784). Isaac is a part of only one chapter in the picaresque novel, and the only image shown is that of the gesticulating, emotional money-lender who is ever desirous of protecting his "ducats." One again sees Shylock damning his daughter and lamenting the loss of his jewels. He is accused of raping one of his fellow travellers in the wagon, and, when she requires a settlement of him, he claims that he would hang himself before she would

get a farthing from him.[11] However, to this foolish hoarder a new trait is added which is not revealed in Shylock. When a highwayman approaches the wagon, but is warded off, the inane passengers begin to ponder over who he could have been. Isaac, in answer to their questions, breaks his silence by commenting: "It is no matter who or what he was, since he has not proved the robber we suspected. And we ought to bless God for our narrow escape"(p. 78). With this final comment, Isaac's part in the story ends, and the reader is left with the memory of Isaac's wisdom and emotionalism as well as his greed.

Obviously, Smollett does not fully develop the two-fold image of Isaac as Shakespeare did with Shylock, but in Scott's Ivanhoe (1820), there can be no question of the Jew being endowed with the same double image of greed and alienation. In Ivanhoe, Isaac is introduced as an alienated Jew prior to any indication that he is also a foolish usurer, and in light of the first image, Scott presents Isaac compassionately.

Isaac of York is first met entering the house of Sir Cedric, the Saxon, requesting food and a night's lodging. Cedric offers Isaac a place at the lower end of the table, but no one would make room for him. The Saracens, the lowest of the heathens, at the approach of Isaac "curl up their whiskers with indignation, and lay their hands on their poniards, as if ready to rid themselves by their most desperate means from the

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[11]Tobias Smollett, Roderick Random, The World's Classics ed., (London: Oxford University Press, 1959), p. 70.

apprehended contamination of his nearer approach."[12] Isaac is open to the same abuse that Shylock suffered when the Templar addresses Isaac as an unbelieving dog in asking him if he intends to go to the tournament in order to drum up business from the nobles and to "gull women and boys with gauds and toys"(p. 38). The servant exclaims how the cell where Isaac is to sleep will have to "be scraped and cleaned ere it be again fit for a Christian!"(p. 47). Even when Ivanhoe, still disguised as the Pilgrim, helps Isaac to escape from a treacherous situation, he cannot stand to be touched by him and frees himself from the hand of Isaac to avoid being contaminated. All of these instances show Scott's portrayal of Isaac not only as an alienated person from society but as an untouchable.

Whereas Shylock receives his badgering with a desire for barbarous revenge, Isaac carries his position with humility. Whenever he is in the company of Christians he bows low and moves aside to let them pass. To the foolish Jew has been added a touch of sophisticated humility. (The quality of humility will intensify in the twentieth century in the character of Leopold Bloom.) He feels that when the very worst befalls his people and they are grievously wronged, they must suppress their sense of injury and remain quiet when they would earnestly desire to revenge themselves bravely. The quiet and humble suffering of Isaac is peculiar to the idea of

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[12]Sir Walter Scott, Ivanhoe, Dryburg ed., 1904 (New York: Harper and Row, 1965), p. 43.

repentance, a central theme in the "Legend of the Wandering Jew."

The Jew's alienation becomes a condition to be pitied when his relationship with his daughter Rebecca and with Ivanhoe is viewed. When the group with whom they are travelling are all taken prisoners by the Normans, Isaac is separated from the rest of the prisoners and thrown into the most horrible dungeon available in the castle. It is here that he pleads to be broiled on a furnace or stabbed or made to suffer any torture if these tortures would help him to secure the safety of his daughter (p. 188). The Norman with whom he is pleading is astonished by Isaac's oratory because he sincerely believes that the Jews care for nothing but their money.

Isaac demonstrates to Ivanhoe, particularly, that he is not devoid of compassion. When Ivanhoe, disguised as the Pilgrim, helps Isaac to escape, Isaac observes that this Pilgrim is a knight incognito, and for helping him offers Ivanhoe what a knight needs most, a means to obtain a good horse and armor for the coming tournament. When Ivanhoe's servant comes to pay for the horse, Isaac finds himself "panting and hesitating between habitual love of gain and a new born desire to be liberal toward this Christian who has shown him mercy"(p. 94). Again, when Ivanhoe is left alone and wounded at the tournament, it is Isaac who says that the good youth must not be left to die and takes Ivanhoe to his house, disregarding what could happen to him if anything fatal should befall a Christian while in a Jew's house.

However, the old image of the greedy Jew, the lover of money, overshadows the ostracized, compassionate man. Scott implies that no matter what grief befalls the Jews or how dangerous their position is in society, they always manage to accumulate vast fortunes. Money is the Jews' first thought, as after the outlaw, Robin Hood demands a ransom for Isaac's daughter, he replies to Isaac's stammering: "But what now Isaac? art dead? art stupefied? Hath the payment of a thousand crowns put thy daughter's peril out of thy mind?"(p.302).

Nevertheless, it is apparent that throughout most of Ivanhoe a dual image is at work. The author's comments on the evil persecution and isolation of the Jews remains as poignant as the servant's crushing insults on his having to scrub the cell to make it again clean enough for a Christian. Actually, the image of isolation is the last view that Scott leaves with the reader, for Isaac and his daughter must leave England. The internal struggles in England would only add to their already weighty problems, and in keeping with the "Legend of the Wandering Jew," a new home and a new life must be found.

The ushering in of the realistic novel brings Charles Dickens and his infamous Fagin. As hard as one may search in Oliver Twist (1837-1838), the dual image of the Jew cannot be found. Dickens' one intention is to depict the dregs and evils of London in the harshest terms hoping to bring enough attention to these evils to bring about action in remedying them. Dickens depicts Fagin only as a total villain. Fagin is a thief, a scoundrel of the vilest breed who does not hesitate to ruin the

lives of women and little children if these acts help his career as a villainous hoarder to prosper. Dickens does not allot to this Jew any of the understanding that Shakespeare allows Shylock or any of the sympathy that Scott allows Isaac. Fagin has no feelings of isolation from the rest of society because of his religion or race, and he makes no reference to either. But Fagin is so vile and so one-sided that he tends to be lifted out of the realm of reality to the level of caricature. His relation to the devil is pointed out by his fellow criminal, Sykes, who refers to him as having been fathered by the devil himself.[13] Fagin's further relation to the devil is noted in his appearance. He does not have the usual black hair and beard of the sterotyped Jewish villain, but he has red hair and a red beard. Fagin obviously has no problems stemming from isolation, only from the perils of his trade.

With Anthony Trollope's Victorian attack on commercialism comes his The Way We Live Now (1875) and the character of Augustus Melmotte. Again with Melmotte, as with Fagin, the dual image is set aside, and the reader sees only the commercial giant in search of wealth and power. The whole of Melmotte's being is surrounded by vagueness. His being Jewish is never stated but rather only hinted. He, like the Wandering Jew, has come to London with an indefinite past. It is rumored that he was born

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[13]Charles Dickens, Oliver Twist, Signet Classic ed., (New York: The New American Library, 1961), p. 378.

a Jew, but never specifically stated. It is also rumored that he was a swindler in France and fled that country to escape being discovered. In London he is again a swindler, but before any definite action can be taken against him he commits suicide.

If there is any alienation, it comes from Melmotte's arrogance and his lack of concern for anything other than the desire for prosperity. He has a wife whom he ignores and a child who will not obey him. Nor does he admit of having any affection for either, but many references are made to his acts of brutality toward both of them. Melmotte holds humanity at a distance and takes pride in the arrogance he shows to those of whom he takes advantage. Only at the brink of his ruin does he admit that if he had perhaps endeared his victims to himself in some way other than the bond of his enormous wealth, his downfall may have been prevented. He does at least realize that his aloofness from mankind has, to some degree, brought about his downfall. But this is not the isolation felt by Shylock or Isaac. Melmotte imposed his own isolation, but society would have readily accepted him had he so chosen to be a gentleman. This type of alienation is simply a part of the image of a villain whose disdain for society is a part of a villainous character. In this respect Melmotte's image is closer to that of Fagin than it is to the dual-imaged Shylock or Isaac. Melmotte's arrogance relates him, also, to a character created by George Du Maurier twenty-five years later.

George Du Maurier's Trilby (1894) introduces the Jewish exploiter, Svengali. Whereas Melmotte is portrayed as a real person, Svengali's existence transcends realism. He is conceived on a supernatural level, perhaps personifying the mystical aspect of the "Wandering Jew." Svengali is a musician with the magical ability to hyponotize. The author gives this character what is due him for being a great pianist, but he has no other qualities of any merit. Svengali is described as the most vulgar of individuals. He is well-featured but sinister and very shabby and dirty. He has lustreless black eyes and a villainous mustache which "fell in two long spiral twists."[14] In the romantic vein, he wears a large velveteen cloak. To add to the mystical image, Svengali's past is clouded, for no one knows exactly how he lives or even where he lives. They know that he receives financial help from "his own people" in Austria. (The Wandering Jew has perhaps come from Austria.) His arrogance, as he cares only for himself as a master of his art, keeps him from having friends. In his treatment of others, he acts as the egotistical, self-assured person.

In the case of Trilby, Svengali becomes an exploiter in the worst sense of the word. Trilby is the romantic embodiment of femininity: beautiful, naive and gentle. Svengali is not after material wealth as is Melmotte, for Svengali's obsession is the very soul of Trilby. The situation is amply described in the

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[14]George Du Maurier, Trilby, Everyman's Library ed., (London: J. M. Dent and Sons Ltd., 1956), p. 10.

following passage:

> There was, however, one jarring figure in her little fool's paradise, a baleful and most ominous figure that constantly crossed her path, and came between her and the sun, and threw its shadow over her, and that was Svengali. (p. 83)

In contrast to Trilby's gentleness, Svengali appears to be the devil himself. Svengali's power of hypnotism gains control over Trilby and under his power he turns her, by his magical ability, into the grandest and most extraordinary singer. Svengali robs her of herself and in his arrogance creates what he desires. When Svengali dies, Trilby has no recollection of ever having been a concert vocalist, and she remains in the state of limbo until finally languishing into death.

If there is any interpretation of isolation from the actions of Svengali, it is of the same type as found in the character of Melmotte. Svengali's arrogance and love of himself are the cause of his isolation from his fellowmen. The dual image is again set aside, and the image of the villainous exploiter becomes the only apparent one.

The last important character to be added to the almost stereotyped list of Jewish characters is the twentieth century criminal, Colleoni. In Brighton Rock, Graham Greene creates Colleoni as a hardened criminal who seeks his fortune by means of a mafia-like organization. He is the same Jewish exploiter, but his exploitations are modern style. Colleoni is easily described for he is similar to most other criminals. He is dominated by his desire for wealth and exhibits his arrogance

toward the world when his wealth is achieved. In Colleoni, Greene personifies the evil of the world -- money. There is one particular description that exemplifies the portrait that Greene paints of Colleoni: "He shut his eyes; he was snug; the huge moneyed hotel lapped him around; he was at home."[15]

Brighton Rock belongs to a group of novels called the Catholic Group in which Greene explores the problems of good and evil. To Greene, the Catholic, even if sins, sins on a higher religious level since he has Grace available to him.[16] Colleoni, being a Jew, has no conception of Good or Evil because Grace is not available to him.

> "I like things good," Mr. Colleoni said. He looked as a man might look who owned the whole world, the whole visible world, that is: the cash registers and policemen sand prostitutes and parliament and the laws which say "this is Right and this is Wrong." (p. 86)

Colleoni can conceive of only the mundane right or wrong created by man.

Because of his being banned from divine grace, he is considered much worse a criminal than the young Catholic boy, Pinkie, who is hoping to become what Colleoni is already. No matter what atrocity Pinkie commits, he is within the realm of being saved as Divine Grace is never out of his grasp. In contrast, Colleoni is isolated as a worldly criminal with no

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[15]Graham Greene, Brighton Rock (New York: Viking Press, 1967), p. 87.

[16]John Atkins, Graham Greene (New York: Roy Publishers, 1957), p. 93.

hope of salvation for his sins. Greene needed a villain outside of Catholicism to compare with Pinkie, and the Jew's historically religious isolation was ideal. Colleoni is the devil put on earth to tempt the soul of Pinkie. If Pinkie were not Catholic, the worldly wickmedness of Colleoni would inevitably conquer Pinkie's soul.

With Colleoni, the scanning of the English literature for the use of the Jewish image is complete. There are other novels that were omitted intentionally since their images of the Jew were similar to those of the characters previously described.[17] The characters discussed afford a sufficiently conclusive insight into the image of the Jew as developed in the novel.

As previously described, the Jew as a greedy villain evolves from the character of Shylock, but with the gradual elimination of the "emotional fool" aspect of Shylock's character, the one-sided criminal type such as Melmotte emerges. The scanning of these novels has made it clear that the image of the Jew does not lend itself toward any other end than that of evil: Shylock portrays the hated role of the money-lender; Fagin is the caricature of the devil himself; Melmotte is the symbol for the destruction of the English way of life with his stress on

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[17]Rosenberg in From Shylock to Svengali discusses the Jewish image in the following books: My Novel by E. L. Bulwer; The Monk by M. G. Lewis; St. Leon by William Godwin; and It's Never Too Late to Mend by Charles Reade.

capitalism. Svengali is the exploiter of souls; and Colleoni is personified as worldly wrong and as the devil luring the innocent Catholic toward evil.

The theme of isolation is present in almost all of the Jewish characters described, but in varying degrees. Isaac of York exhibits the only real isolation as his is not self-inflicted. Isaac is ostracized by the community entirely for his religious beliefs and his Hebrew trade, not for his villainy. The comic and truly pathetic characterization of Isaac tends to minimize the seriousness of his isolation, but his image as a villain is not diminished.

Part I

With the publication of James Joyce's Ulysses, the image of the Jew as an exploiter of society is refuted. Emerging from Ulysses is an image of the Jew as an isolated being, exploited by society. In the case of Bloom, the Jew suffers total isolation, from religion, family, and friends, but in his isolation he learns that love, not revenge, is necessary for life. For the first time in an English novel the Jew is portrayed as a complex, meaningful person adding meaning to his society as a humanistic force rather than portraying the negative element of usurer or villain.

The Jew functioning as an image of goodness in the English novel is a new concept and requires concentrated investigation. The image of the Jew to date has been relatively uncomplicated, being stereotyped as a villain with only this side of his character revealed. Twentieth century literature has placed more and more stress on the individual, particularly the well-rounded individual, and it has been indeed Joyce's main aim in Ulysses to create a well rounded character. One can learn as much about Leopold Bloom as any other major character in fiction,

for the reader can follow Bloom's complete thoughts for the period of a day. In a character study of Bloom, there is no question that one can discern little relation of Bloom to the former image of the Jewish villain.

The critics of Ulysses have written lengthy studies toward the purpose of understanding the character of Leopold Bloom. These studies make numerous references to the fact that Bloom is Jewish. It is established by such writers as William York Tindall that Bloom is a symbol of isolation because he is Jewish, but a discussion on the multifaceted problem of isolation does not follow.[18] The same critic discloses that Stephen learns humanitarianism from Bloom, but again Tindall does not offer a full discussion on what qualifies Bloom to be a teacher of humanitarianism.[19]

Most of the critics are content with donating a paragraph containing two or three reasons for what led Joyce to choose a Jew to portray Bloom. For example, Richard M. Kain in The Fabulous Voyager gives three reasons for Bloom's being Jewish: (1) the Jew, like the Irishman, has been homeless for centuries; (2) the Jew is the prototype of modern commercial existence; and (3) his native shrewdness makes him an astute commentator.[20]

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[18]William York Tindall, James Joyce: His Way of Interpreting the Modern World (New York: Charles Scribner's Sons, 1950). p. 10.

[19]Ibid., p. 31.

[20]Richard M. Kain, The Fabulous Voyager (Chicago: University of Chicago Press, 1947), p. 76.

Kain also gives particular attention to Bloom's humanitarianism, and he acknowledges that the Wandering Jew carries love within his soul.[21] It is William Tindall's opinion that Bloom is a Jew because Jesus was a Jew, and because the Jew typifies an average citizen as well as an exiled person.[22]

Robert Martin Adams in Surface and Symbol: The Consistency of James Joyce's Ulysses is at odds with the sincerity of Bloom's Jewishness. He states that Bloom does not think himself Jewish, but in his deepest thoughts believes himself to be an Irishman. Adams also points out that Bloom lacks feeling for his fellow Jews.[23] He states that Bloom lacks the usual self-mocking humor which seems to him so characteristically Jewish. He draws all of his negative views of the sincerity of Bloom's Jewishness to the conclusion that Joyce tried to embody in the character of Bloom his own reflections about modern man and some of his own psychological responses. All of these facts convince Adams that as a Jew, Bloom has too many functions which make him more like"a verbal device rather than a proper literary character."[24]

William Empson also feels that Bloom's designation as a Jew is used as a device to hide the truth. In his opinion, Ulysses

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[21]Ibid., p. 195.

[22]Tindall, p. 35.

[23]Robert Martin Adams, Surface and Symbol: The Consistency of James Joyce's Ulysses (New York: Oxford University Press, 1962) p. 99.

[24]Ibid., p. 106.

is autobiographical, and therefore, by portraying Bloom as a Jew, Joyce would be hiding the real person that serves as his example for Bloom.[25]

Frank Budgen, in James Joyce and the Making of Ulysses, in part attributes Bloom's fatalistic outlook to the fact that he is Jewish. Bloom has an innate desire to suffer, but, according to Budgen, this Jewish masochism is deprived of its traditional outlet in religious observances. Bloom has abandoned his religion but he cannot change his heritage. Because of his religious,or more precisely, racial pessimism, he takes no action to interfere in his wife's unfaithful episodes, particularly her affairs with Blazes Boylan. Bugden, as other critics, touches lightly upon the subject of Bloom's Jewishness, but he does not delve deeply into the associations of his Jewishness with his isolation and the results of this isolation.[26]

The only aspect of Bloom which links him to his predecessors in English literature is his physical stature and the flavoring of humor that accompanies such stature. Bloom still retains the untidy appearance of his predecessors. In the scene in which the pub women discuss him, their entire conversation deals with his slovenliness.[27] They cannot understand how Marion Bloom could have married "greasy Bloom." Miss Kennedy roars

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[25]William Empson, "The Theme of Ulysses," Kenyon Review, 1956, pp. 127-139.

[26]Frank Bugden, James Joyce and the Making of Ulysses (Bloomington: Indiana University Press, 1964), p. 145.

[27]James Joyce, Ulysses (New York: Random House, 1961),p. 260.

with laughter over his greasy eyes and Miss Douce yells about his greasy nose. His unorthodox taste in foods adds zest to his slovenly description: "He ate with relish the inner organs of beasts and fowls" (p.55). In church he notices that he has lost buttons on his waistcoat. However, Bloom's unappealling actions and appearance cannot be compared with the filthy Svengali; for there are several allusions to Bloom's cleanliness which help to erase the allusions to the previous images of the Jew. It is Bloom who buys lemon-scented soap to take to the bath with him, and it is Bloom who is repulsed by the animalistic eaters whom he watches through the window of the pub (p. 169).

Bloom's thoughts and actions relative to his isolation are complex, for even his alienation is of a two-fold nature. The first part of this alienation is self-created; Bloom attempts to separate himself from his religion and the responsibility of being religious. Bloom has been called the least religious of all characters in literature in that he scorns the outward rituals of all religions. However, Bloom's inward, almost subconscious motivations reveal his close affiliation with the Jewish religion into which he was born. But his pronounced outward attempt at divorce from this religion leaves him with a feeling of loneliness and isolation.

The conscious abandonment of his native religion has left an emptiness in Bloom's life and he finds no positive substitute to fill this void. His logical reasoning will not allow him to

embrace the Catholic religion, which he in turn scorns. Bloom approaches all organized aspects of society with logic rather than emotion and most aspects of Catholicism to him are counter to his sense of the practical. He thinks about the taking of absolution with a certain longing for the peace and happiness that he feels the taker must receive, but his reason cannot allow him to acknowledge absolution as the means of fulfilling his desire for this peace and happiness. Bloom realizes that without accepting absolution he can never truly become a part of the religion. Some of the tenets of the Catholic religion he clearly scorns in an almost sarcastic vein. Of the belief of "increase and multiply" his opinion is that too many children cause poverty in a home. At the funeral of Paddy Dignan he walks through the cemetary thinking about the money wasted on tombstones for the dead instead of being given to some charity for the living (p. 113). He also reflects that the Catholic priest has a very tiresome job having to repeat quite often that the dead have gone to paradise. After all, once you are dead, you are dead and that is all. With such adversity to its tenets, Bloom could never inwardly rationalize his belief in Catholicism.

However, Bloom's thoughts reveal that his reason does allow him to accept inwardly the Jewish religion, and, as noted before, it is his conscious separation from this religion which causes a large part of his isolation. He retains many of the tenets of Judaism in his thinking although he does not realize them as Jewish beliefs or customs. His belief that after death

there is no hereafter is typically Jewish, as there is no "heaven or hell" in Jewish belief as in Catholicism. When thinking of the death of Dedalus' mother, he reflects that upon the death of the mother, the home always breaks up. This is basically a Jewish belief in that the Jewish family is founded as a matriarchal society with the woman as the focal point in the home. It is customarily believed that when the mother dies, the family has lost its focal point and will drift apart.

Whereas Bloom has condemned the Catholic religion for being unreasonable, he inwardly condones Judaism for having some degree of logic, as evidenced in the passage concerning the story of Passover:

> Pessach. Next year in Jerusalem. Dear, O Dear. All the long business about that brought us out of the land of Egypt and into the house of Bondage. Then the twelve brothers, Jacob's sons and then the lamb and the cat and the dog and the stick and the water and the butcher and then the angel of death kills the butcher and kills the ox and the dog kills the cat. Sounds a bit silly till you come to look into it well. Justice it means but its everybody eating everyone else. That's what life is after all. (p. 122)

There is no other passage, though, in the entire novel to which Bloom allows his thoughts to give sanction to any formal aspect of religion. (Although he inwardly condones Judaism, he does so with his natural scepticism.)

The void created by Bloom's lack of religion is not filled by the formal aspect of his conversion to Catholicism. The reasons for his conversion are hazy, but the reader is informed that his father converted the family to Protestantism (p. 716). Bloom's conversion to Catholicism in all probability was

influenced by his marriage to Marion, who is a Catholic. There is substantial evidence throughout the book that Bloom is constantly attempting to rise above any narrow sectarian commitments imposed by religion to a state of goodness and justice for all, a state of manhood which would transcend the institutional forms of religion. In this supreme world mixed marriages would be of no consequence, but in Bloom's natural world, with mixed marriages frowned upon, conversion is a necessity. In any case, Catholicism is no substitute for his native religion and Bloom is left with the religious void for which he can find no suitable substitute, with the result being loneliness and isolation for Bloom.

In his critique, Anti-Semite and Jew,[28] Jean-Paul Sartre explains that for a Jewish man to feel whole he must abandon the idea of a universal man and then must choose himself as a Jew. As a Jew he does not run away from himself, and he faces the realization that he stands apart. His brothers and his peers are of his own choosing and they are Jews.

Bloom does not fit into the category of what Sartre calls an authentic Jew because Bloom is questing for his state of manhood above institutional religion. Bloom is looking for a

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[28]Jean-Paul Sartre, Anti-Semite and Jew, trans. George J. Becker, (New York: Shocken Books, 1948). Anti-Semite and Jew is a sociological study of the relationship between the Jew and Gentile. Sartre points out numerous characteristics that have impaired the Jew because of anti-semitism and he instructs the Jew on how to discard these and live his life as an authentic man, as a Jew not trying to hide from or incorporate himself in the Christian Society. Bloom is an example of a Jew who is running away from being an authentic Jew.

universal goodness that does not allow for racial prejudice -- a democracy for religions. According to Sartre this is not possible as the Democrat is actually the enemy of the Jew, for he fails to see the particular case.[29] He does not treat the Jew as a Jew, because in a Democratic state there is no such thing as a Jew. An individual becomes an ensemble of universal traits, thereby eliminating the Jew and leaving only universal man. Being in a universal state of manhood would not solve Bloom's alienation because this would only separate him from his religion; and this is actually what Bloom has consciously done: he has alienated himself from his religion in his quest for a universal state and achieved only a feeling of isolation for himself.

But Bloom's alienation from his religion is in most part an internal struggle involving only himself. Outwardly, his falseness to his race is only partial. True, he has not consented to live as a Jew among Jews, but he also does not deny his Jewishness to his Christian compatriots. Bloom's lack of denial is further proof that his thoughts and feelings are always influenced by his background.

Bloom's anger when the Jew is derided is a definite indication that he has not broken emotionally with his native religion. True, he can feel no trust in any formal religion, as he tells Stephen that the bible is made up of forgeries probably put in

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[29]Sartre, p. 57.

by Monks (p. 634). However, just as he denies a belief in a supernatural God he, at the same time, in a devious manner affirms his Jewishness:

> He called me a Jew 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. (p. 643)

This statement alone reveals that Bloom is a Jew. He states: "like me," which appears to be a most natural statement but then tries to correct it with: "though in reality I'm not," which can only stand out as an after thought. It must be considered that he confessed himself, to himself, to be a Jew.

Later in his discussion with Stephen, Bloom continues to defend the Jews. History, he says to Stephen, proves up to the hilt that Spain decayed when the inquisition hounded the Jews out and England prospered when Cromwell imported them (p. 644). Why? because they are practical and are proved to be so. This is in essence the way in which Bloom wishes to live -- on the mundane practical level. He looks at everything in life as simply good or bad according to how these factors practically affect man. In essence, again, he had admitted his admiration for the Jews, and by his actions he has proven that he lives by the same pattern for which he praises them.

Bloom claims that he is a Gentile, but after bringing Stephen home with him, he reflects upon his good deed. He is helping Stephen with his lectures on the practical way of life and admits to his satisfied state of mind for he feels that he has brought "light to the Gentiles" (p. 676). Again he

is demonstrating that he is not a part of the Gentile group that he publicly professes to be among.

This first aspect of Bloom's two-fold isolation then, is in part self-willed by his outward rejection of the Jewish religion and in part forced upon him through his father's conversion and later his own conversion to Catholicism. With isolation from his tradition already established, the second aspect of Bloom's isolation will be studied. This isolation is the result of the alienation from his friends and compatriots because Bloom is of Jewish extraction. The hatred felt toward Bloom is the hatred that the Saracens expressed toward Isaac of York, that of physical repugnance. This physical isolation is what he received from his peers but as a result, emotional isolation is what he feels himself. The most cutting remark is made by one of the citizens when he says: "I'm told these Jewies does have a sort of a queer odour coming off them for dogs about I don't know what all deterrant effect and so forth and so on" (p. 304).

This physical repugnance is reinforced as Stephen shows uncertainty when Bloom touches him: "He thought he felt a strange kind of flesh of a different man approach him, sinewless and wobbly and all that"(p. 660). This is the type of physical repugnance described by Sartre which the Gentile male feels toward the Jewish male.

The comment by one of the citizens is the worst to be made against Bloom. Although his compatriots do not totally accept him, most of them respect him and concede that he is not all

"bad." But Bloom is still alienated from his friends because he is of Jewish background. His peers may physically isolate him, but they give Bloom a large amount of respect, for those that condemn him for his Jewishness also praise him. As Jean-Paul Sartre implies, the anti-semite generally concedes that the Jew is an intelligent being,and this fact is actually one of the major reasons for the existence of anti-semitism. However, in Ulysses his compatriots, although physically isolating him, do somewhat praise his virtues. Nosey Flynn who is not a genuinely pleasant character in the novel even gives Bloom a certain degree of respect:

> He's not too bad, Nosey Flynn said, snuffling it up. He has been known to put his hand down to help a fellow. Give the devil his due. O, Bloom has his good points. But there's one thing he'll never do-- Nothing is black and white.(p. 178).

> He's a cultured allroundman, Bloom is he said seriously. He's not one of your common or garden--touch of the artist about old Bloom (p. 235).

Another good word for Bloom comes from Nolan: "I'll say there is much kindness in the Jew" (p. 246). But any praise that is given Bloom is not without some degree of scepticism.

Bloom, though, is not protected from the evil hatred of the general citizen of Ireland. Joyce shows that they will not allow him the comfort of Ireland as a home because of his religious background. He can never become an integral part of Ireland, nor can he be considered a true Irishman because of the basic differences between the natures of the Irishmen and Bloom. The Irish condemn him for his virtuous and practical way of life; he will not drink with them; he does not believe

in fighting; and he is logical in his every move.

The culmination of Bloom's alienation by the citizens is their awareness of the unfaithful acts by his wife and Bloom's lack of action concerning the matter. Bloom is stripped of any pretensions of being a man, as the Irishman accords manliness to his ability to keep his wife subjugated and child-bearing. Bloom is condemned for his kindness of heart in matters which a true Irishman would publicly detest as a blow to his manhood. Ned says:

> You should have seen Bloom before that son of his that died was born. I met him one day .. buying a tin of Neave's food six weeks before the wife was delivered. Do you call that a man (p. 338).

To the natives of Ireland, Bloom is symbolic of the Wandering Jew and true to the legend, they will not allow him a home in Ireland. Before the reader meets Bloom, the setting is prepared in advance and the reader awaits an already alienated Bloom. Stephen Dedalus in his discussion with his superior, Mr. Deasy, learns of the undesireable position of the Jew in Ireland (pp. 33-36). Mr. Deasy tells Stephen that England is in the hands of the Jews and that the presence of Jews are the signs of the nation's decay. He sees that the Jewish merchants are already at their work of destruction. He also holds the standard opinion that Jews are wanderers today for they have sinned against the light. Mr. Deasy proudly tells Stephen that Ireland, however, has never persecuted the Jews because she has never let them into Ireland.

The unpleasant setting in which Bloom is introduced is one in which alienation is the central core. Bloom has never really even been permitted into Ireland; therefore, Ireland could not possibly tolerate him, let alone become a home to him. In such a foreign setting, Bloom the Jew can become none other than Bloom, the Wandering Jew, for a home in Ireland is impossible.

Even in the role of the Wandering Jew, Bloom is not respected for his wisdom. The citizens do not look upon him as the wise man who has lived for ages, but condemn him for his wisdom. They consider his practical remarks as senseless trivia spoken only because he must "put his two cents in." They feel that he simply talks too much, as one citizen states:

> I declare to my antimacassar if you took up a straw from the bloody floor and if you said to Bloom: 'Look at, Bloom Do you see that straw? That's a straw.' Declare to my Aunt he's talk about it for an hour so he would and talk steady (p. 316).

In commenting on Bloom's verbosity, the citizenry condemn his interest in life and his curiosity in the activity surrounding him. Ahasuerus, the cursed of God, they call him, and these Irishmen are helping to carry out the curse by keeping him in the role of the wanderer. Thus, although his friends grudgingly admit his kindness, they are still repulsed both physically and emotionally by Bloom. Since this alienation is uncontrolled by Bloom, it is not the same as his self-willed isolation from his religion.

Bloom's two-fold isolation previously described is focused on the religious aspect of his life. Enhancing his religious

isolation is Bloom's detachment from his family. This form of isolation stems in the most part from Bloom's kindness of heart which contrasts with the feelings of his wife and compatriots. Bloom has felt so deeply the loss of his son Rudy that he cannot engage in sexual relations with his wife. He muses, "Could neverllike it again after Rudy. Can't bring back time" (p. 168). Due to Bloom's psychological block and his profound sensitivity, he cannot physically prevent the collapse of his family structure. Molly, for her own satisfaction, has slept with more than several men, and Leopold is conscious of this fact. But he is unable to bring himself to remedy the situation, for his remorse at the death of his son prevents any desire to reproduce again. The loss of his son also severs any possible link to the future, thereby reducing his desire to create.

Bloom has had to isolate himself physically from his wife and from the course of events he becomes mentally estranged. This fact is evidenced in Molly's soliloquy in which she repeatedly reveals that she believes Bloom to be sleeping with others since, because no man, to her way of thinking, could abstain for so long a time. Molly's thoughts reveal that she is not aware of the emotional problem which has plagued Bloom since the death of their son; therefore, a mental estrangement exists between them.

Molly is not of the same nature as Leopold. Whereas Leopold represents the sensitive man, Molly represents the sensual. The two different natures become a barrier of misunderstanding separating Leopold from Molly and thus placing Leopold in a

position of isolation. Because of this isolation from Molly, hs is to some degree separated from his daughter, Millie, for he associates the two.[30] In many instances the reader sees the two names being interchanged particularly when Bloom is viewing Millie as a symbol of physical woman: "Could see her sex breaking out even then. Pert little piece she was"(p. 63). "Day I caught her in the street pinching her cheeks to make them red"(p. 67). "Millie too. Young kisses: the first. Far away now past. Mrs. Marion"(p. 67). And again he interchanges them as equals: "Molly. Millie. Same thing watered down. Still, she's a dear girl. Soon be a woman" (p. 90). Although the association of Molly and Millie ensues, it must be noted that there is a separate affection existing between Leopold and Millie; for Leopold, as will be shown, lives only by his ability to love.

Intertwined in the combination of his isolation--from his religion, his family, friends, and country there is an isolation of time relative to the present world in which he lives. Bloom is isolated from both the past and from the future. Bloom, previously described, has isolated himself from the past by failing to accept his Jewish heritage, yet his Jewishness is undesirable and therefore further contributes to his isolation.

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[30]Kain, p. 75.

Since Bloom comes from Jewish extraction, he belongs to a group of people who have had no history. According to Sartre, with the centuries of dispersion and political impotence, the Jews are deprived of having an historic past.[31] They have never been able to live in one and develop a government. Because they have no staid historical past, Jews necessarily have their roots in a past of rites and customs.

Bloom, though, in reflecting on his relation with his father, Virag, who is dead, is relating not to the custom and rituals, but to a dead Jewish past through a dead father. Bloom has given up the rites and customs of Judaism which would have tied him to his Jewish heritage, and the disowning of this heritage leaves Bloom without a true physical link to Judaism. This isolation from his past and his despair over the situation is evidenced in the following passage:

> No, not like that. A barren land, bare waste, Vulcanic lake, the dead sea: no fish, weedless, sunk deep in the earth ... Sodom, Gomorrah, Edom. All dead names. A dead sea in a dead land, grey and old. Old now. It bore the oldest, the first race ... 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. (p. 61)

The remembrance of the country that gave eventual birth and death to his father fills him with chilled blood -- "morning mouth bad images" --and he rushes home with trepidation. His severance with his past fills him with a feeling of desolation.

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[31]Sartre, p. 66.

He longs to counteract this desolation by finding a place filled with the peacefulness that he does not have in Ireland:

> 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. Too hot to quarrel... Lethargy. Flowers of Idleness. (p. 71)

The memory of his dead father as the representative of his Jewish heritage haunts Bloom. In the hallucination of his mind during the nighttown scene, the reader hears Bloom's father calling him: "Are you not my dear son Leopold who left the house of his father and left the god of his fathers Abraham and Jacob?" (p. 437) The feeling of desolation surrounds his remembrances of the past and in torment he makes numerous references to his father as "poor papa!" (p. 114, p. 122)

But Bloom's despair over his isolation from the past is much less potent than his despair over the future. With the death of his son, Rudy, Bloom is tormented with isolation for he has no future. This point is the basis for his most sensitive expression of his isolated feeling. He envies Dedalus his son:

> Full of his son. He is right. Something to hand on. If little Rudy had lived. See him grow up. Hear his voice in the house .. My son. Me in his eyes. Strange feeling it would be. (p. 89)

With the death of his son, Bloom sees himself as the last of his line with no hope for a rebirth of himself. He will not be remembered, for there is no one to follow in his image. Further, at the hospital for Mrs. Purefoy, Leopole sinks into sorrow again for the death of Rudy: "Now Sir Leopold that had of his body no manchild for an heir looked upon him his friend's

son and was shut up in sorrow for his forepassed happiness" (p. 390).

Without an heir and with no hope of one, Bloom sinks into a state of sadness and self-pity, for there will be no Rudy for Leopold as Leopold was for Rudolph.

With no hope for a future Leopold, Bloom sees himself stripped of his ability to reproduce, and without this ability he can maintain none of his youthfulness and manliness. At the house of prostitution of Bella Cohen, Bloom's innermost thoughts are brought out, and he visualizes himself going through a series of torments by Bella and her prostitutes (pp. 529-566). In this state of ridicule, Bloom feels that he is completely stripped of his manliness and, therefore, becomes submissive to Bella as the master over him. It is following this submission that he feels the final torment of his position at home -- the impotent and cuckolded husband. Bloom is reduced to watching, through a keyhole, his wife and her lover, Blazes Boylan, in the sexual act. With the death of his son, Bloom has become totally ineffectual and placed in the most lowly position of manhood, thus completing his isolation.

The image of Leopold Bloom, then, that has been created is one of a man in total isolation. There is no facet of Bloom's world from which he is not isolated--family, friends, religion and country, as well as from the past and from the future. His isolation is so complete that no other Jewish character in English literature endured the degree of Bloom's torment, not even Isaac of York. Isaac at least had the loyalty

of his family and the strength of his religion. His alienation stemmed mainly from the alienation of his ostracized society in toto. But where Isaac of York was legally restricted as a Jew, Bloom has the law on his side. Bloom is free to move from one place to another, to live where he chooses and marry whom he chooses. Therefore, his isolation is on an emotional level caused by his sensitiveness and his reactions of depth to the incidents and problems that surround him. Instead of eliciting a desire for outward revenge against his society in reaction to his isolation (as was the case of Shylock), Bloom turns inward on himself and relies upon his desire for life to fulfill his existence.

Part II

Having created a symbol of total isolation in Bloom, Joyce uses this symbol to show Stephen what a man in a state of isolation can accomplish. If Bloom's character is further studied, the reader discovers that Bloom is the most humble and humane character in the novel, if not in twentieth-century literature. Bloom is not bound by history or a static way of life, but as an isolated man he is free to observe and to absorb from the life around him. Bloom is free to be creative in a society which abhors creativity. All of Bloom's attributes contrast with the traits of the Dubliners for they are absorbed by their history and pledged to maintain a way of life that Joyce believes static. Ireland is hemmed in from the progress of the outside world by a slavish devotion to antiquated religious tenets (of which Bloom points out the bad points) and an old government with the consequences being a static uncreative people.

Bloom, a man who is alienated and not stifled by any one culture, has been created to contrast with the static Irish

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[32]S. L. Goldberg, Joyce (Edinburgh: Oliver and Boyd, 1962), p. 68.

citizen. Bloom's sensibility, his insatiable desire for life and his overall desire for brotherhood and love between men marks him in great contrast to his Dublin compatriots. The contrast is particularly emphasized with young Stephen Dedalus who has condemned his background but who has not yet found another path, a positive direction. Stephen is a completely self-willed exile, and it is Joyce's desire to show Stephen what a man who has always been an alien has learned from this freedom from the slavery-like traditions of Ireland. It is Bloom's love of life and men that Joyce wishes Stephen to learn, in the hopes that a love of humanity will help Stephen find a positive way of life and, therefore, no longer exist in a state of isolation.[33] In the positive way of life Joyce desired that Stephen create a new conscience for his people and bring a new vibrance and creativity back to the group of people whose old habits and beliefs have rendered them sterile and lacking in sensitivity.

Stephen benefits greatly from what Bloom has learned through his isolation--humility and love. Love itself would be the positive force that would help Stephen to break his bonds and allow him the freedom to produce. Toward the end of the novel, when Bloom brings Stephen home, Bloom states that he is satisfied because he is "bringing light to the Gentiles" (p. 676). His years as a Wandering Jew have kept alive the

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[33]Tindall, p. 31.

Christian spirit of brotherhood and compassion which has been smothered in the Irish by what Joyce feels to be stagnant ritual and tradition. Bloom's freedom from ritual and tradition has allowed this spirit to flourish within him and he desires to impart it to the self-exiled Irelander. Bloom has the spirit and Stephen has the artistic ability in need of this spirit; therefore, contact with Bloom can give Stephen a chance to be infused with the brotherhood and compassion that he is lacking.

Having established that Bloom is a man in a state of total isolation, the results of his alienation--the creative, humane man--will be studied. Each act that Bloom engages in or thinks about during the twenty-four hours that the reader follows him is designed to either improve the community and better it by practical acts, or bring about an improvement in human relations with the men around him by his humane, sympathetic nature.

When Bloom muses about his family, it is always with tenderness. Although his wife is estranged from him, he still thinks of her with love and his concern for her welfare is never out of his mind. At one point in Ulysses, Marion is supposed to sing in a concert tour which will take her to an area where there is an epidemic of smallpox. Bloom's immediate concern is for Molly's welfare, and he hopes that the epidemic does not get worse and that he can convince her to be vaccinated again. He makes several references to the beauty of her voice

and is almost like a jealous mother when comparing his wife's voice to that of another woman's in the community. When Mrs. Breen meets him and gives him the news of Mrs. Purefoy's confinement, his immediate thought is thankfulness that Molly got over hers with few problems. And in connection with his work he wants to earn extra money so that he will be able to buy Millie a new silk petticoat. While Bloom is thinking these thoughts his wife is repeatedly committing adultery, but Bloom still retains the love for his wife! Whatever misfortunes that have befallen him have not robbed him of his ability to love, for his need to live by this love is the code which he follows throughout the book.

Bloom's love also spreads beyond his family to his friends. The first evidence of this spread is in the funeral scene. Bloom's practical nature does not allow him to express too much sympathy toward the deceased, but it is rather toward the living that his sympathy leans. As he walks along the tombstones, he considers that it would be more practical to spend the money on some charity for the living rather than waste it on the dead. It is Bloom who is to meet with the insurance advisers to see what arrangements he can make for the future of the widow and children of Dignam. And it is Bloom who quickly gives to a collection being taken up on their behalf.

At the hospital Bloom's love is contrasted with that of his fellowmen. Bloom goes to inquire about the condition of

Mrs. Purefoy and at the hospital he muses over the sufferings of women in childbirth. At the hospital it is Bloom who is praised:

> The goodliest guest that ever sat in scholars' hall and that was the meekest man and the kindest that ever laid husbandly hand under her ... He still had pity of the terrorcausing shrieking of shrill women in their labour. (p. 390)

He listens to what he believes are mocking comments made by the young student doctors and excuses them because he feels that they are "of an age upon which it is commonly charged that it knows not pity (p. 407). He thinks it "frigid genius" not to be happy about the news of the fruition of her confinement since she has been in such pain through no fault of hers. And at the birth of the child the men immediately run to the pubs, but it is Bloom alone who remains to inquire about the condition of the new mother.

Bloom's desires for the comfort of women are only a small part of his larger desires for peace and brotherly love for all men. It is this desire for brotherly love that raises him to the level of a martyr for Ireland in the pub scene with the citizen. The talk about nationalism arouses Bloom's emotions, and he explains that the history of the world is full of persecution: "Perpetuating national hatred among nations" (p. 331). He further explains that he belongs to a race that is hated, persecuted and insulted:

> 'Taking what belongs to us by right. I'm talking about injustice. But it's no use,' says he, 'force, hatred, history, all that. That's not the life for men and women, insult and hatred. And everybody knows that it's the very opposite of what is really life,'
> 'What,' says Alf.
> 'Love,' says Bloom. 'I mean the opposite of hatred.' (p.333)

It is the Wandering Jew who preaches the doctrine of love to the Dubliners, and for preaching this doctrine he receives only hatred. The Citizen gets so angry at Bloom that he attempts to throw a can at Bloom but misses, and Bloom is carried off in a chariot: "They beheld the chariot wherein He stood ascend to heaven" (p.345). Joyce portrays Bloom as a martyr because he preaches the doctrine of love.

Bloom by his humane, rational nature is not given to the type of emotional outburst that he displays in the pub, and later in the novel his easy temperament and forgiving nature quickly return and he exhibits regret over this outburst: "What I said about his God made him wince. Mistake to hit back... Perhaps not to hurt he meant" (p. 380).

In the nighttown scene he demonstrates his kindness in action and in thought. When the policemen want to arrest him for feeding the dog he pleads that he is the friend of man: "Trained by kindness, I scolded that tramdriver on Harold's cross bridge for illusing the poor horse with his harness scab. Bad French I got for my pains" (p. 454).

And his plan for peace on earth is again revealed when by hallucination he becomes a public official. He explains his platform: "I stand for the reform of municipal morals and the plain ten commandments... Union of all, jew, moslem and gentile" (p. 489). He also favors "mixed races and mixed marriages" (p. 490).

In the final scenes of the novel when Leopold and Stephen are alone, Leopold again voices his desires for equality and peaceful coexistence.

> I resent violence or intolerance in any shape or form. It never reaches anything or stops anything. A revolution must come on the due installments plan. It's a patent absurdity on the face of it to hate people because they live round the corner and speak another vernacular, so to speak. (p. 643)

And finally with his simple goodness, he expresses the desire to see everyone having a comfortable income because with all being equal there would be a friendlier intercourse among men. Bloom is indeed the medium of human love within the novel, but he is not just a humble man preaching the gospel. Because Bloom lives by love, it is his basic desire to love that gives birth his intense curiosity about life and the world he lives in. Without the ability to love, one would not be curious or interested in life in the manner of Bloom.

From the beginning of the novel the reader perceives how Bloom's love produces his curiosity about life. As he is showing kindness to the cat and feeding him, he ponders why the tongues of cats are so rough and concludes that the roughness better enables cats to lap their milk (p. 56). From this point the reader finds Bloom's curiosity capable of delving into any aspect of life:

> Because the weight of the water, no, the weight of the body in the water is equal to the weight of the. Or is it the volume is equal of the weight? It's a law something like that. (p. 72)

It is evident that Bloom is not a learned man, but that is not important. Just as his love is not quenched by the hatred shown him, his desire to know the world around him is not quenched by his lack of knowledge.

Most of Bloom's curiosity concerns matters of a practical nature. Because he takes a keen interest in his position as a man, inhabiting earth, he reflects on what change could continually improve man's condition. As he walks through the streets of Dublin he devises many plans for the improvement of the city. He speculates on running a tramline along the North Circular from the cattle market to the quays and the increases in value of the land (p. 58). And other sights that he sees convinces him that medical inspection of all eatables is more than just necessary.

Joyce created Bloom to be a symbol of goodness in an Ireland that needed love. To Joyce, Ireland was decaying from the slavish devotion to its old ways. Using Bloom, he shows the people that, if one is capable of loving, he is capable of creating. The Dubliners as portrayed in Ulysses are a sorry group exhibiting many ugly characteristics, and it is against these characteristics that Bloom is to stand. Bloom becomes the embodiment of authenticity, hard work, anti-violence, soberness, compassion and equality.

The opposites of these characteristics are exhibited in the Irishmen, as several examples will show. It is Bloom who the reader sees at work trying to get ads while the male segment

of Dublin spends its time in the pub drinking. To emphasize his virtue of soberness, Bloom shows up the men for all the drinking that they do by going the entire day with only one drink of wine. The Dubliners express their disgust with Bloom because he will not drink or buy them drinks and because he expresses a relentless insatiable curiosity. They make fun of him when he offers his advice on medical problems, and they laugh at his sincere attempts at humanity (p. 318). When he explains to the citizens at the pub that Mrs. Dignam will perhaps have money to live on from the insurance of her husband, he is met with a laugh at the thought of Mrs. Dignam coming out ahead. The Dubliners show no compassion for the widow with children to support.

When Bloom explains that he is against injustice, the citizens agree with him, but to them the only way to fight injustice is with violence and war, not understanding. Bloom is ridiculed because he will not physically fight for a rightful position. While Bloom is preaching equality and brotherly love, the citizenry of Ireland are belligerently voicing their disgust for "foreigners" and their desire to rid Ireland of them. The word Jew is written throughout the novel with a small "j" to indicate the distasteful and unacceptable position in which the citizens hold Jews, "Is he a jew or a gentile or a holy Roman or a swaddler or what the hell is he?' asks Ned" p. 337).

Joyce's disgust for the citizens' lack of compassion is pointed and precise. To the Dubliners Bloom's compassion is nothing but an exhibit of personal weakness. They believe it quite unmanly of him to be concerned about buying food for his unborn child (p. 338). They can revel only in the idea that some man has demonstrated his physical manliness and potency in impregnating woman. The compassion for a woman in childbirth or the miracle of a new born child does not fall under the classification of manhood; therefore, Bloom is chided for his feelings of compassion.

By contrasting Bloom with the citizens, Joyce proves that Dubliners are not a people to be admired. Their characteristics of drinking and wasting money on liquor, and the ridiculing of Bloom's practical and compassionate nature, which they themselves should possess, are typical facets of Irish life that Joyce views as detrimental to the overall welfare of Ireland. To remove his beloved Ireland from its precarious position, Joyce feels that the Irish will need an awakening and a re-evaluation of their lives, and through Bloom and Stephen Dedalus, Joyce hopes to provide the necessary stimulation. Bloom, in contrast with the Dublinerss, stands out as the example to be followed in this awakening; Stephen becomes the character who can actually create this conscience for Ireland. For Joyce, Bloom is the protagonist infusing Stephen with his ideas to the anticipated end that Stephen will learn to love as Bloom.

The personality of Stephen Dedalus is notably different, almost opposite, to that of Bloom. Bloom is practical, humanistic and physical, whereas Stephen is imaginative, egotistical, and poetic -- the scientific versus the artistic. Although their approaches to life are quite different, their circumstances are not totally opposite. Bloom is the exile, not completely by choice, but Stephen is the totally self-willed exile. Stephen, also at odds with his native Dublin, is struggling to free himself from the bonds of family, history and religion -- all of which are to Joyce the core of stagnation in his sterile Ireland. Stephen is fighting to free himself from these bonds to become a poet and artist, one who can bring the new and fresh ideas for the revitalization. But as Joyce projects, the revitalization is difficult, for the reader sees Stephen throughout the novel struggling, almost unsuccessfully, to sever his bonds.

The novel opens with a scene worked around Stephen and his two strange friends preparing for the day. It is in this scene that Stephen's problems are all set forth. We learn that he has left his father's house and is living with strangers. It is evident that Stephen is quite poor and has been given clothes by his friend, Buck Mulligan. One learns that he is suffering from the guilt of not having obeyed his mother's last wish that he kneel and pray at her deathbed. Because of this denial to his mother, Stephen not only suffers internally, but he must suffer the condemnation of the community.

Buck Mulligan's aunt does not wish her nephew to associate with Stephen because she feels that this refusal to kneel at his mother's deathbed has caused the death of his mother. If Stephen had obeyed the dying woman's wish, he would have betrayed himself. He could not kneel for the religion from which he is trying to escape. However, Buck treats Stephen with a special awe in spite of his aunt because he says: "God knows you have more than any of them" (p. 7). Buck realizes that there is something special about Stephen. He senses Stephen's struggle to free himself in order to free Ireland. Buck says that "if you and I could only work together we might do something for the island. Hellenise it" (p. 7).

Stephen looks upon Buck, however, as a mocker of religion, not as a sincere skeptic like himself in search of the truth. With his loss of respect for Buck, Stephen feels that he will not be able to spend another night with this friend, but he will not go home, either. So the story begins with the reader seeing Stephen as an exile, displaced by the community which scorns him and unwilling to take refuge in his father's house.

Through his mother's memory, Stephen is still tied to his religion, and he suffers guilt because he knows that he has offended God and his religion by not kneeling at her deathbed. He is not totally secure in his rejection of religion, for although he wishes to break with religion, he has many emotional, almost uncontrollable ties. Throughout the novel he is haunted by his mother's ghost. And finally the culmination of his

inward struggle is reached in the nighttown scene where the ghost again appears and pleads with him to repent for his sins and succumb to the demands of his religion. He becomes strangled with rage and wails: "No! No! No! Break my spirit all of you if you can! I'll bring you all to hell!"(p. 582)--and he smashes the chandalier. It is this struggle to free himself from his religious past that consumes Stephen. His mother remains as the symbol for the church that he both despises and fears. It is this slavish following of Church that stifles his imagination.

It is also from history that Stephen is trying to free himself. In his conference with his superior, Mr. Deasy, Stephen tells him that history if a nightmare from which he is trying to awaken. And in the nighttown scene he again remorses: "You die for your country, suppose... Not that I wish it for you. But I say: Let my country die for me. Up to the present it has done so" (p. 591). He is depressed over the Ireland of drinkers, war mongers, and uncompassionate men and is struggling to free himself in order to bring them something better.

For Stephen the struggle for freedom is never-ending, and the mood that he projects from his suffering is one of a melancholy cynic. Melancholia is mingled with each thought he produces. In the newspaper office episode the professor says to Stephen that he reminds him of Antisthenes, a disciple of Gogias, the sophist: "It is said of him that none could tell

if he were bitter against others or against himself" (p. 148). And indeed Stephen is bitter against himself as well as others because of his inability to free himself. Stephen realizes that he is lonely and that there is no love for him on earth. One particular phrase indicates to the reader Stephen's yearning to be loved: "Touch me. Soft eyes, Soft soft soft hand. I am lonely here. O, touch me soon, now... I am quiet here alone. Sad too. Touch, touch me." (p. 49) The quality that Stephen is looking for is love, human love as yet unknown to him. With this quality Stephen could break his bonds and free himself to create the art that is missing in Ireland. For, as Leopold Bloom has proven, love gives the power to forgive, the ability to humble oneself and the desire to be curious about life. To be the artist that Ireland needs, Stephen must possess these ingredients.

For Bloom to impart to Stephen his influence, he must assume the role of the father image for Stephen, a difficult task indeed. Stephen, rejecting all bonds, naturally dislikes his father and the father's image, and makes constant reference to this fact through various innuendos (p. 38). When talking to Bloom after the nighttown episode, Stephen says, "My father is all too Irish" (p. 623). In the pub scene when he describes his theory of Hamlet, he reveals his cynical approach to his father by saying that a father is a necessary evil. It becomes a question then of whether or not Leopold Bloom can become the father image since Stephen has rejected fathers.

Bloom's life, though, is destined to intertwine with Stephen's life, for there is no other person that can free Stephen from his bonds. Bloom has never been encumbered as as Stephen. Bloom has never been bound by formal religion although religion has caused him remorse. He has never been bound by a rigid history or devoted to a particular state. Stephen's search for love then has already been found by Bloom; therefore, it becomes necessary that Stephen meet Bloom.

Stephen and Leopold have been moving toward a meeting all day, with their entrances and exits crossing until the hospital scene. It is at the hospital that Bloom notices Stephen's drunken state and is so remorseful that he would be wasting himself in the company of Buck Mulligan and the likes of him (p. 388). All of his fatherly instincts are brought to the forefront, and he so desires to steer stephen on the right path, thus taking the role of the father's image. Later that evening it is indeed Bloom who leads Stephen away from the house of prositution to his own home. Stephen is being given the chance to learn from Bloom, the humane, compassionate man. The opportunity to fill the gap of his loneliness and his lack of the ability to love is before him. It is to the isolated Bloom, the Wandering Jew formerly the villain of English literature, that Joyce entrusts the salvation of Stephen. Joyce depends upon Stephen, representing the young self-exiled, sterile youth of Dublin, to grasp the art of love and compassion from Bloom, his father

image, and thus create the art so desperately needed for Ireland's revitalization.

The final scene of Leopold and Stephen's meeting finds Stephen quite exhausted and perhaps drunk, but he does turn down Bloom's invitation to spend the night. But their meeting ends with many new plans such as Stephen's coming to give Italian lessons to Molly. It is evident that this is just the beginning of many possible future meetings in which Bloom will impart to Stephen the influence necessary for Stephen's future vitality.

With the creation of Leopold Bloom the image born of Shylock has been transformed. The Shylock of bestial revenge, half-comic emotionalism has been transformed into the character of love. One can find few of the traits of a Fagin or of a Melmotte or a Svengali in this twentieth century revolutionized character. The Fagin whose greed was of boundless depths has turned into a humanistic character whose every wish is the antithesis of greed. The greed of Melmotte has become, in Bloom, the desire for the practical application of business for the benefit of his fellowmen -- a desire to see each man have a tidysized income with the hope that thiswould further friendship between brothers. The egotism of Svengali has been transformed into humility.

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Therefore, the image of the Jew has taken a dramatic turn from the negative to the positive. When a novel of such importance has carried, along with its other contributions to literature,

a Jew as hero, it becomes easier to accept the character of Colleoni as a dying type that has feebly made its way into the literature of the twentieth century.

Not only has the image been turned from negative to positive, but the function of the Jew in the novel has also been reversed. Leopold's predecessor is Isaac of York who takes young Ivanhoe to his home to heal in contrast to Fagin who kidnaps and torments the soul of children. Bloom is completely opposite from Svengali who exploits souls, or from Melmotte who symbolizes the degeneration of England through commercial greed. Bloom functions as a teacher in the ways of the world. The knowledge of living by love that he has learned only by centuries of isolation he will teach to Stephen. The image of the Jew has indeed undergone a revolution, and it is James Joyce who has done the revolutionizing.

Afterward

Among the twentieth-century novelists who have developed the image of the Jew,[34] one is particularly notable because, like Joyce, he portrays the Jew as a positive force influencing his society through his wisdom gained as a Wandering Jew. One sees in Lawrence Durrell's Alexandrian Quartet quite a complicated portrait of the Jew in the character of Balthazar, the Jewish third class physician. The Alexandrian Quartet is composed of four novels which make up a study of modern love. The novels embrace every type of love against a background of political intrigue and philosophical delvings. The character Balthazar appears in all four novels and is portrayed as the intellectual Jew, with a type of intelligence quite different from the practical-minded Bloom. Balthazar, as the philosopher of Alexandria, is not an alienated character, but he is steeped in the happenings and friendships of Alexandria as any other character in the novels.

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[34] James Joyce, Lawrence Durrell, Graham Greene, and Evelyn Waugh.

If Balthazar is apart from his compatriots, it is only because he portrays the sober wise man who listens to the problems of others and comments astutely, in a philosophical manner. Balthazar may comment on other lives, but he himself is also drawn into the emotional intrigues of love for he has an affair with a male youth. Balthazar cannot be condemned for this act as Durrell is not a moralist but rather an inquirer into all aspects of modern love, and the role of homosexual has fall to Balthazar.

However, Balthazar is much more important as the symbol of sober philosophical thought. "There is a lightness of touch and a judgment behind his thinking yet still more underneath the lightness there is something else--a resonance which gives his thinking density."[35] Although this comprehensive thinking cannot be attributed to Bloom, Balthazar does share with Bloom a negative view of organized religion. He says that "none of the great religions have done more than exclude, throw out a long range of prohibitions. But prohibitions create the desire they are intended to cure" (Justine, p. 150). Balthazar's thoughts further produce other ideas: "After all the work of the philosophers on his souls and the doctors on his body what can we say we really know about man" (Justine, pp. 92-93). Balthazar's role as Alexandrian philosopher cannot be disputed.

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[35]Lawrence Durrell, Justine (New York: E. P. Dutton and Co., Inc., 1961), p. 92.

However, behind the role of philosopher there is a certain tang of gloominess in the character of Balthazar. At the death of his patient, Narouz, Balthazar sits musing upon the futility of human affairs and upon the dreadful accidents to which the most innocent of life are exposed. But Balthazar's gloominess is tempered by the realization that one must accept life and that life itself is a lesson in endurance.

If Balthazar is philosophical and perhaps more accustomed to the fatality of life, he is not without compassion for mankind. He describes himself as a third-rate physician, but his actions are those of a merciful man devoted to human life and dignity. Again, at the death of his patient, Narouz, he hesitates to imitate the voice of the woman that Narouz loves for he feels that one cannot interfere with destiny; but in the end his compassion dominates his philosophical thoughts and he does allow his patient to die with the comfort of a last wish fulfilled. And again, when by accident he wounds his friend,Clea, he sits numbly holding her hand with tears trickling down his nose and wailing "Aiee, Aiee."[36] His compassion is as clearly in evidence as is that of Bloom's.

As Bloom had the aura of the Wandering Jew surrounding him, Balthazar is also alluded to several times as the Wandering Jew. To his friend Darley he himself comments upon his friend's departure, that "We'll be meeting again quite soon. You can't

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[36]Lawrence Durrell, Clea (New York:Pocket Books, 1961),p.245.

shake me off. The Wandering Jew you know.. I'm damned if I know why. But that we'll meet again I'm sure." (Clea, p. 264). Balthazar is given this mystical ability for prophecy which sometimes characterizes the Wandering Jew.

But it is his sober wisdom as well as his mystical intuition that labels Balthazar as the Wandering Jew. His wisdom comes from a background of centuries of dispersion, he himself says of the Jews that "they have shaken all states and found none. They nowhere created a great state or developed a distinctive culture of their own"(Clea, p. 259). He is bringing this wisdom from dispersion to Alexandria as Bloom had brought it to Ireland. Although the intellectual levels of development are at distant poles, Balthazar's philosophical thought and compassion show that his function and position in the novels serve to further the positive characterization of the image of the Jew in twentieth century fiction.

From the image of Bloom and again the glimpse of Balthazar, it is evident that the image of the Jew that began with the emotional and greedy Shylock has indeed been revolutionized in the twentieth century. The Jew in the novel is changing from the villain, the exploiter of society, to an intellectual and compassionate human being.

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