5-1974

The moral of Ulysses

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THE MORAL OF ULYSSES

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A THESIS
SUBMITTED TO THE GRADUATE FACULTY
OF THE UNIVERSITY OF RICHMOND
IN CANDIDACY
FOR THE DEGREE OF
MASTER OF ARTS IN ENGLISH

MAY 1974

Approved for the Department of English
and the Graduate School by

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PREFACE

I would like to dedicate this thesis to a number of people who either aided me in my work or tolerated it. I would first like to express my warm appreciation to Dr. Alan Loxterman my director, who was always at hand to aid me in my work, whether I called him late in the evening or visited him on the week-ends, early in the morning. I would like to thank Dr. Fred White for being my second reader and Dr. Lynn Dickerson and Mrs. Ann Loxterman for answering questions I had when I was either unable to reach Dr. Loxterman or was afraid of nagging him to death. I would like to thank my parents and in-laws for their constant goading and encouragement. To Mrs. Dale McCandless, my typist, I would like to extend my thanks for her excellent job of typing. And last, but certainly not least, I would like to express appreciation to my wife, Cathy, who kept up my spirits, put up with many lost weekends and endured an endless overwhelming mass of clutter about my desk.

INTRODUCTION

Many critics are confused about the total meaning of James Joyce's Ulysses. David Daiches in The Novel and the Modern World states that "critics can acclaim the style, the organisation, the complexity, the insight, the ingenuity, and many other separate aspects of the work, but what are they to say of the whole?"[1] Daiches is obviously among those critics who pass Ulysses off as art for art's sake. On the other hand, William M. Schutte points out that critics who have a good deal to say about Ulysses as a whole are unfortunately saying the wrong things. These critics whom Schutte attacks believe that Ulysses comes to a happy and fruitful close, while it is my intention in this thesis to support Schutte's contention that Ulysses ends in utter failure, since Leopold Bloom and Stephen Dedalus will never join together in a common purpose to save Ireland.[2] Along with maintaining Schutte's contention, I intend to prove that Joyce is making a strong moral statement in Ulysses through Bloom and Stephen's inability to join together. Joyce is attempting to show to Ireland and the world the need for a union of understanding between men which will enable them to join their talents and to strive together in a common and purposeful endeavour to better their condition.

Schutte outlines the arguments of those critics who support the view of a beneficial ending in Ulysses and he then refutes their thesis. Schutte says that Stuart Gilbert planted the germ of the theory that everything turns out all right in the end in Ulysses. Gilbert states that

throughout Ulysses "there is a continuous movement towards a preordained event, the meeting of Stephen and Bloom" and that "there is an intermittent telepathic communication, a seepage of current, so to speak, between Stephen and Mr. Bloom..." Edmund Wilson maintains that in Ulysses Stephen has at last "found in Dublin someone" --meaning Bloom--"sufficiently sympathetic to himself to give him the clew, to supply him with the subject, which will enable him to enter imaginatively--as an artist--into the common life of his race." Wilson also maintains that Stephen will go away to write Ulysses. W. Y. Tindall is in full agreement with Wilson on this point and adds to it his assertion that Stephen will write Finnegan's Wake.

The critics, A. J. A. Waldock and William Perry, indicate in their criticisms of Ulysses that Wilson's reading of Ulysses "carried considerable weight." Waldock says that Stephen encounters his "predestined subject in Bloom," and that Stephen and Bloom both "find themselves" through their meeting. Perry asserts that "Stephen has not merely encountered his predestined subject, he has also undergone a complete personality readjustment," meaning that Stephen progresses from a narcissistic person into a "detached but compassionate Joyce."

Schutte points out the weakness in these critics' arguments by specifically attacking Wilson. Schutte says that Wilson has no concrete evidence with which to show that the meeting of Stephen and Bloom "has a beneficial effect on Stephen." Thus, Schutte maintains that Wilson resorts "to the questionable procedure of assuming--and asking us to assume--that Stephen and Joyce are one, that because Joyce's Ulysses is dated 1914, the year in which Stephen planned to give a masterpiece

to the world, a Stephen must have written it." Schutte explains:

> Although Wilson's assumption may seem a logical extension of the known fact that some of the events in Stephen Dedalus' life are based on events in Joyce's life, it would have to be rejected even if 'Eumaeus' and 'Ithaca' were not taken into account. For one thing, Joyce's whole aesthetic theory is solidly opposed to any attempt to equate Joyce with Stephen: its basic assumption is that the author's personality must be refined out of a work of art. For another, Stephen at no time in the day shows himself in any way sympathetic toward or understanding of 'the common life of his race'; on the contrary, he has done everything he can to cut himself off from the life around him. Even if, as Wilson asserts, Stephen does discover his subject in Bloom, Joyce has proven him hopelessly inadequate to the task of even seeing that subject, let alone understanding it or writing about it. [3]

This then is the disaster of Ulysses, that Stephen Dedalus and Leopold Bloom have not been able to join together in an ideal bond of friendship and understanding. Stephen cannot, and will not ever be able to understand the Blooms of this world. He needs desperately the humanity and the ability to accept the physical environment of a Bloom. Bloom needs some of the pride and intellectual toughness of a Stephen. "The great irony" of Ulysses "is that although each has qualities which the other needs if he is to achieve a meaningful relationship to the world, and although the two men are thrown together in circumstances which encourage intimacy, they are unable to take the first step toward the achievement of mutual understanding. The fact that they have certain interests in common--music, religion, medicine and so on--only underlines their inability to communicate.... Usually one is talking a language which the other does not understand, or else the two are talking at cross purposes." [4]

Bloom and Stephen carry the potential for the regeneration of life in Ireland, but they are unable to communicate. If they could truly converse they might be able to forge a robust new world. "And insofar as they represent large segments of humanity, they might make a new Dublin and a new life for mankind."[5] Joyce's friend Arthur Power once remarked to Joyce that he wished to become "international." "For myself," Joyce answered, "I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal."[6] Joyce did reach the heart of Dublin in Ulysses through his probing art, and thus he reached the quintessence of mankind. From his perspective the only optimistic solution he could offer to the difficulties of modern man was the hope of a possible communion of purpose and understanding, if man could but learn to communicate.

Thus, Joyce is attempting to make a moral statement in Ulysses, which is that men must learn to communicate with one another, and must share their own particular talents and understanding if the world is to be made better. Robert S. Ryf, in A New Approach to Ulysses, reminds one that "on more than one occasion Joyce placed his writings in a moral frame of reference. In a letter to his publisher he said of Dubliners, 'My intention was to write a chapter of the moral history of my country.' At the end of the Portrait Stephen says 'Welcome, O life. I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.'"[7] Joyce, in a letter postmarked 22 August, 1912, to Nora Joyce, his wife, says, "I am one of the writers of this

generation who are perhaps creating at last a conscience in the soul of this wretched race."[8]

Undoubtedly, it is this moral frame of reference in Ulysses which gives the work meaning and unity. For as Lascelles Abercrombie states, "there is only one thing which can master the perplexed stuff of epic material into unity; and that is, an ability to see in particular human experience some significant symbolism of man's general destiny."[9] Joyce saw the Dublin of frustration and stagnation as a universal example of the degeneration of moral worth in the world, brought about by an environment which saps men of their free will and forces them into various roles. His particulars were Leopold Bloom, Molly Bloom, Stephen Dedalus and the everyday life of Dublin. Bloom, the humanitarian, was the heart of the modern world. Stephen was the artist who could make this heart known. And Molly was the inspiration that might have joined them if the environment of the modern world had not "hung its sodden weight around her neck."[10] Bloom and Stephen have also been molded and shaped like Molly, by the oppressive force of the environment around them. Their moral worth has been attacked and subverted. Bloom, for example is a perverted sexual male just as Molly is a lusty woman obsessed with sexuality. Stephen, the unwashed artist, cannot purge the filth out of Ireland's blood stream, for he is too concerned with trite, unimportant ideas such as the nature of the ghost in Shakespeare's Hamlet. His intellect is used without meaning, just as his sexual ability is wasted on whores in Nighttown. And Molly's final "Yes" is an assertion of the physical onesidedness she has fallen into. She, Bloom and Stephen have become victims of

the environment of their world. Molly is the potential muse of inspiration, just as Bloom is the potential conscience and Stephen is the potential artist. But her possibility of being the spiritual mother who guides Stephen is destroyed by the environment, as Bloom's ability to create Ireland's conscience and as Stephen's artistic power are also demolished by the same crushing environment.

So Bloom and Stephen, who are each a fragment of the real hero, of the heroic potential of an Odysseus, are victims of Ireland's environment. Stephen's search for a father and Bloom's search for a son are the quest for completeness, but this search turns out to be hopeless. They will never be able to supply Ireland with the unqualified heroic strength of an Odysseus, who Joyce told Frank Budgen was his idea of "a complete man as well--a good man,"[11] a man who would never be at a loss. Bloom and Stephen are at a loss, for they cannot unite their talents to save their nation. They will never be able to create through art the conscience of Ireland. The irony in their inability to unite is that they could stand against the repressive environment to change it only by being united, and their environment keeps them from this union. Thus, Joyce is pointing in Ulysses to the failure of men to convey meaning, purpose and love to one another in a world where too often environment takes precedence over free will.

In Chapter One I explore how environment in Ireland is a product of the Irish myth and how it developed such a strong and tenacious hold on Ireland, draining off the free will of the nation. I also explain how the influence of the environment which is a product of the Irish people is a modern equivalent to the supernatural force of the gods in the

Odyssey which is altogether outside the realm of human influence.

In Chapter Two I compare the heroic potential of Bloom, Stephen and Molly with their counterparts in the Odyssey, Odysseus, Telemachus and Penelope. My major concern in this chapter is with Bloom and Stephen, who have the potential to join and become the complete hero like Odysseus. Bloom and Stephen, however, have a more difficult battle in Ulysses than do their counterparts in the Odyssey, for Bloom and Stephen must go against the current, the power of the environment which oppresses them while Odysseus and Telemachus need only obey the gods. In Chapter Two I also discuss Molly's infidelity as being symbolic of the immorality of Ireland, which is a result of Ireland willingly submitting itself to its oppressors, England and the Catholic Church.

In the third and final chapter I endeavor to show how Stephen's and Bloom's relationship develops from its beginning in the latter part of the "Circe" section and in the "Eumaeus" section, and how it fails in the "Ithaca" section, supporting Joyce's moral statement of man's need to express his ideas, goals and talents to others, thus overcoming the environment which oppresses his ability to find purpose and direction for himself and others. This expression of self will enable him to discover enough free will to challenge those forces of myth in the world which warp and destroy his potential to be creative, compassionate and humane.

THE ENVIRONMENT

In Ulysses Bloom and Stephen possess the potential to destroy the pessimistic, dismal influence of the Irish environment. They can produce a catharsis through action and art in the Irish people. Yet how a man reacts to his problems is conditioned as much by his own peculiar place or time as by his inner fortitude and spiritual character. Man is a product of his environment and his heredity. What free will he has is often dominated by these two factors. It is hard to say to what degree the failing of a man is caused by his own lack of courage or how much his inability to act is due to the suppression of his free will and courage by the environment.

Therefore, there can be no concrete answers as to what makes Odysseus and Telemachus courageous winners in Homer's Odyssey and what causes Bloom and Stephen to be losers in Joyce's Ulysses. One may only speculate and juggle the factors of environment, heredity and free will. In this study I will not be concerned with heredity as it is too much of an intrinsic, internal and subjective influence in both works to be properly considered. It is my intention to explore in this and the succeeding chapters how free will is overcome by the environment, and how this influences the courage and actions of the major characters in Ulysses, with similar considerations being given to the Odyssey.

The environment in both Ulysses and the Odyssey is shaped and

controlled by analogous forces, for Joyce used the Odyssey as a pattern for his own work. Joyce wanted to create a cosmos and the "classical epic was expansive."[12] For Joyce, Homer's epic "covers heaven, earth, the sea and a great slab of time." The gods in Homer's epic embody this cosmic dimension, for as supernatural forces they control heaven, earth, sea and time.

These gods who control destiny in the Odyssey are equivalent to the power of the myth in Ulysses. The Irish myth and the history it contains control and shape the environment of Ireland, and thus the destiny of the characters in Ireland. Myth I describe as being that intangible spirit of a nation which is shaped by its history or its facts and figures and by the hopes, fears and strengths peculiar to the people of the nation. Ireland's myth is more specifically a historical myth, which is "history mingled with false fables and tales."[13] Ireland's history and myth contain the story of Ireland's subservience to England and the Catholic Church. They contain the story of the fallen leader Parnell and the false promise of Ireland's potential to rise again. Ireland's history is mixed with lies, for Ireland's subservience to England and the Catholic Church, which are out for their own gain, is a dishonorable subservience.

The Irish have submitted to the English and to the authority of the Catholic Church. They have become a pawn in the game of these two oppressors. The Irish are maneuvered and manipulated by the oppressors, and do nothing to assert themselves against the power of these usurpers. The materialistic influences of England on Ireland can be seen throughout the land: in the women selling themselves to

English soldiers, in Stephen's willingness to sell his literary talents to Haines the Englishman, in Boylan's father selling horses to the British, in Bloom's desire to make money off of Stephen, and in Molly's thoughts of obtaining money from Bloom when she makes love to him. The Irish nation is corrupted by the materialistic English and sells itself like a whore to this oppressor. Yet, even worse than this corruption of values and morality is the dishonorable influence of the self-seeking, politically-oriented Catholic Church in Ireland, which subtly contaminates and defiles the spiritual strength of the nation. The Church does this by using the trusting faith of the Irish people to blind them, by claiming that the Church's political actions are of a spiritual nature. The Church's influence is allowed by the Irish people. It is a power which they have allowed to blind them from Ireland's deplorable, subservient condition.

Joyce points out the corrupt nature of the Catholic Church in Ulysses through the character of Father Conmee, who appears in "The Wandering Rocks" episode. He sarcastically names Father Conmee "The Superior, the very reverend John Conmee"[14] and underlines the pompous nature of the father when he gives him the inflated title, "Don Conmee" (p. 223) and names him "of saint Francis Xavier's church, upper Gardiner street." (pp. 221-222). Father Conmee embodies the corruption of the church, as is seen in his refusal to give the money provided him for his traveling fare to a begging, one-legged sailor. Instead of aiding the sailor like a good samaritan, Father Conmee provides him with a worthless blessing. "Father Conmee blessed him in the sun for his purse held, he knew, one

silver crown." (p. 219). This mercenary nature of Father Conmee is emphasized in the silk hat which he politely doffs, in the ivory bookmark which he uses to mark the page of his breviary, and in the gloves which he wears. His insincere nature can be seen in his desire for a "cheerful decorum" among the solemn passengers he travels with (p. 122). His inability to understand their solemnity points to the fact that he himself cannot be serious in a sad world where men have to beg. After having refused the sailor he thought of "cardinal Wolsey's words: If I had served my God as I have served my King He would not have abandoned me in my old days." (p. 219). Obviously, Father Conmee is congratulating himself on having obeyed God and is thinking that the sailor should have served God and not the King. Thus, the Father blames the sailor for his plight, and sees the sailor's poverty and crippled condition as a punishment by God. Therefore he absolves himself from any blame of omission in regard to the sailor, and places the burden of the sailor's condition on the sailor himself and on God.

Father Conmee's lack of a spiritual nature is further emphasized when he walks by Saint Joseph's Church, which he knows houses "blessed virtuous females." He tips his hat to the Blessed Sacrament and then thinks that the women within the church are "also badtempered." (p. 221). This last thought of Father Conmee shows that he is really not so concerned with the virtuous nature of the women in the church, but thinks of them instead as bad-tempered women. Father Conmee is a man of pretense, his foul nature can be seen clearly in his thoughts of writing a book about the adultery of Mary Rochfort with her husband's

brother. Then he thinks joyfully of the secrets confessed to him. He takes pride in his knowledge of men's and women's secret lives. He shows no sadness or compassion for their plight. He only knows joy in having a secret, in playing a God who knows all (p. 223). His falseheartedness and lack of spiritual strength is lastly emphasized when he barricades himself from the baliffs sent by Reuben J. Dodd, the moneylender. They were sent to collect the money Father Conmee owes, but he is not concerned with paying honestly. His concern is instead with the laws and how he can get around his debt (p. 244). His spiritual role is a facade, since he craves material pleasure. He embodies the debased nature of the Catholic Church in Ireland. Bloom senses this corruption during a mass which he attends in the "Lotos-Eater's" episode. He thinks of the priest as a "pious fraus" and sees the driving force of the church as a lust for money (pp. 81-82).

Stephen's rejection is symbolically portrayed in his refusal in Ulysses to pray at the deathbed of his mother. His rejection is an act of pride, of unwillingness to serve that which he no longer believes in. This disbelief is rooted in his early youth, as seen in A Portrait of the Artist as a Young Man, where he promises to forge the "uncreated conscience of his race."[15] He obviously feels that the Catholic Church, which he has rejected, has not created this conscience. After passing the Jesuit house at Gardiner Street, he realizes that he can never be a priest, due to what he has learned as a young man. "He smiled to think that it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life, which was to win the day in his soul."[16] He could never be a priest

or embrace again the Catholic Church, for he wanted to be the artist who would give his race a conscience. His father's house had perhaps taught him, during the Christmas day dinner with Uncle Charles, Dante and the rest of the family that the Catholic Church played politics in its betrayal of the leader Parnell. Perhaps he had learned that his father was correct in having called the Irish a "priestridden Godforsaken race."[17] Stephen, nevertheless, came to view the Catholic Church as an institution which he could no longer believe in. His refusal of church and family and country in A Portrait is a bitter refusal. His conscience nags him due to his refusal to pray for his mother because of his pride in his own artistic and intellectual freedom. This same pride blinds him in Ulysses from fulfilling his self-appointed task of creating Ireland's conscience.

Ireland is certainly in need of a conscience, for the cowardly selling of itself to England and for its subservience to the Catholic Church is hidden by its false myth which recalls Ireland's nobility and which promises the return of a strong and avenging Ireland. One sees how the myth has distorted the Irish in the actions and thoughts of the Citizen and Mr. Deasy. Both of these men have become nationalistic fanatics. They espouse the nobility and purity of Ireland and defend it with blind prejudice against all those who might disagree. Ireland has created its own myth, and the Irish have made it self-perpetuating, whereas the gods in the Odyssey are outside the control of man. The myth is a man-made force which Bloom and Stephen must reshape as free-willed men. They must overcome the influences of the environment, but that is a problem since Stephen's revulsion

toward the myth is so powerful that he also wishes to reject Ireland as a whole. Reshaping their environment is also a problem since Bloom's rejection of the myth entails the repudiation of the materialistic influences of England, and this is difficult as Bloom's Jewish heritage includes a certain greediness for material wealth. Bloom and Stephen, in solving their problems, must learn, therefore, to master themselves first and then the myth. They cannot achieve mastery and understanding of themselves, however, without aid and understanding from each other. They each possess a comprehension which the other needs.

Stephen and Bloom must draw upon what free will they have in order to try and overcome the influences of the myth on themselves, and to release its parasitic hold on Ireland. Stephen is influenced by the myth, as has been seen in his attempt at a complete rejection of it through renouncing his family, country and religion. His conscience nags him for his prideful refusal to pray for his mother at her death-bed, due to his disdain for the Catholic Church. Bloom is touched by the myth in having his compassionate nature smothered by those fanatics such as the Citizen who wish to realize the myth of Ireland as a powerful nation. Thus, Bloom and Stephen are both hampered in a similar manner by this myth, which attempts to destroy Bloom's compassion, and which causes Stephen to lose track of his role to create a conscience in Ireland. This loss of purpose in Stephen is a direct result of the bitterness created in him by his attempted repudiation of homeland, church and family.

The forces of myth which operate in Ulysses and the power of the gods in the Odyssey are not so completely dominant, however, that the

characters have no control over their lives, and thus no moral responsibility. In Homer's Odyssey one is made to understand that the human actors possess free will. When Zeus addresses the immortals at his palace concerning the death of Aegisthus, he states "What a lamentable thing it is that men should blame the gods and regard us as the sources of their troubles, when it is their own wickedness that brings them sufferings worse than any Destiny allots them."[18] Homer explains in his introduction that Odysseus "suffered many hardships on the high seas in his struggles to preserve his life and bring his comrades home. But he failed to save those comrades, inspite of all of all his efforts. It was their own sin that brought them to their doom, for in their folly they devoured the oxen of Hyperion the Sun, the god saw to it that they should never return."[19] Odysseus' men possessed free will, for they could have chosen not to devour the oxen. Once having made their choice, though, they set the wheels of fate in motion in response to their poor decision.

That Stephen also possesses free will is evident in his discussion concerning Jews with Mr. Deasy in the "Nestor" episode. Stephen tells him "History, is a nightmare from which I am trying to awake." (p. 34). Stephen's assessment of Ireland's plight is the same as Haine's understanding of Ireland's difficulty. "It seems history is to blame" for Ireland's trouble, he explains to Stephen (p. 20). Stephen's free will lies in his ability to accept or reject Ireland's history and myth. He decides to escape those prevailing influences of the past, which he sees as the record of a weak and disreputable nation, of a land which has been living in a mist of despair. This despair has robbed them

of the knowledge of their strength and humanity. They have not known free will, for their courage has been subdued by far distant promises and unrealistic hopes in the resurrection of a powerful Ireland. Ireland has eaten the lotus plant of myth, and exists in a lethargy of despair. Stephen's cutting intellect is able to slice through the myth and to see the potential for freedom from the myth. But, due to his selfish pride, Stephen is determined to use his awareness solely for his own escape.

Stephen attempted to forget completely the myth of Ireland. In A Portrait of the Artist as a Young Man Stephen explained to his friend Cranly his determination to escape the hold Ireland's history and myth had on him. "--Look here, Cranly he said... I will not serve that in which I no longer believe, whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use--silence, exile and cunning."[20] Stephen's statement of the rejection of his country in the Portrait appears to be a total one, yet one discovers in Ulysses that he is unable to loosen completely the bonds of Irish myth and history which hold him.

The continuing grip which Ireland's heritage has on Stephen can be seen in numerous instances. In response to Haines' question of whether he believes in God, Stephen answers in the negative. "You behold in me, Stephen said with grim displeasure, a horrible example of free thought." (p. 20). He is a "horrible example of free thought" because, even though he has rejected his faith through reasoning, his

faith, which is a part of his heritage, still haunts him. He rejected his mother's plea to pray at her deathbed out of his disdain for religion, but his conscience will not allow him to get his act of betrayal out of his mind. The appearance of Stephen's mother to him is a manifestation in his mind of his own guilt. He is guilty for refusing his mother's request and for rejecting his own religion. His guilt is a product of his pride, which will not allow him to submit himself to his mother or to his God. Stephen feels the "Agenbite of inwit" (p.16), for his conscience is aroused by his refusal of family, religion and country. Intellectually he can reject his heritage, but emotionally he cannot. His conscience is a product of the Catholic faith which has been painstakingly instilled in him during his schooling. Like the men in the Odyssey, Stephen has free will in his ability to choose. But his choice of rejecting not only the myth, but his family, religion and country as well, entails the manifestation of a guilty conscience. This guilty conscience nags Stephen, just as Odysseus' men were nagged by their guilty conscience for disobeying their leader.

Stephen states his rejection of Irish myth to Haines. Stephen tells him that he believes himself to be the servant of two masters, the English and the Italian (p. 20). Ireland itself is, and has been, a servant of England and the Catholic Church. When Stephen rejects his role as a servant, he is refusing not only to serve the English and the Italian masters, but Ireland as well. Stephen is thus repudiating his role of a potential saviour for Ireland. Stephen instead prefers the role of a man who concerns himself only with intellectual pursuits. Yet this quest is tainted, for Stephen loves Shakespeare, and thus he

patronizes intellectually the England which he claims that he has rejected. This intellectual dependency on England is just as bad as Ireland's cultural, monetary, and mercantile reliance on England. Stephen's rejection of England thus is only verbal and he must be seen as a hypocrite. He is willing and ready to complain about Ireland and its problems with England and Italy, but he himself continues to study Shakespeare and cannot completely rid himself of the influences of his religious faith.

Stephen complains, but does not offer help for Ireland. Stephen, even though he does not realize it, is a prime example of what is wrong with Ireland. Like so many others, Stephen is a loudmouth with no action. Myles Crawford, the editor of the daily newspaper, offers Stephen a chance in the "Aeolus" section to help Ireland, when he requests that Stephen write something for the newspaper. But Stephen refuses to write anything about, or for, Ireland; his penmanship will never "paralyze Europe" (p.135). He will never help Ireland to awake from its history, for he will never create the new conscience he promised. Stephen's failure here lies in his inability to realize that his rejection of Ireland is a cause of Ireland's failure. Stephen possesses free will, the ability to decide between accepting or rejecting Irish myth, but he lacks spiritual strength. He lacks the foresight and the compassion that is needed to create a new Ireland. Stephen over indulges his pride and intellect, and desires only to serve himself.

Leopold Bloom is one of the few men in Ireland who, like Stephen, has the potential to reject the Irish myth and change the environment. Like an Odysseus he has the potential to crush the

usurpers of his country and to establish a new moral order in the land. Bloom's difficulty lies, however, in the fact that he can internally reject the myth, but he cannot act externally as a hero in changing the environment of his countrymen. Bloom's strength lies in his great humanity, in his compassion for his fellow man. He can see past the rabid nationalism of the Citizen and can expound on the concept of brotherhood and love. He is the son of a Jew and his mother is Irish, but he fits neither the role of the Jew, nor the role of the Irishman. He attempts to be a successful Jewish businessman, but he fails in his attempt. He attempts to be a typical Irishman when he visits the pubs, but he is unable to have a warm beer-drinking relationship, for he can see past that superficial type of friendship. He wants to be accepted in society, but his compassion makes him unique. Even though Bloom is perverted in his physical pleasures, he does possess that simple goodness of heart that enables him to be more than just an Irishman and more than just a Jew. He has the potential to become a universal man like Odysseus if he can join his potential with Stephen's. Bloom lacks the ability to make his compassion known and understood among men. He is a saviour without disciples and a Christ without his golden mouth. Bloom needs a Stephen to create and develop his compassion through an artistic medium, to convey a new conscience to the Irish people.

Bloom's compassionate nature is perhaps partly the result of his inability to find morality and meaning in Irish religion. As a man with much humanity, he feels the need to act with charity and understanding in a land where religion has lost its meaning. The Catholic

Church has become hollow and corrupt because it has become more a political organization than a religious one, as is seen in its betrayal of Parnell. Religion as a whole has floundered in Ireland, for the people are sick morally and spiritually due to their subservient role in regard to England and the Catholic Church. Religion appears meaningless in such a context of decay, despondency and impotency. Thus, a weak nation with weak religious leaders cannot heal itself. There is no life in religion in Ireland, for there is no one to give it life. Bloom, being a man who has forsaken religion, cannot be expected to resurrect that in which he does not believe. Thus, he replaces the lack of religion in his life with a desire to be a compassionate and helpful individual. Yet, his compassionate nature will be wasted without a man like Stephen to make his charity understood. Bloom is an Odysseus who needs a Telemachus to aid him.

Bloom's dissatisfaction with religion as a whole can be seen when he views the hollow Catholic Mass. He thinks, "More interesting if you understood what it was all about. Wonderful organisation certainly, goes like clockwork. Confession. Everyone wants to. Then I will tell you all. Penance. Punish me, please.... Then out she comes. Repentance skindeep. Lovely shame. Pray at an altar. Hail Mary and Holy Mary. Flowers, incense, candles melting. Hides her blushes. Salvation army blatant imitation.... Squareheaded chaps those must be in Rome: they work the whole show. And don't they rake in the money too?" (p. 82). A woman's confession is seen by Bloom in sexual terms. He feels that she desires to be punished and that her repentance is only "skindeep" (p. 82). Her actions are all in the

game plan. She is acting not out of true spiritual motivation, but out of her desire to play the role. Bloom also thinks that when one gets down to the bottom of it all, money is the driving influence for the church. The priest he thinks is a "pious fraud."

At Paddy Dignam's funeral one can see again the way Bloom feels about the meaning of religion. Mr. Kernan at the funeral tells Bloom,

> --I am the resurrection and the life.
> That touches a man's inmost heart.
> --It does, Mr. Bloom said. (p. 105).

Bloom's agreement with Mr. Kernan is but a polite response. In entering Bloom's mind, one sees what Bloom thinks about the matter of religion. "Your heart perhaps but what price the fellow in the six feet by two with his toes to the daisies? No touching that. Seat of the affections. Broken heart. A pump afterall. Pumping thousands of gallons of blood everyday. One fine day it gets bunged up and there you are. Lots of them lying around here: lungs, hearts, livers. Old rusty pumps: damn the thing else. The resurrection and the life. Once you are dead you are dead." (p. 105). Bloom can find meaning only in life itself. His realization that there is no meaning in religion, perhaps instills in Bloom the subconscious desire to replace the hollowness of religion with his own determination to act with charity and compassion.

Bloom also cannot find any truth in the Irish myth. One sees Bloom's rejection of this myth when he refutes the pompous nationalistic claims of the Citizen in the "Cyclops" episode. The Citizen is a one-eyed man in that he can see no other point of view than his own. His large ego and his magnificent claims for Ireland inflate him to the

stature of a Polyphemus. Like Polyphemus, the Citizen too is drunk, drunk not only with liquor, but with the lore and myth of Ireland. He blames the English for the missing twenty millions of Irishmen, for the destruction of Ireland's industries and ancient skills, and for turning much of the land into a treeless swamp. The bitterness of the past so overwhelms him that he can think of nothing in the future but revenge. "Our harbours," he states, "will be full again." He foresees Ireland's battleships "breasting the waves with our flag to the fore," sailing to exact retribution from England (p. 328). His world of the past and of a dreamer's romance has hidden the reality of Ireland's problems from him.

Bloom is the only man in the bar with the Citizen who is able to see with two eyes through the fog of tradition. He takes a stand against the futility of national hatred. When John Wyse, one of the Citizen's companions, asserts that the Jews should use force to resist persecution, Bloom answers him as a Jesus, upholding a doctrine of love. Bloom points out the futility of "force, hatred, history, all that" (p. 333), and makes such Biblical assertions as "Some people can see the mote in other's eyes, but they can't see the beam in their own." (p. 326). When Bloom points out the futility of the past, he is a saviour who realizes that men should not be bound by the hatred and horror of history.

Bloom's and Stephen's repudiation of history is a rejection of the past, or of myth which distorts and destroys the present and future. When Bloom rejects history he also makes a positive, moral affirmation for the present and the future with his statement about a mote in one's eye. But when Stephen rejects history he has nothing

positive to offer like Bloom, for he repudiates the present and the future with his denouncement of family, religion and country. Bloom therefore is the spiritual man in his words and in his ability to turn the other cheek to the Citizen's insults. The Citizen makes fun of Bloom's Messiah-like attitude, but in truth Bloom is the hope for a new and better Ireland. Just as Jesus thwarted the terror and the horror of Roman history, so Bloom can counter the myth of Ireland and help to reshape the environment of his land.

So many of the men in Ireland, unlike Bloom, are unwilling to brush away the cobwebs of the past. They possess hurt pride which cannot be easily reconciled. Their pride is wounded by the past failures of Ireland and by their own inability to do anything to put Ireland on a new footing. But Bloom is their potential saviour who can see past nationalism and false myths. In the "Circe" section Bloom plans an ideal society for Ireland, a society in which true friendship may prevail and in which love and understanding between men is more important than any false sense of patriotism (p. 484).

Bloom's vision is mocked by Joyce, however, Joyce shows us Bloom seeing himself as all-powerful, the great Jewish law-giver, the all-wise, and the new womanly man (pp. 485-97). His visions of himself grow wilder and wilder, until we realize that Bloom has all the dreams, but is unable to realize any of them. The problem with Bloom is that he has not the intelligence to realize exactly who he is and exactly what role he must fulfill. He needs Stephen to give his dreams direction and a realistic shape.

Bloom's vision, his ability to see what others in Ireland do not is founded in his innate sensitivity and in his singular compassion, which enables him to reject nationalistic pride. His humanity enables him to cast aside the myths of religion and country, just as Stephen did. Bloom though, unlike, Stephen, does not reject his family. Bloom's father, who committed suicide, is an object of contempt to some of Bloom's funeral companions in the "Hades" section. Bloom, however, loves and respects his father as a good son should. Stephen does not love or care for his father, Simon Dedalus, at all. Stephen also rejects his mother at her deathbed, and he ultimately refuses to aid his poor sister. Bloom not only loves the memory of his father, Rudolph Bloom, who Mr. Power would have thought to have been the "greatest disgrace to have in the family," (p. 96) since he committed suicide, but Bloom also loves his unchaste family. He continues to love his unfaithful wife, Molly, and Milly, his daughter, who is following in the haughty footsteps of her mother. Thus, the real difference in the attitudes of Bloom and Stephen toward their families is that Bloom has compassion for others and Stephen has compassion only for himself.

Bloom's compassionate nature suggests the spiritual potential which is possible in Ireland, a potential through which men can develop brotherhood and love, and which can therefore transcend the limitations of nationalism and gross selfishness. Stephen's sterile calculating view of life, family, faith and nation indicates a subverted spiritual nature. Stephen is potentially a creative artist, and an artist is spiritual in a godlike role of creation. If Stephen is ever meant to become an artist, it is obvious that he will need the compassion and empathy for his

fellow man that Bloom has. Bloom, in rejecting the myth of Ireland, has compassion for those who succumb to it, whereas Stephen has only pride in his repudiation of it. Stephen rejects all of Ireland, an Ireland which he can see as being dreadfully tainted by its various oppressors. In repudiating Ireland, he excludes not just the bad influences of history and myth, but he excludes and rejects his good Irish subject, Leopold Bloom, who should be the consideration and subject matter of his art. The rejection of his Irish subject, Bloom, is also a rejection of his artistic potential. Stephen is so sensitive about this rejection of Ireland that, while in a pub with Bloom, he prevails upon Bloom to remove a horn-headed knife from the table where they are sitting, for the knife reminds him of Roman history (p. 734). Stephen is haunted in the Coffee Palace by this reminder of a history which is similar in many respects to that of English history, and which entails the growth of the Catholic Church. Stephen's request of Bloom emphasizes their potential roles in Ireland. Stephen, the intellect, can fathom the correspondence between Rome's history and Ireland's and he must describe to Bloom the task of removing the symbolic knife. Bloom is the compassionate humanitarian who can respond to Stephen's request to remove the cutting knife of Ireland's history and myth, which digs into Stephen's soul and wounds the spirit of the Irish nation. Yet Stephen's request is ironic, for he is asking Bloom to perform an act which can be achieved in its symbolic dimension, but which cannot be performed in actuality, because of their failure to join together to save Ireland.

The above-mentioned equation between Ireland, Roman history and England is discussed in the "Aeolus" section by the professor. The professor explains Ireland's past and present status in the world. The emphasis in his discussion is upon Ireland's spiritual nature as compared to the materialistic English and the false Church. The professor, like Stephen, symbolizes a facet of the intellectual Irishman. He mouths statements about the spiritual strength of Ireland which are as fanatical as those mouthed by the Citizen. His statements are just as strong for Ireland as Stephen's are against Ireland. Like the intellectual Stephen, the professor has a fixed and certain theory about Ireland. Stephen completely rejects Ireland as being worthless, and the professor praises it to the heights, using history to illustrate his thesis. The professor maintains that Ireland is not obsessed with the physical values in the world and never has been. England and Rome, he asserts, are corrupted through their material values. Yet, one realizes that the professor's logic is one-eyed like the Citizen's, for Stephen is willing to sell his clever phrases to Haines, Bloom is constantly forging petty schemes to make money, Boylan's father sold horses to the English military, Irish women have turned prostitutes for the English, and Irishmen in general constantly bet on the horses and have completely sold themselves out to the English. The Irish myth is nothing but a panacea for a wounded and stung national conscience.

The professor's statements are the nationalistic ravings of a man trying to justify the domination of his country. He believes that Ireland is above the corrupt tactics of England and the Catholic Church.

He claims that Englishmen and Romans can pride themselves only on having paid their way, whereas the professor says of Ireland: "We were always loyal to lost causes.... Success for us is the death of the intellect and of the imagination. We were never loyal to the successful. We serve them." (p.133). The professor is correct in stating that Irishmen are always loyal to lost causes because they supported Parnell and because they continue to uphold the false promise of their myth, which promises the advent of an Ireland that will assert itself against its oppressors. The fault with the Irish is their lack of the knowledge or understanding, which will enable them to transform lost causes into victories or to learn from their loses. Stephen and the professor as intellects should be able to instruct the Irish. But the professor uses his intellect only to support a preconceived notion about the nobility of Ireland, and Stephen uses his intellect only for his own aggrandisement, for he has rejected his homeland. Thus, the professor is incorrect in his statement that success for the Irish would be the death of the intellect and the imagination. If Ireland could be successful in freeing itself from its myth, which binds the nation to false hopes, then perhaps the intellect of the professor could be freed from its monomania, in order to seek new and more fruitful areas of endeavour. Perhaps Stephen would not be so revolted by his nation, which has sold itself morally to England and the Catholic Church, and thus Stephen could portray his homeland in art with an intellectual fervor that would be rewarding.

The professor's statements about Ireland are a mixture of incorrect assertions and assertions which hint at the truth. He says

"I teach the blatant Latin language. I speak the tongue of a race the acme of whose mentality is the maxim: time is money. Material domination. Dominus! Lord! Where is the spirituality? Lord Jesus! Lord Salisbury. A sofa in a westend club. But the Greek!" (p.133). In this passage the professor is attempting to point out the lost spiritual nature of England and of the Catholic Church. He believes that England and the Church have lost their spiritual meaning by having the Irish serve them for materialistic, selfish reasons. He does not realize, however, that the Irish, by this sort of reasoning, could also be considered to have lost their spiritual nature by submitting like a whore to English and Catholic overtures. He attempts to point out the Church's loss of spirit by associating its language with the same language of the common, materialistic Romans. He believes that there is no spiritual substance in the English, who call such men as Salisbury, Lord, just as they call Jesus "Lord Jesus."

Stephen's intellect can see through the above one-sided argument of the professor's, as is noted in Stephen's rejection of an Ireland which he realizes is as tainted as the English and the Catholic Church. Stephen will not use the knowledge his intellect has perceived, due to his pride and lack of compassion, whereas Bloom has no intellectual depth with which to grasp Ireland's problem. Bloom's acts of compassion and understanding are immediate acts, without any great deliberation or knowledge of any purpose but to offer some understanding or aid to those in need. Bloom does not know any more about his potential purpose in life than the English, whose life style, according to the professor, is so mundane that they must search for meaning in

politics, empires or even "a sofa in a westend club." Bloom thus lacks meaning in his life, as do the English, yet his one great strength is his humanity, his compassion which the English have supplanted with materialistic priorities. Thus, there is a chance for the rejuvenation of Ireland, and perhaps of the world only in an intellect like Stephen, who can see the problem and create a conscience in Ireland and in man by holding compassionate Bloom up as an example to follow and emulate. Thus, when the professor states, "But the Greek," he intimates that, but for a man like Stephen, there is no hope. Mulligan, one recalls, set up the equation between Stephen Dedalus and his Greek name in the opening section of Ulysses, where Mulligan said to Stephen "Your absurd name, an ancient Greek." (p. 3). One also understands that the professor believes such ancient civilizations as the Greek to be above the kind of materialism which infects the English and the Catholic Church. He says, "I ought to profess Greek, the language of the mind." Stephen Dedalus, being an intellectual and an artist is the Greek with the "language of the mind." (p. 133). He represents a state of mind which should be contrary, in its very nature, to the materialistic principles of the Romans and the English. Yet, just as the Roman nation destroyed the beauty of pure Greek culture, so the Irish myth has destroyed the artistic worth of the Greek, Stephen Dedalus.

Stephen, then, is a symbol of the broken Irish spirit, as is indicated in his explanation to Buck Mulligan concerning Irish art. Stephen, at Martello tower, pointed to Mulligan's shaving mirror in the Telemachus section and "said with bitterness--It is a symbol of

Irish art. The cracked lookinglass of a servant." (p. 6). Stephen is a cracked or broken reflector, or artist of Irish life. Neither Stephen nor Bloom will live up to his potential to save Ireland, for neither possesses the heroic strength of a complete man, like Odysseus. Stephen will remain a broken reflector of Irish art, and Bloom will remain a compassionate man without any purpose of his own, or without being understood by those around him.

HEROES IN DIFFERENT TIMES

Bloom and Stephen, as we have observed in the previous chapter, are both influenced by the Irish myth. Yet their actions in response to the myth are not heroic actions. Out of his intellectual nature, Stephen repudiates the Irish myth, which asserts the nobility of Ireland and promises the rise of a strong and mighty nation. Bloom understands the strength of the myth, but due to his lack of intellect is unable to save Ireland from it. Thus, in this chapter it is my intention to compare Bloom and Stephen with their counterparts in the Odyssey, Odysseus and Telemachus, in hope of making obvious those strengths which Bloom and Stephen have and which their counterparts lack. These comparisons I believe will indicate how the heroic potentials of these characters is affected by their particular environment. I also contrast Molly with her counterpart, Penelope, to demonstrate how Molly's infidelity is an indication of the loss of morality in Ireland due to a debased environment. My purpose in this chapter is to explain why Bloom, Stephen and Molly cannot act with the same kind of heroism as their counterparts in the Odyssey. Their inability to act heroically is the direct cause, I believe, of Bloom's and Stephen's failure to join their individual strengths together, to become the complete hero for Ireland who will create the nation's conscience.

Bloom's and Stephen's potential for creating this conscience lies in Bloom's humanity and Stephen's intellectual sharpness, and in their innate sense of moral good, as is seen in Bloom's constant wish

to aid people such as Mrs. Purefoy, and in Stephen's conscience, which nags him for his refusal to pray at his mother's deathbed. But this basic moral goodness of Stephen and Bloom has been undermined by Ireland's suitors, England and the Catholic Church. These suitors, like the suitors of Penelope in the Odyssey, are out for their gain alone. The suitors in the Odyssey attempted to thwart the morality of Odysseus and Telemachus, which is objectified in the Odyssey in "the blessed gods" who don't like foul play. Decency and moderation are what they respect in men."[21] The suitors in Odysseus' palace are men who thwart the gods by their immorality and reckless living. They were not forced into this role by the Gods, but chose it as free-willed men. These suitors had often been warned by the gods through signs and omens, and by Telemachus himself, not to continue their evil ways, for destruction would be their end. The suitors, however, were determined to continue their immoral activities and thus were killed by Odysseus and Telemachus with the aid of the gods.

The suitors in Ulysses are exemplified by Buck Mulligan and Haines. They represent an attitude of self-indulgence, which is a direct result of the undermining lust for power and wealth by Ireland's oppressors, England and the Catholic Church. Bloom and Stephen's morality has been subverted by this materialistic, self-seeking attitude of the oppressors. The search for self-aggrandisement by the Irish has been hidden by their myth, which maintains Ireland's noble virtues. Sensitive, proud and intelligent Stephen, however, has seen through the myth and is repulsed by the selfishness of men such as Mulligan and Haines. Even Bloom the humanitarian is overwhelmed

by the materialistic influence of the suitors, as is seen in his constant schemes to get rich quick. These usurpers, Buck Mulligan and Haines undermine the morality of Stephen and Bloom, just as the suitors in the Odyssey oppose the morality of Odysseus and Telemachus. Yet, there are no gods in the world of Ulysses to uphold and stand for moral goodness, as there are in the Odyssey. Odysseus and Telemachus can uphold the morality of the gods with the knowledge of a universal ordering by these gods and with the realization that the gods will help them in their endeavour. Bloom and Stephen, however, can uphold their own morality only by opposing the power of the oppressive Irish myth, which is equivalent in Ulysses to the force of the gods in the Odyssey. Bloom and Stephen must stand for moral order, without any gods to support them against Haines, the typical exploiting Englishman, who wants to write a book of Stephen's clever sayings that will sell, and against Mulligan, who sponges food and money from Stephen.

Buck Mulligan, along with exemplifying the attitude of Ireland's suitors, also portrays the subversion of the Irish by its oppressors, England and the Catholic Church. Mulligan is a young man who as Bloom is willing to admit, has some good in him since he saved a young man from drowning. Yet, Mulligan will not lift his finger to rescue Ireland from drowning in its oppressive and overwhelming myth. Mulligan has become so subverted by the materialistic forces of the English represented by Haines that he ignores Ireland's or Stephen's dilemma and is determined to use his country for his own purposes. Stephen is his source of food and drink and Ireland is the country which he can chastise and belittle. None of Mulligan's

statements on Ireland have any positive value. Mulligan is a man who is willing to criticize his religion, family, friends, and country for the sole pleasure of his wit.

Stephen, like Telemachus, is not strong enough by himself to save his nation from suitors like Mulligan or to save those who are subverted by the materialistic influences around them from themselves. Telemachus in the Odyssey was unable to obtain men to stand with him against the suitors of his mother who were destroying his home by their self-serving life style. He tells the assembly, which he addresses on the subject of the suitors, "It is the rest of you sitting there in abject silence that stir my indignation. They the suitors are a paltry few and you are many. Yet not a word have they had from you in condemnation or restraint."[22] Stephen, like Telemachus, cannot stir his countrymen to save themselves. Stephen alone cannot create the conscience he promised in A Portrait to forge in the Irish race, to contradict the immorality of the usurpers; like Telemachus, he needs a father's aid. Telemachus finally meets his father, Odysseus, and they join together in a common purpose, that being the destruction of the suitors. Stephen also finally meets his spiritual father, Bloom, but they are unable to join together in a common purpose. Stephen does not realize that Bloom is his proper father and a teacher of life. He does not realize that he should be Bloom's disciple and that Bloom is his proper subject for artistic creation, for Stephen has rejected all of Ireland. Stephen can not appreciate Bloom, for his sensitivity as an artist as well as a man has been hardened in his revulsion to the corrupt English and the hollow Catholic Church.

Even compassionate, well-meaning Bloom is affected adversely by the corrupt influences of the materialistic English and the Catholic Church. Bloom's desire for wealth in Ulysses hinders his compassionate role by repelling Stephen, with whom he wants to find friendship. This revulsion of Stephen toward Bloom hinders the possibility of a union of their potentials. Stephen, unlike Bloom, does not seem to care much about money, as is seen in his willingness to give a sizeable portion of his pay to Buck Mulligan. Bloom's desire to make money from Stephen indicates that, like Haines and Mulligan, he too is a suitor of Ireland. Yet, unlike Haines, Bloom wants to protect and aid Stephen. Stephen is put off by Bloom's advances, due to his pride and his sensing Bloom's desire to use him. Therefore, Bloom's and Stephen's inability to join together in a common purpose to destroy the usurpers of Ireland and to restore Ireland's spiritual strength results in failure not only for themselves, but in a failure for Ireland.

Success for Ithaca in the Odyssey rests in the reconstitution of its morality, the kind of morality which is approved by the gods who admire and demand decency in men. Morality is brought about by a heroic fortitude in Penelope, Telemachus and Odysseus, which overcomes the suitors. If Penelope had been another Molly who viewed life from a totally physical point of view, she never would have waited for her husband's return. Penelope's inner strength, her sense of decency, maintains her in her long wait for Odysseus and provides a kingdom for her husband.

Unlike the faithful Penelope and Telemachus, however, Stephen refuses to aid his Odysseus, Leopold Bloom. Stephen is a son who has lost a sense of right and wrong, and who feels no concern for his father, mother and homeland. If Telemachus had been an uncaring man like Stephen he would have probably forced his mother into a marriage with one of the fuitors and he would have hindered his father instead of having aided him. Telemachus also could have been a weak man given entirely to bitterness and weeping, and thus worthless to his family and home. But Telemachus' heroic strength lies in his faith in the gods, in his father, and in his own moral being.

Much of Odysseus' heroic strength and stamina lies in the great love he has for his country and family, a quality that Bloom shares. Bloom loves Molly despite her infidelity, and he has favorable impressions of Ireland's past and dreams of aiding his Ireland in "Circe" when he fantasizes such roles as lawgiver and emperor. Both Odysseus and Bloom embody the spiritual dimensions of their homeland. Bloom's spiritual strength like that of Odysseus, resides in his love for, and faith in, humanity. Odysseus demonstrates the decency desired by the gods and Bloom actively represents the compassion and forgiving potential of Ireland. Bloom's assertion of his spiritual strength can be seen in his toleration of the Citizen, Nosey Flynn, and especially Molly. Odysseus demonstrates decency in his destruction of the offensive suitors and in his desire to return home.

Like Bloom, Odysseus feels deeply about his family. He is so sure of his family and of the goodness of the gods that he is determined to resist all temptations in order to obtain the life in Ithaca that he has

left behind. He could have stayed in the loving arms of Calypso and been made ageless and immortal. Circe could have been his beautiful love for ages and he would have existed with all comforts imaginable. Yet Odysseus was willing to cast all the sure joys behind him, to obtain that uncertain joy of being home once again. Prophecies reassure him of the eventual achievement of his return home, but they do not relieve him of the awful and terrifying hardships he will have to face.

Bloom, like Odysseus, has to face hardship in attempting to maintain and keep Molly with him. Yet Bloom has no prophecies of the gods to reassure him. He must put up with Molly's infidelity out of his love and need for her. Bloom's potential for great heroism is indicated in his desire to save his family from complete collapse. Bloom's heroism, however, in Ulysses is evident only in minor actions, such as feeding the gulls Banbury Cake and attempting to aid Stephen in Nighttown. Unfortunately, Bloom's potential for heroism never goes beyond small heroic actions. He is unable to act strongly and heroically to achieve the great deeds that he dreams of. He is not the total hero like Odysseus.

To Joyce, Odysseus was a complete man, a man ready to handle any situation. Many critics have charged that Joyce parodies his admiration for the complete man in the character of Leopold Bloom. These critics, I believe, are correct only in their assertion that Bloom lacks completeness, for Bloom definitely lacks the intelligence of a nimble-witted Odysseus. Bloom would be unable to formulate a plan like that of Odysseus to undermine the subversive

power of the suitors in Ireland. Bloom also lacks the intelligence and intellectual ability of a Stephen. Thus, Bloom cannot chart a proper course of action in the world he knows and understands. He is but one half of the complete man.

Stephen, the other half, does not understand, appreciate or feel for the world of Ireland, for he lacks the spiritual or compassionate nature of a Bloom or an Odysseus. But, Stephen does possess the intelligence and ability to chart theoretically the proper course for the Irish people. He constitutes the intellectuality of an Odysseus, an Odysseus who could consult with the very gods at a higher level of comprehension. Thus, it is evident that Bloom, who has the spiritual, compassionate nature and Stephen, who possesses the intellectual depth, must unite their heroic potentials, in order to produce an art which will be exemplary to the Irish nation.

The critic, Darcy O'Brien, does not view Bloom as possessing a heroic dimension. He sees Bloom as "morally weak," as a character whose lusts overpower any potential.[23] O'Brien is not concerned with Bloom's lack of intelligence, but instead implies a character flaw in Bloom. He says that this flaw is obvious in Bloom's masochistic tendencies. "Feeling himself the victim of life's cruelties, Bloom coddles and nurses his emotions through a sentimental participation in the misfortune of others, putting himself in their place with masochistic pleasure." O'Brien adds that Bloom "dallies over the suffering of others, since he can commiserate with them without actually having to suffer himself ..."[24] Yet this masochism is not a flaw in Bloom, because it generates his compassion and genuine concern,

his empathy with others. O'Brien, I believe, does not realize the nature of empathy, which entails masochistic pleasure. All people, I think, feel masochistic delight in the misfortune of others. An example of this delight can be seen, when anyone visits a sick person and secretly congratulates himself that he is not in the sick bed. He is relieved to know that another is suffering in his place, but he also feels a genuine concern and interest in the sufferer. Bloom does have masochistic pleasures, but he is also genuinely interested in Paddy Dignam's poor children and in the sad state of Mrs. Breen and Mrs. Purefoy. Bloom is the only one in Barney Kiernan's bar to feel compassion for Mrs. Breen and later, at the maternity hospital in Holles Street, to have any compassion for Mrs. Purefoy. Bloom's genuine compassionate nature is fully established when out of kindness he feeds the gulls Banbury Cake. What possible masochistic delight could Bloom feel for the hungry birds? I maintain that he feeds them out of pity for their plight, without an inordinate amount of gratification. Maybe he does congratulate himself on his good deeds, but what man does not receive pleasure and gratification in any worthwhile task which he performs? Another example of such gratification is seen in Bloom's concern for Stephen, which is an expression of his need to find a son to replace Rudy. But again that does not negate Bloom's real interest in Stephen. Indeed, Bloom's feeling for Stephen shows the strength of Bloom's loss and his need to find something to replace the despair over the loss of his son. One cannot fault Bloom that his own interests are involved in his compassionate feelings. Instead, one can only

weigh Bloom's compassion by the strength of his concern and sorrow in other people's dire circumstances.

O'Brien misreads Bloom as unheroic, I believe, because he attempts to compare him too closely with Odysseus. He says that Bloom must be measured against Joyce's ideal conception of Odysseus as the complete man because "Joyce was ever an idealist, ever a man bitten by the most stringent of moral consciences."[25] Admittedly, we can see in a superficial comparison that Bloom lacks the nimble wits or intelligence of an Odysseus, but the comparison should not go much farther. But Joyce did not intend us to compare too closely in Ulysses a Bloom whose every fault is shown with an Odysseus who is presented as an almost perfect figure by Homer, and this rule should also be applied when contrasting Stephen and Telemachus, and Molly and Penelope. Joyce is writing a modern novel which exposes all, while Homer's genre of the epic does not entail close detailed, internal observation.

Joyce portrays Bloom in Ulysses in a light that penetrates into Bloom's every action and thought. At first glance Bloom looks less a hero than just about anyone else in the book. We are shown Leopold Bloom sitting on the toilet, and the thoughts of Bloom are given while he is in that position. All of Bloom's sexual perversions are explored in detail. His femininity and submissiveness emerge in the "Circe" section, where for a short time he is dominated by Bella Cohen. The reader learns about Bloom's secret desire to send Mrs. Mervyn Talboys indecent photographs and to obtain from her the return of his letter obscenely soiled. His perverse feelings toward Mrs. Yelverton

Barry, and Mrs. Bellingham are also made known along with his letters to Martha. His latent homosexuality in the showing of Molly's picture to other men is detailed in Ulysses. The reader of Ulysses sees the character of Leopold Bloom as no other character has ever been seen. Bloom's hidden desires, guilty feelings and grotesque peculiarities are presented by Joyce in a most revealing manner. This very detailed viewing of Bloom makes him seem all too human to be viewed as an idealistic hero. One wonders if Odysseus would not have appeared in a less heroic light if his private guilts and desires were dragged remorselessly into the penetrating Joycean light of the "Circe" section. When critics such as O'Brien compare Bloom and Odysseus and point out how Bloom does not measure up in heroic fortitude to Odysseus, they are forgetting the disparity in techniques between Joyce's psychological scrutiny and Homer's epic heroism.

One can look only at the fortitude and compassion of Bloom and Odysseus, and at the actions which demonstrate these characteristics, in order to know whether they are heroes or not. Odysseus' great compassion can be seen when he weeps over the loss of his men to Polyphemus, when he reunites with Telemachus, when he sees his old dog, when he longs for his old home and when he cries at the appearance of his mother's ghost and tries to clutch the spectral figure. Time and time again one sees Odysseus' great humanity manifested in his compassion for friends and kin. Odysseus' heroism is compounded of this compassion, of his fight to return to Ithaca, and of his positive actions in overthrowing the vile suitors in order to save his kingdom. Bloom, however, does not act heroically, but only

dreams of heroic things which he might do, as indicated in his fantasy in the "Circe" section of his various powerful roles as saviour of Ireland. Bloom's potential for heroic actions do not become a reality. His potential for heroism resides in his tolerance for others. Bloom, the Jew, has more of a Christian outlook than the Catholic Dubliners. His tolerance and compassion is especially visible after he visits the Burton restaurant. At the door of the restaurant Bloom sees the men within as animals eating and his sensitive nature is revolted. "Stink gripped his trembling breath: pungent meatjuice, slop of greens. See the animals feed.... Smells of men. His gorge rose. Spaton sawdust, sweetish warmish cigarette smoke, reek of plug, spilt beer, men's beery piss, the stale of ferment." (p. 169). Bloom realizes that he cannot eat a morsel in such filth, so he stumbles away from the restaurant to seek another place to dine. When he reaches Davy Byrne's pub, Bloom finds Nosey Flynn there to greet him. As Bloom eats his lunch he chats with Nosey Flynn, who puts his hand in his pocket to scratch his groin. Bloom also notices the dewdrop on Nosey Flynn's nose and hopes that it doesn't come down into Flynn's glass. Confronted with the nauseating Nosey Flynn, Bloom does not run from Davy Byrne's as he did from the Burton restaurant, for his humanity will not allow it. He is not only civil to Nosey Flynn, but is actually rather polite. Bloom is no sycophant who is afraid to lose Nosey's friendship, for it would be simple to excuse himself with some quick pretense, causing only a slight offense, if any, to Nosey Flynn.

Bloom, indeed, has the moral potential for heroic endeavors, as is seen in his courage to act compassionately toward his fellow man. Yet, he is lacking in the strength and ability of an Odysseus to strike out hard against the suitors and the oppressors. He lacks the knowledge of how to defeat those who are defeating Ireland.

Odysseus has his son Telemachus to aid him in his fight. Athene believes Telemachus to be at least equal to his father in courage. She is willing to guide Telemachus and make his courage productive. She answers him after he prays to her. Telemachus prays to her saying, "Hear me, you that in your godhead came yesterday to my house. It was your command that I should sail across the misty seas to find out whether my long-lost-father is ever coming back. But see how my countrymen, and, above all those bullies that besiege my mother, are thwarting me at every point!" Athene replies to Telemachus and tells him that he is no coward. She says that he must forget the suitors for the present, who have no "sense or honor in them," and search for his father.[26]

Bloom needs Stephen the intellect to join with him in a courageous endeavor to save Ireland. But Stephen does not realize that he must search for his father, for he has no Athene to guide him. Athene, who is the goddess of wisdom, fertility, the useful arts and prudent warfare eludes Stephen. He lacks real wisdom, which differs from intellectual ability. Stephen does not understand his potential. He will thus never be fertile and productive, and his art will never be useful to Ireland. Stephen's potential will never be used to wage prudent warfare against Ireland's suitors. He rejects the useful arts

out of false pride in his own intellectuality, out of lack of courage, and out of the bitterness he possesses toward his homeland. Thus, he will be unable to create an art which will inspire the Irish people, for he is too concerned with self. As a sensitive artist he has nothing to say to the land which he completely detests.

Unlike Odysseus, Telemachus, or Bloom, Stephen is a coward. This lack in Stephen emphasizes the subversion of Ireland's manhood by its oppressors. Ireland's men have become womanly men like Bloom. Bloom's perverted desires in wishing to be dominated by women, and his homosexual impulses, are indications of the debasement of Ireland by its oppressors. Ireland's manhood is willing to wallow in its servility and to fulfill the role of servant for the aggressive, masculine England and the Catholic Church. Bloom's heroic potential is maintained only through his ability to feel compassion for others. Stephen, however, has no morally redeeming attribute. He is so subverted that he is unable to see anything to be courageous about. Yet, it is Stephen's task to make known Ireland's purpose through his art, by introducing a spiritual man like Bloom, by holding Bloom up as an example of what potential good may yet be found in Ireland.

Stephen's lack of courage can especially be seen in the "Proteus" section, where he is frightened by a barking dog which approaches him. Stephen then thinks of Mulligan and how "He saved men from drowning," while he shakes at a cur's yelping. Stephen remembers "the man that was drowned nine days ago off Maiden's rock," and wonders if he would have had the courage to save the drowning man. "The truth, spit it out, I would want to. I would try. I am not a strong

swimmer. Water cold soft. When I put my face into it in the basin at Clongowes. Can't see! Who's behind? ...If I had land under my feet I want his life still to be his, mine to be mine. A drowning man. His human eyes scream to me out of horror of his death. I... with him together down... I could not save her. Waters: bitter death: lost." (pp. 45-46). Stephen wishes that he could have saved the man. "The guilt of hypothetical cowardice before the image of the drowning man merges with the guilt of his failure to save his mother, lost in the waters of bitter death."[27]

His conscience is also prodded when he thinks of the "snotgreen sea" containing the color of the bile which his mother vomited during her illness (p. 5). Stephen's fear and resulting cowardice are products of his doubts and suspicions over spiritual matters. He is dreadfully afraid of death, for he has rejected religion, and the influence of his Catholic inheritance on his conscience suggests the possibility of punishment. Stephen's fear of water is not just a fear of death, but is also a rejection of the baptismal waters of rebirth and redemption. Constantly throughout Ulysses reference is made to Stephen's uncleanliness. He is the unclean bard who will not take a bath in the waters which would restore his spiritual nature. Stephen's refusal to bathe may be construed as a forced punishment by Stephen's guilty conscience for his rejection of family, homeland and country.

Stephen's fear of the spiritual or supernatural is seen also when he is confronted by the ominous mystical dreams of Haines. Mulligan tells Stephen that Haines is a "woeful lunatic" who raves all night about a black panther. Mulligan demands to know if Stephen was

in a "funk" over it. "I was, Stephen said with energy and growing fear. Out here in the dark with a man I don't know raving and moaning to himself about shooting a black panther. You saved men from drowning. I'm not a hero however. If he stays on here I am off." (p. 4). Reference is made to Stephen's lack of courage in the "Circe" section when Zoe reads Stephen's palm and sees courage in it. Both Stephen and Lynch deny her assertion. Lynch says instead, that Stephen possesses "sheet lightning courage," that is false courage (p. 561).

This metaphor of "sheet lightning courage" becomes real in the "Oxen of the Sun" episode where Stephen trembles in fear once again, when confronted with the spiritual. Stephen having been blasphemous, a "black crack of thunder bawls its warning in the sky." "Lynch bade him have a care to flout and witwanton as the god self was angered for his hell prate and paganry." Stephen waxed pale after having heard Lynch's statement "and his pitch that was before so haught uplift was now of a sudden quite plucked down and his heart shook within the cage of his breast as he tasted the rumour of that storm." Bloom notes Stephen's fear and attempts to calm it, explaining the thunder away in scientific terms. Stephen's fear is not "vanquished by Calmer's words . . . for he had in his bosom a spike named Bitterness which could not by words be done away."

Stephen in his youth had lost the "bottle Holiness" and he had not the grace now to find it. The thunder reminds Stephen that on a certain day he will die and "he is like the rest too a passing show." He knows nothing of Heaven, the land called "Believe-on-Me," even though he has been instructed in it. Stephen has been led astray by flatteries and "carnal concupiscence." (pp. 394-96).

In the land of the "Circe" Stephen's thoughts go back to his successful confrontation with Father Conmee, which was portrayed in "A Portrait of the Artist as a Young Man. He had been punished unjustly by Father Dolan for breaking his glasses, and thus went to Father Conmee, the head of the school he was attending, to air his complaint. Stephen had courage then in himself and a sense of justice, but he lost this courage and knowledge of justice in his blasphemous bitterness towards God and his country. Thus, he is terrified by the thunder, by thoughts of heavenly punishment for misdeeds. The "Agenbite of inwit" eats into his Godless soul and he realizes that one day he, too, will be "Beastly Dead" like his mother. (p. 8).

Stephen, like Bloom, is turned aside from his potential purpose in life to aid Ireland, by his physical, sensuous adventures. Bloom wastes much of his time in sexual fantasizing and masturbating in an attempt to satisfy his sexual cravings. Neither Bloom nor Stephen have wholesome, rewarding sexual experiences. Stephen visits whores, while Bloom writes sexual letters and watches girls like Gerty. Bloom and Stephen cannot have rewarding sexual experiences because, like the rest of the men in Ireland, their masculinity has been undermined by an attitude of subservience to Ireland's oppressors, the English and the Catholic Church. Ireland's men are womenly men, because they willingly submit themselves to the guidance of these oppressors.

They are in an environment where morality and spiritual values are corrupted by the English and the Catholic Church, thus sex for Stephen and Bloom is not indicative of finding comfort, understanding and love with an individual of the opposite sex. Instead it is only a

shallow, meaningless act, echoing the lack of moral and spiritual values in Ireland, in which one attempts to gratify his physical longings. Thus Bloom and Stephen, like some of Odysseus' men succumb to the call of the Sirens, which is for Bloom and Stephen the call of their sexual desires. They cannot tie themselves to a secure mast to save themselves from the Siren's song as Odysseus did, for they are not a complete hero like Odysseus, who is able to plan his journey through life and keep himself from being corrupted by various temptations.

The corruption of Bloom and Stephen's masculinity is obvious, as they are both overwhelmed by the very women whom they should be dominating. Stephen for example, is but a pawn in Cissy Caffrey's game when he somehow gets involved with her in his mad dash from Bella Cohen's. She plays out the drama of the injured woman in need of protection from Stephen by Privates Carr and Compton. Stephen with all his great intellect is unable to convince Privates Carr and Compton that Cissy is not telling the truth. Thus, Stephen is used by Cissy and is unable to assert himself as victor over her.

Bloom, of course, is dominated by his wife, Molly, who is a symbol of an Ireland which has become physically oriented and desirous of pleasure. Molly is a product of an Ireland which has had its spiritual and moral strength sapped from it by a false myth which asserts Ireland's nobility, when in reality Ireland is a debased nation. She is a sensual creature only interested in pleasing herself, not caring about the well-being of her Ireland. Molly is an example of an Ireland totally unbalanced by its preoccupation with the past, of an Ireland

which has lost its conscience by adhering to the false myth which asserts the goodness of Ireland and covers the nation's guilt and shame.

Stephen and Bloom are unbalanced individuals like Molly, they lack soundness and steadiness of character. Molly is unbalanced, however, to a much greater degree than Bloom and Stephen, as she is totally physical. Stephen's unbalance is seen in his oscillation between seeking physical gratification and intellectual stimulation. He needs a spiritual outlook on life like Bloom, to give significance and balance to his intellectual and physical sides. A spiritual understanding or a compassionate and charitable nature would unite the two sides, giving him compassion for the physical, and his intellect would be used to understand the spiritual dimension of life. As it is, Stephen has wasted his intellectual ability on abstruse, philosophical problems, and in joking with whores and drunks. This waste of intellectual prowess is demonstrated in Stephen's concern with Shakespeare and in his confrontation with Privates Carr and Compton. With drunken courage, Stephen parries Carr's and Compton's questions using intellectual mockery. Stephen lacks that spiritual vigour which would enable him to use his intellect wisely, whereas Bloom lacks intellectual depth. Bloom is as unbalanced as Stephen, due to his sexual cravings and a lack of intellect. Bloom does not understand exactly what needs to be done to aid Ireland, for he lacks Stephen's piercing intellect. He sinks, like others in Ireland, into the abyss of degeneration in his physical longings. His spiritual potential is the only thing which saves him from going under, as Stephen's intellect saves him from drowning in the pit of physical pleasures by enabling him to have other interests, in art and literature.

Ireland, through the perspective of Joyce's characters, is a land of whores like Zoe, Bella Cohen and Molly who reek of the males who have possessed them, of unclean bards like Stephen, and of masturbating Blooms who fantasize sexual submission to womenly men like Bella Cohen. Ireland is the land which the suitors have already conquered. Molly as a Penelope, long ago succumbed to the environment of degeneration provided by Ireland's oppressors. She, as Penelope, should have been an exemplum of perfect fidelity towards her husband and her country. Yet she is the exact opposite of Penelope, for Joyce meant her to represent the degeneration of Ireland's morality and spirituality. Why else would Joyce have put Molly, the singer, the muse, or voice of Ireland at the end of Ulysses, if he did not mean her to be a final assessment of its degeneration? Molly is not a Penelope who has been raped by the suitors, but a Penelope who, due to her own weak moral fiber, has succumbed to the suitors and uses men solely for her personal satisfaction. Her actions and desires are indicative of an Ireland which has lost its moral awareness. She is a woman "whose one great wish is to satisfy herself."[28]

Molly's self-love and desire to please herself can be seen when she remembers the time she lay with Bloom on Howth Hill. She recalls that they "were lying among the rhododendrons on Howth head...I got him to propose to me...after that long kiss I near lost my breath yes he said I was a flower of the mountain." Molly says she liked him because she saw "he understood or felt what a woman is and I knew I could always get round him." (p. 782). Her past romantic memories of Bloom are mixed with her self-love. While on Howth head she thought

of other lovers in her past and of the teeming life and excitement in various cities where she had been. Molly felt it would be good to accept Bloom: "as well him as another" (p. 783). for she believed he would give her the comforts of a home and the constant adoration which she desired. But she comes in time to resent Bloom, due to his sexual neglect of her. Molly's "narcissism, sexual appetite, and contempt for Bloom all go together, since Bloom does not contribute to her self-satisfaction."[29] If all he wants to do is kiss her bottom, she is willing to let him get full satisfaction out of it and she thinks that maybe she will get some money out of him. She knows how to use Bloom and would not marry another man because she is waited on by Bloom and because he allows her to have her other lovers.

Molly fully understands that her position in regard to Bloom is a dominant one. Stanley Sultan wants us to believe that Molly "craves a return to the Bloom's former relationship," which he sees as being that of a normal marriage.[30] Contrary to Sultan's statement, I maintain that Molly does not love Bloom, but continues her relationship with him because she enjoys his constant adoration and deference to her. Furthermore, Bloom and Molly have never had a normal marriage because of Molly's continuing sexual relationship with other men, and because of her willingness to use Bloom as a servant. Sultan sees this craving for a return to better days by Molly in her willingness to consider Bloom's independent request for breakfast in bed. William Schutte counters this argument of Sultan's when he points out that Bloom, who did not have "the perseverance to keep himself on an exercise schedule which would guarantee him physical strength, is hardly likely to develop suddenly the moral toughness required to

dominate a woman like Molly. His demand, that she serve his breakfast in bed, is not a sign that he has established his independence. It is merely his ineffective and inadequate substitute for a genuine declaration of independence. It amuses Molly, who is too confident of her position to give it any attention, except to speculate on what could have caused it. She has been ruling the roost far too long to imagine any challenge from Poldy."[31] Thus, Molly's actions are the opposite of Penelop's, for she resists the overtures of her own husband, while willingly accepting the challenges of the suitors, represented by Boylan. Boylan is illustrative of Ireland's suitors, in his self-indulgence and materialism, which is seen in his exploitation of Molly's sexuality for physical satisfaction, and of her vocal talents for the purpose of making money.

In his situation with Molly, Bloom lacks the ability to control or shape raw and untamed life. Bloom, who has the potential to be a courageous man, is strong in compassion and humanity, but weak and ineffectual in his attempts to bring about positive changes in those around him, like Stephen and Molly. Bloom is ineffective because he is not aware of his purpose, and thus has no reason to develop a moral toughness, just as he possesses no reason to adhere to an exercise schedule in order to develop physical strength. He needs the intellect and intelligence of someone, who unlike Stephen has not rejected life entirely. Bloom needs some of the pride of Stephen, enough to be sufficiently sure of himself and his values, to be able to stand up to more aggressive bigots, like the Citizen.

Bloom is unable to make any impression on Molly, who is a one-sided, physically oriented woman. Sultan wants us to believe that Molly's final "Yes" is an agreement to be a faithful partner to Bloom, and that their family will be restored. Her final "Yes," however, is an affirmation of her physical one-sideness. She makes this final statement in her mind, as she thinks back to her acceptance of Bloom's proposal of marriage amid the beautiful, sensual effulgence of nature. Molly is preoccupied, however, with her own beauty and how she thinks Bloom viewed her. She thinks of the physical beauty which she had to offer Bloom. "I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and 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 and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes." (p. 783). Molly is all too aware of her sexuality, when she thinks of her perfumed breasts and of the effect her body had on Bloom. She thinks only of the beauty of herself which she has to offer Bloom, without considering what he has to offer her.

One has no reason to believe that Molly will change her ways. Molly will go the path she has always gone with her past twenty-five lovers, for there is no strong, morally tough Bloom or compassionate Stephen to give her firm guidance. There is nothing to indicate that her fond reminiscence of Bloom's adoration of her will destroy her lusty cravings for more sex and for more admiration from other men.

Molly, we note in the "Penelope" section lusts after Stephen, and nothing but time will be able to quell Molly's strong, sexual drive. Bloom himself subconsciously desires this liaison between Molly and Stephen, as is seen in his showing Molly's picture to Stephen in the "Eumaeus" section, and in his watching as Stephen takes delight in it (p. 654). If Bloom and Stephen had joined together, Molly could have been a help in keeping them together. She would have made Bloom happy, for Molly would have been contented for a while with Stephen's presence. There would have been the "disintegration of [the] obsession" which Molly had for Boylan (p. 695). This pronouncement is in the form of the catechism, which is a teaching device with a moral purpose behind it. Even if the voice is not Joyce's it still places the material in the most explicit moral perspective. It is a definite statement on Molly's physical one-sidedness. Such a disintegration would have pleased Bloom, as much as the presence of his spiritual son, Stephen. Molly thinks that she might inspire Stephen to write poetry. She also imagines herself instructing Stephen in Spanish while he instructs her in Italian (p. 779). Molly is the singer, the muse of Dublin who wishes to teach and inspire the artist while he responds to her language of art and love and celebrates her.

Her idea of being able to offer inspiration to Stephen is a feasible one, but she would destroy this possibility when she would not be able to quell her misplaced sexual desires. This inability is noted in the "Penelope" section, when Molly is unable to see any artistic value in the little statue she has, due to her sexual attraction to it. Her physical one-sidedness colors her appreciation of art as well as of life. She

thinks "That lovely little statue...I could look at him all day long curly head and his shoulders his finger up for you to listen theres real beauty and poetry for you I often felt I wanted to kiss him all over also his lovely young cock there so simply I wouldnt mind taking him in my mouth if nobody was looking as if it was asking you to suck it so clean and white.... (p. 775-76). Thus, her possibility of being the mother who helps to guide Stephen would be destroyed by her inability to cast off her one-sided physical interests, just as Stephen's artistic prowess is demolished by his inability to join with Bloom to become a complete man like Odysseus.

Neither Bloom, Stephen nor Molly are balanced characters in Ulysses. Bloom lacks intelligence, Stephen lacks humanity and Molly lacks humility and the ability to love others disinterestedly. Bloom, the compassionate humanitarian, cannot fathom Ireland's need for a new conscience and for the destruction of its repressive myth. Stephen, the intellect, can understand what needs to be done to save Ireland from moral collapse. He sees the need for a conscience in the land and for an end to the suitors and to the materialistic self-indulgent attitude of the Irish, but Stephen is too proud and too uncaring to offer help to his homeland. Bloom and Stephen are the men who can join together to be a complete man, an Odysseus for Ireland, but they refuse to unite their potentials. Bloom repulses Stephen with his wish to use Stephen's talents to make money. Stephen is not interested in Bloom with his shallow intellect and refuses Bloom's offer of hospitality in the "Ithaca" section. Molly could have perhaps helped to bring Bloom and Stephen together, for she is the woman who has the potential to act

as a strong and inspirational wife to her husband, Bloom, and as an understanding mother to her spiritual son, Stephen. As a Penelope it should be her task to hold out against the suitors of Ireland, to be a symbol of fidelity and loyalty. Instead, Molly is a symbol of the rape of Ireland, of the usurpation of its morality and honor. She is a Penelope without a conscience in a land without a conscience.

Bloom and Stephen will never be able to create the conscience in Ireland which is so badly needed to give Ireland back its pride and morality, for they lack the strength of Odysseus. They are unable to obtain that quality of completeness in Odysseus which Joyce praised due to their inability to unite their talents and heroic potentials. They will never be able to act with the steadfastness, sureness and well-planned quickness of Odysseus, to overthrow Ireland's suitors, England and the Catholic Church. We now need to explore why Stephen and Bloom are unable to achieve that union of potentials which is needed to aid their homeland.

THE ATTEMPTED UNION

My purpose in this concluding chapter is to explore how Stephen and Bloom's relationship develops in the latter part of the "Circe" section and in the "Eumaeus" section, and how it fails in the "Ithaca" section, in an attempt to point out how this failure indicates clearly Joyce's moral statement in Ulysses.

Joyce obviously places a great deal of emphasis on this rather brief association between Bloom and Stephen, it is actually the nucleus of Ulysses, and all else is preliminary or subservient to it. The "Penelope" section which follows the chapters concerned with the association directly reflects the failure of Bloom and Stephen to join together. Molly, in the "Penelope" section, is representative of the physical one-sidedness of Ireland, an Ireland which has not been restored due to Bloom's and Stephen's failure to join forces.

Homer, too, feels the relationship between his Odysseus and Telemachus to be of primary importance. He devotes the last half of the Odyssey to their association. The first half he devotes to Odysseus' and Telemachus' separate trials. The last half is used to demonstrate Odysseus' and Telemachus' ability to act successfully together against a common dilemma, the suitors. Everything in the Odyssey comes to the question of whether or not Odysseus and Telemachus can join together, obtain enough help, and destroy the suitors?

In Joyce's Ulysses everything comes down to much the same question. Can Bloom and Stephen join together and destroy the

influence of Ireland's repressive myth and restore Ireland's morality and conscience? Bloom and Stephen have the potential to save their homeland, like Odysseus and Telemachus, but they refuse to unite their individual talents and potentials to achieve this goal. This unfruitful association between Bloom and Stephen leads us to understand the basic moral statement in Ulysses, which is that men must develop a union of understanding which will enable them to join their talents and to strive together in a common and purposeful endeavour to better their condition.

At the beginning of the "Eumaeus" section, we find Bloom aiding Stephen in "orthodox Samaritan fashion" (p. 613). Stephen very badly needs this aid, after his beating at the hands of Privates Carr and Compton in Nighttown. This beating takes place in the land of the "Circe" where Bloom, follows Stephen and Lynch into the brothel area, finally comes upon them at the establishment of Bella Cohen. Bloom aids Stephen at the brothel and hears Zoe, one of the whores, proclaim "There's a row on." (p. 585). Bloom rushes out into the streets after Stephen to find him confronting two English soldiers, Carr and Compton, who believe that Stephen has insulted Cissy Caffrey, whom they have been escorting. Stephen, drunk and unaware of the danger he is in, makes fun of the soldiers' questions in high intellectual mockery. The soldiers believe that Stephen has insulted their King (pp. 589-94). During this confrontation "the flavour of epic conflict, of personal embarrassment, even of comic disaster is added to the crisis moment."

Odysseus and Telemachus are saviours of Ithaca, as Christ is a saviour of the Jews, and as Bloom and Stephen are potential saviours of Ireland. "Most significant of all are the Crucifixion parallels: the sun is darkened, the earth trembles, the dead 'arise and appear to many.'"[32] A Black Mass is celebrated with the liturgy given in reverse, "Htengier Tnetopinmo Dog Drol eht rof, Arulella!" (p. 599). Another explicit parallel with the Crucifixion is Lynch forsaking Stephen. Stephen identifies Lynch as Judas, underlining the correspondence between himself and Christ (p. 601). After Private Carr knocks Stephen down, Corny Kelleher arrives and inspects Stephen's condition and finds "no bones broken," which was Christ's condition on the Cross (p. 607). Bloom watches tenderly over Stephen, who grips his ashplant, which is a symbol of the Cross.

Bloom in the "Eumaeus" section brushes off "the greater bulk of the shavings from Stephen," which are symbolic of the wood of the cross (p. 613). Bloom throughout Ulysses has also been identified as a Christ, as a modern Messiah. The identifications of Stephen and Bloom with Christ suggests that they are each a facet of the saviour figure, as they are also each a part of the complete hero. As Telemachus is an outgrowth of his father's nature, because he is consubstantial with Odysseus, so Stephen and Bloom are potentially parts of an ideal whole. Their inability to unite to form this ideal keeps Bloom from offering redemption for Ireland through his spiritual son, Stephen.

Bloom, like God, needs a son to make his words and ways known to mankind. But as Bloom and Stephen walk to the cabman's

shelter to get a drink, we can notice the extreme polarity between their minds. Stephen's thoughts turn to Ibsen, as Bloom inhales and experiences the delicious odors from James Rourke's city bakery. Bloom inhales with "internal satisfaction" the smell of the bread, which he considers to be "of all commodities of the public the primary and most indispensable. Bread, the staff of life, earn your bread..." He thinks of the advertising jingle from the bakery. "O tell me where is fancy bread? At Rourke's the baker's, it is said." (p. 614). Stephen is concerned with the intellectual poetry of Ibsen, whereas Bloom is concerned with the poetry of everyday advertisements. Bloom and Stephen, we understand, are on entirely different levels of thought. Stephen's level is not higher than Bloom's. It is of less importance, for Bloom is able to experience "the staff of life." He is able to know as a saviour figure the bread of life, which in the Christian context is the body of the compassionate and forgiving Christ. Stephen, however, rejects the experience of the bread for Ibsen, his own intellectual world which is divorced from the substance of Irish life and experience.

Bloom, aware of the world, speaks to Stephen, giving him warning of its dangers, especially in Nighttown with "its women of ill fame and swell mobsmen" (p. 614). Bloom cross-examines Stephen as to where he plans to spend the night and asks him why he left his father's house. Stephen replies that he left "To seek misfortune" (p. 619). Instead of seeking his fortune, Stephen is a prodigal son seeking his own destruction among whores and drunks in Nighttown who will never return to the beliefs and traditions of his homeland. He is anti-Christian, for he is not sufficiently aware of the need to sacrifice

himself for others. He has rejected the misfortune of his country and does not allow himself to be crucified by the country's deplorable situation, to be spiritually pained by the stupor which the citizens of Ireland find themselves in due to their adherence to the foolish myth which has usurped their morality and numbed their consciences. Stephen, whose proclaimed duty in A Portrait of the Artist as a Young Man, is to encounter the "reality of experience and to forge in the smithy of [his] soul the uncreated conscience of his race," can do neither.[33] Instead of seeking to experience the reality of the misfortune of others so that he can create the conscience of his race from that which he has learned, he seeks his own misfortune and destruction in Nighttown. He is not a Christ seeking his Crucifixion, but a man who is heading for destruction, avoiding the persecution of his conscience for his refusal to serve his homeland, family and church. He will not allow his soul and conscience to be crucified in anguish over the plight of the people of his homeland, who are oppressed by a myth which they have created.

Stephen is a half-Christ in that he only receives and celebrates the wine of the Eucharist. He will not celebrate the bread or the staff of life. Bloom warns Stephen that the greatest danger of all are those whom you get drunk with. He reminds Stephen that Lynch, one of his drinking companions, is a Judas (p. 615). Bloom then moralizes to Stephen on "the much vexed question of stimulants." Bloom states that he relishes "a glass of choice old wine in season as both nourishing and blood-making and possessing aperient virtues (notably a good burgundy which he was a staunch believer in) still never beyond a

certain point where he invariably drew the line as it simply led to trouble all round to say nothing of your being at the tender mercy of others practically." (p. 615). Bloom refuses to over-indulge in liquor, as we can see in his refusal of the drinks offered by the boys at the bar in the "Cyclops" episode and by his refusal to partake in drinking in the "Oxen of the Sun" section with the medical students. He will not enter into the liquor blood-stream of Ireland, for the drinking and the pub life drown much present reality. Bloom cannot indulge in a warm, beer-drinking association with men in Ireland, for he can see past this sort of relationship. He has the understanding to push aside much of the irrelevant past which the men in the pubs live and breathe. Even as he romaticizes over Parnell, the fallen leader, and the Kitty O'Shea affair, he stops and thinks that "Looking back now in a retrospective kind of arrangement, all seemed a kind of dream. And the coming back was the worst thing you ever did because it went without saying you would feel out of place as things always moved with the times. Why, as he reflected, Irishtown Strand, a locality he had not been in for quite a number of years, looked different somehow ..." (p. 651). Bloom realizes that things have changed since the times of Parnell. He is incensed by the irreverent cabmen, whose blatant jokes concerning the Parnell incident indicate that they think they know it all. Bloom thinks that, in reality, they do not know their own minds. These cabmen are common men who have no reverence for past or present. They have no understanding, just as the men who romanticize in the bars have lost their sense of reality. Bloom knows what to do with the past myths: he does not over-romanticize, nor is

he an irreverent jokester. Bloom is a solid man who smells the bread of Rourke's city bakery while Stephen intellectualizes on Ibsen. For Bloom, bread is the "staff of life," and he only sips occasionally the intoxicating wine which can take a man out of reality.

Stephen, on the other hand, drinks only of the heady wine and refuses to partake of Bloom's bread of life. In the "Oxen of the Sun" episode Stephen proposes a toast at the hospital, acting as a Christ at the last supper:

> young Stephen filled all cups that stood empty so as there remained but little mo if the prudenter had not shadowed their approach from his that still plied it very busily who, praying for the intentions of the sovereign pontiff, he gave them for a pledge the vicar of Christ which also he said is vicar of Bray. Now drink we, quod he, of this mazer and quaff ye this mead which is not indeed parcel of my body but my soul's bodiment. Leave ye fraction of bread to them that live by bread alone. Be not afeard neither for any want of this will comfort more than the other will dismay. (p. 391).

Stephen says that the wine is not parcel or part of his body, but is his soul's very embodiment. He states that he will leave the bread, the more physical element, to them that live by bread alone, not realizing that man must live with both bread and wine. When Stephen says "leave ye fraction of bread" he implies, without being consciously aware of it, that bread makes up a fraction of the ratio of bread to wine which life should be made of. His statement to his companions, "Be not afeard neither for any want of this [bread] will comfort more than the other [wine] will dismay" indicates that Stephen believes it is a greater comfort for men to lack bread than to want for wine, the

lack of which will cause them to be dismayed and disillusioned. Wine for Stephen is the spirit and rich essence of the intellect.

In the "Eumaeus" section Stephen tells Bloom that he has no place to sleep, but he does not tell him that he is starving. Stephen is indeed starving for the bread of life, for the more substantial and physical side of existence. He places his hand in a pocket to search not for food, but in order to find some money to give his friend, Corley. "But the result was in the negative for, to his chagrin, he found his cash missing. A few broken biscuits were all the result of his investigation." (p. 618). Stephen has found the broken bits of bread from the sacrament, which he carries in his pocket instead of partaking of it. Bloom urges Stephen time and time again to eat something, for Bloom senses Stephen's need for completion through the physical, his need for something steadying and tangible. Stephen, however, is unwilling to eat the bread of life. His greatest fault is thus his inability to become a complete man who will partake of both the bread and wine of life, and who will be compassionate as well as intellectual.

Ironically, when Stephen and Bloom discuss the nature of man's soul and the existence of God, we find Stephen defending the validity of the existence of a Christian God whose teachings he himself does not adhere to. Bloom does not believe in a God or in the Catholic Church, due perhaps to his inability to find morality and meaning in Irish religion. He does, however, exemplify the Christian concepts of humanity, forgiveness and compassion, for as a man with much humanity, he feels the need to act with charity and understanding in a land where religion has lost its meaning. Stephen's defense of

God is little more than an intellectual exercise. Stephen draws upon his upbringing in the Catholic Church to present his argument and he attempts to confuse Bloom with Church definitions and with his intelligence. He tells Bloom that the soul of man "is a simple substance and therefore incorruptible." (p. 633). Bloom is unable to comprehend the soul's simplicity, nor can he believe in the existence of a supernatural God. Stephen claims that it "has been proved conclusively by several of the best known passages in Holy Writ, apart from circumstantial evidence," that God exists. Stephen and Bloom on this point are "poles apart as they were, both in schooling and everything else." Bloom says he is not so sure about the proven existence of God. "I beg to diff with you 'in toto' there," he tells Stephen. "My belief is, to tell you the candid truth, that those bits were genuine forgeries all of them put in by monks most probably or it's the big question of our national poet over again, who precisely wrote them, like Hamlet and Bacon, as you know your Shakespeare infinitely better than I, of course I needn't tell you." (p. 634). In the "Ithaca" episode Bloom again asserts his disbelief in God. He is "sceptical of the existence of a heaven beyond the earth. There is no method of proceeding from the known earth to the unknown heaven. Thus he rejects his 'saviour's' affirmation while rejoicing in the aesthetic splendour of the universe and remaining open-minded about certain astrological theories connecting the celestial and the sublunary."[34] Bloom can appreciate the artful beauty of his world, whereas Stephen rejects the natural, physical beauty around him and introspectively looks within himself to appreciate the beauty of his own intellect.

Even though Bloom rejects the concept of a supernatural God, he is still a spiritual man. When confronted by the antagonism of the men in Barney Kiernan's bar, Bloom the Jew is more of a Christian than these Catholic Dubliners who do not appreciate his charity for Mrs. Breen or his tolerance of the British. Bloom is a man who has his doubts about God and the hereafter, but he replaces a belief in an after-life with a strong belief in the essential goodness of man in the present. This belief can be seen in Bloom's great plan for an ideal state where all men can live in friendship (p. 716). Bloom's compassion, charity and understanding is also seen in his willingness to accept Molly's sexual adventures with Boylan. He thinks Boylan's and Molly's type of liaison is natural to the human species: it is an "irreparable" act, and to exact any form of retribution would actually benefit no one (p. 734). Undoubtedly, Leopold Bloom is the figure most worthy in Ulysses to be considered a spiritual man, for he possesses an innate sympathy and forbearance which none seem to be able to equal. His disbelief in a supernatural God is replaced by his unconscious commiseration for humanity.

Bloom recounts to Stephen the run-in he had with the one-eyed Citizen in Barney Kiernan's bar. He explains that he had to point out to the Citizen that Christ also was a Jew. The Citizen, we recall, replies to Bloom's assertion "'By Jesus, I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will.'" This outburst epitomizes the role of religion in Irish society. It is so much a matter of form and sentiment that the Citizen can threaten to crucify Bloom in the name of Jesus."[35] Stephen mumbles upon

hearing Bloom's narration of events with the Citizen, "Christus or Bloom his name is, or, after all, any other, 'secundum carnem.'" (p. 643). Thus Stephen underlines the Bloom-Christ comparison. Bloom is the 'secundum carnem' or the second flesh; i. e. second coming of Christ. As a Christ, Bloom delivers a pompous sermon concerning his type of argument with the nationally oriented Citizen:

> --Of course, Mr. Bloom proceeded to stipulate, you must look at both sides of the question. It is hard to lay down any hard and fast rules as to right and wrong but room for improvement all round there certainly is though every country, they say, our own distressful included, has the government it deserves. But with a little good will all around. It's all very fine to boast of mutual superiority but what about mutual equality? I resent violence or intolerance in any shape or form. It never reaches anything or stops anything. A revolution must come on the due instalments 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).

Bloom also asserts that Jews do not ruin a nation as many maintain, but because of their practical nature actually add strength to a land. Religion, especially the Catholic Church, weakens a nation. He states that if religious people "didn't believe they'd go straight to heaven when they die they'd try to live better--at least, so I think." (p. 644). One sees Bloom spelling out his altruistic creed, while denying the beneficence of religion as he thinks religion offers false hope for man. Bloom believes in carpe diem, in seizing the day. He does not think that man should work and slave for an abstract reward in the hereafter, but should have his reward now. He wants heaven to be here on earth, for he believes that it must be here if it is to exist anywhere. "I want," Bloom asserts, "to see everyone...all creeds and classes 'pro rata'

having a comfortable tidysized income, in no niggard fashion either, something in the neighbourhood of £300 per annum. That's the vital issue at stake and its feasible and would be provocative of friendlier intercourse between man and man. At least that's my idea for what it's worth. I call that patriotism. 'Ubi patria,' as we learned a small smattering of in our classical day in 'Alma Mater, vita bene.' Where you can live well, the sense is, if you work." (p. 644). Bloom has discounted the nationalist one-eyed view of the Citizen and in its place he presents his concept of the good life through good will and a willingness to work. Bloom's attempt to implement this utopia in his fantasy of different powerful roles in the "Circe" section is unsuccessful because he dwells too much on such fantasies, which obstruct a view of who he is. Bloom, in other words, cannot decide exactly what role he should play, and thus his fantasy disintegrates into a mad, surrealistic scene of confusion as he switches madly from one role to the next.

Bloom is ashamed of his everyday commonplace role as Leopold Bloom, advertising canvasser. His fear of being considered a little man is especially noticeable when policemen confront him in Nighttown. They ask him for his name and address. Bloom answers them, saying "I have forgotten for the moment. Ah, yes! (He takes off his high grade hat, saluting.) Dr. Bloom, Leopold, dental surgeon. You have heard of von Bloom Pasha. Umpteen millions. 'Donnerwetter!' Owns half Austria. Egypt. Cousin." One sees Bloom offering not just a plain alibi, but assuming the title of doctor and claiming kinship with a millionaire. The First Watch, doubting Bloom's identity,

demands proof. A card falls from the headband of Bloom's hat. Bloom offers the card to the Watch and names his club and solicitors. The card taken from the hatband, however, names him Henry Flower. The watches caution Bloom against giving an alibi, as Bloom nervously tries to explain away the card and then attempts to exact sympathy and bribe the officers (p. 455). Bloom's role playing indicates that he is a man who is partially under the spell of the Lotus plants and of Circe. He is drugged by the fantasies he dwells on. Bloom's need to pretend that he is more than he seems indicates that he has no knowledge of his inward, compassionate virtue or potential heroic stature.

When Stephen hears Bloom's humanitarian work concept, he says "Count me out," for Stephen has no interest in exerting himself unduly. "I mean of course," Bloom hastens to affirm "work in the widest possible sense. Also literary labour, not merely for the kudos of the thing. Writing for newspapers which is the readiest channel nowadays. That's work too. Important work. After all, from the little I know of you, after all the money expended on your education, you are entitled to recoup yourself and command your price. You have every bit as much right to live by your pen in pursuit of your philosophy as the peasant has. What? You both belong to Ireland, the brain and the brawn. Each is equally important." (p. 645). Bloom has to explain to Stephen that the brawn, the physical element or the staff of life is as important to Ireland as the brain or intellect. By extension, we realize that Bloom is potentially the brawn or bread of life for Ireland and that Stephen is the wine or intellect.

Stephen replies laughingly to Bloom's assertion of Stephen's importance. Stephen says "You suspect...I may be important because I belong to the 'faubourg Saint Patrice' called Ireland for short.... But I suspect...that Ireland must be important because it belongs to me." (p. 645). Stephen the artist and the individualist "will not have his importance measured by his own contribution to the community. His own system of values reverses this principle. Ireland is important, he suspects, 'because it belongs to me.'"[36] Bloom does not understand what Stephen means and when he starts to question him, Stephen replies crosstempered "--We can't change the country. Let us change the subject." (p. 645). Stephen obviously does not realize his potential for being able to change Ireland for the good, through his art. With this kind of pompous reasoning, Stephen can never develop the humility and the humanity he needs so desperately, to produce a viable, creative and inspirational piece of art that will create a conscience in the Irish. He is blind to the needs of his country, for he is interested only in what will serve himself. He has rejected his country as he believes it has nothing for him.

With Stephen's adamant refusal to be considered as a worker in Bloom's ideal state, Bloom falls into a "quandry." He attributes Stephen's callous "rebuke" to "the fumes of his recent orgy" in Nighttown or "probably the home life, [to] which Mr. Bloom attached the utmost importance, had not been all that was needful or he hadn't been familiarised with the right sort of people." Bloom feels a touch of fear for Stephen, and the reader receives through Bloom's following remarks of foreboding, a foreshadowing of Stephen's failure as a human being and as an artist who lacks empathy with the world

around him. Bloom "brought to mind instances of cultured fellows that promised so brilliantly, nipped in the bud of premature decay, and nobody to blame but themselves." (p. 645).

Stephen is one of these "fellows," though neither Bloom nor Stephen fully realize it, who possesses much potential, but who through his own pride falls. The Satan within Stephen assumes dominance in his life, as he allows his pride and vanity to subvert his spiritual nature. In the "Proteus" section, the blackness in him is seen as the potential saviour, becoming an anti-Christ, celebrates his own corrupting pride. In celebrating this blackness within, he acts out Satan's fall from heaven. He thinks, "Come I thirst. Clouding over. No black clouds anywhere, are there? Thunderstorm. Allbright he falls, proud lightning of the intellect, Lucifer, dico qui nescit occasum." (p. 50). Stephen views Satan as a bright light, whereas he thinks of God as dark, ominous thunder, the peal of thunder which will shock him after his blasphemous utterings at the hospital (p. 394). Stephen like Satan, possesses "proud lightning of the intellect."

Stephen's pride in his intellect is especially noticeable in his refusal to pray at his mother's deathbed. "Stephen's rejection of her dying demand that he should go through the motions of Catholic orthodoxy is a focal act around which cluster his demands for personal freedom. Indeed, symbolic correspondences give Stephen's act of disobedience at his mother's deathbed an archetypal significance. It is associated with the acts of disobedience by which Lucifer rebelled against God ..."[37] Stephen's corrupting pride in regard to this

denial of his mother can also be seen in his haughty verbal exchange with Mulligan in the "Telemachus" episode. Stephen asks Mulligan, "Do you remember the first day I went to your house after my mother's death?" Mulligan claims that he cannot remember anything but "ideas and sensations," and asks Stephen: "What in the name of God happened.... You said, Stephen answered, 'O its only Dedalus whose mother is beastly dead.'" Mulligan replies to Stephen, "I didn't mean to offend the memory of your mother." Stephen, having "spoken himself into boldness," tells Mulligan "I am not thinking of the offence to my mother" but "of the offence to me." Mulligan exclaims upon hearing this "--O, an impossible person!" and we realize that Stephen is impossibly proud.

Joyce explains this pride by saying that Stephen "had spoken himself into boldness" and is "shielding the gaping wounds which [Mulligan's] words had left in his heart." (pp. 8-9). But Joyce is using hyperbole in stating that Stephen is bold and that his heart is pierced and possesses a gaping wound. He is poking fun at Stephen's silly, overwrought display of emotions. We realize that Stephen is wearing his heart on his sleeve. The only thing which has been wounded is Stephen's pride, and he is determined to make the most of his chance to play the role of a greatly injured person. Stephen's boldness we also understand is really cowardice being induced by his desire to defend his inflated pride with rhetoric.

Here we agree with Mulligan who terms Stephen's response "absurd" since Stephen is acting in such an impossible manner (p. 9). His wounded pride pains him more than his uneasy conscience which

nags him for the refusal of his mother. Stephen cannot feel honest compassion for the loss of his mother because his hurt pride colors his feelings. He experiences the loss of his mother as a malign influence upon what he views as his exalted state as an artist. Stephen is a Satan who is so impossibly proud that not even the loss of his mother can move him as much as a wound to his vanity.

In the "Circe" section, when Stephen's mother appears to castigate him for his blasphemous actions against God, he is once again likened to a proud Satan. She chastises him and demands that he repent or be punished by the "fire of hell." She raises her blackened right arm toward Stephen, "Beware!" she says "God's hand! (A green crab with malignant eyes sticks deep its grinning claws into Stephen's heart." Stephen, strangled with rage, screams out an obscenity and shouts "Ah non, par example! The intellectual imagination! With me all or not at all. Non serviam!" (p. 581).

Stephen, with the Satan of pride dominating his life, will not serve his god, fatherland or family. His refusal of god and mother parallels Stephens unwillingness to take Bloom in a serious manner or to discern any worth in the Ireland where Bloom wants to create an ideal society. He measures Bloom and his homeland by their faults. His pride forces him to look for errors in others, for he is unwilling to have anything measure up to his own intellect. Stephen sees Bloom as a worthless individual because of Bloom's lack of intelligence. He cannot appreciate or understand Bloom's compassionate and humanitarian role, for his pride forces him to look appreciatively only at himself. He is revolted by the servile influence of the English and the

Catholic Church on Ireland and by Ireland's moral and physical subservience to its oppressors. Stephen cannot see the positive values in the Irish, such as their potential to become conscionable, moral people free of their repressive myth, for his pride once again will not let him see any goodness in others.

Bloom ponders why he is befriending Stephen, who has insulted him. He realizes he is "seven shillings to the bad" for having helped Stephen, but feels that he may amply be repaid, for Stephen, who is of "no uncommon calibre," provides intellectual stimulation, which Bloom felt was "from time to time a firstrate tonic for the mind." (p. 646). Bloom indicates here a subconscious desire to be fulfilled and completed by being nourished intellectually by Stephen. Furthermore, Bloom might be able to make a profit by penning a story about his adventures in the peculiar area of Nighttown. Bloom constantly weighs ideas and things in monetary terms. Yet he does possess great humanity. He plans on taking Stephen home with him, and then remembers the time he infuriated Molly by bringing back a lame dog. The cases are not identical, he thinks, nor are they the reverse. We realize, though, that they are the same in Bloom's feelings of compassion and charity toward a lame dog and toward a Stephen who needs help. Bloom thinks "it would afford him very great personal pleasure if he [Stephen] would allow him to help put coin in his way or some wardrobe, if found suitable." He believes there would be no "vast amount of harm" in taking Stephen home, as long as "no rumpus of any sort was kicked up." (p. 657-58). Bloom probably would not bring Stephen home if he really thought Molly would kick up a fuss. Thus Bloom unlike an Odysseus is not sure of being able to handle the situation at home.

On the way to Bloom's home, Bloom studies Stephen, wishing that Stephen had his father's vocal talent. "Stephen [sings] an old German song, and Bloom at once pours out his enthusiastic plans for having Stephen's voice trained and [for] establishing him as a much-sought-after society singer. Not that money need be the only aim. Stephen would have the chance to lift Dublin's musical life from its conventional rut by his distinctive taste."[38] If Stephen will just put himself in Bloom's hands, Bloom acting as his agent maintains that he could make a profitable and rewarding career for Stephen. Bloom even promises that Stephen "would have heaps of time to practise literature in his spare moments when desirous of so doing without it clashing with his vocal career. In fact, he had the ball at his feet and that was the very reason why the other [Bloom] possessed of a remarkably sharp nose for smelling a rat of any sort, hung on the him at all." (p. 664). In Bloom there lies a bit of a Judas. As a Christ figure Bloom carries the betrayer within him, and this betrayer is greed. Bloom is partially culpable for his inability to unite his potential with Stephen's, as he lets Stephen know about his scheme to peddle Stephen's artistic ability for cash. Obviously, Bloom puts Stephen off somewhat, with his desire to sell Stephen's talents. Stephen, however, only views Bloom as a Judas. We know that Bloom wants society to be a recipient of Stephen's artistic gift. But, Stephen refuses to see Bloom's concern in him as anything more than monetary. He sees Bloom in the same manner in which he views the money-hungry Englishman Haines, and the editor of the newspaper who wants Stephen to write an article. Stephen sees his art as too pure to have it involved with the common public.

The "Ithaca" episode opens with the question "WHAT PARALLEL COURSES DID BLOOM AND STEPHEN FOLLOW RETURNING?" This question about Bloom's and Stephen's trip to Bloom's home provides a central theme for the "Ithaca" episode, the likenesses and differences between Stephen and Bloom, with the final purpose of showing why they are unable to join together as friends and compatriots to save Ireland. On the way to Bloom's home we learn that Stephen and Bloom discuss a wide variety of topics. Bloom discovers "common factors of similarity between their respective like and unlike reactions to experience." He finds, for example, that "Both were sensitive to artistic impressions musical in preference to plastic or pictorial... Both indurated by early domestic training and an inherited tenacity of heterodox resistance professed their disbelief in many orthodox religious, national, social and ethical doctrines. Both admitted the alternately stimulating and obtunding influence of heterosexual magnetism." But their unlike reactions to experience are just as numerous as their like reactions. Stephen, for example, "dissented openly from Bloom's view on the importance of dietary and civic selfhelp while Bloom dissented tacitly from Stephen's views on the eternal affirmation of man in literature." (p. 666). Bloom disagrees on the spirit of man in literature for he is trying to impress Stephen by playing the high-brow. He knows very little about literature, however, as is indicated later when we are told that he still takes pride in these lines from the first poem he had ever written.

> An ambition to squint
> At my verse in print
> Makes me hope that for these you'll find room.
> If you so condescend
> Then please place at the end
> The name of yours truly, L. Bloom (p. 678).

These verses, it should be noted, were written by Bloom to make money in a newspaper contest, which suggests once again Bloom's greedy nature.

It is obvious that Stephen's and Bloom's common concern for music, their common resistance to religious and political orthodoxies, and their common interest in sex are much broader and more substantive than are their areas of dissent. Schutte states:

> The great irony of the book is that although each has qualities which the other needs if he is to achieve a meaningful relationship to the world, and although the two men are thrown together in circumstances which encourage intimacy, they are unable to take the first step toward the achievement of mutual understanding. The wall between them is impenetrable. The fact that they have certain interests in common--music, religion, medicine, and so on--only underlines their inability to communicate. Instead of the exciting give-and-take that one might expect in the conversation of men talking subjects which vitally concern them, we have between Stephen and Bloom only a listless, monotonous exchange of surface ideas. Usually one is talking a language which the other does not understand, or else the two are talking at cross purposes. 39

The difference between Stephen and Bloom is not merely in their interests, but in their very natures. Stephen, the intellect, has divorced himself from life as much as possible and is intent on abstract, intellectual problems concerning Shakespeare whereas Bloom, the humanitarian, attempts to use the lessons he learns from Shakespeare to solve problems which confront him in life. As Stephen and Bloom drink cocoa at Bloom's house, Bloom meditates on Stephen and art, "concluding by inspection but erroneously that his silent companion was engaged in mental composition he reflected on the

pleasures derived from literature of instruction rather than of amusement as he himself had applied to the works of William Shakespeare more than once for the solution of difficult problems in imaginary or real life." (p. 792). Stephen needs to make his art and intellect applicable to everyday life. He needs desperately the humanity and the ability to accept the physical environment of a Bloom, just as Bloom needs some of the pride and intellectual toughness of a Stephen. Bloom and Stephen carry the potential for the regeneration of life in Ireland, but they are unable to communicate. If they could truly converse they might be able to forge a robust, new world.

In providing an elaborate comparison between Bloom's and Stephen's background and heritage, Joyce wishes to emphasize that Bloom and Stephen are each very human, that they have led a life that was reasonably normal, that their pasts are not too dissimilar and that there would thus be every reason to believe that they could join together. The likelihood of this union is emphasized in the comparison of the educational careers of Bloom and Stephen, in which "the composite names 'Stoom' and 'Blephen' are used, suggesting a consubstantiality, or a unity of two natures, with obvious theological implications."[40] The implications are that Bloom and Stephen should be one, that they should be as Christ and God, unified. In other words, Bloom and Stephen should join together to create the complete man who can save Ireland morally as well as physically. Another hint concerning this needed union can be seen in the ages of Stephen and Bloom, which are given in the comparison. Stephen is twenty-two years old and Bloom is thirty-eight. If the ages are merged, as their names were,

"Blephen" and "Stoom," then the resulting age of thirty-two is Christ's age a year before he died on the cross. Thus, the time for them to unite is now and the time to sacrifice themselves to save Ireland is at hand, as their combined age of thirty-two indicates.

Unfortunately for Ireland, the only union between Bloom and Stephen is a coincidental meeting of the minds, which is seen when Bloom explains his idea to Stephen for a scheme where stationery is advertised on an illuminated mobile show-cart containing attractive girls who are writing. Upon hearing this plan, Stephen constructs in his mind the scene of a young woman writing on stationery in a hotel. He then thinks of the heading on Queen's Hotel stationery. At the same time Bloom thinks of the death of his father from an overdose of drugs in the Queen's Hotel (p. 684). Both Stephen and Bloom are thinking of the same hotel. But this coincidental meeting of the minds is ironical, for Stephen and Bloom are unable to come to a conscious agreement on anything.

In Ulysses there is a moment in the "Ithaca" section in which both Bloom and Stephen glimpse each other's potential. Stephen hears in Bloom "the profound ancient male," the "unfamiliar melody" of "the accumulation of the past." Bloom sees in Stephen the "quick young male familiar form the predestination of a future." (p. 689). Stephen notes in Bloom the accumulation of experiences, of knowledge about life. Bloom notes in Stephen the hope for the future. "Superimposed on this mutual recognition is another, for Stephen senses in Bloom's appearance the figure of the Christ, the logos personalized with white skin, dark hair, and a touch of pedantry, as He is in the

works of the staunch defenders of orthodoxy such as St. John of Damascus and St. Epiphanius."[41] Stephen comprehends Bloom as "The traditional figure of hypostasis, depicted by Johannes Damascenus, Lentulus Romanus and Epiphanius Monachus as leucodermic, sesquipedalian with winedark hair." (p. 689). Hypostasis in Stephen's comprehension of Bloom indicates the one personality of Christ uniting the human and the divine. Leucodermic points to Bloom having a fair complexion with dark hair and sesquipedalian, meaning to use long words, hints at Bloom-Christ's pedantic tendencies. Stephen's task as an artist and as a saviour should be to make the word, the "logos," known. But Bloom senses in Stephen's words "the ectasy of catastrophe," and we realize that Stephen, who should hold the hope for the future, is signifying the destruction of the future (p. 609). Stephen's own pedantry in the wordy "Ithaca" episode, which reflects his large ego, indicates to us that he is too concerned with self to be concerned with Ireland and Bloom.

This coming "catastrophe" is Bloom's and Stephen's parting, their refusal to join together. Bloom offers Stephen the chance to stay and "To pass in repose the hours intervening between Thursday (proper) and Friday (normal) on an extemporised cubicle in the apartment immediately above the kitchen..." Stephen, however, without explanation, and despite the fact that he has nowhere else to go, declines Bloom's invitation to spend the night. "Promptly, inexplicably, with amicability, gratefully it was declined." (p. 695). Bloom in his compassionate role, however, advances to Stephen one pound seven shillings, even though they have only made half-hearted inconclusive

arrangements about meeting again. They plan to meet somewhere, but with no one exact fixed location or time in order, for example, to "inaugurate a series of static, semistatic and peripatetic intellectual dialogues ..." Bloom understands that their arrangements are "problematic," due to the "mutually self excluding propositions," "the irreparability of the past" and "the imprevidibility of the future." Bloom remembers when he was at a circus and a clown came to him and publicly declared that Bloom was his father. Bloom thinks "Was the clown Bloom's son? No." He is embarrassed by this past occurence, because of his inability to have a son. He cannot repair the past and give himself the son he desires. Nor can he be sure of the future, for he has been reproved and rebuked in being unable to find a florin which he had marked as his and had "circulated on the waters of civic finance." He thinks "Had Bloom's coin returned? Never." (p. 696). Just as he has lost his son, so he has lost his potential son, Stephen, because he planned to make money from him.

Bloom walks with Stephen out to the garden gate to bid Stephen good-bye. They both take the time to silently view each other. "Each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellow faces." Stephen's and Bloom's "reciprocal flesh" and "fellow faces" indicates their potential consubstantiality, their need to become the complete man for Ireland (p. 702). Their inability to unite results in the denial of a saviour for Ireland. This failure, which entails the continuance of Ireland's oppressive myth, is symbolized in Bloom and Stephen urinating together. They are literally urinating on Ireland when they are unable to join their talents to aid it.

This inability to unite potentials is indicated in the diverse manner in which they each contemplate their organ in the act of excreting. Bloom sees his in solely physical terms, whereas when Stephen sees his, he is intellectually stimulated. Bloom thinks of his organ in terms of "the problems of irritability, tumescence, rigidity, dimension, sanitariness, pelosity." Stephen, on the other hand, is prompted by considering his organ to think in terms of "the problem of the sacerdotal integrity of Jesus circumcised..."(p. 703). Bloom's and Stephen's inability to join potentials is made finally clear in this gross comparison, and we realize that their relationship will soon be over.

"At the moment of Stephen's departure the bells of St. George's church bring back to Stephen the memory of his mother's deathbed ..."[42] He thinks, again of the Latin prayer at his mother's deathbed. Bloom is also reminded of death as he recalls "the Dubliners who attended Dignam's funeral today, chilling him with a sudden sense of desolation, reminding him of many lost friends,"[43] and of "Paddy Dignam (in the grave)." (p. 704). As Stephen walks away from Bloom, we are given to understand that Stephen has left Bloom for good by the sounds and sensations of loneliness which confront Bloom. He hears "The double reverberation of retreating feet on the heaven-born earth" and feels "the cold of interstellar space, thousands of degrees below freezing point or the absolute zero of Fahrenheit, Centigrade or Reamur..." (p. 704). To Bloom it is the end of the world when only interstellar space will exist. The "heaven-born earth" was spiritually born to begin with, but in Bloom's eyes there can be no spiritual rebirth, since Stephen has left.

After Stephen leaves, however, Bloom goes back inside his house and thinks of his ideal vision of earthly blessedness, his dream house and thinks of his ideal vision of earthly blessedness, his dream house, and plans a humane salary scale and pension scheme for employees. We realize that, with the departure of Stephen, Bloom's dreams of earthly blessedness for all people will remain dreams, for Stephen will not be there to make Bloom's compassion known and appreciated.

Bloom resigns himself to the world's situation and his place in it when he kisses Molly's behind. "He kissed the plump mellow yellow smellow mellons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative mellonsmellonas osculation." (p. 734). The kiss on her behind by Bloom signifies the realization that, with Stephen departed, Bloom can do nothing to bring about a change in Ireland. Harry Blamires is incorrect in his assertion that Molly's behind is symbolic of "comfort" and "promise" for Bloom.[44] What comfort can there be for Bloom in kissing essentially the bottom of a whore? Molly offers no promise for Bloom. She will continue in her one-sided, physically oriented life, demanding that Bloom conform to her narcissistic wishes. Her physical nature is emphasized in Bloom's sensuous description of her buttocks. In kissing her behind, Bloom is "kissing the ass" of a physical world devoid of spirit. He is accepting the grotesque and limited world of Ireland, a world limited by an oppressive myth. Bloom and Stephen have failed in their union, and thus in their chance to restore Ireland's morality and conscience.

Other critics tend to emphasize the "Penelope" section of Ulysses as the conclusion, but Molly's section is an afterword symbolizing the inability of Bloom and Stephen to join their potentials to save Ireland and Molly from a myth of despair and immorality. Molly herself does not have much potential to be realized, due to her physical one-sidedness. Therefore, the actual conclusion of Ulysses is to be found in the latter half of the "Circe" episode, and in the "Eumaeus" and "Ithaca" episodes. In the Odyssey Homer devoted about half of his epic to the resolution, in which Odysseus and Telemachus defeat the suitors. Thus, the structure of the Odyssey which is parallel to that of Ulysses indicates that the real ending of Ulysses is in the episodes which deal with Bloom's and Stephen's attempt to join together to defeat Ireland's suitors, England and the Catholic Church. Their failure is caused by the oppressive environment which saps them of their free will and their ability to discern what must be done to aid Ireland. They cannot be the heroes of the Odyssey and act with Odyssean strength because the oppressive myth keeps Bloom and Stephen from realizing their heroic potential to aid Ireland. Bloom's compassionate nature is frustrated by the inability of myth-oppressed people to appreciate the scope and strength of his humanity. Stephen's artistic nature is revolted by the myth, which he cannot overcome because his vanity and pride are reinforced by the lack of dignity and beauty which he sees around him. Thus, we can see Joyce's moral statement in these episodes which deal with Bloom's and Stephen's inability to cope with their environment. The frustration of Stephen and Bloom underscores the need for men to overcome the oppressive influences of environment

and to exert enough free-will to be able to destroy myths which distort their personality. Only in this manner will they be able to join with others in a common and purposeful endeavour to better man's lot in the world.

FOOTNOTES

1 David Daiches, The Novel and the Modern World (Chicago and London: The University of Chicago Press, 1960), p. 96.

2 William M. Schutte, Joyce and Shakespeare (New Haven: Yale University Press, 1957), pp. 15-16.

3 Stuart Gilbert, Edmund Wilson, W. Y. Tindall, A. J. A. Waldock, William Perry as quoted in Schutte, pp. 8-11.

4 Schutte, p. 15.

5 Schutte, p. 15.

6 William T. Noon, Joyce and Aquinas (New Haven: Yale University Press, 1957), p. 61.

7 Robert S. Ryf, A New Approach to Joyce (Berkley and Los Angeles: University of California Press, 1962), p. 195).

8 Richard Ellmann, ed., Letters of James Joyce (New York: The Viking Press, 1966), II, 311.

9 Lascelles Abercrombie, The Epic (London: Martin Secker, n. d.), p. 17.

10 Schutte, p. 16.

11 Frank Budgen, James Joyce and the Making of Ulysses (Bloomington and London: Indiana University Press, 1960), p. 17.

12 Anthony Burgess, ReJoyce (New York: W. W. Norton and Co, Inc., 1965), pp. 84-85.

FOOTNOTES (Continued)

13 The Compact Edition of the Oxford English Dictionary (New York: Oxford University Press, 1973), p. 1890.

14 James Joyce, Ulysses (New York: Random House Inc., 1961), p. 219. All subsequent references to Ulysses will refer to this source and will be placed within parentheses in my text.

15 James Joyce, A Portrait of the Artist as a Young Man (New York: The Viking Press, 1970), p. 253.

16 Joyce, A Portrait, p. 162.

17 Joyce, A Portrait, p. 37.

18 Homer, The Odyssey, ed. and trans., E. V. Riev (Middlesex: C. Nicholls and Company. Ltd., 1967), p. 26.

19 Homer, p. 25.

20 Joyce, A Portrait, p. 247.

21 Homer, p. 217.

22 Homer, p. 43.

23 Darcy O'Brien, The Conscience of James Joyce (Princeton: Princeton University Press, 1968), p. 121.

24 O'Brien, p. 121.

25 O'Brien, p. 107.

FOOTNOTES (Continued)

26 Homer, pp. 44-45.

27 Harry Blamires, The Bloomsday Book (London: Methuen and Co. Ltd., 1966), p. 16.

28 O'Brien, p. 207.

29 O'Brien, p. 207.

30 Stanley Sultan, The Argument of Ulysses (Columbus: Ohio State University Press, 1964), pp. 421-22.

31 Schutte, p. 14.

32 Blamires, p. 205.

33 Joyce, A Portrait, pp. 252-53.

34 Blamires, p. 238.

35 Schutte, p. 140.

36 Blamires, p. 216.

37 Blamires, pp. 3-4.

38 Blamires, p. 222.

39 Schutte, p. 15.

40 Blamires, p. 230.

FOOTNOTES (Continued)

41 Blamires, p. 234.

42 Blamires, p. 238.

43 Blamires, p. 238.

44 Blamires, p. 245.

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I was born in 1950 in Richmond, Virginia, where I was raised and where I attended school through junior high. In 1965 I moved with my family to Fairfax, Virginia and went to the W. T. Woodson High School. I returned to Richmond in 1968 and attended The University of Richmond, from which I received my Bachelor of Arts degree in 1972. I was active, while in Richmond College, in The Kappa Sigma Fraternity and in the Aereopagus Society, a honorary English fraternity. Upon graduating from The University of Richmond I was awarded The Charles T. Norman Medal as the best graduate in English in Richmond College and was also given a $1,000.00 Seay Fellowship for attending graduate school at the university. I completed the course work for my Master's degree in English in the summer of 1973, and am a candidate for May 1974 graduation. I am presently living in the west end of Richmond with my wife, who teaches elementary school, and am employed at Metropolitan National Bank as an Administrative Assistant.