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ENTRAPMENT AND LIBERATION IN JAMES
JOYCE'S DEDALUS FICTION.

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ENTRAPMENT AND LIBERATION IN JAMES JOYCE'S DEDALUS FICTION

by
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Introduction

James Joyce's *Dedalus* fiction¹ forms a unit in which the subject of liberation and entrapment of the self in time can be examined. The development of human personality ideally results in a free self: a man with full control over his mind and body, and one with the ability to direct physical and mental energy towards creative, satisfying goals. The unfree personality, on the other hand, is one which has suffered arrested development at some crucial point in time, and as a result lacks control of its energies and is unable to work creatively. Since all human personality develops in temporal surroundings, the ultimate emergence of a self as free or unfree depends in large part on that self's relationship to time.

The subject of time in literature is in itself one or more than ordinary complexity. Since time is the most amorphous abstraction facing man,² it must be qualified clearly before this study can begin. Obviously, neither scientific nor philosophical time will be my concern, for both are only indirectly relevant to literary study. Likewise, a detailed historical study of man's changing concepts of time, such as Georges Poulet's, goes far beyond the bounds of a study of one artist.³ My concern is a narrower one: I should like to examine the various aspects of time in the *Dedalus* fiction,⁴ and the ways in which they affect personality development. My focus is both literary and biographical, for James Joyce the

author treats personality and time in different ways, depending upon how much of Joyce the man appears in his creations. The portion of freedom allotted to the Dedalus persona hinges upon the amount of identification between author and character. This examination of Joyce-time and its effects upon personality will include a study of time and the self, time and narrative technique, time as a quasi-character, time and the moment, time and sex, and lastly, time and Joyce. My purpose will be to show some of the ways in which liberation and entrapment as a function of time ^{are} treated in Joyce's Dedalus fiction.

The Dedalus fiction includes those works in which Stephen appears as a surrogate of Joyce,⁵ a persona who is either trapped or set free by time and in time. The Stephen-figure as hero in the Dedalus fiction is tentatively presented in "The Sisters," "An Encounter," and "Araby," brought to full development in A Portrait of the Artist as a Young Man, and replaced in Ulysses by Leopold Bloom, the last Joycean persona in this group.⁶ The first three stories in Dubliners have as their leading character an unnamed narrator; we can assume that he is a prototype of Stephen by the signature, Stephen Daedalus, appearing under "The Sisters" and the other stories first printed in the Irish Homestead,⁷ as well as by Joyce's own admission that the first three Dubliners stories fall into the category of "my childhood." Stephen next appears in Stephen Hero,⁸ a work of much interest, but not considered here because of its unfinished state and early composition. The naming of the hero in Portrait indicates his relationship to the "I" of the first group in Dubliners: Stephen is the "I" grown older and more complex.⁹ By the time

of this work, Joyce, now far from Ireland, had less constraint in identifying himself more or less openly with his hero.¹⁰ The last appearance of Stephen Dedalus occurs in Ulysses, in which he is supplanted in importance by Leopold Bloom, the surrogate for the older Joyce. I shall consider only the three works in which Stephen is present, and pass over those in which he takes no part: Exiles, the poems, and Finnegans Wake. Stephen Dedalus bears a particular relationship to his creator, one which enables a treatment of freedom in time to take into account both biographical material and literary transformation of it. The development of the character Stephen in the three works to be studied shows the author at work manipulating time and personality in various ways.

The liberation or entrapment of a self is first and foremost a temporal process. Joyce, like every other major writer in the twentieth century, is concerned with the self: what it is, how it develops, how it relates to society, how it comes to terms with itself. But, the development of personality occurs only in time; the question of identity, "who am I?" can only be answered in terms of other, temporal questions: "what was I to begin with?" "what have I become now?" "what has made me who I am?" Every person interested in establishing his identity must understand his relationship to time. As Hans Meyerhoff says, "Time is particularly significant to man because it is inseparable from the concept of the self. We are conscious of our own organic and physical growth in time."¹¹ The position of a self in time, however, may either be free, when man is master of his destiny, or unfree, when man is unable to control his desires

and frustrations. The freedom or lack of it experienced by a self is a direct result of man's need to come to terms with a finite time, for the great factor in the self's relationship to human time is its finite nature; all of human time is bounded by birth and death. The self develops, undergoes growth, between these two poles, and is powerless to reach out before birth or after death. The only connection a self has with other selves before it is the generalized kinship of family and race. And the ability of the self to perpetuate its characteristics on earth is determined by its ability to reproduce.¹² One gains contact with the past by acknowledging family and racial ties; one affects the future by producing children. The average man in the twentieth century considers the self to have succeeded, to have lived freely, if he spends a reasonably happy time on earth, and leaves children behind. But the selves with whom Joyce is concerned are not average, and are not so easily satisfied. Joyce deals with selves who cannot adjust to the spectre of human time ending: the Stephen-figures are all out of joint with finite time.

The "I" in Dubliners, Stephen in Portrait, Stephen and Bloom in Ulysses, all reflect Joyce's preoccupation with the limitations of life on this earth, and the fate of man after death. The Stephen-figure wishes to free himself from the encumbrances of family and race, from the ties the self has with the past. And he also seeks a more unique means of perpetuation than child-production. The developed Stephen-figure is intent on becoming an artist, a particular kind of self which raises problems of freedom both in time and beyond. The later Joycean persona, Bloom,

is unable to gain even the ordinary rewards of the average temporal man. Thus, although Joyce shows great concern for the problem of identity, the self in time, he creates characters who either aspire above the finite nature of man, or are unable to adjust themselves to it. As we shall see repeatedly, the only self fulfilling both the needs of man in time and man's necessity for breaking out of his finite state is the self of James Joyce.

Narrative technique is the facet of literary production which deals with the author's way of presenting a self fictionally.¹³ It relates to the manipulation of personality in time by the author, for the stage on which character is revealed has as its backdrop human time. Joyce's narrative technique, or, more properly, techniques, show the artist experimenting with different ways of creating characters in time.¹⁴ Essentially, Joyce favors two ways of presenting the self: one, as a fixed entity revealed in time and by time, and two, as a developing entity using up time and coming to terms with it. When the self is a fixed entity, action is minimal: character is laid open to view, and only enough action to reveal character is needed.¹⁵ The character does not develop in any way; because he is trapped, he simply unfolds to view. Time is manipulated by the author to reveal character, for time must be slowed down so that the self can be displayed. This display in Joyce's Dedalus fiction is ordinarily to the audience, and not to the character himself. The irony thus involved -- the audience knows things about the character that he himself is unaware of -- stems from Joyce's desire to present his compatriots with a "nicely polished looking-glass" in which to view themselves.¹⁶ Once the character begins to understand

himself, we are dealing with the second narrative technique: development. Within this technique, there is more significant action, and time passes more rapidly, for something is happening: the character is changing in time, and not simply being revealed by it. Ordinarily, development is accompanied by increasing liberation, in contrast to revelation of trapped selves fixed at one point in time. Character revelation, dealing with static and unfree characters revealed to an audience, is one method, the one which Joyce uses in Ulysses. The other narrative technique is character development, involving dynamic personalities who change and in some measure understand this change. This method is the one used in Portrait. Both kinds of narrative technique are used in Dubliners, and both kinds of characters, the static and dynamic, are found there. Interestingly enough, Joyce even combines the two methods in this early work, and, thus, does some rather complex things with time as a part of narrative technique.

Within these two basic techniques of revelation and development is the Joycean interest in the moment. Whatever else "epiphany" may mean for Joyce's art, in terms of time it represents a concentration on crucial single moments.¹⁷ An epiphany as a temporal phenomenon is a "sudden spiritual manifestation,"¹⁸ and a moment of "spiritual life."¹⁹ The city may give itself away -- reveal its very essence -- by an apparently trivial occurrence, or a person may lay bare his soul by a few apparently meaningless words. Joyce felt that "the task of the man of letters

was to record these delicate and evanescent states of mind."²⁰

This concentration on the moment functions within both narrative methods. As Marvin Magalaner says, "Every story in Dubliners deals with the supreme moment of comprehension, of spiritual insight or lack of it, in the life of the principal character."²¹ Likewise, Stephen's development in Portrait is portrayed by a series of epiphanistic moments. And the three central characters in Ulysses are all static ones by virtue of three moments which have arrested their development. In the revelation of a fixed character, such as those in Ulysses, the moment or moments serve as the means of revelation: a self is shown by showing it behave in one or more tiny units of time. The action involved may indeed be negligible, for what matters is the neat, quick stripping away of surface to show the self acting in time. All that is required is a very short space of time, a "moment" metaphorically if not literally, to reveal a static self. The moment is equally useful in displaying a developing character to himself (as well as, of course, to an audience): here the character finds himself through having experienced crucial moments. The action is usually more significant, but equally limited in time to a short interval. The character develops as a result of this focal moment, and gains consciousness of himself in terms of the moment. Thus, within both narrative ways of handling character, the focus is on the moment, either as revelatory of self, or instrumental in effecting a change in self and the concomitant of such change: heightened self-awareness. The Joycean concern with crucial single moments extends throughout his Dedalus fiction.

The function of time, however, is not merely to stand still so that fixed characters can be revealed, or to move on so that

changing characters can develop. Time can play a clear role in fiction, can, in fact, be almost a character. If time is a character, it is a very special one, for time does not exist independent of self; in literature, if not in life, time is not an absolute force. Because time is an abstraction, the role it plays is a role only in terms of the human characters in the stories. The role ^{of} time, ~~alone~~, then, is the role that the characters give it, either implicitly or explicitly. Time can be benevolent, cruel, or indifferent only to a character; it is none of these things in itself. In itself, time is simply an abstract entity connected with clocks, calendars, train schedules, deadlines, birth, death, and so on. It is measurable, scientists tell us, by motion and duration, and its essence is regularity; every minute is precisely the same length as every other minute. In relation to man, however, time takes on meaning in concrete and personal terms. If Joyce is revealing fixed character, time will play a more or less unpleasant role: after all, time has cooperated in fixing a character, and an early developmental moment must have betrayed the self and made it static. More important, the present moment or moments show up the character as unchanging, immobile, dead. There is a tendency among Joyce's static characters to live regulated by time and narrowly circumscribed in time, and these temporal bounds do not imply that time is especially benevolent. In dealing with a developing character, however, Joyce can portray time in a more favorable light. The character who comes to an understanding of the self, after having undergone a moment of change, can consider time as a friend or benign guardian; he is not betrayed by a moment, but, rather, takes advantage of the moments presented by time.

The developing character regulates time more than he is regulated by it, for his personality is dynamic, and he has the understanding and force necessary to take advantage of time. Thus, in the *Dedalus* fiction time plays more than one role, and what Joyce does with time as a facet of narrative technique and as a quasi-character is important as an aid to understanding the meaning of his work.

In Joyce's world-view, the complex of the author's attitudes which shape the meaning of his works, man's **freedom or slavery in time** primarily revolves around his sexuality. Understanding the self implies development of an attitude towards the body and its desires. The answer to the question "who am I?" can often be found in the moments of time which represent the limits of and limitations on the character's personality. And these moments relate to the problem of sexuality. The term "sexuality" is here used in its widest sense: it includes excretion on the lowest level, and artistic production on the highest. The question of the identity of the self in time resolves itself into the question of how the self faces sexuality. The average man has only to control his sexual energy so that it works for happiness: love, marriage, children. But artistic detachment, that which the *Dedalus* hero desires, requires freedom from the demands of the body, either by satisfaction of them or by denial of their power. And, artistic creativity, the mastery of time, requires a transformation of temporal sexuality into eternal beauty. The artist himself may be either lecher or celibate; he must, however, decide which it is to be if he is to devote his life to art and not to his own body. And, whether satyr or saint, the artist can not lose sight of the vast majority of human beings who are neither; it is in relation to these human

beings that he has developed into what he now is.

In Dubliners, Joyce records his own escape from thwarted sexuality, and contrasts this implicitly with the entrapment of other characters by their inability to control sexual energy. In Portrait, Stephen fails to develop an attitude towards woman and sex which will enable him to become a creative and creating artist. He learns to understand his own sexuality, but never manages to control it so that it can function creatively. This failure to control the body in time is a facet of his failure to control time itself. The man who cannot rise above, or for that matter sink below, the demands of the body is a prisoner of that body; a prisoner of sex, no matter how free from anything else in human life, is ultimately, a prisoner of time. The would-be artist who must retreat into his soul or run away from his country is neither detached from the problem of temporal sexuality nor able to command it creatively; as will be shown, this is why we see Stephen's portrait as that of the Artist as a Young Man. Bloom, the non-artist, finds an outlet for sexuality and creativity in the excretory functions; although Bloom has come to terms with time and sex, they are poor terms. He is not able to be a creator of children, not able to produce the son he so desires, because he is imprisoned by sexual abnormalities. Wyndham Lewis's accusation, that Joyce's fiction suffers from "obsession with time,"²² can just as easily be rephrased as "obsession with self" or "obsession with sex," for what time does in Joyce's works is either to encase a character in the bonds of a moment of sexual importance, or enable a character to gain free control over sex and the self. The only free self, however, who emerges from the Dedalus fiction is James Joyce himself.²³

Only the author, ultimately, escapes the limits imposed upon the self by finite time: he exploits his ties to the past in fiction, and affects the future by leaving behind both children and enduring art.

Joyce reveals clearly that he has attained mastery of the self in life and art by means of fulfilled sexuality. In fact, he virtually advertises his own freedom in contrast to the sorry state of the Dedalus persona. All of the Dedalus fiction was written after he had passed what was to him the most significant day in his life: June 16, 1904. This date, that of Joyce's first walk with Nora Barnacle, divides the man from the boy, divides Bloom from Stephen. Nora enabled Joyce, by what means we shall probably never fully understand, to become a great creator. What we do know is that she also helped him to become a man, and that by sexual means. Since to Joyce the writer, sex and the self are as closely related as religion and the self or society and the self, Nora, by freeing Joyce's sexuality, engendered a turning point in his life. The relationship between Joyce and Stephen, much discussed, in essence is a three-sided figure: Nora stands out as the woman Joyce found, the same woman unattainable by Stephen or Bloom.²⁴ What is relevant to the creator-creation relationship is succinctly summarized on the last page of Portrait: "Dublin, 1904. Trieste, 1914."²⁵ As a creative artist, Joyce after June 16, 1904, was both free from time and receptive to life outside his soul. He wrote books in which the Dublin of his youth was the locale when he was far away from Dublin and no longer young; he created dozens of characters not himself, including H.C.E. -- Here Comes Everybody. Joyce mastered his own life in time suf-

ficiently to turn both his soul and his world into art, into the eternal.²⁶ It must never be forgotten that James Joyce, not Stephen Dedalus, wrote Dubliners, Portrait, and Ulysses.²⁷ The author attained the godlike state which his creation did not. Stephen is what the older Joyce considered the younger Joyce to have been, and what the older Joyce might have continued to be had he not met Nora on June 16. But Joyce did meet Nora, and he felt that she enabled him to develop an attitude towards sexuality which freed him from a Stephen-like existence half-out of time, half-in his soul, beset by problems in both halves. Time, the fortuitous moment which set the stage for Joyce and Nora to meet, acted as liberator. It is significant that of all Joyce's creations, not one single character is wholly free from time except James Joyce himself, the protagonist of the first three stories in Dubliners, and the spirit hovering above the other Dedalus works. This rather arrogant assumption must be swallowed if we are to read Joyce's works correctly; we cannot fall into the error of assuming that the Stephen-figure is Joyce, and, thus, that Stephen, or later on Bloom, is being liberated by time. The God in the Joycean cosmos is named James.

Since June 16, 1904, is of such great significance in the Dedalus fiction, it is necessary to examine the implications of Joyce's meeting with Nora on that date. Richard Ellmann writes, "it was falling in love that gave June 16 its talismanic importance for Joyce."²⁸ The date assumed symbolic significance to Joyce, and he attributed to it the beginning of his artistic life. This first walk with Nora marks the beginning of Joyce's lifelong devotion and fidelity to her. Because, by Joyce's own admission, Nora enabled his full creative powers to emerge, this date divides "Stephen Dedalus, the insurgent youth, from Leopold Bloom, the complaisant

husband."²⁹ Joyce's presentation of Bloom in Dublin on this date indicates the debt Bloom's personality owes to his creator, and also the line of demarcation between the artist and his last Dedalian hero. Although Bloom thinks about the same things as Joyce does, and has similar emotional responses, Joyce was the fulfilled artist, while Bloom is only one of the artist's many creations. On the fateful day commemorated in Ulysses, more than a simple walk occurred, as Joyce's letter to Nora, August 29, 1904, shows:

You have misunderstood, I think, some passages in a letter I wrote you and I have noticed a certain shyness in your manner as if the recollection of that night (June 16) troubled you. I however consider it a kind of sacrament and the recollection of it fills me with amazed joy. You will perhaps not understand at once why it is that I honour you so much on account of it as you do not know much of my mind. But at the same time it was a sacrament which left in me a final sense of sorrow and degradation -- sorrow because I saw in you an extraordinary, melancholy tenderness which had chosen that sacrament as a compromise, and degradation because I understood that in your eyes I was inferior to a convention of our present society.³⁰

That Joyce experienced a sexual moment on June 16, 1904, is implicit in this letter; the exact nature of the moment, although revealed in an unpublished and unpublishable letter of 1909,³¹ must remain undiscussed. What is important, however, is that June 16 was a watershed in the life of this artist: prior to that time, he produced only frail poetry and an unwieldy portion of a novel. After it, he produced at least four works of enduring worth. By means of the events of this date, a date which assumed symbolic, almost religious significance to the author, Joyce probably gained mastery over sex, mastery which perhaps enabled him to assume an artistic position above time. He found the woman who would give herself freely to him, the woman Stephen needs and Bloom cannot handle. According to the author himself, both James Joyce the artist and James Joyce

the man came into being on this date of dates, and were born as a result of fulfilled sexuality.

Thus, the many aspects of time in the Dedalus fiction converge when we consider the author himself in relation to time. If there is one great temporal theme in this fiction, it is the celebration of the free artist by the free artist. Time and the self, time and technique, time and the moment, time and sex all point to time and Joyce: Joyce manipulated time in his novels and stories in such a way that his audience never forgets that he alone is free. It is essential to perceive the spirit of the author hovering above his various personae, for the contrast between creator and creation is hammered home. But, the Dedalus fiction is more than a victory celebration: it is also a record of modern man's dilemma in time. Of equal importance with the unfree creations of the Godlike author is the unfree state of twentieth-century man. In the age of destruction, man not only has no heaven to look forward to, but also must experience hell on earth. Modern man is more conscious of his temporality than ever before, for the comforting afterlife has ceased to command wide belief. Because man today is aware of and frightened by his finite nature, the Dedalus figure, trying to break the bonds of time, evokes sympathetic response. Joyce speaks for man in general, for he had the unique gift of celebrating his personal triumph and at the same time creating a parable of the twentieth century. Perhaps that is the nature of ^{Joyce's} art: to turn individual obsession into universal truth.

Introduction: Footnotes

¹Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), pp. 119-120, note the importance of Joyce's use of the name "Stephen Daedalus." See also Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), pp. 159-160, for a consideration of this name as ironic.

²Marcel Brion, "The Idea of Time in the Work of James Joyce," Our Examination Round His Factification for Incarnation of Work in Progress (Paris, 1929), p. 26, disagrees: "Time is not an abstract concept. On the contrary, it is perhaps the only reality in the world, the thing which is the most concrete."

³Studies in Human Time, trans. Elliott Coleman (New York, 1956).

⁴Brion, p. 29, notes that for Joyce, time is "the primary element at the base of his work."

⁵Magalaner and Kain, p. 114, note that both Portrait and Dubliners can be read as "preparatory exercises for the books to follow." Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 152, points out that the major works of Joyce "are all versions of one another: they simply repeat the same action in different modes." Ryf, p. 2, points out the interrelationship of all of Joyce's works: "In a sense, he wrote but one book."

⁶The editions used throughout this study are as follows: Dubliners (New York, 1958); A Portrait of the Artist as a Young Man (New York, 1956); Ulysses (New York, 1934).

⁷Magalaner and Kain, p. 120.

⁸See Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce (London, 1959), pp. 97-98, for a summary of scholarship relating to Stephen Hero and Portrait. Magalaner and Kain, pp. 107-109, point out differences between the two works. Theodore Spencer, "Introduction and Editorial Note," Stephen Hero (New York, 1944), pp. 7-19, offers a valuable and concise examination of this work.

⁹Ryf, p. 5, considers Portrait "a guidebook to the rest of his [Joyce's] writings." Ryf's book stresses the central importance of this work.

¹⁰See Maurice Beebe, "Joyce and Stephen Dedalus: The Problem of Autobiography," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), pp. 67-77, for a summary of current opinion on the Joyce-Stephen relationship. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 53, points out that Stephen, like Gabriel Conroy, is merely "an aspect of Joyce or Joyce as he might have been." Hugh Kenner, Dublin's Joyce (London, 1955), p. 112, feels that by the time of Portrait,

Joyce had abandoned the idea of writing about his own escape from Dublin; he had recast Stephen as a figure who "could not even detach himself from Dublin because he had formed himself on a denial of Dublin's values." Kevin Sullivan, Joyce Among the Jesuits (New York, 1958), pp. 3-6, summarizes the various theories of Joyce's relationship to Stephen and concludes, p. 5, that Joyce was very different from Stephen in Portrait.

¹¹Time in Literature (Berkeley, 1955), p. 1.

¹²Brion, p. 25, in his very early treatment of Joyce and time pointed out that "The relations between human beings are those of time."

¹³For a short and lucid discussion of technique, see Mark Schorer, "Technique and Discovery," The Hudson Review, I (1948), 67-80.

¹⁴Magalaner and Kain, pp. 58-70, trace the various influences on Joyce's technique. Wyndham Lewis, Time and Western Man (New York, 1928), *passim*, consistently denies Joyce any creative power, and relegates him to the status of a craftsman only. Irene Hendry, "Joyce's Epiphanies," James Joyce: Two Decades of Criticism, p. 31, feels that the technique of Dubliners does not fulfill the basic principles of art as expounded in Portrait.

¹⁵Magalaner and Kain, pp. 58-59, say, "It is the shock of having nothing happen, overtly at least, that brings home sharply the emptiness of the lives..." Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), makes a similar point, but he seems to feel that there is character revelation alone in all of the Dubliners stories.

¹⁶Magalaner, Time of Apprenticeship, p. 73, cites the letter of June 23, 1906, from Joyce to Grant Richards, in which Joyce described the purpose of his book. Richard Ellmann, James Joyce (New York, 1959), p. 216, feels that Joyce's announced intention of excoriating the city was mixed with a new one of creating "a helpful guide to its improvement."

¹⁷For a discussion of epiphany as related to the philosophy of Aquinas, see Hendry, pp. 27-31, and William T. Noon, Joyce and Aquinas (New Haven, 1957), pp. 57-85. Ellmann, pp. 87-89, discusses epiphany also. Levin, p. 31, feels that epiphany was an original technique when Dubliners appeared, but James R. Baker, "Ibsen, Joyce, and the Living-Dead: A Study of Dubliners," A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), pp. 22-25, feels that Joyce borrowed the basis for his technique from Ibsen. Tindall, p. 11, considers each story an epiphany, and the entire book an "epiphany of epiphanies." See also William Powell Jones, James Joyce and the Common Reader (Norman, 1955), pp. 12-13, and Stanley Louis Jedynak, "Dantean Correspondence in Joyce's Dubliners: A Study in Structure" (unpubl. diss. Syracuse University, 1961).

¹⁸James Joyce, Stephen Hero (New York, 1944), p. 211.

¹⁹Joseph Prescott, "James Joyce's Epiphanies," MLN, LXIV (1949), 346. Prescott is quoting from a Joyce notebook, portions of which are dated 1904.

²⁰Levin, pp. 28-29.

²¹Time of Apprenticeship, p. 17.

²²Time and Western Man, pp. 75-113. For an evaluation of Lewis's criticism of Joyce, see Kenner, Dublin's Joyce, pp. 362-369.

²³S.L. Goldberg, James Joyce (Edinburgh, 1962), p. 49, says, "At bottom, all of Joyce's technical problems arose from the need to understand himself, in the widest sense of the term." Kenner, "Portrait in Perspective," p. 143, points out that Joyce "is a man in quest of the meaning of his life."

²⁴Tindall, p. 93, however, feels that Molly Bloom is the virgin-whore of Stephen's dreams, but that until Stephen finds her, he must be satisfied with Rosie O'Grady.

²⁵See Magalaner, Time of Apprenticeship, p. 102, for the dating of Portrait.

²⁶Goldberg, p. 47, points out that "In re-creating the process by which he [Joyce] had become his present self, he also confirmed the artistic maturity to which, as he saw it looking back, that process had been reaching..."

²⁷Ibid., p. 62. Goldberg strongly emphasizes that "What was self-discovery for Joyce, a personal achievement, is made into an impersonal one -- a 'dramatic' work of art in which we can behold the image of a universal truth."

²⁸James Joyce, p. 162.

²⁹Ibid., p. 163.

³⁰Ibid., p. 176.

³¹This letter from Joyce to Nora, December 1, 1909, is in the Joyce Collection at Cornell University. This collection includes most of the early Joyce letters, up to 1920. I am greatly indebted to the Cornell University Library for allowing me to see these letters, and to Dr. Robert Adams. The December 1 letter is one of the five or six which can not be published because of the nature and language therein. They are, however, readily available to scholars of Joyce who visit the Cornell Library, although they can not be sent to other libraries on microfilm.

Section 1: Dubliners

Chapter 1: "My Childhood"

Very little critical attention has heretofore been paid to James Joyce's treatment of time in Dubliners,¹ perhaps because Dubliners is so obviously a "space book."² On the most obvious spatial level, that of setting, the book's action is limited to one city. This limitation provides at least surface spatial unity, for none of the major characters moves beyond Dublin or her nearby suburbs. The spatial unity is, however, more meaningful in terms of structure than in terms of setting. As Brewster Ghiselin has shown, an eastward-westward motion of actions and images controls the structure of Dubliners.³ Thus, spatial unity exists not only on the surface, but also in the core of the book: the meaning can be resolved in spatial terms, for "ideas of enclosure, of arrest, and of movement in space are associated with action of moral purport and with spiritual aspiration and development."⁴ Another method of approaching the meaning of Dubliners, through thematic unity, also emphasizes the spatial nature of the work. The theory of "the living-dead," worked out by James R. Baker,⁵ insists upon the spiritual paralysis of Dublin: Dublin is "the realm of the living-dead, paralysis exists on every level of experience and at every stage in life."⁶ This is precisely what Joyce said he was writing about, when he told Constantine Curran, "I call the series Dubliners to betray the soul of that hemiplegia or paralysis which many consider a city."⁷ The inability of the characters to escape from moral, psychological, or spiritual deadness, however, implies

a spatial paralysis as well, for Joyce's characters, unlike George Moore's, can not get out of Dublin and the paralysis it represents. As Ghiselin says, "the outward action of the body is inwardly that of the soul."⁸ The reasons for the characters' fixation in space are internal: they are incapacitated by their own will, or, more accurately, lack of will.⁹ This incapacitation produces their permanent ties to Dublin, and ^{prevents} ~~forestalls~~ emigration to any other place. Thus, space clearly is a vital factor in Dubliners, operative in setting, structure, and theme.¹⁰

The importance of space, however, does not preclude the importance of time. It is true that there is no temporal unity on the structural or thematic levels: certain critics say that we must wait for Ulysses to find multiple unities coexisting in the same work.¹¹ Nevertheless, the importance of time specifically in Joyce's work, and generally in its relationship to modern man, demands an examination of Dubliners not as, perhaps, a "time book," but as a work in which time as well as space functions. Even at the beginning of his career, Joyce was concerned with time, as his interest in epiphanies, an interest exhibited considerably long before he was writing his first piece of fiction, shows.¹² Wyndham Lewis, in fact, considered Joyce not only a novelist of time, but also one obsessed by time, although Lewis virtually dismisses Dubliners as beneath consideration.¹³ What Joyce did with or to time in his earliest work, however, must be considered both because the creator of Ulysses was surely doing something with time, and because the mature artist demonstrated a great interest in it. Current criticism favors the view of Joyce's fiction as all of a piece,¹⁴ and since the line of development begins with Dubliners,

the debts Portrait and Ulysses owe to the treatment of time in this early work can not be left ^{unexplained} ~~outstanding~~. I should like to examine the ways in which Joyce manipulates time as narrative technique in his delineation of character, and the roles time plays in the stories in Dubliners.

The critics of Dubliners have not said very much about Joyce's stylistic or narrative technique as a means of portraying character. Perhaps they have assumed that Joyce simply uses one style, "slice-of-life" realism, although the idea of Dubliners as a collection of naturalistic stories has been debunked in terms of theme and structure of the book as a whole.¹⁵ Again, perhaps Joyce's famous labelling of his style as 'scrupulously mean' has led critics to assume that since the style is all of a piece,¹⁶ so also is the technique of narration. The recent emphasis on the thematic unity, in which all of the characters are variants of the "living-dead," has tended to stress the unity of the entire book on all grounds, which in turn has at least implied the notion of one method of character portrayal. But neither technical nor stylistic singleness prevails. "The Dead" is no more written in a 'scrupulously mean' style than is Gabriel Conroy portrayed by the same narrative method as, say, the boy in "An Encounter." There are vast differences in style, and while the middle stories may be prosaic, bare, even flat in their language, surely the little boy's concern with words on page one, and the lyrical poetry on page 224 do not fit the description of 'scrupulously mean' with 'an odour of ashpits and old weeds and offal' hanging about.¹⁷ Likewise, the narrative technique used to portray the boy narrator in the first

three stories is quite different from that used to portray Gabriel in "The Dead," or the characters in the middle group. And one reason for this is that the first unnamed narrator is an early prototype of the Dedalus figure, while all of the other characters are far less directly autobiographical.

Although Dubliners, as I have said, is not a "time book" in the same way that Ulysses is,¹⁸ Joyce clearly indicated the time scheme of his first work:

The order of the stories is as follows. The Sisters, An Encounter and another story [Araby] which are stories of my childhood; The Boarding House, After the Race and Eveline, which are stories of adolescence; The Clay, Counterparts and A Painful Case, which are stories of mature life; Ivy Day in the Committee Room, A Mother and the last story of the book [Grace] which are stories of public life in Dublin.¹⁹

Since Joyce has provided this temporal plan, and since it does not seem to be deliberately misleading, as some of his writings about his writing are, it seems best to treat the stories in the order in which Joyce wanted them placed. The three latest stories, "Two Gallants," "A Little Cloud," and "The Dead," will, for this reason, be treated last, after the ones in Joyce's scheme. The most significant word in Joyce's plan for the first three stories is my. This possessive does not appear in Joyce's labels for the other stories, and thus it sets the first group apart from the rest. It has long been recognized that the first three stories are clearly autobiographical,²⁰ but what also must be conceded is that the remaining stories -- the bulk of Dubliners -- are not autobiographical in any such clear way. The use of "my" clearly links the first group of stories with the Dedalus fiction. Since these first stories are about Joyce's own childhood, we can expect his treatment of time in them to be different from that in the

other stories, which are not about Joyce the man, but, rather, about people Joyce knew, and, at the very most, about types of people he feared he might become. Whereas the first three stories portray James Joyce as a child, the remaining twelve portray the writer's friends, relatives, enemies, or potentially possible selves,²¹ as do Portrait and Ulysses. The difference in terms of time is that the first three stories show what did happen, while the rest of his Dedalus fiction at best shows what might have happened.

Because the first three stories are about Joyce's childhood, it is important to know when the events described took place. But since Joyce did not write them down at the moment, since almost a decade elapsed between the occurrences and the recording of them, it is also important to know when Joyce wrote these stories.²² The lapse of time between the event and the literary recreation of it affects narrative technique, for Joyce is portraying himself from the advantageous position of "later."²³ With hindsight, he can determine whether childhood events helped him to develop or fixed him in a mold. This interval also determines the role time is to play, for Joyce the man is able to assess what time has done to Joyce the boy. When Joyce wrote these first stories, and when he wrote the others in Dubliners as well, he had passed the most important date in his life, June 16, 1904. At the point, then, when Joyce began to write his "moral history" of Ireland,²⁴ he had undergone the important change from boyhood to manhood.

The man of 1904 is looking back at the boy of about ten years earlier, in the first three stories of Dubliners. The

significance of this double time --author-time and hero-time -- for the narrative method used in character delineation is that Joyce from the vantage point of 1904 is recording a series of episodes in what he now recognizes as character development. The focus in each story is on a moment: a single moment brings about a far-reaching change in the central character, the boy-narrator. The three moments, which I think took place in 1894-1895, represent escapes, for Joyce has chosen to portray his own development in terms of escapes from certain kinds of life.²⁵ The twenty-two year old Joyce, just on the verge of actual physical escape himself, has set down his earlier psychological escapes from religion, homosexuality, and sterile heterosexuality,²⁶ all of which took place when he was about twelve to fourteen years old. The character is a developing one, but one who develops in terms of significant moments. And the role of time is, on the whole, benevolent to the character, for it is through the grace of time that he can develop, and with the assistance of time that he can find the moment from which to escape. All of the later Dedalian characters are trapped, unlike this early Stephen prototype.

In "The Sisters," we are given the only definite date in Dubliners: July 1, 1895. Joyce must have considered the dating very carefully, for, as ^{Flanagan} Magalaner has shown, he had originally used the date, June, 1890, as the day of Father Flynn's death, and in a later revision changed it to the date in the present version of the story.²⁷ Whatever the significance of July 1, 1895 may be, and some ingenious guesses have been made,²⁸ it has the advantage of making the narrator five years older. In July, 1895, Joyce was thirteen years and five months old, and had completed two years at Belvedere

College: Preparatory and Junior. He was a good student, well-liked by his Jesuit teachers, and a rather strong candidate for the priesthood.²⁹ We know from Portrait that Joyce was considering the priesthood as a vocation, and although so far no biographical evidence has been unearthed pointing clearly to July 1, 1895 as the date of Joyce's rejection of the idea of taking orders,³⁰ it is very possible that around this time he set himself against a clerical life. Not long afterwards, the interview with the Rector took place, in which Joyce rejected the priesthood overtly. William York Tindall feels that Father James Flynn "is what Joyce might have been as a parish priest,"³¹ and I feel that Joyce, in "The Sisters," is celebrating his escape from what he later realized would have been a most uncongenial life.

One reason for the incompleteness³² of almost everything in "The Sisters" may very well be that the importance of the moment which showed the thirteen-year-old narrator that he was not suited to the priesthood was not clear to him, but was clear to the older author.³³ This moment stands as a background incident preparing Stephen in Portrait for a refusal of the Rector's invitation. Although the narrator develops in this story, he cannot be said to have arrived at an awareness of his own development in the same way that the Stephen of Portrait gains an understanding of his ~~own~~ growth.³⁴ When the hero finds out that Father Flynn is dead, he walks away from the priest's house and thinks: "I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death" (12). The boy is not at all sure of what he has escaped from, but he is sure

that he has escaped from "something." The "sourless" and "ill-favoured" face he sees in Portrait is the final statement of escape.

The author makes clear the nature of the escape, for although the story is autobiographical and in the first person, "The Sisters" is not designed to convince us that a thirteen-year-old is writing it. We depend upon the consciousness of the older author to clarify the relationship between Father Flynn and the boy. As Magalaner says, the dead priest "becomes the representative of a paralyzed religion whose mysteries both attract and repel the child."³⁵ The boy understands that the old priest has taught him a great deal about the ecclesiastical language, Latin, and about "the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest" (13). In addition, the priest instructed the narrator in "the responses of the Mass" (13), and told him enough about the Patristic writings to impress this boy so interested in words. All of this religious information interested and attracted the boy, and made him look forward to visiting Father Flynn. Nevertheless, the ultimate emotion aroused in the boy by Father Flynn's "mysteries" is fear and suspicion: "The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave...that I wondered how anybody had ever found in himself the courage to undertake them" (13). Joyce the author thus makes it clear, by presenting the difficult tasks of a priest and the death of this influential priest, that Father Flynn's death has freed the narrator from the necessity of undertaking the clerical chores which drove the old man mad.³⁶ In Portrait, we see that Stephen is ultimately repelled by the responsibility of a priest. The paralyzed ^{religion which} ~~God whom~~ the paralyzed priest

in Dubliners represents indicates the kind of religion young Joyce escaped from.³⁷ The boy's dream, after the priest's death, again elucidates his escape, partially to him, but clearly to the audience. The boy, in a kind of half-sleep, imagines himself to be the confessor and Flynn the one confessing. When the boy falls asleep, his need to escape this role is seen: "I felt that I had been very far away, in some land where the customs were strange -- in Persia, I thought" (13-14).³⁸ The end of the dream has slipped the boy's mind, because in 1895 he was not in a position to understand his escape. He could only feel vaguely "annoyed" at his new sense of freedom, but could not understand the nature of this freedom. His annoyance is largely a result of guilt: the old priest had been kind, and in return for his goodness the young boy is almost happy because a friend has died. The older Joyce, however, knows that the narrator experienced a moment of escape, and that his character could develop along other lines only because the opportune death of a priest who exerted influence on the boy freed him from the restrictions of the priestly life.³⁹

The moment in "An Encounter" also records an autobiographical escape,⁴⁰ this time from homosexuality, but an escape equally unclear to the narrator. There is no clear date embedded in the story, but by Stanislaus Joyce's reckoning, the incident occurred when he was about ten and James about twelve.⁴¹ Now since James was almost three years older than Stanislaus, the above is imprecise, for when Stanislaus was ten, Joyce was almost thirteen.⁴² Joyce was twelve on February 2, 1894, at which time Stanislaus was only nine. The year 1895 is a more likely time than 1894, when Joyce was twelve, for the story to have taken place. 1895 would fit in far more

appropriately with Stanislaus' rather imprecise dating, and I feel that we should assume that Stanislaus would recall his own age more exactly than that of his brother. Thus, we should accept his age as ten, and amend James's age to thirteen, rather than making James twelve and his brother, of necessity, nine. Since the story takes place in "the first week of June" (21), June, 1895, seems to be a likely date for "An Encounter." Joyce could easily have taken a day's vacation from Belvedere at that time. He had just won the Intermediate Exhibition in June, 1895, and had been given an award of twenty pounds for the next three years. Under these circumstances, his presence at the College would not be essential, and he would probably not have been severely chastized for the day's truancy. Further, in June, 1895, Joyce was also on the verge of adult sexuality. He was moving closer to "that moment which could, as he later held, be pinpointed in a man's psychic as well as physical development, when boyhood changes to adolescence."⁴³ Not long after, probably in autumn, 1895, Joyce had his first sexual experience. He was still in the world of "Wild West" adventures, however, the world of boyhood,⁴⁴ and had not yet had the kind of heterosexual experiences which would inspire the understanding of and revulsion from homosexuality. He was still virginal, in body if not in mind, but was just at the point of departure from childhood. By taking off for a day's "miching," the narrator undergoes an experience which, in terms of his development, represents an escape from perverted sexuality. In this connection, the occurrence of the escape at Ringsend is most significant; in the very same place, nine years later, Joyce experienced his first satisfactory sexual relationship with a woman who was not a whore. His escape from homosexuality was, as it were, commemorated and made permanent by entry into both mature and satisfying heterosexuality.

Once again, the narrator does not fully understand what he has escaped from,⁴⁵ although the author and audience do. Chiselin says that "in Ireland, the choice for those who would have 'real adventures' lies between degradation and conventional order,"⁴⁶ and it is degradation that the narrator finds in his search for adventure. Instead of meeting a fascinating sailor, he encounters an old pervert, who, however, provides more "adventure" than any exotic could, because he provides temptation. The boy feels a certain amount of revulsion toward the pervert. The pervert's attitude toward girls strikes the narrator as "strangely liberal in a man of his age" (25), and the boy perceives that he "disliked the words in his mouth" (25). He notices that the pervert "shivered once or twice" while discussing girls, and the boy is sufficiently aware of something odd to contemplate giving the old man a false name. After the pervert's exhibitionistic act, which is probably some kind of masturbatory gesture, the boy is undecided about "whether I would go away or not" (26), even though he has been careful not to look at the act. After the pervert's loving description of whipping,⁴⁷ the boy has enough sense to stand up and say "good-day" (28). Although the boy does not know why he is distressed, he senses that the pervert represents something from which he must flee: "I went up the slope calmly but my heart was beating quickly with fear that he would seize me by the ankles" (28). Thus, the escape from the pervert, and from a possible initiation into a life of homosexuality, is not clear to the boy, who only senses the perversion, but is clear to the author looking backwards.⁴⁸ Again, in Portrait, Stephen escapes the old captain, also a homosexual and literary man.

The narrator's escape in "An Encounter" is even more significant because he has been attracted by the pervert.⁴⁹ The boy is interested in discussing literature with the apparently intelligent old man, and fears being thought "as stupid as Mahony" (25).⁵⁰ Until the pervert begins to make peculiar remarks about girls, the narrator, first bored by the old man's praise of schooldays, enjoys the brief conversation about books. It is obvious to us that the pervert is simply using literature to lead into a discussion of more tempting topics, as is the captain in Portrait, but the boy indicates his desire to talk to a potential friend about books by pretending to have "read every book he mentioned" (25). But of course the pervert's discussion of the "mystery" (27) of whipping surprises and frightens the narrator, just as the priest's discussion of the "mysteries" of religion overwhelmed the boy.⁵¹ In view of the potential attractiveness of the pervert, the boy's escape is of real importance.⁵² Joyce himself, as far as we know, did not ever consider homosexuality as an actual resolution of one's sexuality, but as a man he undoubtedly envisioned the possible attraction of a young boy by an old pervert. There are strong hints of this in the Bloom-Stephen relationship, which on one level bears affinities to the seduction theme of "An Encounter." In the story, Joyce presents a moment of development in his early life, not perfectly understood then, in which the young narrator escaped from initiation into perverted sexuality by a timely adventure of far deeper meaning than the ones in "Wild West" tales.

In the first two stories, color and weather imagery reinforce the narrative technique.⁵³ The moment of escape is associated with sunny summer weather, and that which is escaped from, contrasting-

ly, is associated with greyness. The developmental moments both take place in the summer, and during daylight. In "The Sisters" the boy learns of the priest's death on a sunny morning, and visits the "house of mourning" (14) -- a pun? -- at sunset, before Dublin is quite dark: "The room through the lace end of the blind was suffused with dusky golden light..." (14). The color contrasting with sunniness, grey, is seen in "the grey face" of the priest, which follows the boy about on the night of Father Flynn's death. This same "truculent, grey and massive face" (14) is what the boy sees when he looks into the priest's coffin. The summer and sunlight seem to be what the boy has escaped into after he has been freed from the greyness of the priest.

Likewise, the scene in "An Encounter" is a "mild sunny morning" (21) in June, and the day grows "sultry" (23) as the afternoon wears on. Just prior to the boys' meeting with the pervert, the "sun went in" (24), which act seems to indicate that the weather is almost in league with the temptation. The "ashen-grey" moustache (24) of the pervert reinforces the connotation of grey as something to escape from.⁵⁴ Greyness is perhaps a facet of the mystery which the boy avoids by refusing to accept an ecclesiastical or homosexual life.⁵⁵ These two sorts of lives are on a similar plane to Joyce, for however unflattering the idea is to religion, Joyce always associates religion with ~~sex, and, when he sees, with~~ sexual perversion. In any case, the ~~equating~~ ^{association} of the mysteries of religion with those of perversion is made possible largely by the persistence of grey in these stories. The pervert's comments about girls are delivered "mysteriously" (26), and his discussion of whipping is carried on "as if he were unfolding some elaborate mystery" (27).

This explication of sadism is conducted in the same terms as the ecclesiastical explanation: "His [the priest's] questions showed me how complex and mysterious were certain institutions of the church..." (13). Thus, the greyness, the mysteriousness of the two cults of religion and perversion, is what the boy narrator has escaped from in the fortuitous moments of time recorded by an author who understands more ten years later than he did at the time.

In "Araby," still another escape is presented, the moment of escape from sterile heterosexuality.⁵⁶ The narrator again does not fully understand what he has experienced. His development consists of a fortunate escape from something unclearly realized; it is not until Portrait that the narrator gains understanding of women like Mangan's sister. The time of occurrence of "Araby" presents a problem. Ellmann notes that the bazaar Araby was held in Dublin on May 14-19, 1894. Yet both the year and the month, in my opinion, should be changed in the light of internal and external evidence. The internal evidence points to a fall or winter season: the narrator speaks of playing in the street in "the short days of winter" (30), and the day on which the narrator goes to the bazaar is "pitilessly raw" (33). Although some time elapses between the general description of winter days and the actual trip to Araby, there is no indication that the season has changed to late spring. Further, in terms of Joyce's own psychological and sexual development, I feel that the date ought to be moved up at least one and a half years, to fall or winter 1895-6. If we consider "An Encounter" to have taken place in June, 1895, the following fall would be a sensible time for the date of "Araby." The reason is that in the period just after the encounter with perversion,

and "very possibly" between December 7, 1895 and September 25, 1896, Joyce "precociously began his sexual life" with a prostitute.⁵⁷ I should like to postulate September, 1895 as the date for this story, the period just prior to Joyce's recourse to whores. This dating has the further advantage of enabling the first three stories to form a chronologically coherent unity: "The Sisters," July 1, 1835; "An Encounter," June, 1895; "Araby," fall or winter, 1895-6. That Joyce's turn to a prostitute should in some way be a result of the disgust aroused by homosexuality and the impossibility of entering into heterosexual relations with the average Dublin girl is logical: a boy of thirteen or fourteen has only a limited number of ways of expressing his sexuality, and two having been eliminated, once autoeroticism is outgrown, recourse to prostitutes seems inevitable. Perhaps if homosexuality were more attractive and less frightening, or if some nice local girl were willing, the young Joyce would not have had to debase himself with whores. But as Stanislaus says, Joyce felt that "the heavy burden of marriage" was "the exorbitant price of coition"⁵⁸ in the Dublin of Joyce's youth. Just as "An Encounter" showed homosexuality to be ugly and unrewarding, the point of "Araby" seems to be that nice local girls are not very willing, and, to this extent, also unrewarding. This judgment is further amplified by Stephen in Portrait, as he is repeatedly frustrated by the inhibitions which he considers the peculiar quality of Dublin girls. The frustration of loving one of Mangan's sister's ilk seems to have preceded Joyce's visit to a prostitute, just as Stephen experiences frustration in his relationship to Emma, and finally turns to a whore. In "Araby," the narrator, by escaping servitude to a nice girl for sexual rewards

not given without marriage, has escaped a sterile heterosexuality. But problems remain, as Portrait shows, for Stephen does not either renounce or attain the nice-yet-yielding woman.

The kind of heterosexuality the narrator could practice with a girl like Mangan's sister or Emma Clery is at best theoretical. She represents the type of Irish female Joyce loathed: the priest-ridden, conscience-torn, physical and spiritual corpse of womanhood.⁵⁹ Joyce describes this kind of woman in Portrait: "she was a figure of the womanhood of her country, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, tarrying awhile, loveless and sinless, with her mild lover and leaving him to whisper of innocent transgressions in the latticed ear of a priest."⁶⁰ This kind of woman frustrates Stephen as she does the "I" in this story. Mangan's sister gives every indication of being such a woman. In Dubliners, the color brown is as significant as grey, for brown always denotes decay and spiritual deadness.⁶¹ Mangan's sister is referred to as a "brown figure" (30) and a "brown-clad figure" (33). This association with a color of living death seems to place her within the general paralysis of Dublin, rather than making her the one example of a "lively" brown.⁶² Furthermore, Mangan's sister is well on her way to becoming priest-ridden: she is unable to go to the bazaar because of "a retreat that week in her convent" (32). She is the sort of woman who would not give herself freely, if at all, to a sex-tormented adolescent, and the sort of woman from whom the narrator had to escape if he was ever to develop sexually. Mangan's sister is the sterile non-sexual Irishwoman from whom Joyce ultimately escaped only through

Nora, who could give herself freely (unlike whores) and without shame (unlike a Dublin woman). Stephen's development, however, is hindered by his difficulty in escaping the Mangan's sister type, and in finding a Molly-Nora of his own.

The narrator in "Araby" does not fully understand his escape from sterile heterosexuality: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (35).⁶³ The narrator feels "anguish and anger" because his efforts to control time were in vain in that they were directed toward the highly improbable end of gaining the love of Mangan's sister. The boy is eager to go to the bazaar only to buy a present which he hopes will endear him to Mangan's sister. Prior to her mention of Araby (31), the boy had shown no interest in it. He was simply suffering some not extraordinary pangs of an intense and sexual puppy love, pangs which become focussed on Araby by the girl's mention of it as a "splendid bazaar." The boy is so eager to get to the bazaar, which he vaguely hopes will be a means of attaining Mangan's sister, that he attempts to overmaster time: "I wished to annihilate the tedious intervening days" (32). On the night of the bazaar, time is unendurable to the boy, and it takes on a malevolent appearance: "I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room" (33). Everything about time seems designed to keep the boy away from his desire: the train taking him towards Araby first suffers "an intolerable delay," and then moves "slowly" (34).⁶⁴ The last thing the narrator sees before he enters the bazaar is "the lighted dial of a clock" (34), which reads "ten minutes to ten." To the boy who is looking forward to Araby as a

means of attaining his love, time is intolerable, unendurable, painfully slow. The boy feels that he would like to wrench the hands of the clock around because time is keeping him from his desire. Once, however, he is inside the darkening bazaar, and realizes that he has come too late, he walks away "slowly" and takes stock of the event. The boy who wanted to control time, to make it move in accordance with his desires, has failed: he has come too late. He was driven by vanity, both personal egotism and general emptiness of his goal, to thoughts of annihilating time since it would not serve him. Now he is derided by his vanity because he sees that time waits for no man, and more frustrated than before because he is not cognizant that he has experienced a fortunate escape.

The boy's "anguish and anger" result not only from his failure to master time, but also from his dim realization of what Mangan's sister could offer him. This is brilliantly symbolized by an empty bazaar:⁶⁵ shoddy material with surface interest only, mostly shuttered, tainted by commercialism -- goods for a price. Mangan's sister would, perhaps, provide what passes in Ireland for love, but only in return for marriage. The salesgirl's trivial banter with two young men emphasizes the meaninglessness of any commercialized relationship between men and women, which salesgirl-buyer love repels the boy, although he does not clearly understand why. He is furious at himself not only because it is too late to buy Mangan's sister a gift, but also because he senses that he was fool enough to think that she was a desirable object for his love, and that any gift other than a wedding ring could purchase her. His anguish is the anguish of frustration and shattered illusion: he has escaped from a deadening and hopeless relationship with a

respectable girl who has, nevertheless, to be bought. The boy sees both that his effort to control time was vanity and that the person for whom he wanted to control it was not worth his pains. Although he is not yet in a position to understand his escape more clearly than he did in the preceding two stories, the older author clearly structures the story as yet another example of escape.

Thus, the narrative technique in the first three stories delineates a character who develops in time by experiencing a moment of escape. This escape frees the character from a certain pattern of life which Joyce the author considered restrictive and undesirable. The role of time is generally benevolent: the character escapes in time and through the good offices of time. Time, as it were, provides a fortuitous moment. The narrator in the first three stories does not understand the role of time, for he is too close to the moment of escape to see it for what it is, and too young to realize fully the consequences of this moment. But the older Joyce structures time quite clearly as a friend to his younger self.

In "The Sisters," time is on the narrator's side in a rather brutal way: the old priest has died, and has thus left the boy free to find himself. Time has cut off Father Flynn's life to give life to the boy. The notion of a life for a life is somewhat softened by the way in which time had taken the priest: Father Flynn "had a beautiful death," and slipped off "peacefully" and "quite resigned" (15). Eliza's description of the priest's life as one of madness and eventual paralysis further softens the cruelty of time; the old priest is almost better off dead. But "almost" because life is preferable to death, and since Father Flynn's death has given the boy a life unrestricted by a priestly vocation, time is beneficial to the boy. Likewise, time is equally benevolent in "An

Encounter." The boys' search for adventure is carefully bounded by time: they are "to meet at ten in the morning" (21) and must be home "before four o'clock" (24). Within these six hours, after the boys have been lying on the bank at Ringsend "for some time" (24), the pervert appears. His appearance is fortunate, for he provides the narrator with a temptation from which he can escape. Time has brought the two together, by allowing them both to be in the right place at the right time, and since the narrator feels the "right" emotion toward the pervert, time, place, and self are seen as working harmoniously. Again, time is the boy's ally.

In "Araby," time is benevolent too, but there is irony in that the narrator misinterprets time's role at first. To the boy eagerly awaiting Saturday night, time is malevolent. Time simply will not move quickly enough, and the present seems almost deliberately to stand "between me and my desire" (32). After the boy has come to hate the slowness of time as an obstacle to fulfillment, he suddenly experiences a fulfillment of quite a different nature. Time's slowness, after all, is simply an indication of one's relation to time, a psychological reaction to the clock. The very slowness of time and the boy's hatred of it provide a background for his escape. It is ultimately the speed with which time passes, making the boy late for the bazaar, which enables him to escape the kind of love symbolized by Araby. Indeed, part of the force of his escape is centered in the contrast between the delay in reaching the bazaar, and the very sudden disillusionment once there. The irony lies in the fact that what tormented the boy, the slowness of time, is the means of his escape: if he had arrived at Araby sooner, perhaps he would have been enchanted by it, and never have realized its shoddiness. He might have purchased the gift for Mangan's sister, and

chained himself to her for life, as Little Chandler is tied to Annie. Time permits the narrator to escape Mangan's sister by the very slowness which he at first despises. Thus, time is on his side, as his ultimate escape shows, although he does not see this when he pictures himself as an anguished creature. In all three stories, then, a benevolent time works with the narrator to provide a moment of escape which the developing self takes advantage of.

This early Stephen figure is the only hero in the *Dedalus* fiction who is freed from time. His later development in Portrait, however, does not carry this process to completion; rather, it becomes a process reversed. The possibility of the "I" developing into a free man, able to go his own way unrestricted by sexual or religious problems, never materializes. Although Stephen is destined never to become a priest, he is ultimately trapped by both the Catholic shape of his mind and his unsuccessful rebellion against it. And although Stephen will not barter his soul for an Irishwoman's body, he can never escape the sexual desire both aroused and unfulfilled by women like Mangan's sister or Emma. The promise held out by Joyce is denied. The "I" whom we leave in early adolescence freed from the priesthood, homosexuality, sterile heterosexuality, we soon see hopelessly trapped by an inability to resolve in maturity the relationship to church, fellow man, and woman. And, this "I" ultimately becomes Stephen in Ulysses: the intellectual dead-end of a man without humanity, superseded in importance by the all-too-human Bloom. Joyce laid out the cards providing freedom for Stephen, but then decided to play them himself. The *Dedalus* figure is a rendering not of the successful artist-man, but of what the author might have been had he not gained mastery of time, sex, and the self.

Chapter 1: Footnotes

¹ Marcel Brion, "The Idea of Time in the Work of James Joyce," Our Exagmination Round His Factification For Incamination of Work In Progress (Paris, 1929), p. 30, long ago recognized that "The stories in Dubliners...seem entirely filled with the beating of a silent metronome. They unfold themselves in 'time.'"

² James Joyce, Dubliners (New York, 1958). All page references, in parentheses in my text, refer to The Viking Press edition.

³ "The Unity of Joyce's Dubliners," Accent, XVI (1956), 75-88, and Accent, XVI (1956), 196-213. Ghiselin, p. 77, feels that in the struggle of certain characters to escape "constricting circumstances of existence in Dublin," the escape is envisaged "in traveling eastward from the city, across the seas to the freedom of the open world." Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce (London, 1959), pp. 78-79 also has noted the eastern elements in Dubliners.

⁴ Ghiselin, p. 77.

⁵ "Ibsen, Joyce, and the Living-Dead: A Study of Dubliners," A James Joyce Miscellany, ed. Marvin Magalaner (Carbondale, 1962), pp. 19-32.

⁶ Ibid., p. 26.

⁷ Richard Ellmann, James Joyce (New York, 1959), p. 169. Ellmann further presents Joyce's own views of Dubliners, p. 218, pp. 225-226. Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), pp. 32-33, notes that the vices of Dublin are those of any modern city, but that it does have unique virtues. Almost every critic of Dubliners has discussed the theme of paralysis: by this time it is an idea sufficiently in the common domain of Joyce criticism not to require elaborate discussions as to whose theory it is. Baker deserves credit for working out the theme of paralysis in systematic detail; the presence of this theme was first mentioned by Joyce himself.

⁸ Pp. 83-83.

⁹ See the unpubl. diss. (University of Cincinnati, 1960) by Edward James Brandabur, "Quest and Flight: A Study of Fact and Symbol in Dubliners," passim.

¹⁰ For an interpretation of Dubliners as "based upon Homer's Odyssey," see Richard Levin and Charles Shattuck, "First Flight to Ithaca: A New Reading of Joyce's Dubliners," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), pp. 47-94. Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), pp. 98-100, do not accept this theory.

¹¹ See A. Walton Litz, The Art of James Joyce (London, 1961), p. 124. Ghiselin, pp. 75-76, summarizes the various theories of

unity propounded for Dubliners. Stanley Louis Jedynak, in an unpubl. diss. (Syracuse University, 1961), "Dantean Correspondence in Joyce's Dubliners: A Study in Structure," discusses the systematic pattern of sins and virtues first suggested by Ghiselin. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), pp. 7-8, comments on the various theories of unity. David Daiches, The Novel and the Modern World (Chicago, 1939), p. 85, early noted that Dubliners tells us much about "the function of pattern in fiction." It is only within the past decade or so that great stress has been laid upon the unity of the work.

¹²Ellmann, p. 87, says that Joyce was writing epiphanies in 1900-1903. See also Stanislaus Joyce, My Brother's Keeper (New York, 1958), p. 124.

¹³In Time and Western Man (New York, 1928), p. 75, Lewis says, "I cannot see that any work of Joyce -- except Ulysses -- is very significant," and p. 100, he sums up Dubliners as "little, neat, reasonable, unadventurous."

¹⁴The following critics consider the unity of Joyce's fiction: Magalaner, p. 117; Litz, pp. 121-122; Ghiselin, p. 76; Tindall, p. 12; William Powell Jones, James Joyce and the Common Reader (Norman, 1955), p. 9.

¹⁵The following critics consider Dubliners a naturalistic work: Edmund Wilson, Axel's Castle (New York, 1931), pp. 191-192; Lewis, p. 100; Allen Tate, "Three Commentaries: Poe, James, and Joyce," The Sewanee Review, LVIII (1950), 10; Daiches, p. 81; Jones, pp. 10-11.

The following critics consider Dubliners a symbolic work: Magalaner and Kain, p. 67; William York Tindall, The Literary Symbol (New York, 1955), p. 227; Tindall, A Reader's Guide, pp. 8-10.

¹⁶Lewis, p. 95, says "The Dubliners is written in one style, Ulysses in a hundred or so."

¹⁷Ellmann, p. 218, p. 230.

¹⁸See Lewis, p. 89.

¹⁹Ellmann, p. 216. Hugh Kenner, Dublin's Joyce (London, 1955), pp. 58-59, provides a summary of the seasons and times of day in the stories. Levin and Shattuck, p. 53, feel that Joyce's order follows the order of the Homeric tales to which the stories correspond. Jones, p. 13, thinks that the stories neither fall into the categories Joyce described, nor do they fit the elaborate symbolic pattern of Levin and Shattuck. Ghiselin, pp. 80-81, furnishes his own explanation for the order of the stories: "Far more than his [Joyce's] announced intention ... this course of degenerative change in the states of the soul tends to determine the arrangement of the stories in a fixed order and, together with the pattern of motion and arrests, to account for his insistence upon a specific unalterable sequence."

²⁰See Ellmann, p. 170; Levin, p. 32; Levin and Shattuck, p. 54.

Stanislaus Joyce, "The Background to Dubliners," The Listener, March 25, 1954, p. 526, says that "The Sisters" and "Araby" are "purely fictional," but "An Encounter" is based on "an actual incident." Jones, p. 13, points out that the first three autobiographical stories are in Dubliners and not Stephen Hero because they "are moments illustrating a more universal theme than that of the artist as a young man." Marvin Magalaner, "James Mangan and Joyce's Dedalus Family," Philological Quarterly, XXXI (1952), 365, points out similarities between the young Mangan and the boy in "Araby."

²¹See Magalaner, Time of Apprenticeship, pp. 35-36, and Stanislaus Joyce, "Background," p. 526, for Joyce's relationship to James Duffy. See Tindall, A Reader's Guide, p. 48, for the relationship of Joyce and Gabriel Conroy. Tindall, p. 6, feels that Dubliners as a whole "is a picture of what, had he [Joyce] remained, he might have become." Kenner, p. 59, notes that "The theme of might-have-been is endemic to Joyce's books."

²²See Appendix.

²³Ellmann, p. 64, quotes Joyce: 'A poet must always write about a past or a future emotion, never about a present one....A poet's job is to write tragedies, not to be an actor in one.'

²⁴See Ibid., p. 230, for Joyce's letter to Grant Richards: "If I eliminate them [changes and omissions suggested by Richards] what becomes of the chapter of the moral history of my country?"

²⁵Magalaner, Time of Apprenticeship, pp. 118-119, notes that the escape theme is a favorite one of Joyce's. Baker, however, p. 22, considers the boy in "The Sisters" and "Araby" one of the "living-dead," and Kenner, p. 53, views all of the stories as "phases in the onset of the paralysis imaged in 'The Sisters.'"

²⁶Tindall, A Reader's Guide, p. 6, feels that Dubliners is "a statement of his [Joyce's] reasons for exile and its justification."

²⁷Time of Apprenticeship, pp. 85-86.

²⁸See William Bysshe Stein, "Joyce's THE SISTERS," Explicator, XXI (1962), Item 2, for the view that July 1, 1895 offers a symbolic commentary on the priest's "defection from his faith."

²⁹Kevin Sullivan, Joyce among the Jesuits (New York, 1958), p. 115, points out that the Jesuits at Belvedere and Mrs. Joyce both wanted young James to enter the priesthood.

³⁰See Sullivan, pp. 124-126, for a discussion of the chronology in Portrait as opposed to that of Joyce's own life.

³¹A Reader's Guide, p. 6. Magalaner, Time of Apprenticeship, p. 76, feels that "The Sisters" deals indirectly with Joyce's own painful time of indecision about his possible vocation for the priesthood." Magalaner and Kain, p. 69, point out that acceptance or rejection of the priesthood is an important symbolic situation in the story.

³²Various explanations of the incompleteness have been offered: Magalaner, Time of Apprenticeship, pp. 80-84, feels that the inconclusiveness is a part of the ambiguous relationship of the boy and the priest; Ellmann, p. 88, suggests that the trailing-off of the story is a part of Joyce's epiphany technique; Gerhard Friedrich, "The Gnomonic Clue to James Joyce's Dubliners," MLN, LXXII (1957), 422, considers the incomplete human relationships in the story the problem of a "gnomonic existence." See also Daiches, p. 86, and Tindall, A Reader's Guide, p. 13.

³³Magalaner and Kain, pp. 72-73, point out that at the time Joyce was revising the first version of this story, his mind was full of his conflicts with Catholicism.

³⁴Tindall, A Reader's Guide, p. 16, says that the boy is simply a reporter, and we learn more about him than he knows, by the end of the story. Levin, p. 30, on the other hand, feels that "The Sisters" is glimpsed from the point of view of the small boy. Kenner, p. 50, says that in the first draft of the story, the boy narrator is an excuse for working in an adult commentary of impatience and wonder, but in the final version the wonder and impatience are those of the boy.

³⁵Time of Apprenticeship, p. 76. Many critics interpret Father Flynn as a symbolic father figure: Levin and Shattuck, pp. 55-56; Ghiselin, p. 198; Tindall, A Reader's Guide, p. 14, p. 17. Friedrich, p. 423, considers Father Flynn's role that of "an evil tutelary spirit interfering, rather than mediating, between God and men."

³⁶Kenner, p. 52, feels that the priest's insane laughter is a dissolution of tension, the retreat of an ego tormented by the supernatural into "the world of boot-heels and snuff."

³⁷For the relationship of the paralyzed priest to the paralysis of religion in Dublin, see Magalaner and Kain, p. 73; Litz, p. 124; Ellmann, p. 169; Kenner, p. 51; Ghiselin, p. 196.

³⁸Magalaner, Time of Apprenticeship, p. 79, says that the Eastern dream environment was added to "The Sisters" to strengthen the whole volume, rather than for its restricted meaning in this story. Ghiselin, p. 77, on the other hand, feels that the dream of the East enforces the enclosure of the boy by Dublin.

³⁹Ghiselin, p. 78, pp. 196-198, does not feel that the boy has escaped; rather, he is "bereft of spiritual guidance, and deprived of the tension of an interest that has been primary in his life."

⁴⁰Magalaner and Kain, p. 75, feel that this story is the first treatment of the escape theme in Dubliners, but that it ends on a "dead and inconclusive note." Julian B. Kaye, "The Wings of Daedalus: Two Stories in Dubliners," Modern Fiction Studies, IV (1958), 31-33, also considers "An Encounter" a story of escape, but feels, note 2, that it "records the defeat of an early attempt of a fictional surrogate of Joyce to escape from Ireland by sea."

⁴¹ Stanislaus Joyce, "Background," p. 526; My Brother's Keeper, pp. 62-63.

⁴² This is pointed out by Sullivan, p. 102: he says that Stanislaus was ten on December 17, 1895, and James fourteen on February 2, 1896. Sullivan, however, has made an error in determining Stanislaus' age, for he has followed the Belvedere records, which are wrong. According to Ellmann, p. 20, Stanislaus was born on December 17, 1884, not, as Sullivan thinks, 1885. The discrepancy between the Belvedere records and the birth notices has not been explained.

⁴³ Ellmann, p. 48. Sullivan, p. 101, disagrees, for he says that although Joyce had the leisure to examine "the seamier side of Dublin life," he did not do so.

⁴⁴ Kaye, p. 34, ascribes the restlessness and desire for adventure in "An Encounter" to the pangs of puberty. He further points out that in Portrait, Joyce connects Stephen's fantasy of Mercedes with a desire to escape to foreign lands.

⁴⁵ Stanislaus Joyce, "Background," p. 526, says that neither he nor his brother understood the kind of individual they met on "a day's miching together," and they thought that he was an escaped lunatic. Both Ghiselin, p. 198, and Kaye, pp. 36-37, feel that the narrator has not escaped.

⁴⁶ Ghiselin, p. 198.

⁴⁷ Stanislaus Joyce, "Background," p. 526, says that James put the pervert "into the book as a by-product of English educational methods." Kaye, p. 33, feels that "The sterile autoeroticism and sadism of the pervert is an excellent symbol of Joyce's view of political Ireland after Parnell."

⁴⁸ For the opposite view, that Mahony and the pervert enable the narrator to see himself as defective in love, and, thus, that they bring about his self-realization, see Tindall, A Reader's Guide, p. 19.

⁴⁹ For the view of the pervert as a father-figure, see Levin and Shattuck, pp. 57-58; Kenner, p. 54; Kaye, p. 36; Tindall, A Reader's Guide, pp. 17-18. Magalaner, Time of Apprenticeship, p. 150, notes that the word josser can mean "God" in pidgin English. Magalaner and Kain, p. 76, feel that the pervert is "a symbol of love turned sour in the enervating Dublin climate of fifty years ago."

⁵⁰ Kaye, p. 37, considers "An Encounter" a symbolic history of the narrator's "rejection of the authority of father, church, and state as perverted and degenerate, and his despairing substitution" of friendship with Mahony, a mediocre contemporary.

⁵¹ Kenner, p. 54, notes that with the appearance of the pervert, "the mysterious" is deflected from religion toward sexuality. Kaye, p. 36, points out that "mystery" applies to sex as well as to religion.

⁵²Kaye, p. 36, says, "we can infer, from the horror and guilt that Stephen Dedalus feels about his autoeroticism when he is about the same age, the painfulness of the narrator's observation" of perverse behavior in the man with whom he hoped to identify.

⁵³Magalaner, Time of Apprenticeship, p. 78, notes the addition of weather conditions to the revised version of the story.

⁵⁴Ghiselin, p. 87, points out that the green eyes of the pervert dissociate the color green from the sea, and associate it with "degeneracy in Ireland." Kaye, p. 33, says that the pervert is green-eyed because green stands for Ireland.

⁵⁵Tindall, A Reader's Guide, p. 18, says that the pervert resembles Father Flynn in "clothing, teeth, perversity, and preoccupation with ritual."

⁵⁶For an interpretation of "Araby" as the hopeless quest of a grail hero to bring fertility to a blighted land, see Concepcion D. Dadafulza, "The Quest of the Chalice-Bearer in James Joyce's 'Araby,'" The Diliman Review, VII, (1959), 317-325.

⁵⁷Ellmann, p. 48.

⁵⁸My Brother's Keeper, p. 155.

⁵⁹Magalaner and Kain, on the other hand, p. 78, feel that Mangan's sister "represents all the things that Dublin does not." For the opinion that Mangan's sister represents Helen of Troy, see Levin and Shattuck, p. 59. For the opinion that she is a fertility goddess, see Dadafulza, p. 318.

⁶⁰New York, 1956, p. 221. Stanislaus Joyce, My Brother's Keeper, p. 158, says that Irish women show "coldness, bigotry, and absolute lack of romanticism," which is perhaps what Irish men really want.

⁶¹Tindall, The Literary Symbol, p. 226; Ghiselin, p. 87. Ghiselin, pp. 86-88, discusses color symbolism and labels the brown-clad girl as very Irish. Yet he also points out, p. 199, that there is vital motion in the imagery of the girl.

⁶²Tindall, A Reader's Guide, p. 20, considers the figure of Mangan's sister "brown but exciting."

⁶³Ibid., pp. 4-5. Daiches, p. 87, also feels that the narrator has come to self-realization.

⁶⁴Dadafulza, p. 321, points out that the journey to Araby is lived "more in time than in space."

⁶⁵For a discussion of the symbolism of the bazaar, see Magalaner and Kain, p. 79; Tindall, A Reader's Guide, p. 20; Dadafulza, p. 322. For the narrator's disillusionment at the bazaar, see Levin and Shattuck, pp. 59-60; Levin, p. 34; Ghiselin, p. 199.

Chapter 11: Adolescence

In the second group of stories, "The Boarding House," "After the Race" and "Eveline," the group labelled "adolescence" by Joyce,¹ there is neither a benevolent time nor a character Joycean enough to benefit by it. These stories, as well as the remaining ones in Dubliners, and Portrait and Ulysses too, are not autobiographical in the same way that the first three are. There are autobiographical elements, to be sure, in all of Joyce's fiction, but only the first three stories involve Joyce himself as the narrator. From then on, nobody escapes, because Joyce turns from actuality to possibility. The rest of the Dedalus fiction considers various projections of failed Joyces. "The Boarding House" deals with a story told to Joyce by Eyer, the other English teacher at the Berlitz school in Trieste, and Polly Mooney is the name of a childhood friend of Nora.² "After the Race" can be related to the author only in a tortuous way: Joyce interviewed a French motorist, Henri Fournier, who was to take part in the Gordon Bennett Cup to be run in Ireland in July, 1903.³ "Eveline," as Richard Ellmann suggests, may be Joyce's projection of what Nora might have done if she had decided not to elope with him in October, 1904.⁴ But these mildly autobiographical elements are a far cry from the specifically Joycean persona who is the narrator of the first three stories, and who records incidents in his, that is the author's, life.

Even though the narrator has become third person, and the subject is no longer Joyce himself, the narrative technique for

delineating character is the same: these next three stories concern character development. The heroes or heroines are changing, and in the course of the story, they become something in time. This becoming is embodied in the significant moment which changes the character's life permanently. But, while the moments in the first stories are ones of escape, the moments here are ones of entrapment. The character's life changes, not, like Joyce, because he is set free from a restrictive influence, but because he is trapped into a certain kind of life. Joyce seems almost to be saying, "Look, I escaped, but these poor devils, my countrymen, are trapped." Joyce's "nearly obsessive awareness of the pathos of smothered potentials and dreams"⁵ comes out clearly for the first time in this group. The first stories are monuments to a kindly time, but these three present time in its more usual Joycean role, that of jailer. The characters are developing ones, but ones cut off at a certain point in their development by a moment which demarcates the past growth of the self from the future stasis brought about by the moment of entrapment. Thus, the narrative technique is one of development, but arrested development, and the role of time, the agent of arrest, is sinister.

In "The Boarding House," the moment of entrapment which fixes Bob Doran's life in a mold is his seduction by Polly Mooney, according to Mrs. Mooney's master plan. This sort of seduction is precisely what Joyce escaped from when he broke away from the Mangan's sister type, and chose whores rather than marriage-as-reparation. Up until this moment in his life, Bob Doran has been a developing character. When he was younger, "he had sown his wild oats ... he had boasted of his free-thinking and denied the existence of God" (66).

Although this phase of his life is "nearly" finished, "He still bought a copy of Reynold's Newspaper every week" (66). Bob has been working "for thirteen years in a great Catholic wine-merchant's office" (65), and during this time he has "attended to his religious duties and for nine-tenths of the year lived a regular life" (66). This kind of life may not be a very dramatic development of the self, but Bob at least has been free to lead his life as he chooses. Once, however, he succumbs to the carefully planned seduction, he is trapped and will never again be free to develop. On a bright Sunday morning, between "seventeen minutes past eleven" and the "short twelve" Mass (64) Mrs. Mooney will make sure that the sexual moment which allured him will become a permanent prison.

Bob Doran has no alternative but to agree to his own imprisonment: "What could he do now but marry her or run away?" (65) He is well enough aware of his entrapment by the moment, for he knows that "delirium passes" (67) although the consequences of it do not. "His instinct urged him to remain free, not to marry" (66), yet all the circumstances of his life, time and the fates, are bent on cutting off his self-development.⁶ Economic pressures force him to accept Mrs. Mooney's "reparation": he cannot face the possible loss of the job he has held for so long. Religious pressures provide a similar impetus: "the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation" (65). His own rather misguided sense of honor, which tells him that "reparation must be made for such a sin" (67), urges him to accept the not altogether pleasant marriage. Lastly, Jack Mooney's fortuitous appearance -- and what bitterness there is in having him

appear at the right place, in the right time! -- reminds Bob of his physical fear of Polly's brother and gives him that last push into the trap.⁷ Bob knows that it is a trap which will mold his future: he thinks, "Once you are married, you are done for" (66). Yet a combination of forces, among them his own weakness, conspires to end the development of Bob Doran as a free human, and to place him in the trap of unwilling domesticity.

Polly, the trapper, also undergoes entrapment, but to her this is the goal of development, not its ruin.⁸ Polly's aim in life is marriage, and she looks forward to the result of her seduction "without alarm." She is patient and cheerful while waiting for her mother to exact Bob's "reparation," and her mind is filled with "amiable memories" (68) inspired by the sight of Doran's bed. Her life will now take on the only pattern it can, for marriage -- to anyone -- was the purpose of her going out to work, and, that being unsuccessful, her coming home to have "the run of the young men" (63) in the boarding house. Mrs. Mooney is satisfied because she has 'gotten her daughter off her hands' (65), and Polly, too, is satisfied because her future is assured. The moment which is at once the climax and destruction of Doran's development is also the culmination and badge of success in Polly's. What is a trap to Doran is a desirable means of self-fulfillment to Polly.

In "After the Race,"⁹ the narrative technique for delineating character is again that of arrested development. Jimmy Doyle is a character open to change until he is trapped by the loss of a large sum of money. The moment of entrapment, however, which presumably does not involve the loss of all of his money, is set within a larger context of the potential loss of everything. Jimmy, prior to the

time of the story, has been developing his personality: he went to a Catholic college in England, studied law at Dublin University, and then was "sent for a term to Cambridge to see a little life" (43). His father manages Jimmy's life in the same way that Mrs. Mooney manages Polly's; indeed, the DoYLES are akin to the Mooneys in that both families ~~are of butchering stock~~. Mrs. Mooney maneuvers Polly into marriage much as Jimmy's father maneuvers him into financial ruin. The elder Doyle is "covertly proud of the excess" (43) of his son's bills,¹⁰ and encourages Jimmy in his friendship with Séguin, whom he had met at Cambridge. Mr. Doyle considers the Frenchman "a person ... well worth knowing" (43), and he is the one "who had first suggested the investment" (45) in Séguin's motor car venture. It is precisely this investment which augurs Jimmy's loss of money, and since money provided the means for his development, it is the lack of money which will fix him in a trap as surely as marriage fixed Doran. Ghiselin sees in Jimmy "the state of the soul that has lost its virtue and stands at the threshold of sin,"¹¹ but I should prefer to say that Jimmy has lost much of his patrimony and is standing at the threshold of losing all of it.

Even before Jimmy experiences the moment of present loss, the disastrous card game, the stage is set for his future impoverishment. Séguin and Rivière are introduced before we meet Jimmy:

Séguin was in good humour because he had unexpectedly received some orders in advance (he was about to start a motor establishment in Paris) and Rivière was in good humour because he was to be appointed manager of the establishment; these two young men (who were cousins) were also in good humour because of the success of the French cars (43).

Thus, business is shown to be more important to the Frenchmen than the races are, and one senses a plot to get the Irishman's money.

The very terms in which the business venture is stated suggest something underhanded: "Ségouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern" (44-45). This "favour" is the basic situation in the cony-catching game in which unsuspecting investors are lured to part with their money by "friendly" acquaintances. The French triumph in the races is used to reinforce the pressure upon Jimmy to finance the cousins in the motor business: "Rivière, not wholly ingenuously, undertook to explain to Jimmy the triumph of the French mechanics" (46). There seems to be a clear indication that Jimmy is being seduced into a venture which will be financially beneficial to the Frenchmen, but rather less safe for him. One cannot help feeling that he is being trapped by Ségouin and Rivière into a risky investment,¹² and that he will lose "the greater part of his substance" (44) in it.

But Jimmy does not have to wait for the motor business to be set up to lose his money. His moment of entrapment is a card game in which he disposes of a large part of his "substance," and thus ensures for himself a life, if not of poverty, of less than financial ease. Although "at heart the inheritor of solid instincts" (44), Jimmy is driven into gambling for high stakes by his own desire for high life. Just as Doran is trapped by a sexual passion unusual for him, Jimmy is trapped by an unaccustomed recklessness. Aboard the rich American's yacht, Jimmy drinks so much that "he frequently mistook his cards and the other men had to calculate his I.O.U.'s for him" (48). By the end of the game, he and the American are the "heaviest losers," and the two Frenchmen (naturally!) and Routh, the Englishmen, the winners. Jimmy does not know exactly how much

he has lost, for he is befuddled by drink, but it seems to be a considerable sum. Jimmy is aware of his entrapment into financial loss, but like Doran, he is powerless to prevent it. Early in the evening Jimmy "felt obscurely the lack of an audience: the wit was flashing" (48). Later on, as the stakes grow higher, "he wished they would stop." He knows full well that he "would regret in the morning" the folly of the night; nevertheless, he is forced by drink, by notions of high life, and by his companions, "devils of fellows," to continue playing for high stakes.¹³ His loss represents a trap, which while not as clear-cut as a marriage-trap, still acts as a barrier to his development. This moment of reckless gambling will force Jimmy into the mold of straitened circumstances, and if he has not been sufficiently impoverished by his losses this night, there is always the French motor venture to seal his financial doom. Since Jimmy is so dependent on money to provide the excitement he seeks in life -- the friends, the dinners, the car, the entertainment -- when he is devoid of money he will be as effectively trapped as if he were saddled with an unwanted wife. Ghiselin concludes that "Jimmy, like Eveline, resembles in the end a paralyzed animal."¹⁴

In "Eveline," potential character development is again cut off by a decisive moment: Eveline is the reverse of Bob Doran, for Eveline is trapped into a sterile life by her inability to escape and marry,¹⁵ while Bob is trapped by his marriage. Joyce seems to be saying that marriage in Ireland is just as wretched a fate as spinsterhood in Ireland: Ireland makes them both dreadful. Eveline, like Bob, has shown development in a mild way: she has worked hard, but has known the pleasure of "courting." Frank made her feel

"pleasantly confused" (39), and held out the promise of "life, perhaps love, too" (40). She knows that life with Frank in a far-off country offers a chance of "another life" (38), different from that of her mother, who led a "life of commonplace sacrifices closing in final craziness" (40).¹⁶ Eveline realizes her own potential for development as a wife and mother, and feels that "she must escape!" (40). But, like Doran and Doyle, she cannot carry her development any farther, and falls prey to the moment of entrapment.¹⁷ When she is at the North Wall, the point of embarkation, she becomes panic-stricken: "All the seas of the world tumbled about her heart. He was drawing her into them; he would drown her" (41).¹⁸ Eveline becomes rooted to the dock, to Ireland, and stands "passive, like a helpless animal" (41). She is trapped in the moment of her refusal to board the ship, and the force binding her is her own indecisiveness. Although she realizes, to some extent, her own entrapment -- she gives "a cry of anguish" before final passivity descends -- she is helpless to escape. As Magalaner says, "she has been so long a prisoner in her mind that ... she cannot tolerate freedom."¹⁹ This moment of refusal to escape changes her life, probably unalterably, as she is now firmly entrenched in Ireland because of her own failure of will. Eveline's development is at an end, and her future life is set in the mold of Irish spinsterhood and servitude.²⁰

Thus, in the preceding three stories, each character undergoes a crucial moment which arrests his development. The moment traps the character in time, and forestalls any future development of self. Each character, by his apparent willingness to accept the consequences of the moment, cooperates in the shutting of his prison door. Like Bloom, Bob, Jimmy, and Eveline all remain passive. Not sur-

prisingly, in these stories time plays the role of the jailer who locks each character into the permanent cell his self is now to occupy. Part of this aspect of time, now harsh and cruel, is time's deceitfulness. Time can entrap the characters because it allows them to misinterpret it. The characters recreate the past according to their present situations, and by this recreation they enable the future to harden around them. Time permits the characters to rewrite the past falsely, and their deliberate falsification helps time to trap its victims. When the characters attempt to make the past into what they want it to be, they hoist their own petard, for their future development is simply a function of the false past. In a maliciously just way, time lets the characters get what they deserve. This same process occurs in Portrait, when we see Stephen deliberately recreating a false past. Stephen, however, has a more complex fate in store, for he is closer to the author than any of the characters in the "adolescence" group.

In "The Boarding House," Polly and Mrs. Mooney reconstruct the past almost before it is past. During their interview, Polly and her mother awkwardly discuss the seduction: Mrs. Mooney did not wish "to receive the news in too cavalier a fashion or to seem to have connived and Polly ... did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance" (64). Both are intent upon recreating the outright seduction of Doran into nothing extraordinary: a perfectly normal, male-initiated marriage proposal. Rob cooperates with the two women, for he recreates the past in a way that makes his entrapment inevitable and deserved. He recalls Polly's "thoughtfulness," and dwells on "her eyes, the touch of her hand and his delirium" (67).

He thinks, "Perhaps they could be happy together" (67), and goes out of his way to paint the seduction scene in glowing colors. Although Bob is dimly aware that he is being "had," he permits time to trap him by his recreation of the sexual moment in all of its beauty, and his failure to understand the purpose of this moment in all of its sordidness. Bob works with time the jailer when he covers up a lewd and immoral incident with sensuality and loveliness. He is fair game, and the role of time in his **entrapment** is chillingly humorous: Bob, trapped by a moment of sexual pleasure into a lifetime of reparation, is so unable to understand his situation that he recreates this moment in its loveliest light, emphasizing the very beauty which trapped him! It is not at all surprising that Doran turns up in Ulysses as a hopeless drunk.

In "After the Race," time is again a jailer and a gay deceiver. Even Dublin itself cooperates in the deceit of Jimmy Doyle: the city which is called the "channel of poverty and inaction" (42) becomes "the city [which] wore the mask of a capital" (46) on this magic night. Even space, it seems, cannot be trusted to remain constant. Jimmy rewrites the immediate past also almost as soon as it is past. He makes a drunken speech, loudly applauded by the "friends" out for his money, and comes to the conclusion that "it must have been a good speech." He is also deluded into thinking that his gambling partners are "good company," and that in this company he is "seeing life" (47). Jimmy consistently interprets his future business venture as a way to make "pots of money," and never even suspects that is going to be cheated. The whole evening seems one of intense gaiety to him, while in reality it is preparing the lamb for slaughter, much as Doran was prepared for marriage by Polly's

sexual blandishments. Although Jimmy does not rewrite time as openly as do Doran, the Mooneys, or Eveline, he is guilty of seeing his disreputable and sly companions as jolly fellows, even when he dimly realizes that he is in no state to be playing cards for high stakes. He is "glad of the dark stupor that would cover up his folly" (48), and foresees "regret" about his heavy losses, but he does not see any further into the truth of the past; he does not make the necessary connection between being brought into a disastrous card game and being led into an equally frightening business deal. He cooperates with time the jailer by losing a good deal of money in a short time, and by reconstructing the entire attempt to defraud him of what may remain of his patrimony as simply gaiety, youthful exuberance, "life." Because he, like Doran, persists in regarding the past as desirable, he engineers his own entrapment into a life of less than financial ease.

In "Eveline," there is the most detailed study of the recreation of time, and the character who by deliberate self-deceit allows herself to be trapped in time. Eveline is fully aware of her undesirable environment: she sees both her past and present life, in all its hardship, very clearly.²¹ She knows that her father, always violent, has become even more so since her mother's death. She is tired of "the invariable squabble for money on Saturday nights" (38), which has been and will continue to be a feature of her life. Her life consists of keeping house for a father prone to drink and caring for two young children, in addition to holding a steady job; this is a "hard life," as she recognizes. Her wearisome and humiliating job make life that much more miserable. Eveline understands all of these things about her past and present; nevertheless, she deliber-

ately falsifies this past, for "now that she was about to leave it she did not find it a wholly undesirable life" (38). Eveline reminds herself that her father will miss her, and she will miss him too, for "Sometimes he could be very nice" (39). She brings up the time in the recent past when he cared for her in her illness as an example of this niceness, and digs even further into the past to recall a pleasant family picnic. Although Eveline's last thoughts of her mother terrify her, she has been so convincing in her reconstruction of the past that she is powerless to escape it. Eveline has transformed a mean and bare existence into something warm and happy: a considerable feat in view of the fact that she had far less to work with than either Doran or Doyle. But Eveline is trapped by the same cruel time: her reconstruction of the past as desirable dooms her to a permanent re-enactment of what we know is quite unpleasant. She is foolish enough to make the very time which will determine her future into a time of happiness, and thus she wills her own entrapment as do Doran and Doyle. Thus, the hero in the preceding stories is trapped by time the jailer, and time deceives the hero by enabling him to recreate the past falsely. The character does not escape from a molded life as in the first three stories, but rather is trapped into a firm pattern. The two faces of time seen so far are those of the benevolent friend and malevolent jailer.

To summarize, in the preceding six stories, the narrative method of delineating character has been developmental: each character has either been allowed to develop or has experienced arrested development through the agency of a single moment of time. The same method is used to chronicle Stephen's development in Portrait. In the three autobiographical

stories, the development takes the form of an escape, while in the more impersonal ones it is an entrapment which effectively precludes any further development. The contrast between the quality of the moments creates a contrast in tone: the first stories are far more optimistic than the last three, in which the style is as 'scrupulously mean' as the subject demands. The narrator in "An Encounter" admits his happiness (22), and is later penitent because his relief is tempered by the knowledge that he once despised the boy who aided his escape. In "The Sisters," the narrator is similarly relieved (12) by Father Flynn's death. "Araby" is darker than the preceding stories both in its night and winter setting and its emotional turns, but there is an undercurrent of relief and freedom beneath the adolescent's present humiliation. In the second group of stories, in contrast to the first, there is neither happiness, nor freedom, nor even relief: the sunny morning in "The Boarding House" merely adds an extra measure of cruelty to Mrs. Mooney's meat-cleaver methods. The most pleasant emotion felt is Doyle's gladness at the end of the card game; this is not the gladness of a successful escape, but, rather, the sigh a prisoner emits when he discovers that at least his cell has been cleaned prior to his arrival. Bob Doran expresses no emotion except fear, but Joyce rather mordantly labels him 'the lover' (68) at the precise moment when Jack Mooney's "bulldog face" is impelling him down the stairs, toward the marriage-trap. Eveline is reduced to the most helpless state: she cannot give any "sign of love or farewell or recognition" (41) to the man she was going to marry. Thus, the relief in the first stories has been supplanted by a lack of emotion, or at most an acceptance of the prison, in the last three. This difference reflects the difference in time's function: while time helped the hero to escape

in the first stories, and thus to develop positively, it trapped the hero in the moment in the last three, and thus caused an arrested development. The difference also demarcates the boundary between Joyce as the Dedalian hero and Joyce as the creator of unfulfilled characters.

Chapter II: Footnotes

¹Richard Levin and Charles Shattuck, "First Flight to Ithaca: A New Reading of Joyce's Dubliners," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 60, note the rather advanced age of Joyce's "adolescents." Hugh Kenner, Dublin's Joyce (London, 1955), p. 54, includes "Two Gallants" in this group, which he goes on to consider as a balance of "two feminine and two masculine modes."

²Richard Ellmann, James Joyce (New York, 1959), p. 205. See also Stanislaus Joyce, "The Background to Dubliners," The Listener, LI (1954), 527.

³Stanislaus Joyce, My Brother's Keeper (New York, 1958), p. 225.

⁴James Joyce, p. 185. Marvin Magalaner, "James Mangan and Joyce's Dedalus Family," Philological Quarterly, XXXI (1952), 370, shows that the plot of "Eveline" can be seen in Mangan's writings about his father.

⁵James R. Baker, "Ibsen, Joyce, and the Living-Dead: A Study of Dubliners," A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), p. 25.

⁶Brewster Ghiselin, "The Unity of Joyce's Dubliners," Accent, XVI (1956), 202, discusses the various pressures preventing Doran's escape. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 26, feels that the theme of this story is the pressure of environment on Doran.

⁷Ghiselin, p. 202, says that the suggestion of upward movement to a spiritual orient is countered by Doran's actual downward movement.

⁸Tindall, p. 26, points out that Polly gains awareness at the end of the story, not of her self, but of her conquest. Ghiselin, p. 201, considers Polly a "debased Aphrodite," as Levin and Shattuck had pointed out. Kenner, p. 49, says that in the final lines of the story, Polly is "exactly placed on the scale between narcissism and acumen."

⁹Tindall, p. 23, considers this a meager story because of Joyce's "unfamiliarity with the subject." Ellmann, p. 170, feels that the story represents Joyce's desire for foreign sophistication. Cf. Kenner, p. 55.

¹⁰Yet William Powell Jones, James Joyce and the Common Reader (Norman, 1955), p. 15, condemns Jimmy as a "Young man [who] finds excitement only in wasting his father's money."

¹¹"The Unity of Joyce's Dubliners," p. 200.

¹²Kenner, p. 55, feels that Jimmy, in forsaking the "channel

of poverty" for Ségouin's life, is inverting Eveline's failure to choose a life with Frank in Buenos Aires.

¹³Ibid.: life is "imaged as reckless action ... explicitly geared to the petroleum-reeking call of the Open Road."

¹⁴"The Unity of Joyce's Dubliners," p. 200. Jones, p. 19, thinks that Eveline is more mature than Jimmy, for she has led a life of hard work, whereas he has been a profligate.

¹⁵The escape theme in "Eveline" has been pointed out by Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce (London, 1959), p. 120; Ghiselin, p. 199; Tindall, p. 21.

¹⁶Magalaner, Time of Apprenticeship, p. 121, notes that Dublin drove Eveline's mother mad just as it did Father Flynn.

¹⁷Ibid., pp. 152-153, suggests the possible relationship of Eveline's paralysis to that of Blessed Margaret Mary Alacoque, whose picture Eveline recalls. Kenner, pp. 54-55, and Ghiselin, p. 199, also discuss Eveline's paralysis.

¹⁸Ghiselin, p. 83, points out that many characters in Dubliners approach the open sea, but none embark upon it. For his discussion of water symbolism, see p. 85.

¹⁹Time of Apprenticeship, p. 121. Ghiselin, p. 200, points out that "her plight exemplifies the state of the soul enclosed in the barren homeland because it is too weak to cross the threshold of the east."

²⁰Magalaner, Time of Apprenticeship, pp. 121-126, examines Eveline's refusal to escape as a choice of death.

²¹See Ibid., pp. 122-123, for a discussion of the importance of dust as a symbol of Eveline's present life.

Chapter 111: Maturity

In the third group of stories, "Clay,"¹ "Counterparts," and "A Painful Case," the group about "mature life," there is a sharp break with the preceding two groups in narrative technique and in the role of time.² The third person narrator of the second group is retained by Joyce in these non-autobiographical stories, but the technique of delineating character is one of revelation, not development. Thus, this group looks towards Ulysses in technique, rather than towards Portrait. The characters, when we meet them, are fixed in time and space, and what we see is not a process of becoming, but, rather, a display of what has become. We see not the moment of escape or entrapment itself, but the result of a prior moment, in each case, one of entrapment. Each of the central characters -- Maria, Farrington, Duffy -- has already been trapped by time, and they are revealed as creatures living out the results of an earlier and unspecified entrapment. By the time Joyce wrote Ulysses, the unspecified moments had become clearly perceived: predictably, they are sexual ones. In these stories, Maria and Farrington are like insects pinned to a dissecting table: Joyce removes their inner workings and holds the guts up to his audience for its delectation and edification. Since neither understands his trap, or even that it is one, each submits to the dissection uncomprehendingly. James Duffy, a cut above the other two, is similarly revealed and dissected as a fixed entity, but

he does undergo a moment of realization, a moment of development, which enables him to understand the nature of the trap. His tragedy is that it is too late for him to escape from it, and he must live out the remainder of his life with understanding but no possibility of action. He is slightly more sensitive because his personality is closer to Joyce's, but his tragedy is deeper because he is yet another example of what Joyce might have become. The role of time in these stories is, necessarily, more unpleasant than that of a jailer. The three heroes have already been jailed; now time can play the tyrant, since it has ready-made victims. Time functions in these stories as a permanent whip: the characters are slaves to the clock. Time pursues each one relentlessly, regulating his life and exacting unflagging obedience. It is not surprising that static characters, laid open by an author to an audience, and, in one case, to himself, should be run by the clock; the narrative method of revelation of a fixed character involves the almost ⁱⁿhuman dominance of time, first as the force which traps the character, and second as the ever-present guard who makes sure that the character stays trapped.

Maria in "Clay" is revealed as a character hopelessly trapped in a certain kind of life, with no understanding of this life, and with no real hope of ever fleeing her trap. We never know what trapped Maria, but in this light her relationship to Eveline is interesting. I feel that Maria could very well be Eveline, thirty years later. Maria leads exactly the sort of sterile life that Eveline embraced when she failed to escape from Dublin. Our last view of Eveline is as a "helpless animal"; when the curtain rises on Maria (and Joyce wanted "Clay" to follow "Eveline"), she is

an equally helpless creature living a life of rigid routine akin to the instinctive life of an animal. Furthermore, The Bohemian Girl connects the two heroines. Eveline mentions Gálfe's light opera, to which Frank had taken her, as an example of the joy in life which marriage to him promised: "she felt elated as she sat in an unaccustomed part of the theatre with him" (39). The song Maria sings (106) is from this same work,³ but Maria leaves out the verses about a marriage proposal:

I dreamt that suitors sought my hand
That knights on bended knee,
And with vows no maiden heart could withstand,
They pledged their faith to me.
And I dreamt that one of that noble band
Came forth my heart to claim,
But I also dreamt, which charmed me most,⁴
That you loved me still the same.

Psychologically this omission connects Maria with Eveline, for the older woman would avoid a reference to what made her what she is: an old maid, unclaimed now because she refused one who loved her. This connection cannot be pushed much farther, for Eveline does seem more sensitive than Maria, and it is likely that Maria was a servant to the Donnelly's, while Eveline lived with her own family. Maria is not Eveline; she is simply what someone trapped the way Eveline is by time could become. And Molly Bloom is an inverse of Maria-Eveline: a woman trapped not by spinsterhood, but by sexual frustration in marriage.

Maria's character is revealed in three stages:⁵ her life in the laundry, the trip to the Donnelly's, and the party at the Donnelly's. In each of these vignettes, Maria is shown to have no understanding of either herself or her life, no possibility of development. She is not going to become anything different from what she already is; the purpose of the narrative is simply to show her

as she is, has been, and will always be.⁶ In the laundry, Maria is clearly set forth by the author as a creature of habit: on the first page of the story (99) the word always is used in reference to her four times. Maria "talked a little through her nose, always soothingly She was always sent for when the women quarrelled over their tubs and always succeeded in making peace And Ginger Mooney was always saying what she wouldn't do to the dummy who had charge of the irons if it wasn't for Maria" (99-100; italics mine). The repetition of always affirms Maria as a static character: she can never develop into anything else because she is forever acting in the same way. Again, the sense of the inhumanness of Maria is created by the description of her: "Maria was a very, very small person indeed but she had a very long nose and a very long chin" (99). This is the kind of description one would expect in a fairy tale, not in a "real" story about "real" people. Maria is unreal, inhuman, to the extent that she is never-changing, like the Virgin or a witch, both of whom she resembles.⁷ Maria's entrapment in a sterile life -- and how splendid the laundry is as a symbol of this -- is a result, apparently, of a defect in her understanding.⁸ When Joyce reveals the limitations of her mature understanding, we can easily see how simple it must have been to trap her. The outermost limit of Maria's understanding is niceness: she thinks that the Protestants in the laundry are "nice people, a little quiet and serious," and she praises the matron as "a nice person to deal with, so genteel" (100). The very next paragraph, however, reveals the true nature of Maria's environment, the things she is unable to see: "the women began to come in by twos and threes, wiping their steaming hands in their petticoats and pulling down

the sleeves of their blouses over their red steaming arms

There was a great deal of laughing and joking during the meal" (101). Although Maria judges Ginger Mooney a "common woman," she had been pleased earlier by Ginger's praise of her peace-making qualities.⁹ Maria, then, in the first vignette is revealed as a person dominated by routine and made almost inhuman by it. She herself fails to understand that her sterile environment is vulgar, and this reduction of all life to niceness precludes any possible change of character. She likes her trap.

In the next vignette, Maria's lack of understanding is worked out more fully, in order to show how ill-equipped she is to cope with life outside her trap. When the salesgirl in the cake shop, annoyed at Maria's inability to make up her mind, snaps at her, all Maria does is blush and smile. Maria does not realize that the salesgirl's question, "was it wedding-cake she wanted to buy" (102), is rude and supercilious. Again, on the Drumcondra tram, when an elderly gentleman, obviously inebriated, is polite to her, Maria thinks: "how easy it was to know a gentleman even when he has a drop taken" (103). This gentleman is awarded her highest word of praise: "nice." He rewards her, perhaps, by stealing her plumcake,¹⁰ because Maria does not understand that he is drunk and that his politeness is a result of drink, maybe even a diversionary tactic so that he can make off with her package. These two brushes with the world outside the laundry reveal Maria as a character unable to cope with this world because unable to understand its motivations. Maria's responses are based on surface appearances, for long years in a sheltered environment have made her unable to penetrate life's core.

At the Donnelly's,¹¹ Maria again reveals her failure to understand life or herself.¹² When she chooses the clay, all the meaning she sees is "that it was wrong that time and so she had to do it over again" (105). She does not know that clay is a symbol of death, and as Magalaner and Kain point out, she is unaware that "death is her fate."¹³ Maria picks a prayer-book on her second try, and although everyone else is pleased, significantly enough, Maria betrays no reaction at all.¹⁴ She then sings her song, omitting the previously mentioned verses, but as "no one tried to show her her mistake" (106), she does not realize that she has forgotten anything.¹⁵ Thus, Maria is revealed as a character trapped in a sterile, pointless, routine existence. She can never get out of this trap because she does not know that she is in it: the cruelty in her revelation is her value judgment of this appallingly empty life as "nice."

In "Counterparts," Farrington is revealed as a character trapped by life, much as Maria is. But where Maria accepts her trap and thus prevents any development in terms of an escape from it, Farrington constantly rebels against his life. This rebellion is, however, as sterile as Maria's passive acceptance, for Farrington is equally hampered by his inability to understand himself or his life. His understanding is on the same primitive level as Maria's, and neither he nor she will ever be able to escape for this reason. The character revelation again takes place in three stages: Farrington on the job, in pubs, and at home. Farrington is trapped in a routine job, that of copyist, and his most masterly efforts are devoted to shirking and cadging money for drinks. He needs liquor to help him bear the humiliations to which he is subjected by his job:

when pressure from Mr. Alleyne becomes too great, he feels "that he must have a good night's drinking" (87). His browbeating at the hands of Mr. Alleyne, and the equally humiliating cold treatment Farrington receives in front of Miss Delacour, cause him to be impertinent to his employer. But Farrington's snappy answer must be followed by an "abject apology" (92) in order for him to keep the job he hates but cannot escape. All that Farrington understands is that his employers seem to be against him; this drives him to a mad, animal-like frenzy only assuaged by drink. What Farrington is utterly incapable of seeing is that he is an extremely incompetent employee who merits browbeating by his inefficiency and obvious lack of effort. Farrington is trapped into serving as a permanent whipping-boy by his inability to understand the business concepts of efficiency and devotion to duty; all he can do is beat his head against the bars of the cage.

In the pubs, Farrington is again revealed as a man of limited understanding who fails to perceive his own nature and that of the life around him. He attempts to make his impertinence to Alleyne a heroic story, when in reality he had been as "astounded" by his "witticism" (91) as everyone else in the office. After a few hours of drinking, when he has spent his money, he sees a desirable woman, and "cursed his want of money and cursed all the rounds he had stood" (95).¹⁶ He is again enraged at circumstances, but does not see that his own desire for pub-crawling caused him to squander his money. Weathers, whom he calls "a sponge" (95), becomes Farrington's particular object of hatred, but Farrington suffers the same humiliation in his relation to Weathers as he did in relation to Alleyne. All that Farrington can grasp is that he has "been

defeated by ... a stripling" (96); he reacts "with anger and humiliation" (96), but does not accept the fact that Weathers is younger, stronger, and probably less drunk than he himself. At the end of this vignette, Farrington's face wears the "violent expression" of a man pushed beyond endurance by constant humiliation. His reaction is again that of a caged animal, for he speaks as "fiercely" to the bartender as he had previously spoken impertinently to Alleyne. This growl, however, represents a descending order in Farrington's scapegoats: Alleyne can exact repentance, while the bartender must remain silent and suffer Farrington's displeasure. The pub scene reveals Farrington as a man trapped by a limited understanding of his capabilities, and, thus, powerless to rebel in any significant way. Hand-wrestling is hardly a meaningful gesture; it is, rather, a desperate and unsuccessful attempt to restore self-esteem. But Farrington is rendered too impotent by rage to escape his trap, just as Maria was rendered impotent by passive acquiescence.

In the third vignette, Farrington at home,¹⁷ he is revealed as a person so devoid of understanding that all rebellion against time and fate becomes simply senseless cruelty.¹⁸ The third and last scapegoat is the most helpless. Farrington is in a state of complete fury on the way home: "He cursed everything. He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk" (97). He has no notion of why he is so complete a failure, but only knows that he is "choked" with fury. He beats his son furiously, his method of revenging himself on the world, and inflicts the same sort of punishment on his son that he feels he has suffered.¹⁹ What Farrington cannot perceive

is that he has deserved his humiliation on the job, because he is inefficient, and his humiliation at hand-wrestling, because he is debilitated by drink; the child, on the other hand, who attempts to be kind to his "pa," does not in any way deserve a brutal beating. Farrington reveals himself to be a drunken, incompetent, lazy man, who bullies a small boy as revenge upon a world that understands him far better than he does himself. Farrington is trapped in life because he is too angry to see life as it is; he will never develop because the necessary germ of understanding is missing, and so he remains a caged beast, revealed in all its impotent rage, and able to assert itself only over smaller animals.

In "A Painful Case,"²⁰ the same character revelation takes place, with the character revealed as a static one. The difference between James Duffy, on the one hand, and Maria and Farrington, on the other, is that Duffy's stasis is not permanent: he experiences a developmental moment, which, while it neither enables him to escape from stasis nor traps him into that, does force him to see himself and his life. This moment, causing an illumination of self, represents a considerable advance beyond Farrington and Maria, who fail to understand their traps and simply go on living in them. Nevertheless, although Duffy experiences a developmental moment, one which illuminates his past, there is no consequence of the moment. He merely understands what he failed to understand previously, but gives no indication of changing as a result of his newly-acquired insight. The time has passed for his development; all he can do is live in his trap with a full measure of cognizance. I feel that this cognizance-without-consequence is an added bit of cruelty, for the person trapped by life and under-

standing his trap is more pitiable than the passive animal, Maria, or the raging animal, Farrington. The sermon in Portrait which emphasizes "Time was, Time is, Time shall be no more" indicates the hell-like quality of Duffy's future. And Duffy is portrayed in particularly grim terms because he is an example of what Joyce felt a man of intelligence and sensitivity, like himself, might become.

"A Painful Case" is organized into three parts, like the preceding ones: the first two, a description of Duffy and his "affair" with Mrs. Sinico, are character revelation; the third, the consequences of Mrs. Sinico's death four years later, involves Duffy's development. The first part is pure description: Mr. Duffy is revealed as a man whose life is an "adventureless tale" (109).²¹ He is fixed in time and space as a thoroughly organized individual: "Mr. Duffy abhorred anything which betokened physical or mental disorder" (108). He lives alone, and is apparently quite happy this way: "He had neither companions nor friends, church nor creed. He lived his spiritual life without any communion with others" (109).²² This sounds suspiciously like Stephen in Portrait: both are men at home only within the splendid isolation of the soul. Yet although Duffy is revealed as an orderly, isolated man, his lonely existence is a result of choice, not of incomplete understanding: he "gave the impression of a man ever alert to greet a redeeming instinct in others but often disappointed" (108). Because the world has not measured up to his ideals, he has chosen to live as much out of it as possible. Duffy is in a trap of a routine life as a bank cashier, but has by an act or acts of will chosen this life for himself. Thus, although he is revealed as a trapped character, he is not at

all a caged animal as Maria and Farrington are, for he has exercised the rational and human faculty of choice in determining the kind of life he wants to lead.

When Duffy meets Mrs. Sinico,²³ the effects of his choice of loneliness are worked out. The man who preferred to live "at a little distance from his body" (108) is, not surprisingly, revealed as a man who cannot give of himself.²⁴ His philosophy, "We cannot give ourselves ... we are our own" (111), makes him choose, once again, the "incurable loneliness" of the soul in preference to a possibly unhappy relationship with Mrs. Sinico. Duffy breaks off with her because "every bond ... is a bond to sorrow" (112),²⁵ and he wishes to flee from potential sorrow and disappointment back to his safe and sheltered life. As Hugh Kenner says, Duffy is thrown off balance by Mrs. Sinico's unforgivable "challenge [to] his self-sufficiency."²⁶ Duffy has not only chosen a trap for himself in the past, but also ventures out of it in the present only to scurry back. He is incapable of developing into anything else because although his relationship has a beneficial effect on him -- "This union exalted him, wore away the rough edges of his character, emotionalised his mental life" (111) -- he refuses to accept any self-development as a result of the affair, and insists on remaining as he has always been. Thus, his choice of a trap is made perfectly clear, for he deliberately chooses it again right before our eyes. His understanding, greater than that of Maria or Farrington, has the same result: a sterile and severely limited life.

After the passage of four years,²⁷ however, a moment of development comes to Duffy, too late to free him, but early enough to

make him realize that the trap he chose was the wrong one. Duffy, in line with what has been revealed about him, is at first repelled by the circumstances of Mrs. Sinico's death. He feels that "she had degraded him" in her downfall, which was obviously just, since "she had been unfit to live, without any strength of purpose, an easy prey to habits, one of the wrecks on which civilization has been reared" (115). This is the judgment we would expect from a man who values order, temperance, aloofness, and the inviolate soul. It is similar to the implied value judgment of Bloom by Stephen in Ulysses, a judgment accurate enough, perhaps, but totally devoid of compassion. Had the story in Dubliners ended at this point, Duffy would be revealed as much the same sort of person as Maria and Farrington, although somewhat more intelligent. But Duffy soon begins to realize that Mrs. Sinico is dead, and his realization forces him to consider his own life in a new way: "Now that she was gone he understood how lonely her life must have been, sitting night after night alone in that room. His life would be lonely too until he, too, died, ceased to exist, became a memory -- if anyone remembered him" (116). Duffy sees that he had condemned Mrs. Sinico to death, and this insight makes him feel "his moral nature falling to pieces" (117).²⁸ The full measure of Duffy's realization comes when he sees himself as an "outcast from life's feast" (117), and, thus, a man perfectly alone, as the last words in the story indicate: "He felt that he was alone." Duffy, then, in his moment of development, comes to an understanding of himself as "a painful case."²⁹ He has, in effect, progressed from Stephen-like aloofness to Bloom-like humanity. This moment of truth reflects his life in its entirety as a rather pointless affair, but

Duffy cannot do anything with his newly gained understanding. His choice of loneliness was wrong; the only result of what he thought a sensible choice is that now "no one wanted him." But Duffy must continue to live as he has lived before, because his denial of the "one human being who had seemed to love him" (117) shut him off from any future relationships. Duffy's moment of realization illuminates the revelation of him as a sterile, futile man, but it only deepens his tragedy by ensuring that he will, henceforth, have to live not only within his trap of loneliness, but also with the guilt of self-awareness. The very understanding that sets him above the unthinking Farrington and Maria provides him only with a scourge for his soul.³⁰ He is in hell, the inferno of lost opportunities.

Thus, the narrative method in the three stories of mature life is one of revelation of character. The characters are fixed in their environments, in Maria and Farrington's case by failure to understand the self, and in Duffy's case by a mistaken notion of the self. Although Duffy has come to understand his error, and thus develop in a sense, no real development in terms of action is possible for either him or the other two. They are all trapped, and understanding or no, will stay that way. Like Bloom, Molly, Stephen, they are essentially static characters. The role of time in these stories is that of a relentless tyrant: each character is time-ridden, and regulated by the clock. The past is not especially relevant here, for the present moment is both scene and sum of action. Within this present the past is, of course, included, but the characters make no effort to reshape the past, as the characters in the preceding group did. The past is accepted; the

present reflects the past; and, most important, the future is implicit in the present. Since no development takes place, the future will be a monotonous repetition of the "now," which is an equally monotonous repetition of the "then." This deadly regularity, the tyranny of time, haunts these static characters, and at stated intervals cracks the whip. The role of time, a progressively darkening one, in these stories is a favorite one in Joyce's *Dedalus* fiction.

In "Clay," Maria is governed by time. She can leave for the Donnellys only "as soon as the women's tea was over" (99). Maria very carefully calculates the time she is going to expend: "The women would have their tea at six o'clock and she would be able to get away before seven. From Ballsbridge to the Pillar, twenty minutes, from the Pillar to Drumcondra, twenty minutes; and twenty minutes to buy the things. She would be there before eight" (100). This sounds more like a timetable than a life being lived, and Maria is almost mechanical in her regulation by time. Her everyday life, as well as evenings out, is governed by the clock: she remembers "that the next morning was a mass morning, [and] changed the hand of the alarm from seven to six" (101). Her life is geared to temporal routine: rise at seven, cook, serve, clean, retire after tea at six.³¹ Because Maria is so passive in her acceptance of time's tyranny, she does not feel at all restricted by time; the revelation of her character, however, shows the audience that she is one of time's prisoners, and a docile one at that.

Farrington, because he is in the business world, is even more firmly chained to the clock. Time is part of the tyrannical world that beats him down. He is supposed to have his copy ready by four

o'clock, but he cannot write until he takes a drink. "He realized how hopeless was the task of finishing his copy of the contract before half-past five" (89), but what with running out for drink, and reflecting on the comforts of hot punch, by the time "the clock struck five he still had fourteen pages to write" (90). Farrington thinks that time is a cruel master, but he fails to comprehend that an hour and a half for lunch, five trips to the nearby pub in one day, and endless daydreaming prevent him from finishing his work. While Maria largely escapes from the pressure of time because she quietly adjusts to it, Farrington is in steady and futile rebellion against it. He cannot accept or reject the tyranny of the clock; he can only rail at it. It is very significant that Farrington, in order to buy a night's drinking, pawns his watch-chain. He is trying to give time the slip, to evade the tyranny of time by ridding himself of an instrument to measure time, in order that he may purchase a suspension of time with the aid of liquor. What Farrington does is to attempt to trade time for money, but of course this is an impossible trade: no one can buy or sell time. The money runs out, and time is still there: it only takes "about thirty seconds" (96) for Farrington to be beaten by Weathers. The pubs close, and Farrington goes home and enacts a primitive revenge. But tomorrow he will have to resume his race with the clock, and race even faster because of today's impertinence: "Mr. Alleyne would never give him an hour's rest; his life would be a hell to him" (92). Farrington, like Maria, is time's prisoner; he, however, is a rebellious one.

Duffy is also revealed as a man run by the clock: "Every morning he came in from Chapelized by tram. At midday he went to Dan

Burke's and took his lunch At four o'clock he was set free. He dined in an eating-house in George's Street His evenings were spent either before his landlady's piano or roaming about the outskirts of the city" (108-109). Duffy is a man of habit, who follows the same temporal routine day after day. Uncle Charles in Portrait is like this too: such a mechanized life is a hallmark of mediocrity in the Dedalus fiction. Duffy's sensitivity confirms him in a life as regulated by the clock as Maria's: he likes order, neatness, certainty. Even when Duffy begins seeing Mrs. Sinico, "they met always in the evening" (110), because she too has to be fitted into his temporal routine. Duffy is a willing servant to time and order, one who refuses to be disoriented in any way. After the affair is over, and during the four years before Mrs. Sinico's death, "Mr. Duffy returned to his even way of life" (112). He takes up his life exactly where he had left off: "still every morning he went into the city by tram and every evening walked home from the city after having dined moderately in George's Street" (112).³² Duffy is so clearly a willing subject for time's tyranny that his first expression of emotion at Mrs. Sinico's death takes the form of a break in routine: he goes out in the evening to a pub, and sits there until "after nine o'clock" (116). Duffy's walk through "the bleak alleys where they had walked four years before" (117)³³ is a slight rebellion against time's tyranny, for it is an attempt to recapture time, and force the clock to turn back instead of proceeding relentlessly onward. This mild throwing off of the yoke, however, is unsuccessful, for ultimately Mrs. Sinico's memory fades away, and the night becomes "perfectly silent" (117). Duffy is all alone, for even the past refuses to live

with him.³⁴ He will be forgotten, as Uncle Charles is by Stephen, and as Bloom will be by Molly and Milly, for these prisoners of time are incapable of leaving any part of the self behind after death. Duffy is doomed to continue the temporal routine of his life, because although he would like to have at least the companionship of memory, the tyrant time denies him even this, as if to enforce the choice Duffy has made of a clock-like life. The sense of order and a life as smoothly run as a time-mechanism is what he deliberately chose, and now he has to suffer the consequences, and continue serving time just as Maria and Farrington do.

Thus, all three characters are, in addition to being imprisoned by time, servants of an exacting tyrant as well. Whether they accept the tyranny, rebel against it, choose it and then wish to unchoose it, does not matter: time is always there, always demanding obedience, always ruling life. These three characters, revealed as incapable of any development resulting in a significant change of the self, are enabled to be so static by dint of the inevitable and invariable ticking of the clock. The master, time, measures out their lives 'with coffee spoons,' and all they can do, willy-nilly, is sip each drop of life as it is doled out. The narrative technique foreshadows the merciless dissection of the self in Ulysses, and the role of time becomes the dominant one in the Dedalus books.

Chapter III: Footnotes

¹For the early version of "Clay," see James Joyce, "Christmas Eve," introd. John J. Slocum and Herbert Cahoon, A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), pp. 3-7.

²Hugh Kenner, Dublin's Joyce (London, 1955), p. 56, includes "A Little Cloud in this group, which he then interprets as "two modes of ethos ... followed by two of pathos."

³This is pointed out by William York Tindall, A Reader's Guide to James Joyce (New York, 1959), pp. 21-22. He further says, p. 30, that the reference to The Bohemian Girl in "Eveline" prepares us for Maria's song in "Clay."

⁴Richard B. Hudson, "Joyce's CLAY," Explicator, VI (1948), Item 30, quotes the two omitted verses, and says that Maria has omitted the two which directly state her situation.

⁵Florence L. Walzl, "Joyce's CLAY," Explicator, XX (1962), Item 46, feels that there are two Marias: the one of the laundry, and the one of the Halloween trip.

⁶For Maria as one of the "living-dead," see James R. Baker, "Ibsen, Joyce, and the Living-Dead: A Study of Dubliners," A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), p. 28; Brewster Ghiselin, "The Unity of Joyce's Dubliners," Accent, XVI (1956), 204; Walzl, Item 46.

⁷For Maria as a virgin and/or a witch, see Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), pp. 85-88; William York Tindall, The Literary Symbol (New York, 1955), p. 128; Baker, pp. 27-28; Walzl, Item 46. What Stanislaus Joyce, "The Background to Dubliners," The Listener, LI (1954), 526, says about the American critics who have found these levels of meaning in Maria is interesting: they "can still have the immense satisfaction of knowing that they have dived into deeper depths than the author they are criticizing ever sounded."

⁸Richard Ellmann, James Joyce (New York, 1959), p. 196, makes the interesting suggestion that "The implication of the name [Dublin by Lamplight Laundry] was that the laundresses were kept off the streets." Ghiselin, p. 203, feels that baptism is implied in the name of the laundry.

⁹For discussions of Maria's peace-making, see Magalaner and Kain, p. 85; Baker, p. 28; Hudson, Item 30.

¹⁰Ghiselin, p. 203, suggests that the plumcake is either forgotten or stolen.

¹¹Norman Holmes Pearson, "Joyce's CLAY," Explicator, VII

(1948), Item 9, points out that Maria was probably a family servant, and not Joe and Alphy Donnelly's sister.

¹²Walzl, Item 46, notes that Maria's goodness and generosity within the laundry are ineffectual outside of it.

¹³Joyce: The Man, the Work, the Reputation, p. 89. Kenner, p. 57, and Hudson, Item 30, discuss the associations of clay.

¹⁴The symbolic associations of the prayer book are discussed by Baker, p. 28, and Walzl, Item 46.

¹⁵For the meaning of both the song and the omitted verses, see Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), pp. 33-34, and Hudson, Item 30. Also see Kenner, p. 58.

¹⁶Ghiselin, p. 203, considers the woman a vital image toward which Farrington is impelled, but whom he has no hope of attaining.

¹⁷Ibid., p. 202: Farrington's circular movement is similar to that of Lenehan and Little Chandler.

¹⁸Julian B. Kaye, "The Wings of Daedalus: Two Stories in Dubliners," Modern Fiction Studies, IV (1958), 33, notes that "The perversion of love into cruelty is one of the most common themes in Dubliners," and it is made explicit in "Counterparts."

¹⁹Farrington's brutal treatment of his son is discussed by Kenner, p. 57, and Tindall, A Reader's Guide, pp. 28-29.

²⁰For a study of the revisions of "A Painful Case," see Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce (London, 1959), pp. 87-96. For Stanislaus Joyce's part in the story, see "Background," pp. 526-527, and My Brother's Keeper (New York, 1958), p. 159.

²¹Ghiselin, p. 204, feels that Duffy represents the sin of sloth.

²²Magalaner, Time of Apprenticeship, p. 47, notes the importance of aloofness from the masses as a part of Duffy's artistic inviolability. He further notes, pp. 41-45, the relationship between Duffy and Hauptmann's Michael Kramer.

²³Ellmann, p. 206, says that in May, 1905, Joyce took a few singing lessons from Guiseppe Sinico, a voice teacher in Trieste.

²⁴Kenner, p. 60, feels that Joyce defines "this fiction of self-containment," involving men incapable of recognizing "otherness," men like Duffy and H.C.E. Magalaner, Time of Apprenticeship, pp. 37-40, discusses the influence of Nietzsche on Duffy, and, p. 40, judges the story to be "the case of a man emotionally dead--and dead of his own volition."

²⁵Stanislaus Joyce, "Background," p. 526, points out that James borrowed this epigram from his diary, which, incidentally, James read without his brother's permission.

²⁶Dublin's Joyce, p. 61.

²⁷Tindall, A Reader's Guide, p. 32, note 12, points out that Mrs. Sinico in this story died in November, but according to Bloom, in Ulysses, she died on October 14, 1903. Why this discrepancy exists, and what meaning it may or may not have, is an unsolved problem.

²⁸Baker, p. 25, says that the ghost of Emily Sinico illuminates Duffy's status as a member of the living-dead.

²⁹Magalaner, Time of Apprenticeship, p. 88, feels that Duffy is a more painful case than Mrs. Sinico. Tindall, A Reader's Guide, p. 32, also makes this point.

³⁰For the tragic implications of Duffy's "interminable living death," see Magalaner, Time of Apprenticeship, pp. 87-88.

³¹Hudson, Item 30, mentions the deadly routine of Maria's life.

³²Magalaner, Time of Apprenticeship, pp. 93-95, discusses the important food metaphor in relation to Duffy.

³³Ghiselin, p. 204, sees in Duffy's walk through Phoenix Park a movement toward life, but an aborted one. Tindall, A Reader's Guide, p. 33, is slightly more optimistic: he feels that the moment of awareness in the park could augur renewal.

³⁴See Ghiselin, p. 204. Baker, p. 31, makes the point that Duffy is "cut off even from the communion of suffering."

Chapter IV: Public Life

In the group of stories about "public life," "Ivy Day in the Committee Room," "A Mother," and "Grace," the narrative method is again revelation of character, or, more accurately, revelation of characters. In the first nine stories, a central character who either developed or was revealed as static occupied the center of interest. In these stories, as their label "public life" indicates, the focus is less on revelation or development of an individual than on revelation of milieu.¹ They are more important in a treatment of space than time, for these stories delineate the Dublin of Portrait and Ulysses. I shall thus consider them only briefly, insofar as they reveal temporal qualities. Just as Maria and Farrington were pinned to a dissecting table, in these stories an entire segment of life is held still and laid open to view. The characters are more typical than individual, and they exist not for themselves, but to reveal something about the area of society in which they function. The main character is, then, not a living human: in "Ivy Day," it is Parnell, for political life is being dissected here; in "A Mother," it is art; in "Grace," it is religion. These three areas of life provide the focal points of the stories, and, of course, are revealed through the characters. The characters are important only in their attitudes toward the areas of life, and these attitudes reveal both the characters themselves,

and, by implication, the state of politics, art, religion in Dublin.

The method of revelation involves, again, a departure from the preceding stories. Maria, Farrington, and Duffy are revealed by their words, thoughts, deeds, and by narrative description. They are essentially static, because they neither strive for development nor attempt to escape from the trap life has cut out for them. In these stories, somewhat differently, the characters are revealed by their attitudes, implicit or explicit, toward the central area of life. Further, the process of revelation ^{is focused on} ~~centers around~~ the search for identity; one character in each story, not "the hero," but simply an individual more important than the others, is searching for his own identity within the area of life under consideration. He is, of necessity, doomed to failure, because politics, art, and religion are in such a moribund state that they cannot provide meaningful goals for human life. And, the character is not a hero as Bloom or Stephen is because he is not inner-directed: the development of self is of less concern than the ways in which the self turns outward in response to social, political, religious goals. The leading character is as static as the ones in the preceding group, because if he looks toward the state, the culture, or the church for identity of the self, he will find only decay and dead-ends. The search for identity is revealed in a context, provided by the less important characters, of a dead society: in a word, the man who seeks his soul in politics, art, religion is looking in the wrong place. As Ghiselin says, "their aspiration toward vital satisfaction beyond the present time and scene is directed to a future that has the aspect of the dead past."²

The fact that the character is also looking at the wrong time provides a clue to the function of time. Time is time past in these stories: the glories of politics in the Parnell era, of art in the Ireland of sage and bard, and of the church in the days of Patrick and Columba. Time is a touchstone, for ~~for~~ the past serves as a reminder of what the present is not. Time plays no personal or dramatic role; it simply exists in its aspect of "past" to provide a commentary on the present. What Wyndham Lewis says about the past in general can be applied to the role of time in these stories: "You can no longer nourish yourself upon the Past; its stock is exhausted, the Past is nowhere a reality. The only place where it is a reality is in time, not certainly in space."³ The characters waste themselves in their search for identity because they are unaware of time's pastness: time does not deliberately trick them; rather, they do not understand that past glory has been replaced by present mediocrity. The bright light of the past is shone on the present, revealing its decay, but misleading the central characters into thinking that they can follow this light. Since this light is a matter of history, of time past, the characters' quest is revealed as futile.

In "Ivy Day in the Committee Room,"⁴ the men wandering in and out of the committee room reveal the futility of political life in modern Dublin, a political wasteland.⁵ This revelation is accomplished by portraying their attitudes toward Parnell,⁶ now dead a decade.⁷ O'Connor's comment, "We all respect him [Parnell] now that he's dead" (132), reveals his character: where was O'Connor when Parnell needed his support?⁸ Old Jack, the caretaker, also seems to cherish Parnell's memory: "Musha, God be with them times! There was some life in it then" (122). But Jack is a pathetic old

man, who cannot even control his "moist mouth" (118).⁹ Even a decade after Parnell's death, the old bitterness remains in politics.¹⁰ Lyons is unforgiving and unforgetting; he will not concede that Parnell was good for Ireland, for all that he remembers is the scandal that destroyed the leader. But neither Lyons nor the others is overly punctilious about present morality: they all work for Tierney, a political hack of low moral stature, although perhaps free from sexual sins. Mr. Henchy, the most talkative of the minor characters, reveals the kind of hypocrisy which blights both past and present. Henchy is willing to "let bygones be bygones" (132) in the case of King Edward's rather spotted sexual life, but he cannot see the analogy between forgiving the King his sins and forgiving Parnell. However, when Crofton praises Parnell, Henchy shifts position: "He was the only man that could keep that bag of cats in order" (133). Henchy is unstable in loyalties, as is revealed by his vilification of Tierney before the stout is sent up, and his "Ah, well, he's not so bad after all" (128) once the candidate sends up a reward. Henchy is an opportunist, a man dishonest to himself and absolutely untrustworthy as a political supporter. He, like every other person in present Dublin politics, is revealed as disloyal, ineffectual, or dishonest.¹¹ The men's attitudes toward Parnell betray their political characters, and their willingness to work for a disreputable candidate further delineates them as conscienceless men.

Within this context of political chicanery and decay is Joe Hynes: a man who is attempting to find a meaningful life in politics. Hynes is working for the candidate opposed to Tierney, Colgan, because "One man is a plain honest man with no hunker-sliding about

him. He goes in to represent the labour classes. This fellow you're working for only wants to get some job or other" (121).¹² Although Mr. Henchy accuses Hynes of being "a spy of Colgan's" (124), a sponge, a Fenian, and maybe even "in the pay of the Castle" (125), Hynes is revealed to the audience as an honest man supporting the candidate whom he considers honest. Hynes's worth can be measured by the fact that Colgan's chances of winning the election seem slim, and, more important, by the fact that all of Hynes's friends are on the other side. Hynes, even in the face of these things, refuses to be prostituted by supporting Tierney, whom he labels "Tricky Dicky" (122). Even Henchy, albeit grudgingly, has to admire Hynes's honor: "There's one of them, anyhow ... that didn't renege him. By God, I'll say for you, Joe! No, by God, you stuck to him like a man!" (133) Hynes was loyal to Parnell when the leader was disgraced, as his poem, "The Death of Parnell,"¹³ shows. The poem is terrible, but also sincere: Hynes did not desert "Our Uncrowned King" (134) when everyone else did. Hynes wears the ivy leaf today (122) as an emblem of true loyalty, in contrast to O'Connor's maudlin sentimentality and shiftlessness. What Hynes is trying to do is be honest in politics; as a reward for this, he is roundly denounced and suspected by the current political men. Hynes's search for a life in politics is doomed to failure because of the very nature of political life in Dublin: the unscrupulous candidate destined to win, the disloyal party workers bought by stout, the dearth of a spirit of Irishness disclosed in current opportunism. Hynes is an honest man, but he cannot hope to find spiritual sustenance in a dishonest political atmosphere.

The artistic atmosphere is as moribund as the political atmosphere in Dublin. The artistes in "A Mother"¹⁴ reveal the current state of art by their attitudes toward themselves as artists and toward the concert in which they participate. This concert is part of the attempt by the Revival group to vivify the present by infusing into it the glories of the past; Joyce seems to be saying that the past is unalterably dead, and that even if it were not, it could not do much to lend meaning to the decayed present. The artistes who have been chosen to resurrect time past are flawed by excessive self-consciousness: Mr. Duggan and Mr. Bell concentrate on themselves rather than on their art. The first tenor and the baritone, "well-dressed, stout and complacent" (143), are equally wrapped up in their own concerns, to the detriment of musical art. The tenor, before the concert, is engaged in "smiling and humming random notes to observe the effect on the frontal sinus" (146). And the baritone refuses to become involved in the Kearney dispute because "He had been paid his money and wished to be at peace with men" (147). The Dublin musical world is populated by the same breed of hacks, more devoted to financial rewards than to any ideal, as the political world. The characters are revealed as egotistical and money-hungry, not as singers interested in art for Ireland's sake, or even art itself. Madame Glynn provides the corpse of art, just as Parnell is the corpse of politics.¹⁵ She is a London soprano who "looked as if she had been resurrected from an old stage-wardrobe" (147). The fact that it was necessary to import her for this all-Irish concert, to "dig her up" as Kathleen Kearney says, is indicative of the deadness of art revealed by the Irish artistes. The very real glory of art in ancient Ireland is tarnished by association

with the mediocre present.

Within this milieu of the artistic life, Kathleen Kearney, or, more properly, Kathleen impelled by Mrs. Kearney, is attempting to create a musical life for herself. Mrs. Kearney is the same kind of mother as Mrs. Mooney: a domineering woman who is determined to set her daughter up in life. But while Mrs. Mooney succeeds in making Polly a wife, all that Mrs. Kearney accomplishes is the ruin of Kathleen's musical career. Kathleen is only a pawn in her mother's hands, and her inability to attain a life as a musical accompanist is a function of Mrs. Kearney's attitude toward art. Mrs. Kearney is the epitome of the malaise that art in present-day Dublin suffers from. She is a shrewish and shrewd housewife, who fancies herself a great lady, but really cares more about money than art.¹⁶ Her interest in money is parallel to that of Mr. Henchy in stout: both art and politics are rendered impotent by materialism. Mrs. Kearney sets out to put the Irish Revival to use in furthering her daughter's career. She arranged Kathleen's participation in the Revival so well that "Soon the name of Miss Kathleen Kearney began to be heard often on people's lips" (138). Mrs. Kearney in effect organizes the concert, and makes sure that Kathleen is promised a handsome sum for accompanying the artistes. But, by Mrs. Kearney's obstinate refusal to let Kathleen go on until she has received all of her fee, the mother ruins the very career she so carefully created: Mr. O'Madden Burke, a newspaper man, notes that "Miss Kathleen Kearney's musical career was ended in Dublin" (147). Kathleen, who can do no more than follow her mother "meekly" (149), gives up her musical career just as she began it, under the impetus of her mother. Her attempt to find identity

in the musical world is rendered futile both by the shoddiness of that world, and by the wrong-minded emphasis of her mother on money rather than art.

Mrs. Kearney is revealed as the embodiment of an attitude which makes a serious musical life in Dublin impossible. She is as unacceptable a supporter of art as Mr. Henchy is of politics. She is first presented as a woman proud of her limited cultural prowess: "She had been educated in a high-class convent, where she had learned French and music When she came to the age of marriage she was sent out to many houses, where her playing and ivory manners were much admired. She sat amid the chilly circle of her accomplishments, waiting for some suitor to brave it and offer her a brilliant life" (136). Mrs. Kearney always thought of herself as a lady, and even though she married a bootmaker, she did not lower her station in life, and "never put her own romantic ideas away" (137). Mrs. Kearney presents the appearance of a lady, and is conscious of the obligations of ladylike behavior. She restrains herself from asking, "And who is the Cometty pray?" because "it would not be ladylike" (141). But this emphasis on culture and fineness of feeling is all sham; Mrs. Kearney is a money-grubbing harriidan at heart, and she looks upon art as a means of financial enrichment. She allows "her instinctive material values to supersede the repressed romantic and aesthetic impulses" associated with her ladylike nature.¹⁷ She reveals this basically unladylike demeanor in her mockery of Mr. Holohan when he refuses to pay Kathleen: "It's not my business. I'm a great fellow fol-the-diddle-I-do" (149). Mr. Holohan penetrates her self-image crushingly: "I

thought you were a lady" (149), he says, and this insult makes her "haggard with rage" (149). Holohan's comment, "That's a nice lady!" (149) reinforces the revelation of Mrs. Kearney as more interested in money than in art. Her pettiness and willingness to make art serve her grasping nature illustrate the impossibility of finding a meaningful life as a musical artist under her aegis. Art, like politics, is dead; the artists are concerned with themselves and not with music; the search for identity is rendered futile by the attachment of a price to every facet of art; time past simply shows up the present as a hollow shell.

Religion, as revealed in "Grace," is in as hopeless a state as art or politics. Religion provides the context within which Tom Kernan is searching for identity, and the three parts of the story, parodying the three parts of the Divine Comedy, reveal both the search and the futility of it.¹⁸ In the first scene, the pub, the problem of identity is raised.¹⁹ The second scene, Kernan's bedroom, reveals the attitudes toward religion which render a spiritual life as meaningless as a political or artistic one. The third scene, the Church, reveals the impotence of the present-day Church as a spiritual guide. This impotence is shown more directly than the impotence of art or politics, for while Parnell and art in general never appear onstage, Father Purdon, the representative of modern religion, does. Characteristically, Joyce reserves his heaviest ammunition for religion, and although the narrative method is the same in all three stories, the didactic import of his revelation is most obvious in "Grace."

In the first section of the story, there is a general search

for identity, as no one seems to know who he is, or who anyone else is. Everyone in the pub is a "gentleman,"²⁰ but "No one knew who" the man who has fallen down the lavatory steps is (150). No one knows who the two men with him were, or where they have gone. The policeman sets forth the problem of identity: "Who is the man? What's his name and address?" (151) The injured man, still unknown, is helped by "A young man in a cycling-suit" (151), also nameless. Until Mr. Power comes in and recognizes Tom Kernan, we do not know the identity of anyone present: nameless people are performing anonymous deeds. Even though Power recognizes Kernan, Kernan himself is unsure of his own identity. He cannot remember his address (152), which is not very surprising since, as Mrs. Kernan later says, "He never seems to think he has a home at all" (155). In view of Kernan's lack of identity, Power's promise to "make a new man of him" (155) is hopeful. Since Kernan begins by being no one, an anonymous "injured man," perhaps he can find an identity by some means. He at any rate begins the quest with a clean slate.

Section two reveals the varying attitudes toward religion, the means by which Kernan is to be given identity, but these attitudes show the hopeless task of becoming "a new man" within the bosom of the church. The supposedly religious characters reveal the futility of seeking identity in the religious life Dublin can offer. Mr. Cunningham,²¹ who gets everything wrong, is the wise man in the group, and his ignorance plus the commercial attitudes demonstrated by M'Coy²² and Mrs. Kernan, reveal the sad state of religious life in modern Dublin. Even if the state of religion were not so low, Kernan is revealed as a most unlikely candidate for

rejuvenation and rehabilitation by the Church. The quest loses its point even before it has begun. Kernan's attitude toward religion is one of confusion, but with no indication that he wishes to find clarification.²³ He has largely ignored religion, and does not seem likely, at this late date, to find identity within the pale. But even if Kernan did honestly seek a religious identity, section three reveals the church as incapable of providing meaningful spiritual guidance. Firstly, the retreat is for businessmen, and is geared to the audience in the Gardiner Street Church. This audience is an unsavory, on the whole, disreputable lot of men.²⁴ Kernan's spiritual state is revealed by his attitude toward his fellow retreaters: "Gradually, as he recognized familiar faces, Mr. Kernan began to feel more at home" (173). Thus, the audience is composed of sinners, but sinners unlikely to be much affected by religion. Neither Kernan nor his peers are very likely to find himself in the church, and in a certain sense, the disreputable audience is given just what it deserves.

The second, and most important delineation of the church as incapable of providing spiritual guidance is the figure of Father Purdon.²⁵ He is the "spiritual accountant" (174) for these men, and what he asks of them is simple: "to be straight and manly with God" (174). Father Purdon, the representative of the church, makes religion a matter of bookkeeping; he is the fountainhead of the commercialism and ignorance earlier revealed as the predominant religious qualities of Dubliners. Purdon, in his appeal to businessmen, says that he will "speak to them in a businesslike way" (174), and his sermon condemns him on precisely this ground. Almost no comment is needed, for what does a church that has become a

business organization run by business ethics have to offer in the way of spiritual sustenance? Kernan most likely is as much at home with the worldly sermon as with the worldly audience, and these facts provide a penetrating evaluation of Irish religion. Purdon's commercialism is only equalled by his ignorance. He interprets "one of the most difficult texts in all the Scriptures" (173) with "resonant assurance," and quite wrongly.²⁶ His ignorance serves his commercialism, for he chooses to interpret Christ's ironic words as literally true, and in the process he finds a justification for the businesslike ethic he preaches. Thus, the state of religion in Dublin is seen to be appalling: men have replaced faith and wisdom with the love of money and ignorance. No one can find identity within the church as it is portrayed in "Grace," because the church fosters the love of money and the ignorance which are all too natural in non-spiritual man. Religion, like politics and art, is a dying concern.

The function of time in all three stories is to act as a touchstone: time past illuminates time present, and the glorious past is a rebuke to the decaying present. The characters search for an identity based on this past, and the futility of their search revolves around the very "pastness" of what they are looking for. Because the characters do not understand that the past is over, and that whatever glories may have existed no longer do, they expend effort pointlessly by aiming at something that no longer exists. In "Ivy Day," the glorious past is represented by the brief moment of unity Ireland experienced under Parnell's leadership. The present is far removed from this unity of the Parnell era, the unity that seems striking "at least when the earlier period

is seen through the roseate haze of time and ^{a national} myth."²⁷ This moment of togetherness quickly ended with the betrayal of Parnell, for entirely non-political reasons, but the idea of a strong and reputable leader doing good for Ireland illuminates the wasteland of present politics guided by the likes of "Tricky Dicky." Hynes fails to see that the glorious past is past, and attempts to put political ideals exemplified by the Chief into practice in the 1902 municipal election. He is, of course, wasting his time, because the Parnell era is unequivocally dead. The pastness of the one bright spot in Irish modern history both illuminates the Hellish atmosphere of the committee room, and sends Hynes on an unsuccessful search for what has long since become impossible to achieve. As Ghiselin says, "all look to the political force of a life that has vanished in the past."²⁸

The glorious past of Irish art likewise reveals the shabby present. The Irish Revival attempted to lift the spirits of the sagging modern culture by reviving the old Gaelic past -- a rich and brilliant artistic heritage. But this heritage is deformed by being in the hands of the ineffectual Revivalists: Mr. Holohan, limping and disorganized; "vacant" Mr. Fitzpatrick; nervously enthusiastic Miss Beirne.²⁹ These people are entrusted with the past, and are as ill-equipped to carry it on as Henchy is to perpetuate Parnell's memory. They cannot rise to the demands a brilliant past makes on its inheritors, and the concerts they organize fail. The first concert "expired shortly before ten"; the second draws only a rowdy audience; the third is abandoned in the hope of filling the Antient Concert Rooms for the fourth. This last concert is

moderately successful, but Madame Glynn's singing does not do justice to the beautiful old song, "Killarney." Her "old-fashioned mannerisms of intonation and pronunciation" (147) lend a false note to what is really a lovely song; she fails by being overly archaic. The rich Irish past, then, shows up the mediocre present, and it is no wonder that Kathleen Kearney cannot find a meaningful musical life in this atmosphere of cultural decay. Kathleen is inspired by the past, as exemplified in the Irish Revival, but she and her mother fail to realize that the past is irrevocably dead, and only modern inferiority remains. Life within the Irish artistic heritage is as impossible in twentieth-century Dublin as life within the political heritage of the Parnell era.

Religion is in the same sad present state, and the magnificent Catholic past only illuminates a mediocre present. Everyone will admit that the Catholic religion is impressive: "our religion is the religion, the old, original faith" (166). But this once spiritually significant religion is now time past; it is in the hands of spiritual accountants, who have to modernize Christianity to appeal to the commercial classes. Father Purdon interprets the old religion to fit "the vast majority ... forced to live in the world, and, to a certain extent, for the world" (174), instead of trying to inspire these modern men to improve themselves by the lights of the old ideals. The Jesus who said, "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God," is replaced by the Jesus who said, "make unto yourselves friends out of the Mammon of iniquity" (173). That the latter quotation was ironic is ignored by the practitioners of the new Christianity. The glorious past of Irish religion was

based on the acceptance of Christ's austerity as a meaningful way of life; the modern religious man cannot accept this attitude, and seeks to make the old religion fit into a business world. In so doing, the Catholic heritage, epitomized in the strength of the old Irish monastic establishments, is weakened to the point where it cannot possibly offer spiritual identity, only commercial maxims. Tom Kernan could not find his soul in the church even if he wanted to, because the church has lost its own. The splendor of the old Irish religious life reminds us of its present weakness, and anyone who seeks identity in the bosom of mother church must be sadly disappointed by the barren updated version of religion now offered.

Thus, the role of time in the stories of "public life" is to contrast past with present: the good and noble past is gone, and its reflection merely illuminates the dearth of present riches. The characters who try to wrest meaning from Irish politics, art, or religion are bedazzled by the past; ^{they are} ~~they are~~ unable to understand that the present is not the inheritor of the past, but rather its betrayer. The sense of "time was" runs through these stories, and at once sounds the knell of the fine past and shines the spotlight on the ugly present. This present dominates the spatial setting of Portrait and Ulysses, for it provides the background against which the Dedalus figure develops. Yet as decaying as Dublin may be, the Stephen figure still has his own self to blame for his imprisonment. The point of the Dublin background is not merely excoriation of the city; it is, rather, that which the hero must relate to, either by escape or resignation, before he can become a free agent. No hero in permanent rebellion can do anything but strike

out, like Farrington. The positive hero has to leave or accept; the Dedalus figure can do neither wholeheartedly, and thus remains a prisoner of his own indecisive attitude.

Chapter IV: Footnotes

¹ Hugh Kenner, Dublin's Joyce (London, 1955), pp. 61-62, and Brewster Ghiselin, "The Unity of Joyce's Dubliners," Accent, LVI (1956), 82, both stress the importance of milieu. On the other hand, William Powell Jones, James Joyce and the Common Reader (Norman, 1955), p. 22, thinks that the revelation of the lives of the characters is more important than that of milieu.

² "The Unity of Joyce's Dubliners," p. 205.

³ Time and Western Man (New York, 1928), p. 83.

⁴ For an interpretation of this story in relation to the events of Christ's death and resurrection, see Joseph L. Blotner, "Ivy Day: Death without Resurrection," Perspective, IX (1957), 210-217.

⁵ Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), p. 82: "political Dublin is Hell." For a comparison of the committee room to the room in which the Last Supper took place, see Blotner, p. 213. Stanislaus Joyce, "The Background to Dubliners," The Listener, LI (1954), 526, says that James was never in a committee room in his life, and got the background for this story from Stanislaus' letter. For the influence of Parnell on Joyce, see Adaline Glasheen, "Joyce and the Three Ages of Charles Stewart Parnell," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), pp. 151-178.

⁶ The father-son theme in "Ivy Day" is discussed by Magalaner and Kain, pp. 80-81; Kenner, p. 61; Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce (London, 1959), p. 144. Blotner, p. 211, feels that Parnell is a Christ figure, and Richard Levin and Charles Shattuck, "First Flight to Ithaca: A New Reading of Joyce's Dubliners," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), pp. 81-83, consider Parnell a representative of the dead Odysseus.

⁷ Magalaner, Time of Apprenticeship, p. 162, mentions the custom of wearing a sprig of ivy on October 6, to commemorate Parnell's death, and suggests that ivy is a "symbol of regeneration." Blotner, p. 213, feels that there is irony in the wearing of ivy, a symbol of rebirth, for a dead man.

⁸ Magalaner and Kain, p. 81, compare O'Connor to Lenahan: both men are unoriginal and docile. Blotner, p. 213, discusses the importance of the men's names.

⁹ Magalaner and Kain, p. 81, feel that all "the young men of Ireland seem to have been born old," and, therefore, are unlikely agents of regeneration.

¹⁰ Stanislaus Joyce, My Brother's Keeper (New York, 1958),

p. 168, says that Parnell had implanted in James's heart "an early spirit of revolt against hypocrisy and clerical authority and popular servility to it"; James understood the Parnell story as a tragedy of betrayal.

¹¹As William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 34, notes.

¹²Blotner, p. 215, points out that the Labor candidate is closer to the spirit of Parnell than Tierney is.

¹³Magalaner and Kain, p. 84, feel that the poem shows the contrast between the glorious past and the tawdry present. Stanislaus Joyce, "Background," p. 526, says that the poem is deliberately bad, but delivered by a man who shows real sorrow.

¹⁴Richard Ellmann, James Joyce (New York, 1959), pp. 173-174, provides the background of "A Mother." Magalaner, Time of Apprenticeship, p. 164, suggests that Joyce reinforced the idea of paralysis in art by using the ugly setting of the Antient Concert Rooms.

¹⁵Ghiselin, p. 206, says that "the aesthetic life of Dubliners is symbolized by an apparition, the wraithlike figure of a soprano, Madame Glynn." James R. Baker, "Ibsen, Joyce, and the Living-Dead: a Study of Dubliners," A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), p. 29, comes to much the same conclusion.

¹⁶For Mrs. Kearney as a spiritual mother of art, see Baker, p. 29. Ghiselin, p. 206, points out that Mrs. Kearney ruins Kathleen's career by an unreasonable concern for money and a display of both bad taste and bad manners.

¹⁷Baker, p. 30.

¹⁸For a discussion of the tripartite division of "Grace" and the Divine Comedy, see Magalaner, Time of Apprenticeship, pp. 129-130; Tindall, p. 38; Ellmann, p. 238; Stanislaus Joyce, "Background," p. 526, says that James found the incidents in parts two and three of the story in Stanislaus' diary, but used another incident for part one. Stanley Louis Jedynek, "Dantean Correspondence in Joyce's Dubliners: A Study in Structure" (unpubl. diss. Syracuse University, 1961), feels that one way to apprehend the structure and theme of all of Dubliners is through the Dantean analogies.

¹⁹Magalaner, Time of Apprenticeship, pp. 131-132, notes that both Kernan and the young cyclist are unknown in part one of the story.

²⁰Tindall, p. 39, points out the irony in this.

²¹Magalaner, Time of Apprenticeship, p. 142, notes that Cunningham's "empty platitudes and weighty tautologies ... are received in approving silence by his friends."

²²For M'Coy as an anticipation of Bloom, see Marvin Magalaner, "Leopold Bloom Before Ulysses," MLN, LXVIII (1953), 110-112.

²³For the opinion that Kernan's refusal to carry a candle is symbolic, see Magalaner, Time of Apprenticeship, p. 134, and Ghiselin, p. 207.

²⁴Ghiselin, p. 206, says that "the story ironically represents the futile efforts of Dubliners to elevate" Kernan.

²⁵Stanislaus Joyce, "Background," p. 527, provides information about Father Bernard Vaughan, who is the original for Father Purdon. Ellmann, p. 138, notes that the name "Purdon" was given sarcastically, because Purdon Street was in the brothel area of Dublin. Kenner, p. 53, feels that Father Purdon is foreshadowed by the paralyzed Father Flynn.

²⁶Stanislaus Joyce, My Brother's Keeper, p. 227, says that the preacher "chooses a difficult text and deals with it like a self-confident charlatan."

²⁷Magalaner and Kain, p. 83.

²⁸"The Unity of Joyce's Dubliners," p. 205.

²⁹Baker, pp. 28-29, notes that "these three spell out the community attitudes toward the arts."

Chapter V: Two Later Stories

The next and last group of stories is, strictly speaking, not a group at all. "Two Gallants," "A Little Cloud," and "The Dead" were not included in Joyce's original plan for Dubliners, for they were written after the first twelve stories had been arranged into groups. These last three do not form one coherent group of their own; "The Dead" surely stands alone, above every other story, because of its length, its late composition, its superior artistry, and, in terms of time, its very special treatment of things temporal. "Two Gallants" and "A Little Cloud" are related in that both treat the relationship between a more sensitive and a less sensitive man; these stories could be fitted into a category of "man's relation to man," but I am not at all sure that this warrants labelling the two stories "a group." It seems best, all things considered, to treat these last stories individually, even though they have affinities with each other¹ and with the rest of the stories in Dubliners.

"Two Gallants"² bears some relation to the stories of "mature life," in both the narrative method and the function of time. Still, no other story in that group counterpoints two protagonists, which seems a significant enough departure to warrant treatment on an individual basis. The narrative method here is that of revelation of character, but a double revelation, of Corley and of

Lenahan.³ There is no development of character, for both are static, but the revelation of each is provided in relation to the other. Lenahan is revealed as sensitive as opposed to Corley's brutishness, yet both are lacking in self-awareness. This counterpoint is a foreshadowing of the Bloom-Boylan antithesis in Ulysses, and represents Joyce's first treatment of the strong-versus-weak man, a theme which interested him greatly for both literary and personal reasons. In this story, Joyce seems to be saying that the sensitive man is as dull and ignoble as the brute: both, it must be remembered, participate in depriving the servant girl of her gold coin,⁴ although Lenahan is passive, while Corley is active. The function of time again involves a contrast between the two: Lenahan is the servant of a tyrannical time, like Maria or Farrington, while Corley is a master of time, unlike any other character examined so far. Time is thus shown to be subjective and relative, not absolute, and the different roles of time emphasize the differences between the characters.

Lenahan is revealed, firstly, as Corley's leech: he lives by some vague connection with racing, and by flattering those financially in better shape than he. He is currently engaged in mooching from Corley, but his "habit of leaving his flattery open to the interpretation of raillery" (52) prevents him from engaging in abject "servility." He is something more than a foil for Corley, however, for his private personality is revealed as more sensitive than his public actions would indicate. When he is alone, "His gaiety seemed to forsake him" (56), the gaiety that he needs to be attractive to the friends who are unable to form "any general

policy against him" (50) precisely because of his cleverness. Although long years of mooching had made him "insensitive to all kinds of discourtesy" (50) in public, in private he is sensitive enough to "feel keenly his own poverty of purse and spirit" (57). Lenehan would like to find "some good simple-minded girl with a little of the ready" (58), because he is growing older and wants to settle down, but since he is unwilling to exert himself in any way, his desires will probably remain unfulfilled. Lenehan is revealed as a fairly sensitive man who fritters life away by walking in circles around Dublin. His incapacity for action is emphasized particularly in contrast with Corley,⁵ who is all action and very little reflection.

Corley is revealed as almost totally insensitive, a brute like Blazes Boylan. Lenehan is a perfect companion because he is quite willing to listen to Corley's talk, which "was mainly about himself" (51). Lenehan's standard reply, "That takes the biscuit," is perfectly suited to Corley's favorite topic of discussion: dialogues between himself and other people. Lenehan's rather sensitive effort to avoid servility by introducing a mocking note into his flattery is wasted on Corley, however, for "Corley had not a subtle mind" (52). Lenehan's reflection on the kind of life he would like to lead, with a "good job" and a "home of his own" is in sharp contrast to Corley's desires: a good "slavey" who will give him her body as well as tram fare and cigarettes. Corley insists on getting something from women; he begrudges spending money on girls, for "damn the thing I ever got out of it" (52). Corley's frankly mercenary attitude is thrown into relief by Lenehan's subtler way of handling people. Corley is revealed as

a rather despicable man, whose boorishness stands out in comparison with Lenehan's more refined nature. Both are incapable of doing anything but what they are doing now, but the double revelation makes use of one to illuminate the other.

The function of time is to master Lenehan and to be mastered by Corley. Lenehan is pursued by the clock, much as Farrington is, but while for Farrington time moves too quickly, for Lenehan it is too slow. When Lenehan first looks at a clock, it is "Twenty after" (53) the hour, eight most likely. He and Corley arrange to meet at "half ten," which presents Lenehan with the "problem of how he could pass the hours till he met Corley" (56). All he can think of to do is walk, and so he walks around in circles, eats, and walks again.⁶ Time is always near him; he walks until nine forty-five, and looks again at the time at ten, when he sees the clock of the College of Surgeons. After about an hour and a half of aimless 'killing time,' always bothered by time's slowness, he fears that he may have missed Corley, and begins to hurry. When he fails to find Corley, he thinks that he may have missed him, for "it was surely half-an-hour since he had seen the clock of the Collage of Surgeons" (59). But Lenehan spots the pair, and the minutes pass slowly while he is waiting for Corley to get the coin; when Corley finally leaves the girl, Lenehan rushes to meet him. Lenehan is a man beset by time: he is never in accord with the clock, which usually runs too slowly for him, but may, on occasion, run too quickly. Time is his tyrant, and Lenehan views time as a personal adjunct to his emotions, much as the boy in "Araby" did, not as an absolute and absolutely measured impersonal force.

Corley, likewise, views time as a personal matter, but unlike Lenehan, he is the master. To Corley, clocks exist to meet tarts under, and thus they serve him, rather than reminding him of how long he must wait. He is unconcerned by the hour that Lenehan first mentions, eight twenty, for "She'll be there all right. I always let her wait a bit" (53). Corley is in the habit of making people wait for him: he does not return Lenehan's salute until "about ten seconds" (56) after, and at the end of the story, when Corley is in possession of the gold coin, he makes Lenehan wait before he reveals his success. Time does what Corley wants it to do, because Corley treats time with the same brute force that he uses on servant girls. Corley is quite sure that two hours will be enough time to possess the girl's body and coin, and so it is. The subjective nature of time is emphasized by the very different roles it assumes for Lenehan and Corley; time the tyrant pursues the more sensitive man, while time the humble servant waits on the brute. The injustice of this is patent: it may very well have something to do with Joyce's feeling that strong men get the good things in life, while the weak man is destined to be put upon. Joyce's favorite self-image, that of the betrayed and victimized Bloomish personality, is almost always set in contrast to the Boylan type: a cloddish, but powerful and successful, man. In any case, Joyce does not write value judgments into "Two Gallants" as he is to do later in Ulysses, for in the story both the time-serving man and the time-mastering one participate in the base act that forms the climax.

"A Little Cloud" again reveals the sensitive and insensitive man in contrast,⁷ and but for this ^{trifling} double hero might very well fit

into the "adolescence" group.⁸ The narrative method, unlike that of the preceding story, is one of character development.⁹ Little Chandler develops by gaining an understanding of himself, but his development is not quite like the arrested development of the adolescence group. Little Chandler does not experience a moment of entrapment, which forestalls any future growth. Rather, he comes to understand that he has already been trapped, prior to the time when we meet him. Chandler's development is measured by contrast with Ignatius Gallaher, a Corley-like boor. But Chandler's crucial moment is his sudden insight into the trap that life has cut out for him, a trap similar to that which the "I" in "Araby" escapes. Like Duffy, Chandler experiences a moment which illuminates his past, but unlike Duffy, Chandler actively accepts the trap he is in. Thus, the central character develops, in terms of awareness of self, but his development culminates in the realization and acceptance of his earlier entrapment. The role of time is to have trapped Chandler, while freeing Gallaher, and, further, to make Chandler understand the nature of his trap.¹⁰ Time is, then, both jailer and sadist to the sensitive Chandler, and, again unfairly, liberator of the brutish Gallaher.

Chandler's development consists of a review of the past eight years of his life, a review stimulated by his meeting with Gallaher, who has been gone for the same amount of time. Chandler understands that he has been hampered by his shyness, and his pessimistic refusal "to struggle against fortune" (71). He realizes that "if you wanted to succeed, you had to go away" (73),¹¹ and although he has never summoned up enough courage to leave, he has tried to make the best of life in Dublin. In a sense, Chandler has

escaped from life through poetry: "the thought that a poetic moment had touched him took life within him like an infant hope" (73), and he envisions himself as the poet "T. Malone Chandler" (74). Even though he has had to lead a "sober inartistic life" (73), he fancies himself as having the soul of a melancholy poet, a role which Stephen is to take up in Portrait. Chandler, in his review of his immediate past, shows some measure of self-awareness; he is willing to accept the limitations of his real daily life if only he can have the consolations of an imaginary poetic life. This awareness is the preliminary qualification for the development he undergoes in his contact with Gallaher. Chandler, who envies Gallaher for having "seen the world" (77), comes to realize that Gallaher is rather "vulgar" (77).¹² He no longer remembers Gallaherisms with pride, but instead "felt acutely the contrast between his own life and his friend's, and it seemed to him unjust" (80). Chandler's early hero-worship becomes an understanding of his friend's inferiority "in birth and education," and Chandler can now judge Gallaher's career as one of "mere tawdry journalism" (80). Gallaher serves as a stimulus to Chandler's development, for the childish little man measures his own life by comparing it to his friend's, and comes to the conclusion that although Gallaher has had material success, he himself has the soul of a poet.

Nevertheless, the result of this development is, ultimately, disillusion: Chandler realizes that although he is superior to Gallaher, "His unfortunate timidity" (80) has prevented him from doing anything other than quietly harboring his poetic soul.¹³

The discussion of marriage leads Chandler to experience a moment of agonizing self-realization: he suddenly understands that he is "a prisoner for life" (84), and has been one since he married Annie a year ago. He suddenly asks himself, "Why had he married the eyes in the photograph?" (83) Chandler begins to feel a "dull resentment against this life" (83) because his moment of realization brings home his past entrapment to him. He now sees that "rich Jewesses" with dark and passionate "Oriental eyes" (83) are beyond reach because he is tied to the "prim and pretty" Annie and saddled with their child as well. The rich Jewess as a figure of sensuality is a foreshadowing of Molly Bloom: this figure stands in contrast to the Annie-Mangan's sister-Emma types of repressed and repressive sexuality. Chandler picks up Byron, in one last attempt to escape the trap of life through poetry, the trap he now knows that he is in; however, "It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless!" (84) Chandler has developed, in that he has come to an understanding of his own nature, especially in contrast with that of Gallaher. But the result of his development is a moment of realization which illuminates his entrapment by marriage. The marriage was a year ago, but only now does Chandler realize the consequences of it: he is in "a narrow cell," "a prisoner for life" (84). Even the consolation of poetry, which had made humdrum life bearable, is taken away.

The function of time is to have made Chandler, innocent at the time, a prisoner. He married Annie, and they had a child quite soon afterwards. Presumably he was pleased at the prospect of

marriage, for he approves it "if you can find the girl" (81), and only refers to marriage as putting one's "head in the sack" (81) after Gallaher uses this expression. Chandler, however, now understands the nature of the marriage trap: time rubs in the "head in the sack" nature of life with Annie. Chandler, after a brief moment of rebellion, accepts the trap that time placed him in, and even accepts time's punishment in making him aware of the trap. Chandler's "tears of remorse" (85), after he has shouted at his child, indicate that the little man will give up his solace in poetry and accept his life with all of its limitations.¹⁴ He meets "the hatred" in Annie's eyes "with shame," and accepts both the passionless Irishwoman with whom he is united for life, the burden of his baby and dreadful little house,¹⁵ and, the cruellest blow, the impossibility of leading an imaginary poetic life in this house with this wife and this baby. Time's cruelty to the ineffectual little man is balanced by Gallaher's domination of it. Gallaher has taken time off from his job in London, and will be able to do so next year if he wishes. He is "in no hurry" to get married, and feels that women "can wait" until he decides he is ready to wed (82). We feel that Gallaher will never fall into time's trap unwittingly, as Chandler has done, for he is far too bold and brash to be intimidated by life or love. And time will not be able to inflict the torments of belated realization on Gallaher, probably because Gallaher, like Corley, cannot see any further than himself. Time is cruel to the sensitive Chandler, and kind to the insensitive Gallaher. To the man who has just seen the trap life has made for him, and who accepts this trap because of fear and timidity, time is, of

necessity, a grinning jailer. To the man, however, who dominates life and has the will to escape from "dear dirty Dublin," time is the willing servant.

Thus, the function of time in both "Two Gallants" and "A Little Cloud" is to emphasize the self, for in this world of time interpreted relatively, man is treated by time as his self requires, and time becomes an adjunct to personality. The personal role of time is far more dominant in these stories than in any other, except perhaps "Araby," for here Joyce structures the contrasts between two men to reveal a personally fair, but cosmically unfair, time. Time is, on the cosmic scale, as capricious in handing out rewards and punishments as the goddess Fortuna; on the personal level, Lenehan, Corley, Chandler, and Gallaher get what they deserve. Joyce is raising Miltonic questions about the nature of justice, but he is giving twentieth-century answers; there is no justice; there are only the strong and the weak. The four men get what they deserve from time, for who now believes that the meek will inherit the earth? Indeed, the men ask for cruelty or kindness from time by their attitudes toward self and the world. Although everyone in Dubliners except the narrator in the first three stories, indeed, everyone in Portrait and Ulysses as well, is weak or defective in some way, these two stories are more clearly patterned to establish time as both judge and jury, and to pass out time's rewards and punishments in proportion to the nature of self. These two stories, because of the exactitude of their moral geometry, are perhaps the most savage in the book: the Godlike author has included everything except mercy.

Chapter V: Footnotes

¹William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 26, makes this point.

²For the background of this story, see Richard Ellmann, James Joyce (New York, 1959), p. 228, and Stanislaus Joyce, "The Background to Dubliners," The Listener, LI (1954), 527.

³William T. Noon, Joyce and Aquinas (New Haven, 1957), p. 83, points out that the story provides "moments of 'sudden spiritual manifestations' for the reader." James R. Baker, "Ibsen, Joyce, and the Living-Dead: A Study of Dubliners," A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), p. 27, feels that "Spiritually, both men are ghouls." Hugh Kenner, Dublin's Joyce (London, 1955), pp. 55-56, connects this story with "The Boarding House," because both depict the world of "cynical put-up jobs," and both contain prostitute metaphors.

⁴Noon, pp. 83-84, considers the harp the central image in the story, and says that it is sold for a gold coin. Brewster Ghiselin, "The Unity of Joyce's Dubliners," Accent, XVI (1956), 201, says that the sin of both men is avarice, for their essential value in life is money. Tindall, p. 24, notes that Lenehan sponges on Corley as Corley on the servant girl.

⁵Tindall, p. 25, points out that Lenehan and Corley parallel an introvert-extrovert relationship.

⁶Ghiselin, p. 201, discusses the circular movement of Lenehan.

⁷Tindall, p. 27, makes this point, as does Kenner, p. 56.

⁸Which is where both Kenner, p. 56, and Stanislaus Joyce, p. 526, place the story. Ghiselin, on the other hand, p. 202, following the order of the stories as printed, feels that this story is the central one in Dubliners, in terms both of position and of meaning.

⁹Tindall, p. 28, feels that there are two epiphanies in this story, one for the reader and one for the hero.

¹⁰Kenner, p. 56, points out that Chandler is untouched by the past, in that the "utter absence of an organic community begins to be insisted on." By this statement, I think he means that Chandler is untouched by the Dublin past, not his own personal one.

¹¹But as Ghiselin, p. 84, says, Galleher and Conroy show "that to be transported physically overseas is not necessarily to find a new life, or to be changed essentially at all."

¹² Richard Levin and Charles Shattuck, "First Flight to Ithaca: A New Reading of Joyce's Dubliners," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 70, feel that Gallaher represents Aeolus, the "wind-king" in the Odyssey. Kenner, pp. 56-57, discusses the "osmosis" between Chandler and Gallaher, and the subsequent rift.

¹³ Clarice Short, "Joyce's 'A Little Cloud,'" MLN, LXXII (1957), 275-278, discusses the relationship between Chandler and Byron's "Prisoner of Chillon." On p. 276, Short makes the interesting point that no central character except Little Chandler "consciously thinks of himself as a 'prisoner for life.'"

¹⁴ Ibid., p. 278: Short notes that the "ultimate pathos" for both Chandler and Byron's "Prisoner" is that "their imprisonment had incapacitated them for freedom." For explanations of Chandler's remorse, see William Powell Jones, James Joyce and the Common Reader (Norman, 1955), pp. 20-21, and Tindall, p. 28.

¹⁵ For a discussion of houses as symbols of constriction, see Ghiselin, p. 88, and p. 202.

Chapter VI: "The Dead": A Transition

Fortunately, "The Dead," the last story in Dubliners, shifts away from the almost mechanical and merciless world-view embodied in the preceding two stories. "The Dead"¹ stands alone not only because of its length and late composition, but also because of its ultimate acceptance of mercy as a necessary quality in the universe. The narrative method also represents a departure from that of the preceding stories: here it is a combination of both character revelation and development.² Up until the time when Gabriel Conroy³ is alone with his wife, he is revealed as a static character, with set ideas and a clearly defined way of life. Hugh Kenner says that Gabriel's "emotional organization was completed in his youth, in isolation from their [his aunt's] world";⁴ when we meet him, he is a static character who does seem to have developed in isolation from his world, and is now become a static personality. He is a writer, but much more the average man than creative genius: his writing is critical, and a sidelight of his real job, teaching. After Gabriel finds out about Gretta's relationship with Michael Furey, he undergoes a marked development: like Duffy, his moment of insight illuminates his whole life, but unlike Duffy, Gabriel's realization is optimistic in its consequences.⁵ As William York Tindall says, "Gabriel, losing his old identity, may emerge mature from his shattering experience."⁶ Gabriel does not shed "tears of

remorse"; we feel that the moment he has experienced is but a prelude to further development of the self. The two methods of narrative, which work well in a shortish story, were afterwards separated by Joyce: in Portrait, the technique for delineating character is development, while in Ulysses, it is revelation. Understandably, the two methods can be fused harmoniously only in a short story, for in it Joyce is forced to work on a rather general level. If he were to reveal Gabriel's character with the same detail as he does Bloom's, and then go on to portray development, the novel would run to thousands of pages. And if he were to stop at every significant point in Stephen's development and reveal his personality in Bloomish detail, the novel would again be enormous. The combination of method, then, is abandoned after its success in "The Dead," because Joyce turns to a larger canvas, and in his two later works refines each individual method to the exclusion of the other. Joyce also turns away from the average-if-intelligent man, and takes up the artist as hero in the next Dedalus book.

The function of time in "The Dead" is far more complex than in the earlier stories.⁷ Time is almost an anti-hero; it is that which Gabriel Conroy must come to terms with before he can achieve the self-awareness necessary for development. In a real sense, this story is about time even more than it is about space or paralysis of the soul; whereas time has been subsidiary to these elements in previous stories, time is now the crucial force. Gabriel is revealed as a man out of tune with time; he cannot accept his own past, that of his family, that of his race. He is ill-at-

ease with the past, and does not accept or understand the concept of "pastness." Gabriel's development marks his newly-found understanding of time past; once he is able to assimilate pastness, he is freed from the discomfort of a time-less existence in time, and he can settle into his proper place in a universal time-scheme. This time-scheme embodies the quality of mercy, for it is not the sterile order that Duffy sought to impose on life, but, rather, the comforting system in which everyone has a place, and in which there is a real possibility of man finding his place. And this scheme is particularly hopeful for a man bound by finite time: Gabriel merges with his dead ancestors, gaining a "before," and leaves children behind, procuring an "after" for the self. Since Gabriel's character has already been studied from the point of view of revelation and development,⁸ although not precisely in these terms, I shall concentrate on his relationship to time, and the function of time in this story.

Gabriel's first appearance⁹ sets the stage for his struggle with time: he is late to the Morkan Sisters' dance. The Morkan ladies have given this annual Christmas dance¹⁰ "for years and years" (175), and Gabriel's services, as he well knows, are required by his aunts; still, he does not arrive until after ten. He blames the delay on Gretta's need for "three mortal hours to dress" (177), but since Gabriel should know by now that his wife dresses slowly, and that the party begins considerably before ten, his excuse is lame. Gabriel is thus introduced almost immediately as a man who has difficulties in coping with time. His next action, the encounter with Lily,¹¹ shows even more clearly that Gabriel

is uncomfortable in the presence of the past. He adopts precisely the wrong tone with Lily, whom he had known "when she was a child" (177), because he is unable to realize that she must be related to the past. First he asks if she is still in school, and when she says that she has done with that, he suggests that soon he will be going to her wedding. Gabriel shows the rather conventional ideal of marriage following after education, but he is unsure of what position in time Lily occupies, and equally unsure of his role as related to a childhood acquaintance. Gabriel provokes Lily's bitter retort, especially bitter in its echo of Corley's philosophy, by his own lack of confidence about the past. His social gaffe, offering her a "tip," simply reflects his lack of awareness of proper behavior of a man who has known a servant for a long time. Gabriel cannot quite decide how he ought to behave to Lily because his own relationship to time is so precarious that he has no notion of what to do when confronted by a figure from his past.

Gabriel's modernity -- his devotion to galoshes,¹² his travel on the continent, and his dislike of the academy piece Mary Jane plays¹³ -- is only a surface acceptance of the present; perhaps he is so insistently modern to hide his unacknowledged ties with the past. One such tie is Gabriel's memory of his mother, now dead. Gabriel can no more come to terms with this figure from his personal past than he can deal with Lily. He still feels resentment because of his mother's "sullen opposition to his marriage" (187). He resents her calling Gretta "country cute," because this label smacks of the Irish past which Gabriel openly disavows. Although Gabriel's "resentment died down in his heart,"

his brief recall of the past was disturbing and displeasing. He cannot accept his memory of his mother's opposition to the marriage, nor, even more disturbing, the racial past that her opposition evoked. Miss Ivors,¹⁴ a living representative of the Irish heritage, puts Gabriel still further out of countenance. She brings into the open exactly what has disturbed Gabriel, when she suggests a vacation to the Aran Isles, for this part of Ireland reminds him of Gretta's country ancestry.¹⁵ Gabriel, goaded by Miss Ivors, openly repudiates his tie with his language and his country, the national past: "I'm sick of my own country, sick of it!" (189) Gabriel does not know why he feels so foreign toward his heritage, and excuses to himself his rudeness: "She had tried to make him ridiculous before people" (190). But despite her tactlessness, it was Gabriel who made himself ridiculous because of his violent reaction to the Irish past. Although he is astonished to hear himself called a West Briton merely because he writes reviews for an English paper, he has not assimilated his racial and national past. Gabriel's failure to make peace with the past is further aggravated by Gretta's easy acceptance of it. She would "love to see Galway again" (191), for, as we later learn, Gretta has established a working relationship with time past. But Gabriel tells her, coldly, "You can go if you like" (191), making it quite clear that he will not. Gabriel is determined to avoid the pastness represented by Galway because he does not know how to face the past, or what the past means for him. Like Stephen in Portrait, Gabriel is seen to be a timeless man, one with no roots in ordinary human time.

Gabriel welcomes the opportunity to carve the goose,¹⁶ and regains his composure in so doing: carving is not only a temporally

neutral act, but also a means of asserting his mastery over both the goose and the hungry people waiting to be served.¹⁷ Very significantly, Gabriel deliberately takes "no part in the conversation" (198) at the table. This conversation involves a comparison of past singers with present ones,¹⁸ and although Gabriel is listening, he does not join in. He again takes no part in the conversation about Melleray, even though by this time he has finished eating. The conversation deals with monastic life, and ends with an explanation of why monks sleep in their coffins: "to remind them of their last end" (201). Gabriel does not join in either discussion about the relationship of past to present and life to death because he is still unable to understand either the past or death. It is not surprising that a man so ill-at-ease with his own past, that of his wife, that of his country is hardly ready to comprehend the general pastness of the race that death implies. Gabriel, because he is dominated by fixed ideas, is too self-consciously present to give up the notion of being and accept that of becoming or has been.

Gabriel's after-dinner speech, which shows that he had been listening to the conversations at the table, is all about time and the relationship of past to present.¹⁹ Yet it vividly illustrates his inability to define the past meaningfully, and reveals that his compatibility with the present is merely superficial. Gabriel reveals himself in the speech as time-less: a man without firm roots in any time, past, present, or future. He begins by praising "the tradition of genuine warm-hearted courteous Irish hospitality" (203), the past, represented in the present by his aunts. He notes that this past tradition "is still alive among us,"

thanks to these "good ladies." Yet Gabriel's praise of the virtues of the past is neither sincere nor whole-hearted. He all too readily interjects the idea that this Irish tradition is a failing: "But granted even that," which he surely need not have granted, "it is, to my mind, a princely failing, and one that I trust will long be cultivated among us" (203). Gabriel's very mention of the failing, in view of his anti-pastness, is totally unnecessary; he cannot deliver an unqualified praise of Irish tradition. And, in addition to this half-hearted gesture of praise, his reference to his aunts as the "three Graces," upholding a glorious past, rings false; not very long ago he had judged his aunts to be "two ignorant old women" (192).²⁰ Thus, Gabriel's insincere and even ungenerous praise of the past betrays, to the reading audience if not to the listening audience, Gabriel's hostility to the time that was.

Gabriel, however, is no more agreeable toward the present. He again half-heartedly praises the "new generation" as "serious and enthusiastic for these new ideas" (203), but quickly follows the kind words by a rebuke: the new generation lacks "these qualities of humanity, of hospitality, of kindly humour which belonged to an older day" (203). This rebuke of the present is Gabriel's way of revenging himself on Miss Ivors, not even at the party now. In view of Gabriel's previous condemnation of Irish tradition as at least half a failing, his praise is seriously suspect. Gabriel shows himself to be between two stools, at home neither in the past nor in the present. He is neither one of the new rude generation, nor one of the old ineffectual generation, to whom he is superior in "grade of culture" (179). Miss Ivors, whom he condemns

as one of the new generation, is really his object of revenge because she brings up the past. Gabriel is confused and uncomfortable in time, for having eliminated himself from the ranks of past and present, where exactly is he in time?

Gabriel, with admirable logic, moves to the topic of the dead, and shows that he was listening to the dinner-table talk about "all those great singers of the past" (203). Since he has just been praising the past, as best he could, and since he has shown his alienation from the present, he naturally does not mention the great singers of the present also discussed at the table.²¹ Gabriel was, apparently, also listening to the conversation about Melleray, for he next mentions "thoughts of the past, of youth, of changes, of absent faces that we miss here tonight" (204). But he very quickly leaves this topic: "We have all of us living duties and living affections which claim, and rightly claim, our strenuous endeavors" (204). Gabriel cannot bear to "linger on the past." The reason he gives for changing the subject is that "I will not let any gloomy moralising intrude upon us here tonight" (204), but he has been neither "gloomy" nor "moralising." Because Gabriel is out of tune with the concept of death and its implications of pastness, he quickly shies away from such "sad memories" (192). Gabriel's speech ends with a toast to the "health, wealth, long life, happiness and prosperity" (205)²² of the three Graces, and thus he has fulfilled his duties as an after-dinner speaker. But Gabriel's speech, like his treatment of Lily, his mother's memory, Miss Ivors, and his wife, reveals his inability to cope with the past or the present, and his homelessness in time. He knows that he took the "wrong tone" with Lily and irritated

Miss Ivors, but he cannot understand why he has been provoking. Gabriel, so far, has been revealed as a character at odds with time, and static in his limited perception of himself.

Gabriel's anecdote about his grandfather, told just before he departs from the party, represents his first acknowledgment of a personal past, but also shows his inability to accept this on a personal level.²³ Gabriel tells this story merely as a funny story; he changes the facts to suit his purpose of creating humor, and reveals himself only as an impersonal teller of a tale. Gabriel calls his grandfather a "glue-boiler," when in reality he "had a starch mill" (207), and locates the ancestral home "near Back Lane," although, as Aunt Kate says, "he didn't live in Back Lane, really" (208). Gabriel makes these changes to increase the humor of the story, and he portrays his grandfather as an old gentleman, quaintly mid-Victorian in manners and speech, in order to make the episode funny. This story is the first mention by Gabriel of his personal past in anything but a resentful way, yet he can only do so under the shelter of a funny anecdote in which the hero is presented as if he were a story-book creation. The tone of the story is completely impersonal, and Gabriel is still far from an acceptance of the past as an intimate part of himself.

On the ride home, Gabriel again thinks of a personal past, in a slightly more personal but still highly unrealistic way.²⁴ Just as he made his grandfather a hero in a story-book, he views his past relationship to Gretta as a romantic novel. Gabriel remembers "Moments of their secret life together" (213), and longs "to recall to her those moments, to make her forget the years of their dull existence together and remember only their moments of

ecstasy" (213-214). This is the emotionally inflated language of the adolescent narrator in "Araby," for Gabriel cannot now face his past in any way other than as a romance. He recalls "A heliotrope envelope," "twittering" birds "in the ivy" (213), and "their souls' tender fire" (214). Although he is taking this very seriously, I feel that the style and language ^{are} ~~is~~ more appropriate to serial fiction than to a realistic appraisal of the past. Gabriel, by now a full-fledged romantic hero, "was again in a cab with her, galloping to catch the boat, galloping to their honeymoon" (214). The past is covered by a haze, here quasi-romantic, because the past is unreal to Gabriel as a personal backlog of memory. He recalls his marital past heightened by imagination, just as he recalled his ancestral past heightened by humor, because he is not in tune with time, out of touch with the past as reality.

Gabriel is suddenly confronted with the perfectly realistic past of Gretta, when she reveals her memory of her dead lover, Michael Furey.²⁵ As Kenner says, "the most living influence in the story is the memory, enclosed by music, of a dead peasant boy."²⁶ Gabriel has been burning with lust, and making idle conversation until Gretta senses his desire and comes to him of her own accord. But her mind is far from her present situation; she has been thinking of her dead lover. Gabriel summarizes the mordant irony in the scene of his lust and her memory: "While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another" (219). Gabriel's rage, which first leads him to suspect sexual infidelity,²⁷ turns to humiliation when Gretta reveals that Furey is long since dead.²⁸ This scene has caused

Gabriel's most open conflict with time; he has been prevented from enjoying Gretta in the present by the very past of hers, the Galway past, which he earlier showed that he hated. Moreover, his romantic recall of the past has been shattered by Gretta's numbly realistic memory: "I think he died for me" (220). This shattering of Gabriel's unrealistic sense of the past forces him to see himself, literally this time, as he is in the present: "the pitiable fatuous fellow he had caught a glimpse of in the mirror" (220).²⁹ Gabriel's assessment of himself as what he is now, forced by Gretta's breaking the bubble of his visionary past, paves the way for his eventual acceptance of a meaningful place in time. Until Gabriel accepts himself in the present, views himself as an idealizer of "his own clownish lusts" (220) and not a knight on horseback, he cannot possibly make peace with the past.

After Gretta tells the story of her past love, and falls asleep, Gabriel remains awake to try to understand what he has heard. He slowly begins to accept the idea of pastness,³⁰ first by admitting the nature of change: "He did not like to say even to himself that her face was no longer beautiful, but he knew that it was no longer the face for which Michael Furey had braved death" (222). Gabriel previously considered Gretta "as if she were a symbol of something" (210): a timeless, unchanging, constant force. But he had "never before been able to decide what his wife was a symbol of."³¹ Because Gabriel himself is timeless in his relation to the now and then, he has had no clear picture of what Gretta herself is: he knows only that she represents something vague but unchanging. We feel that she is a symbol of his youthful romance, the unquenchable ardor of his soul, but Gabriel himself

never got any further than deciding that she, too, was time-less. With his realization of change, however, of the fact that Gretta is no longer what she has once been, he begins to be aware that past and present are two different times. Gabriel no longer romanticizes Gretta as a symbolic force; he, rather, pities her "as he thought of what she must have been then." Gabriel's differentiation of past and present, as exemplified by change, is the first step in his acceptance of time, and his own place in it.

The next step is Gabriel's judgment of his speech as foolish: he had maligned both past and present, and avoided dwelling on death, by taking refuge in insincere platitudes. Now Gabriel thinks, "Poor Aunt Julia! She, too, would soon be a shade with the shade of Patrick Morkan and his horse" (222). Gabriel has accepted the fact of death, which he had refused to face earlier in the evening. He had "applauded loudly" the song that Aunt Julia sang; this song conveyed the impression of youth, for Julia's voice was "strong and clear in tone" (193). Gabriel approved of the singing precisely because it was youthful: "To follow the voice, without looking at the singer's face, was to feel and share the excitement of swift and secure flight" (193). Gabriel wants to think of his aunt as young and lively and strong not because of his great love for her, but because of his fear of death, the irremediable pastness of body and soul. But Gabriel now understands that Julia is not a young thing; she must die soon, for her voice only gave the illusion of youth. At the same time, he shows recognition of his grandfather as one of the dead, the real dead, not the make-believe quaint figure from the past. But Gabriel still has to widen his idea of the past: he must accept

the fact of death not only in terms of his family, but also in terms of the human race, and ultimately, himself. He first comes to the realization of death as the goal of life: "One by one, they were all becoming shades" (223). His vision of time now includes both the family and racial past which he had previously been unable to face.

Gabriel's ultimate acceptance of time concerns his own position in the pattern of past and present: "His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world" (223).³² This denial of identity is necessary before Gabriel can relate himself to time; his firm hold on the egocentric self had only blocked him from the past. As Harry Levin says, "he realizes that his own identity is no more palpable to others than Michael Furey's is to him."³³ Gabriel is becoming a part of humanity, a part of the endless stream of life from time immemorial to the last day of the world. Now his soul can approach the region of the dead, but still without full comprehension. This comprehension is gained when Gabriel at last finds a place for himself: "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living the dead" (224).³⁴ Gabriel is thus identified with the dead, with the past, with time itself. His final vision is "an acceptance of death as part of life,"³⁵ and past as part of present, and his own self as part of humanity. He has found a position in time, for he knows that he is now alive, will soon be dead, yet will leave a bit of himself behind in the

form of children, as his grandfather did. He has acknowledged the past as reality, and is aware that he, like everyone else, is destined to become part of the past. Gabriel has learned that "all men feel and lose feeling, all interact, all warrant the sympathy that Gabriel now extends to Furey, to Gretta, to himself, even to old Aunt Julia."³⁶ He is now in harmony with time, because he is a part of the flow of humanity which operates in time, and he has a past and future as well as a present. Gabriel's development consists of his realization of time and his place in the time system of the world. His sudden and illuminating insight into the temporal scheme of the universe transforms "The Dead" from a story about one man into a lyrical celebration of time and man.³⁷ Gabriel emerges ultimately as a representative of man in general: he is more Bloom than Stephen. Joyce lays him to rest mercifully precisely because he is only a reviewer of books, not a writer of them. The artist, or would-be artist, is not exonerated so easily, nor is the man whose wife has committed adultery in actuality.

Thus, Joyce in Dubliners has done many different things with time, both in terms of his narrative technique and the roles time enacts. Essentially, the two methods of delineating character point forward to Portrait and Ulysses, and the various roles time plays anticipate its roles in these later works. Dubliners is an important experimental work in its treatment of time; not in the sense that Joyce is feeling his way, for the early book surely shows a firm artistic power, but in the sense that Joyce is working on a small canvas with the figure of time. "The Dead" is unique in both its combination of narrative methods, and its

embrace of time. Bloom could never have grown out of Farrington, or even Duffy: he needed the elements of Gabriel Conroy, and the sympathetic treatment which Conroy receives from his creator, to emerge as a full-blown human being. And Stephen is a development of the "I" in the first three stories, albeit a thwarted development. Henceforth, from this high peak of achievement, Joyce's work will diverge from the unification of technique, and will perfect each aspect of technique singly, revelation and development being brought to completion, indeed perfection, in two separate books. Joyce will also perfect the predominant role of time in Dubliners: time as the jailer in Ulysses and Portrait.

Time only frees Joyce himself: after Dubliners, all of the Dedalian personae are trapped. It is, nevertheless, fitting for a book in which Joyce has experimented with time that the last story end on a note of almost flawless unity of technical method and temporal adjustment. That Joyce never again ^{reached} ~~reached~~ this note is but one indication of its perfection; the author moved on from the more or less ordinary Gabriel Conroy to the distinctly unique figure of the artist. When Joyce finally returns to the plain man, his hero reflects much of the experience Joyce underwent in his relationship to Nora in 1909, long after the character of Gabriel had been fully drawn.

Chapter VI: Footnotes

¹For the background of this story, see Richard Ellmann, James Joyce (New York, 1959), pp. 252-263. The following critics feel that "The Dead" is a gentler story than any of the preceding ones: Ibid., p. 239; Brewster Ghiselin, "The Unity of Joyce's Dubliners," Accent, XVI (1956), 208; William Powell Jones, James Joyce and the Common Reader (Norman, 1955), p. 14; William T. Noon, "God and Man in Twentieth-Century Fiction," Thought, XXXVIII (1962), 52.

²Both Allen Tate, "Three Commentaries: Poe, James, and Joyce," The Sewanee Review, LVIII (1950), 10, and C.C. Loomis, Jr., "Structure and Sympathy in Joyce's 'The Dead,'" PMLA, LXXV (1960), 149, make this point.

³For Joyce's use of Bret Harte's Gabriel Conroy, see Gerhard Friedrich, "Bret Harte as a Source for James Joyce's 'The Dead,'" Philological Quarterly, XXXIII (1954), 442-444. For the opinion that Gabriel is Joyce as he might have been, see William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 48, and Julian B. Kaya, "The Wings of Daedalus: Two Stories in Dubliners," Modern Fiction Studies, IV (1958), p. 38, note 8.

⁴Dublin's Joyce (London, 1955), p. 65.

⁵For a discussion of "The Dead" and "A Painful Case," see James R. Baker, "Ibsen, Joyce, and the Living-Dead," A James Joyce Miscellany, ed. Marvin Magalaner (Carbondale, 1962), pp. 30-31, and Kenner, p. 59. Ghiselin, pp. 210-211, compares Gabriel to the boy in "Araby."

⁶The Literary Symbol (New York, 1955), p. 227. But Ghiselin, pp. 207-208, feels that the story is about the recognition and acceptance of death by the dead.

⁷Oddly enough, Wyndham Lewis, Time and Western Man (New York, 1928), p. 77, does not seem to find a time-interest in this story: "Joyce is the poet of the shabby-genteel, impoverished intellectualism of Dublin. His world is the small middle-class one, decorated with a little futile 'culture,' of the supper and dance-party in 'The Dead.'"

⁸For a division of "The Dead" into five stages, in which Joyce manipulates the reader's emotional identification with Conroy, see Loomis, pp. 149-151. Cf. Kenneth Burke, "Three Definitions," The Kenyon Review, XIII (1951), 173-192. David Daiches, The Novel and the Modern World (Chicago, 1939), pp. 91-100, and Tate, pp. 10-15, also discuss the structure of the story.

⁹For various opinions about the meaning and significance of Gabriel's first appearance, see Ghiselin, p. 208; Loomis, p. 150; Tate, p. 11.

¹⁰The significance of the Christmas setting is discussed by Tindall, The Literary Symbol, p. 225. Kays, pp. 37-38, further narrows the setting to the Twelfth Night of the Christmas season, the Feast of Epiphany.

¹¹Tindall, The Literary Symbol, p. 226, discusses the symbolic meanings of "Lily." Tate, pp. 11-12, and Daiches, p. 94, discuss Lily's relationship to Conroy.

¹²Gabriel's galoshes are discussed by Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), pp. 95-96, and Tindall, The Literary Symbol, p. 226.

¹³Kenner, p. 64, feels that the Academy piece is a representation of the mechanical culture prevalent in Dublin.

¹⁴Tate, p. 12, points out that Miss Ivors stands for "the rich and complex life of the Irish people out of which" Gretta has come. Daiches, p. 95, feels that Miss Ivors provides a second assault on Gabriel's egotism.

¹⁵For interpretations of the meaning of western Ireland, see Ellmann, p. 257; Ghiselin, p. 208; Kays, pp. 39-40.

¹⁶Tindall, The Literary Symbol, p. 227, discusses the symbolic meaning of the goose.

¹⁷Ellmann, p. 254, feels that the party is Joyce's way of injecting a note of warmth into Dubliners. But Tindall, Ibid., p. 224, considers the party "an embodiment of death," and the partygoers "living dead, though each has some connection with life and at least the possibility of living." Neither Kenner, p. 62, nor Ghiselin, p. 83, is even as mildly optimistic as Tindall.

¹⁸Kays, pp. 38-39, discusses the very interesting implications of the name of the tenor -- Parkinson -- praised by Aunt Kate.

¹⁹Magalaner and Kain, p. 93, make this point.

²⁰Kenner, p. 63, notes that the Morkan sisters are "custodians of a ritual order, comprising every component of the culture of eighteenth-century Dublin, in whose vitality it is now impossible to feel much faith." Tindall, A Reader's Guide, p. 43, makes a similar point. Ghiselin, p. 209, however, feels that Gabriel sentimentalizes the past, but is insensitive to the present.

²¹Magalaner and Kain, p. 93, point out that human forgetfulness of the dead is emphasized by the conversation about dead singers.

²²Loomis, p. 150, considers the toast "hypocritical and condescending." Burke, p. 187, feels that the toast is an example of the "'halfway' socialities" that pervade this part of the story.

²³Kenner, p. 63, says that the Dublin world is summed up in the story of a horse walking around a statue.

²⁴For Gabriel's attitude toward Gretta before he finds out about Michael Furey, see Kenner, p. 67; Tate, p. 13.

²⁵There has been much discussion of Michael Furey, both as person and as symbol. See Irene Hendry, "Joyce's Epiphanies," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 31; Ellmann, pp. 257-258; Noon, p. 53; Tate, p. 14; Kaye, p. 41; Daiches, p. 98; Friedrich, pp. 442-443; Stanislaus Joyce, "The Background to Dubliners," The Listener, LI (1954), 527.

²⁶Dublin's Joyce, p. 63. Both Ghiselin, p. 87, and Stanislaus Joyce, p. 527, discuss "The Lass of Aughrim."

²⁷Ellmann, pp. 252-253, points out the autobiographical source of the Michael Furey story, and discusses Joyce's jealousy. Stanislaus Joyce, p. 527, says, on the other hand, that James got the idea for the whole story from a letter of his.

²⁸Ellmann, p. 253, says, "That the dead do not stay buried is, in fact, a theme of Joyce from the beginning to the end of his work." Kaye, p. 40, makes much the same point. Frank O'Connor, The Mirror in the Roadway (New York, 1956), pp. 300-301, points out that "all love and beauty and graces are with the dead, and that as husband he himself [Gabriel] can never compete with that long-dead youth."

²⁹The meaning of the mirror is discussed by Magalaner and Kain, p. 63; Loomis, p. 150; Tate, pp. 12-13.

³⁰Loomis, p. 151, traces Gabriel's widening of focus, but comes to a different conclusion from mine, for he feels that Gabriel ends in timelessness.

³¹Magalaner and Kain, p. 94. Tate, p. 13, on the other hand, feels that from the moment Gabriel saw his wife at the head of the stairs, his whole situation in life began to be reversed.

³²For a discussion of the meaning of "west," see Ghiselin, pp. 86, 211; Ellmann, pp. 258-259; Tindall, A Reader's Guide, p. 46; Magalaner and Kain, p. 98.

³³James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 36.

³⁴The snow symbolism is probably the most thoroughly discussed matter in Dubliners. See Magalaner and Kain, pp. 95-98; Ellmann, pp. 260-261; Tindall, The Literary Symbol, pp. 225-226; Kenner, pp. 66-67; Loomis, p. 151; Tate, p. 15; Burke, p. 188; Daiches, p. 99; William T. Noon, Joyce and Aquinas (New Haven, 1957), pp. 84-85.

³⁵Tindall, Ibid., p. 227. This is the crux upon which an interpretation of "The Dead" stands or falls. The following critics feel that Gabriel has espoused life: Tate, p. 15; Tindall, A Reader's Guide, p. 43; Daiches, p. 98; Ellmann, p. 261.

The following critics feel that Gabriel's final vision is not a restoration of life: Ghiselin, p. 210; Burke, p. 192; Kaye, op. 40-41.

³⁶Ellmann, p. 261.

³⁷Ibid. But see Loomis, p. 151, for the view that the final vision "involves time and mortality, but it is timeless time and eternal mortality, man's endless fate as man."

Section II: A Portrait of the Artist as a Young Man

Chapter I: Time and Narrative Technique

The non-artist, a man such as Gabriel Conroy, searches for identity of the self in terms of his relationship to time, and finally comes to an understanding of his role as a part of the human race. Gabriel's development is, in effect, the process of relating himself both to time and time's limits. His identity, like that of the human race in general, is a continual process of becoming, one circumscribed by the clear realization of death: the end of human time. But Gabriel is not an artist, as Stephen Dedalus in A Portrait of the Artist as a Young Man¹ is or will be, and he is no longer young.² The development of an artist's personality, the subject of Portrait,³ requires something more than understanding of time's role in shaping the self and acceptance of finite human time. The artist, like any other man, must of course first understand the process of creation which produced him; since he himself is a creator, however, he must pass beyond understanding to mastery of time so that it becomes his aid in the creative process. And the artist must find some way to overcome the spectre of finite time; he needs, ^{as H. G. Morgan says,} "a certain detachment from the tyranny of time; an orientation around those qualities in experience which seem to reverse or halt the consciousness of time's progress toward death."⁴ The artist proceeds from passive and understanding participation in human time to detached observation of the self, his own and that of others, working themselves out

within the limits of birth and death. Furthermore, he goes one step beyond observation when he takes up the role of creator of selves: the artist creates an eternal object, beyond death in time, when he forms "a thing of beauty."⁵

Stephen Dedalus, if he is to become an artist, must both detach himself from the flow of human time, and use his detachment to create timeless works of enduring beauty. His own detachment, however, is not an end in itself; one does not become an artist simply by cutting oneself off from the human race in time. The artist who contemplates his own navel to the exclusion of everything else will only be able to write poems about navels.⁶ The artist must use his detachment to reach the eternal realm of art, not simply to condescend to men in time.⁷ He cannot free himself from human time for the purpose of luxuriating in the soul. His freedom has as its end the godlike power of creation: transformation of the temporal into the eternal.⁸ Thus, we may expect a two-fold emphasis on time in the development of the artist's personality: first, a detachment of the self from human time, a negative process, and, second, the turning of this detachment into a mastery of time for artistic ends, a positive process. It is this development which is the subject of my study of Portrait, the Dedalus novel in which the "I" of Dubliners again appears, although much changed.

It seems, at first glance, quite extraordinary that the word portrait should appear in the title of a book devoted to the development of an artist. Most early critics focussed on the word artist; later ones, following Joyce's warning, have stressed as a young man.⁹ Few critics, however, have examined the implications

of portrait, the crucial word in a study of time. Portrait implies a fixed moment, time captured on canvas for all eternity. In view of the fact that the novel is commonly thought to deal with development, this indication of stasis, of time stopped, raises certain questions. Why should the title emphasize being, a fixed state, rather than becoming, more suitable to the process of development? One answer is that there is not one portrait, but several: nearly every chapter ends with a portrait of Stephen at a certain point in time. This answer would be quite satisfactory if the title were Selected Portraits of the Artist as a Young Man. The title is singular, however, and as such can not be interpreted as if it were plural. Another answer, one which takes into account the singular Portrait, is that we do not see the finished product until the end of the novel. The work, in a sense, is like To the Lighthouse in that the novel itself is the portrait it has set out to create. This answer is more satisfactory than the previous one, for it allows an interpretation of Stephen's development in terms of the titular Portrait, rather than in spite of it. Each stage in his progress through time forms, as it were, a brush-stroke on the canvas; at the end we have a finished picture, which is a culmination of the individual strokes. What has been interpreted as a series of separate portraits is seen to be the various stages in the composition of one single unique personality. Joyce's theory of "personality as river rather than statue" allows a portrait to contain "the features of infancy" as well as "the features of adolescence."¹⁰

But there still remains the last phrase in the title: why should Joyce have affirmed an entity fixed in time, and then

taken away from his own emphasis on the temporally static by leaving room for further development? The answer, as has been recognized, is self-evident: Stephen Dedalus, by the end of the novel, is simply "the artist as a young man"; it is this which has been the subject of the portrait. He is not the artist, and, in fact, never will be.¹¹ The further development of the Dedalus figure suggested by the last phrase never takes place in Portrait or in Ulysses.¹² The finished portrait shows a young man who has understood the role of the self in time and the role of the artist out of time. But understanding alone cannot bridge the gap between ordinary man and artist: Stephen is unable to detach himself completely from his problems in human time, and at the same time is unable to assert artistic mastery over anything but his own soul. In desperation he flees from his problems in time by changing his space, but he trails long strands of temporal problems behind him. And incomplete detachment forestalls complete mastery of artistic time. Stephen retreats into his own soul and is in danger of losing the contact with the human world which the artist needs to provide him with raw materials for creation. It is precisely because Stephen can neither free himself from his temporal problems nor wholly embrace artistic time that he will not become the artist, as we see in Ulysses. Although the portrait of the artist as a young man is finished, for by the last page Stephen is on the threshold of maturity, the portrait of the artist will always remain incomplete. The word Portrait, then, like the final "yes" in Ulysses, is an irony of ironies: just because Stephen is fixed in time as a Young Man, he never can become a mature artist.¹³ His destiny is to remain the youthful apprentice to art, for he ul-

timately turns to escape in space as a substitute for resolution of problems in time, and escape into the soul as a substitute for creative control of time and eternity. The promise of freedom held out in Dubliners is denied, for when we meet Stephen in Ulysses, he has become fixed in time. It will be my task to examine both Stephen's and Joyce's relationship to time: Stephen's efforts to understand it in his quest for identity; his efforts to detach himself from human time in his quest for artistic development; his efforts to control time and eternity in his quest for creative power. The Dedalian hero fails in these quests, unlike the author, who is successful.¹⁴

Stephen, the artist and man, has also to come to terms with sex: he must develop an attitude toward his body and its needs which will enable him to create things other than Bloomish out-house products.¹⁵ What balks him in his effort to free himself from human time is sexuality: because he cannot harmonize his sexual life with his emotional and intellectual life, he cannot gain the aloofness from the body that the godlike creator needs. And because he retreats into his own soul after he has failed to solve the problem of sexuality, his creation lacks ties to the external universe: it is poetry of the navel. Time's role is benevolent only up to a certain point: Stephen can and does develop understanding of time, just as Gabriel Conroy does.¹⁶ But Stephen never develops the full detachment or the full control, for time refuses that reward to any but James Joyce.¹⁷

Stephen's eventual role as a prisoner of time is foretold by the narrative structure of the novel.¹⁸ It has long been recognized that the novel proceeds from epiphany to epiphany; time functions

as a part of narrative technique in Portrait as it did in Dubliners in the emphasis on the moment.¹⁹ But these significant moments, particularly the ones ending each chapter, seem to be of about the same intensity. Critical claims have been made for a "climax," a moment of greater significance than the rest, at the end of several chapters.²⁰ I do not feel, however, that there is one novelistic climax, or that, concomitantly, the structure of the whole is parallel to Greek or Shakesperian drama.²¹ A very good case can be made for a climax occurring at the end of any chapter; precisely because of this, a doubt arises in my mind that the book is structured dramatically, with only one climax. It seems far more productive, in view of Joyce's theory of the personality as a river, to look for a rhythmical structure, a flow in time, rather than the ascending-descending curve of classical drama. Robert Ryf's examination of the inflation-deflation pattern holds the key to the narrative structure: at the height of Stephen's inflation, in the moment of triumph, is the seed of deflation.²² Thus, the moment of epiphany at the end of every chapter, including the last, looks forward as well as backward. And the last epiphany contains the seed of a future deflation, for Stephen is destined not to become the artist that Joyce himself did. The end result of this narrative pattern is the implication that temporal imprisonment lies in store for Stephen.

Within this rhythmical narrative structure, with its emphasis on the moment, time acts simultaneously as liberator and jailer. The moment is double-edged, and the structural pattern used throughout the novel reveals the ending to be a less optimistic one than has been postulated. At the end of the first

chapter, Stephen is a public hero, like the Noble Roman of history, who has experienced a moment of triumph; he has been cheered by his classmates at Clongowes.²³ But Stephen's awareness of the "smell" of the evening air, the country fields, the wood with gallnuts (59) all point to a sensually-oriented personality. Stephen does not immerse himself in the adoration of the crowd as other seven-year-olds might; he escapes into aloneness, into an enjoyment of sensual delights. Stephen merely hears from a distance "the sound of the cricket bats" (59), and likens them to sounds of water "falling softly in the brimming bowl."²⁴ The pleasure he gains in this moment of heroism is quite unrelated to the triumph itself; Stephen is happy and fulfilled sensually, surrounded by comforting smells and sounds. The moment of triumph inflates Stephen, who is enacting his first role, but provides the seed of his downfall: his emerging sensuality, which is soon to become sexuality.

By the end of the second chapter, Stephen's sexual desire has become full-blown. The deflation of his role as public hero was a complex process, for both the inflation and deflation take a long time, as opposed to the very brief moment of epiphany. Stephen's new role is that of lover of whores, l'homme sensuel, and his moment of triumph occurs in the arms of a whore.²⁵ The sexual response implied at the end of chapter one becomes explicit at this point. Stephen feels that "he had suddenly become strong and fearless and sure of himself" (101). His delight in the drops of water falling into a bowl grows into a delight in pressure, in being overwhelmed: "He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world

but the dark pressure of her softly parting lips" (101). And his awareness of smells makes Stephen receptive to the "perfumed head" of the whore. But again, the moment contains the seed of downfall: at the very height of Stephen's sexual ecstasy, he thinks that the pressure of the whore's lips is "darker than the swoon of sin" (101). Precisely when Stephen is immersed in one kind of moment, his thoughts turn in what seems an inappropriate response. He is luxuriating in the flesh, as he luxuriated in the emulation of heroism, but he thinks now of sin, as he did then of the senses.

At the end of chapter three, the malign influence in the preceding epiphany has once again become dominant. Stephen has been deflated from his role of l'homme sensuel by his sense of sin. He has passed through the role of lover of whores to the role of spotless pietist. In his moment of triumph at the end of this chapter, the caressing arms of the whore have given way to Stephen's trembling hands at the altar. Her perfumed hair has been replaced by the "fragrant masses of white flowers" (146) before the altar, and Stephen's sensuality has been directed towards God, not his body. The seed of sin has flowered and been blasted, and Stephen's new role epiphanizes his triumph over the body.²⁶ But again the impetus for deflation is present. We can assume that Stephen's role of pietist will be no more permanent than the previous two roles simply because Stephen is so sensually aware. But in the words, "The ciborium had come to him" (146), the briefness of Stephen's triumph is clearly indicated. The kind of life which Stephen dreams of for himself necessitates his becoming a priest: only by embracing this vocation can Stephen participate "In vitam eternam" (146). But the ciborium does not touch Stephen's lips

here; the commentators who have seen a parallel between the kiss of the whore and the reception of the host have not observed that Stephen does not receive the host as he received the whore.²⁷ The chapter ends with Stephen confronting the ciborium, but not partaking of it. This is not to imply that Stephen fails to communicate on this occasion: he does, and many times after this as well. The point is that Joyce, never more in evidence than in the structure of his novels, has ended the chapter just before Stephen makes communion. His moment of saintliness is rendered incomplete by the abrupt ending. This moment is destined to disintegrate precisely because Stephen will choose life over eternal life. His dream of "A life of grace and virtue and happiness!" (146) will not revolve around the ciborium, but around art. The fact that Stephen is thinking of life, "Another life!" at the moment before he takes in the host is indicative of the briefness of this moment of triumph. The sensual response to heroism, the thoughts of sin during sexual relations, the dream of life while participating in the mass are all parallel structural phenomena, illustrating the double-edged moments of epiphany.

Not surprisingly, by the end of chapter four artistic life has supplanted heavenly bliss as Stephen's goal.²⁸ Stephen, rather given to soul-swoonings,²⁹ has experienced a moment of triumph in his new role of poet. The life of which he inappropriately dreamed during the mass has now become his dominant goal: "To live, to err, to fall, to triumph, to recreate life out of life!" (172) Instead of being the passive recipient of eternal life with God, he now envisions himself as the active creator of eternal life by art. Stephen has turned from the rewards of heaven to the

rewards of art, and his vision of the girl on the strand commemorates his moment of triumph as a poet. But, as usual, the moment is not purely triumphant. Stephen falls asleep just after his vision, surely not a very promising augury of creation. The new world his swooning soul pictures is hazy: "A world, a glimmer, or a flower?" (172) When he awakens, in the evening, the moon has risen.³⁰ But it is "the rim of a silver hoop embedded in grey sand" (173). And even more important, "the tide was flowing in fast to the land with a low whisper of her waves" (173). The whispering water reminds us of the water images at the end of chapters one and two: Stephen wishes to be overwhelmed by water, and takes pleasure subconsciously in the wetness he outwardly detests. But the fact that the tide is flowing in, towards Ireland, and the moon is stuck in the sands of Ireland bodes no good. This moment of triumph as a poet is dampened by the presence of Ireland, and the flow of life towards Ireland. Stephen feels that he is free, that he has achieved the triumphant apex of his life, but the structural pattern belies this. The presence of a directional flow towards the land Stephen intends to escape illustrates again the double-edged moment.

By the end of the last chapter, Stephen has escaped from the evil influences which marred his previous triumph. He is on the verge of leaving Ireland, on ships which sail the very tides that flow out as well as in. The arm imagery, having been used for sexual and religious purposes, now points toward escape: "They are held out to say: We are alone -- come. And the voices say with them: We are your kinsmen" (253). The arms of ships beckon Stephen away, and, physically, he will escape. But, for

the last time, the malign note is present. Stephen is ready to welcome life, but it is his mother who prepares him for it by putting his "new secondhand clothes in order" (253). The kinsmen Stephen imagines will greet him in foreign lands are overborne by his mother's prayer: "She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels" (253). And, Stephen's impatient "Amen," an attempt to dismiss his mother's prayer and his mother as well, is followed by the overly hearty and optimistic "Welcome, O Life!" This in turn is followed by Stephen's last words, a call to his spiritual father: "Old father, old artificer, stand me now and ever in good stead" (253). Stephen's cry to his father circumvents his real problem in time, the ultimate cause of the disintegration of this moment of triumph: his relationship with his mother.³¹ Stephen will fall from the height of this moment just as he has fallen from every other triumphant moment. And his downfall will be his lack of ability either to respond to his mother's prayer or to forget it. Stephen has long since coped with the problem of paternity by dismissing his real father and embracing his mythical one; his invocation of "old father" represents not a step forward, but a step backward. It is an evasion of his mother, a turn backward to the already solved problem of fatherhood, and as such promises no good. Stephen is on the verge of physical exile, an action which makes time seem the liberator, but he is leaving with a huge pack filled with his unsettled temporal problems. It is the unresolved relationship with his mother, indeed with women in general, which will enable time to capture Stephen.³² Stephen, despite physical flight, turns up in Ulysses

as exactly the same sort of imprisoned man as Bloom.

Although there is no chapter six, there is Ulysses, which in many ways is a continuation of Portrait.³³ Stephen in Ulysses, as we shall see, is as much a prisoner of time as is Bloom or Molly. The structural pattern of Portrait renders this predictable: at the end of every chapter there is a moment of success which also is a moment foretelling future failure. The moment which ends the novel is no different from those ending each part of this rhythmical work. Because the novel is structured more like a river, a flow in time, than like a drama, a resolution in time, the end lacks the finality of, say, Oedipus Rex or Hamlet. What we have is a portrait, but, most emphatically, one of the artist as a young man. In this sense, the portrait is still capable of future development, for the canvas may be added to or rubbed out as it has been built up: by a series of brush-strokes as well as erasures. Because the novel ends when it does, however, the portrait can be considered finished for all purposes. There can be no further development of the artist as a young man, for Stephen is twenty, about ready to leave young manhood. The only possible further development requires omission of the qualifying temporal phrase; Stephen would have to become an artist, mature and creative. And, as will be shown, this development does not occur in Ulysses. Time as an element of narrative structure ultimately acts out the role of jailer for Stephen Dedalus. The technique emphasizes the falsity of the triumphant moment, for the structural pattern repeated five times will be repeated the sixth as well: Stephen's physical flight contains the seeds of deflation. I have said, however, that time functions in a way other than a

technical one: time is what Stephen has to understand to find his personal identity, what he has to detach himself from to establish his artistic identity, what he has to control to transform fleeting life into eternal beauty. I should now like to examine Portrait chapter by chapter, to trace Stephen's progress in understanding, detaching himself from, and mastering time.

Chapter I: Footnotes

¹ James Joyce, A Portrait of the Artist as a Young Man (New York, 1956). All page references, in parentheses in my text, refer to The Viking Press edition. For the publishing history of this work, see Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), p. 102. See also Hugh Kenner, Dublin's Joyce (London, 1955), pp. 109-111.

² David Daiches, "James Joyce: the Artist as Exile," College English, II (1940), 202, feels that both Gabriel and Stephen move from immersion in the self to an indifferent acceptance of the world. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 50, feels that a defect of love is the moral centre of both "The Dead" and Portrait.

³ There has been a good deal of critical discussion about the theme and subject of Portrait. A brief summary of the most popular theories follows. Caroline Gordon, "Some Readings and Misreadings," The Sewanee Review, LXI (1953), 390, feels that Stephen is more the Anti-Christ than the developing artist; Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), says that the central theme is sin: "the development of Stephen Dedalus from a bundle of sensations to a matured, self-conscious, dedicated, fallen being." In contrast, Eugene M. Waith, "The Calling of Stephen Dedalus," College English, XVIII (1957), 256-257, feels that the theme of sin and the fall is subordinate to that of Stephen's development as an artist. James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," Two Decades, p. 189, thinks that Stephen "is the artist as rebel, questioning the whole moral sensibility of his age." Another critic emphasizing environment is Mark Schorer, "Technique as Discovery," The Hudson Review, I (1948), 78: he traces the theme, the artist's alienation from his environment, through three different styles and methods, those of childhood, boyhood, and maturity. S. L. Goldberg, James Joyce (Edinburgh, 1962), p. 53, says that "the theme of the book is growth." Robert Ryf, A New Approach to Joyce (Berkeley, 1962), p. 14, agrees: Portrait is "essentially the story of a developing artistic consciousness."

⁴ ~~Hans Meyerhoff~~, Time in Literature (Berkeley, 1955), p. 77. Goldberg, p. 52, points out that Stephen has to strike a balance between the inner and the outer world: he must balance necessary engagement with this world and the equally necessary aloofness from it if he is to "define his self adequately in relation to it." Dorothy Van Ghent, The English Novel: Form and Function (New York, 1953), p. 275, succinctly characterizes the artist as "a midwife of epiphanies."

⁵ Kenner, "Perspective," pp. 143-144, points out that the index to Stephen's development is his growing maturity of attitude to language.

⁶ Kenner, Dublin's Joyce, p. 141, points out that to Joyce, "it is things which achieve epiphany under the artist's alchemical power, and not his own soul which he manifests." Ryf, pp. 169-170, points out that Stephen is more concerned with himself than with real creativity. William T. Noon, Joyce and Aquinas (New Haven, 1957), p. 68, sharply differentiates between the author and his hero: "to Stephen, Beauty was Absolute; to Joyce, Being was." Tindall, p. 52, feels that "this artist as a young man is more or less Joyce's image of himself when young," yet, "Portrait is not autobiographical." On the other hand, Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 45, feels that the novel is based on a literal transcript of the first twenty years of Joyce's life. For a summary of opinion on the Joyce-Stephen relationship, see Maurice Beebe, "Joyce and Stephen Dedalus: The Problem of Autobiography," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), pp. 67-78.

⁷ Daiches, p. 199, feels that the more aloof Stephen becomes, the closer he comes to the objective vision of the artist. Ryf, p. 26, feels that the main theme of the work is the isolation and alienation of the artist.

⁸ Farrell, p. 189, notes that Stephen represents the artist as sovereign creator "who rises above his time and his own weakness and gazes down at the turbidly flowing river of time, seeking to construct, to mold, to fix what he sees in beauty and in sadness. James R. Baker, "James Joyce: Esthetic Freedom and Dramatic Art," Western Humanities Review, V (1950-1951), 33, feels that the artist alone is capable of absorbing life around him and finding unalterable truths buried within it.

⁹ The title of this novel has been much discussed. Goldberg, p. 49, points out that the title suggests balance: "It is a self-portrait, but of a self now partly outgrown, yet also, in the writing of the book, now partly fulfilled." On the other hand, John V. Kelleher, "The Perceptions of James Joyce," The Atlantic Monthly, CCI (1958), 82, states that the title is not Self-Portrait, and so on. Kenner, "Perspective," p. 153, cautions the reader to remember the last four words in the title, for he feels that "Ulysses securely places Stephen as an esthete, not an artist." Farrell, too, p. 185, judges Stephen to be an aesthete. Marvin Magalaner, "James Mangan and Joyce's Dedalus Family," Philological Quarterly, XXXI (1952), 365-366, relates Stephen's Byronic poses to those of Mangan. Tindall, p. 53, examines the implications of the word A, and further notes, p. 64, that this A may signify an ironic portrait.

¹⁰ Richard Ellmann, James Joyce (New York, 1959), p. 150. Kenner, "Perspective," p. 169, points out that the action in all of the chapters is really the same: the dream dashed by reality. In Dublin's Joyce, p. 123, Kenner characterizes the novel as follows: chapters 1, 3, and 5 represent ego versus authority; chapters 2 and 4, Dublin versus the dream. Van Ghent, pp. 267-268, discusses the dialectical process in Stephen's mind.

¹¹Kenner, "Perspective," p. 151, states that "Stephen does not become an artist at all," for he ends up merely "an esthete: he has rejected the humility ... proper to artists." On the other hand, Van Ghent, p. 276, feels that although the ultimate epiphany is withheld, it is prophesied: Stephen will find final meaning in language, in the artistic power of "naming the names."

¹²Goldberg, p. 48, feels that Stephen's growing understanding of himself and society is limited "by the limitations of his youth."

¹³Waith, p. 257, does not think that any ironic foreshadowing is present in the novel, for the central concern is "with vocation, with the moments leading to the choice of a career." Kenner, Dublin's Joyce, p. 121, on the other hand, feels that Stephen is ultimately shown "as a being whose development was virtually ended." Tindall, p. 67, feels that the word Artist may be the prime irony in what he interprets as an ironic novel.

¹⁴For the opinion that Stephen Dedalus is James Joyce, see Daiches, pp. 198-199. Virtually every other critic feels that there is a difference between the author and his hero. For various opinions on this matter, see Beebe, passim; Gordon, p. 392; Goldberg, p. 48; Kenner, Dublin's Joyce, p. 137; Kelleher, pp. 82-84; Ryf, pp. 156-170; Marvin Magalaner, Time of Apprenticeship: the Fiction of Young James Joyce (London, 1959), p. 111. The strongest proponent of the theory that Joyce is not Stephen is Kevin Sullivan, Joyce Among the Jesuits (New York, 1958), pp. 41-42.

¹⁵Kenner, "Perspective," pp. 170-173, discusses Stephen's constant state of tension between physical and spiritual love.

¹⁶Tindall, A Reader's Guide, p. 50, feels that Gabriel's moment of awareness is complete, but that Stephen never sees himself entirely.

¹⁷Goldberg, p. 51, feels that Joyce has adopted a detached attitude towards Stephen: "This is the poise of a mind now free at last to contemplate itself and to re-create its own slow development to that very freedom."

¹⁸For a study of the structure of Portrait in terms of the search-rebellion theme, see Grant H. Redford, "The Role of Structure in Joyce's Portrait," Modern Fiction Studies, IV (1958), 21-31. The following critics also study structure: Ryf, pp. 146-148; Tindall, 59-63; Magalaner and Kain, pp. 110-111. For studies of imagery, see Kenner, "Perspective," pp. 161-166, and Tindall, pp. 89-92.

¹⁹See Magalaner and Kain, pp. 122-123; Van Ghent, pp. 268-269; Ryf, p. 146; Tindall, p. 51; Levin, p. 54.

²⁰Magalaner and Kain, p. 120, feel that the climax, the dramatic resolution of the conflict between Church and Art, occurs near the end of chapter four. Daiches, p. 199, also considers Stephen's

rejection of the priesthood the climax. Ryf, p. 19, feels that Stephen's walk by the shore is the climactic incident, and Tindall, p. 59, also places the climax in chapter four. Both Baker, p. 35, and C.G. Anderson, "The Sacrificial Butcher," Accent, XII (1952), 4, consider Stephen's aesthetic theory the climax of the novel.

²¹Tindall, p. 59, compares the five-part structure, with a climax in the fourth part and a resolution in the fifth, to that of classical drama.

²²Ryf, p. 30, labels the rhythmic pattern one of "interrupted pulsation," with tension-relaxation and inflation-deflation. Tindall, p. 65, mentions the inflation-deflation juxtaposition. Redford, p. 24, points out that all of the chapters end on a note of harmony which is only apparent, and Kenner, "Perspective," p. 164, notes that "Each chapter...gathers up the thematic material of the preceding ones and entwines them with a dominant theme of its own.

²³Goldberg, p. 53, feels that in chapter one, Stephen reveals a moral sense and courage basic to the future events. Van Ghent, p. 270, thinks that by the end of this chapter, Stephen's "consolidation with his human environment is gloriously affirmed."

²⁴For a discussion of the flow-imagery throughout the novel, see Waith, p. 258.

²⁵Goldberg, p. 54, points out that Stephen experiences delusions of maturity in both chapters one and two.

²⁶Redford, pp. 24-25, feels that the chapter ends on a note of peace, with Stephen safe in the arms of the church, but still searching for his "heart's desire."

²⁷Kenner, "Perspective," p. 163, suggests that Stephen's experience with the whore is present as an inversion of religion, a Black Mass.

²⁸Gordon, pp. 388-389, considers the novel "the picture of a soul that is being damned for time and eternity."

²⁹Levin, p. 56, points out that the high incidence of swooning is Pateresque.

³⁰Redford, p. 25, compares the embrace by earth to the earlier embrace of Stephen by whore and church.

³¹Ryf, p. 145, however, feels that with this last prayer, the structure is complete: the Dedalus of the last page replaces the hairy-faced father of page one.

³²Kenner, "Perspective," p. 150, feels that the end of Portrait represents "the instant of promise on which the crushing ironies of Ulysses are to fall."

³³Goldberg, p. 63, points out that Portrait is a portrayal of groping, and that Ulysses presents that which Stephen is groping towards. Kenner, "Perspective," p. 152, notes that Portrait "is complete in itself, and at the same time it leads directly into Ulysses," He further states, p. 155, that the total vision of the earlier book is "murderously lambasted" in the later one. Tindall, p. 58, also feels that Ulysses shows Stephen's attempt at exile to have been unsuccessful.

Chapter II: Time and Memory

The first chapter in Portrait is a study of time and memory, for in it Stephen comes to understand his own memory as an agent producing identity. As Georges Poulet says, in the modern era "the human being discovers himself in the depths of memory."¹ In chapter one Stephen is liberated from the dangers attendant upon a life ruled by memories: he is set free from an illusory past, a past which the memory manufactures, by present reality. Unlike Eveline, for instance, Stephen is not destined to become a permanent prisoner of an imaginary past. He is unhappy at Clongowes, and creates an illusory past for himself in which he seeks both comfort for and sustenance of the self. But the famed Christmas dinner scene destroys the illusions Stephen has been nurturing. After the false past has been destroyed, Stephen seeks a temporal reorientation in history. He assumes the role of public hero as a means of identifying the self in time past, now the impersonal time past of history rather than the personal past that betrayed him. In this chapter, Stephen is groping towards an understanding of memory, an understanding which, characteristically, does not fully occur until the journey to Cork in chapter two, in which memory is revealed as false and misleading. Stephen will be receptive to this understanding of the past in general, however, because he is able through it to escape the false illusions he has created about his personal past.

The first section of chapter one provides a basis for Stephen's memory of his personal past.² It begins in the classic story-teller's fashion, "Once upon a time,"³ but goes on to add, "and a very good time it was" (7). The value judgment, however, is at variance with the facts presented. Stephen feels that his pre-school days were happy, and dwells on them at length in his unhappy first months at Clongowes. But Joyce, the omniscient narrator, provides a good deal of evidence to show that Stephen is unconsciously distorting the past. The evidence is the rather menacing aura that surrounds each character important in Stephen's childhood: mother, father, Uncle Charles, and Dante.⁴ Simon's hairiness, Uncle Charles's advanced age, Mrs. Dedalus's association with the "queer" smelling oilsheet, and Dante's threatened punishment all imply a less than comforting family group.⁵ The figures around Stephen as a child all have some threatening aspect; what he thinks of as "a very good time" is revealed to the audience as considerably less.

These figures of childhood authority, in section two, are distorted in memory by Stephen, now at Clongowes.⁶ His attitude towards the unpleasant reality of time present represents a retreat into a manufactured past. Although he is physically far from home, his dominant reality is the home he has left behind, a life filtered through the rosy haze of wishful thinking. Stephen's unhappiness, particularly keen on the cricket field where he is weak and useless, vents itself in reveries about his past, in which his previous life at home is pictured most gloriously. Stephen escapes from the chill of the air and his own inadequacy into a memory of his "Nice Mother!" (9)⁷ That Stephen wishes desperately to escape the present is shown by his preoccupation with

the calendar. He is counting the days until he can return home: "After supper in the study hall he would change the number posted up inside his desk from seventyseven to seventysix" (10). This changing of the numbers is a part of the ritual Stephen has created to bring him closer to home and past happiness than to school and present misery. The very worst event in his present, his being thrown into a ditch, is escaped by the most luscious memory Stephen can conjure up from his past. His mother, sitting by the fire and waiting for tea, "had her feet on the fender and her jewelly slippers were so hot and they had such a lovely warm smell!" (11) Stephen imagines this scene of harmony and well-being to exorcise the reality of the slimy water and rat-producing scum of the ditch. Dante as a figure of authority, threatening punishment, is imaginatively transformed into a "clever woman and a wellread woman" (11). Stephen's past assumes a glow, for the menacing aspects of the figures around him are filtered out; as the present becomes worse, the past in memory becomes lovelier.

Stephen's first formal effort to identify "himself, his name and where he was" (15) is unsatisfactory, because Stephen's identity in the present is tenuous.⁸ He does not stop after "Clongowes Wood College," or even "Ireland," but goes on to "The Universe" (16).⁹ In effect, Stephen is admitting that he has no present identity as an Irish Clongowian; in order to gain a foothold in time, he must postulate himself as a part of the universe, but this is beyond his intellectual means, for "It made him very tired to think that way" (16). Since he will not identify with the present time and space, and can not extend his identity to all-time and all-space, he retreats into his only certainty: the name Stephen

Dedalus. "That was he" (16), he states with finality, for it is the only thing Stephen can be sure of.

Stephen's tiredness causes him to let down the defense barriers he has erected against an unhappy present: it is in his wearied state that he first gives an indication that perhaps his past is not as idyllic as it appears in memory. Stephen thinks of Dante's statement "that Parnell was a bad man," and as a result, "He wondered if they were arguing at home about that" (17).¹⁰ This is the first indication we have of Stephen's awareness of unpleasantness at home. It contrasts strongly with his previous reverie of tea-table and hearth. Stephen quickly repairs the breach in his illusory past, however, for he compartmentalizes the nastiness: "That was called politics" (17).¹¹ Although his use of "were arguing" implies frequency of discord, Stephen does not think of home as a place torn by factionalism; rather, he thinks that in this one area alone, politics, "There were two sides" (17). Even this mild admission of disharmony is further filtered through the wish-fulfillment mechanism when Stephen thinks, "his mother and Uncle Charles were on no side" (17); that is, politics alone disrupted the happy home, and even this disruption did not affect everyone. Thus, the rosy past Stephen has surrounded himself with has at least one fissure in it: political rancor.¹² Only when Stephen's defenses are down can the fissure be seen: proof that at least subconsciously the boy is idealizing the past of memory.

Stephen's fear of the dark reveals not only his idealized thoughts of home, but also his attitude towards a past other than his own. Stephen is afraid of the historical past associated with the Clongowes of "long ago" (19). The vision he has of the past

inhabitants of the castle is a terrifying one; Stephen is so frightened by the strange ghosts of the past that he begins to repeat his chapel prayer (20). But he has a far more potent talisman against fear, the thought: "Going home for the holidays!" (20) Just as earlier, in violent contrast to his experience in the ditch, Stephen had pictured his "lovely" mother, now in contrast to his fear of the dark, he pictures his homecoming. Stephen imagines his return home in the most glowing terms, for he projects the idealized past into an equally idealized future. He sees in his mind's eye "Holly and ivy for him and for Christmas" (21) at home. The entire family makes "Noises of welcome," and "His mother kissed him" (21). The whole Dedalus family is pictured as eagerly awaiting Stephen's return; even the status of his father has improved, for "His father was a marshall now; higher than a magistrate" (21). Stephen escapes from his present fears of the dark, the historical past, the cold, into an idyllic future based on the past of imagination. Stephen's projection, an obvious example of wishful thinking, represents perhaps his most pathetic attempt to escape from the present into a memory. The "very good time" of his childhood at home is elaborated upon in his mind until his own past assumes an enchanted character. What Stephen deliberately filters out is the not-so-very-good aspects of his childhood, because he must have memory as a crutch to enable him to bear the unhappy here and now.

As a result of Stephen's need for happy memories, he patches up his own past in the final vision of this section. Stephen retreats finally into the idyllic past of memory. He imagines the dead Parnell, mourned by all people, including Dante: "he saw Dante in a maroon velvet dress and with a green velvet mantle hang-

ing from her shoulders walking proudly and silently past the people who knelt by the water's edge" (27-28).¹³ Dante is wearing the green of Parnell as well as the maroon of Davitt, and she has taken her place as a mourner of the dead hero.¹⁴ Thus, the disruptive force in the Dedalus household has been re-harmonized: Dante is no longer "on the other side," for all of the people are as one in grief. Stephen completes the glorification of his past under the immediate impetus of present illness, and the more general impetus of unhappiness. This section shows Stephen in the process of distorting time past to suit his purposes: the very process which imprisoned Eveline in her own false recreation of time. Stephen, at this point, has repeatedly turned to an idealized past home life as an escape from an uncongenial present. He has seen that his home is not the idyllic kettle-on-the-hob place he thinks of, but rather, a place often split by political arguments. Still, he persists in retreating into his imaginary vision when the present becomes simply a record of his inadequacies. Stephen finally covers over his own perception of the undercurrent of disunity in his vision of a united group of Parnell's mourners, including Dante. It will take a sharp shock to prevent Stephen from becoming a prisoner of time and memory, but we can expect that Joyce has better things in store for the sensitive boy so like his creator than he had for Eveline.

The expectation is fulfilled, for in section three Stephen is divested of his illusory memories. His home is shown to be a place bitterly divided by politics, and the division is revealed as one which poisons every area of homelife.¹⁵ Stephen's compartmentalization of unpleasantness is seen to be false: the bit-

terness does not simply arise when "politics" is mentioned. It is pervasive, coloring the atmosphere at all times and extending to all subjects. Stephen's memories are seen as distorted, and the past he had carefully built up to shelter him from the present is destroyed. After experiencing the Christmas dinner, Stephen can no longer retreat from the present into an idyllic past, for this past no longer exists. His home is not a "lovely" and loving place, as he had imagined it, and so Stephen must reorient himself away from the past which has been exposed as unpleasant. This section represents the forcible shattering of illusion; it leaves Stephen with no refuge from the present in idealized memory.

The very first glimpse ^{the Dedalus} ~~we get~~ of home at Christmas time shatters one of Stephen's illusions. There is a "great fire" (28), but the greenery is all ivy, the leaf associated with Parnell; there is no politically neutral "holly" accompanying the ivy, as there was in Stephen's vision. Furthermore, not only is no one shouting "Welcome home, Stephen!" but rather, no one seems more than mildly prepared for his return. Dinner is not even ready; Mrs. Dedalus is nowhere in sight; the men ignore the little boy. The illusion Stephen had created of a warm welcome for a much-loved little boy is replaced by a glimpse of home as a fairly cool place, a place where people come and go at random, and where not much love exists. Stephen hardly seems the focal point of love; in fact, there is so much hatred that one wonders if there is room for any love at all. In addition to the casualness of family relationships, there is an atmosphere of tension in the room: Simon does not conceal his impatience for dinner, and Dante is barely

on speaking terms with him.

When dinner is served, the suppressed tension breaks out into the open, and we learn that these outbursts are nothing new in the Dedalus house. Another layer of falseness is stripped from Stephen's past, for the nastiness that he had associated only with "politics" is now shown to be far wider in range. Mr. Dedalus's decision to tell a story about the "good answer our friend made to the canon" (31), and Mr. Casey's "spit" story bring the discord into the open. The "two sides" Stephen had recalled are immediately obvious: Dante versus Mr. Casey and Simon Dedalus. Mrs. Dedalus, who is on neither side, shows that this bickering is a usual event: "For pity sake and for pity sake let us have no political discussion on this day of all days in the year" (32). Thus, we can postulate a longstanding and often repeated set of arguments in the Dedalus home. Stephen's imagination had filtered out these arguments, for we now see that his wish-fulfillment mechanism almost wholly eliminated the tensions at home. This imaginary past cannot even be present reality for one day in the year. From this point on, the atmosphere steadily deteriorates. All that keeps even a temporary peace is Stephen's presence. Far from being the center of love, as his memory had suggested, he is only a pawn in the struggle between Dante and Mr. Dedalus, between priest and king. As if to reinforce the falseness of Stephen's imagined past, Mrs. Dedalus again says, "Well, it is perfectly dreadful to say that not even for one day in the year ... can we be free from these dreadful disputes!" (34) The home, then, that Stephen so fondly imagined is seen to be a home divided by constant discord and extreme bitterness.

Mr. Casey's story "about a very famous spit" (35) causes Stephen to question overtly, for the first time, the past of memory. He does not know "Who was right" (36), for he has just realized that Mr. Casey, whom he likes, is "against the priests."¹⁶ Since the priests are his teachers, and represent sacred authority, "Dante must be right then." But Dante is against Parnell, whom his father speaks highly of, and Stephen recalls his father's condemnation of Dante as a "spoiled nun."¹⁷ It is all very confusing, but his effort to come to terms with the divisions in his home shows that Stephen no longer operates under the illusion of 'happy home.' He now realizes that there are deep divisions present, which extend farther than the limited area of "politics." The harmonious past of memory has been replaced, in part, by an effort to understand the present realities. The spit story causes further confusion on Stephen's part about his past. He realizes at once that "It was not nice about the spit in the woman's eye" (37). Mr. Casey, then, was not perfectly right in his actions. But Stephen wonders, "what was the name the woman had called Kitty O'Shea that Mr. Casey would not repeat?" (38) There is right on both sides. The moral issues are bewildering to the little boy, for perhaps Mr. Casey was justified by the mysterious "name" the woman used. Stephen's examination of the issues, his review of the past in order to wrest meaning from it, breaks down under the pressure of issues beyond his range of comprehension. He thinks: "He was for Ireland and Parnell and so was his father: and so was Dante too" (38). This is not the vision of a happy and harmonious past, however; it is, rather, part of Stephen's effort to under-

stand why the people around him are fighting. If all are for Ireland, why should they quarrel? If there is, indeed, a united goal, why should there be factions? Stephen leaves the topic in the air, for although he now understands that his past was marked by discords similar to those in the present, he has failed to find reasons for this.

The ending of the dinner, in a violent scene, adds terror to Stephen's confusion. Stephen is in a state of terror when he hears Dante and Mr. Casey ~~shred~~ shaking at each other. He has apparently lowered his head during the outburst, for when he raises "his terror-stricken face" (40), he sees "that his father's eyes were full of tears" (41). This last sight of the home he had remembered in such rosy terms is surely designed to efface any memory of a happy past. By the end of this section, Stephen has been divested of his illusions. He has been through the political wringer at home, and emerges free from illusion, but also bereft of his crutch. He can hardly cope with the Clongowes present by summoning up a vision of a sobbing father or an ineffectually placating mother. Stephen will have to relate to the present in some way other than by retreat into a personal past, for he has learned that the past of imagination was, simply, a figment of imagination.

In section four, we see Stephen coping not with the present, but with the future. And he does so in a new way; he now turns to the historical past as a remedy for the personal future. The future promises to be even more unpleasant than the present, for he will not be passively inadequate, but rather, actively punished. He was previously in the habit of looking backwards for relief from the present, and what he now does is look a little further back-

wards in time for relief from what is a bit further forwards. He looks beyond the personal past to the past of history, and he chooses a role for himself out of this past. He abandons the role of praiser of his own past for the one of historical hero. Since Stephen is faced with the prospect, worse than inadequacy, of shame and pain in the future, and since he can no longer look to his childhood for sustenance, he turns to history for armor against future trials. He goes one step further, and emulates historical heroism, which, surprisingly, wins him present acclaim as well as future security. Stephen is still wrestling with the problem of pastness in general, which he continues to look upon as a retreat for the soul, but he has now left the arena of personal memory for the more general one of historical memory. In this section, then, Stephen is consciously moulding himself around an image from history in order to cope with his future at Clongowes.

Stephen, who had not given much thought to the future, now finds that it will hold even more horrors than the present. One reason is that future time is associated with Clongowes, the hated place; but it is also associated now with sexual guilt and punishment as well.¹⁸ It is, ultimately, in response to the feared future of endless floggings that Stephen turns to the historical past. Stephen's fear begins with Athy's "queer" hints (44), and ends only when he carries out the "rebellion" that Fleming suggests. Stephen contrasts the future of suffering "for what fellows in the higher line did" (46) with what is supposedly a happy event in the past: the first communion. This event was not a happy one for Stephen, for the "faint winy smell" of the rector "had made

him feel a sick feeling" (47). This personal past event, however, has a historical tinge which causes Stephen to attribute to it an emotion different from nausea. He thinks, "The day of your first communion was the happiest day of your life" (47). But the reason for Stephen's thought is that Napoleon said his first communion was "the happiest day of my life." Stephen, thus, is beginning his turn towards history. He turns away from the "terrible and strange" sin of theft of altar wine, and the future punishment this theft will bring, to an event in the historical past. And, he substitutes for his own feeling of nausea the Napoleonic reaction to first communion. Stephen is now retreating from the personal future to the historical past.

That the future holds more terrors than the present is a certainty: the prefect of studies emphasizes repeated pandyings.¹⁹ Stephen is afraid of the prefect even before Father Dolan threatens him: his "heart leapt up in fear" when the prefect entered the classroom, and his "heart was beating and fluttering" as he heard Fleming's pandying (49). Stephen's fear will have to be a permanent part of his future, for the prefect says, "Father Dolan will be in to see you every day. Father Dolan will be in tomorrow" (50). Even before Stephen is in personal danger, he knows that his heart will tremble every day he is at Clongowes. Once Stephen is pandied, and experiences "fright" and "shame and rage," he cannot dismiss his punishment as an isolated incident. Father Dolan emphasizes again that he "will be in every day to see if any boy, any lazy idle little loafer wants flogging. Every day. Every day" (52). Thus, the future will be one of infinite pandyings for Ste-

phen, with no relief in sight. He is overwhelmed by the "unfair and cruel" (52) punishment, and relives the pandying in memory to taste his own misery fully. The fact that this cruel treatment will be repeated ad infinitum, for Father Dolan has now categorized Stephen as a miscreant, causes Stephen to turn to the past for redress.

Stephen's decision to rebel is made, and it is reinforced by history. He has decided to cope with the unpleasant future by emulating the past; he will forestall tomorrow's beating by behaving like yesterday's hero. Stephen thinks: "A thing like that had been done before by somebody in history, by some great person" (54). Stephen will act the way these great men did, and will gain success: "And the rector would declare that he had been wrongly punished because the senate and the Roman people always declared that the men who did that had been wrongly punished" (54). Stephen firmly associates himself with historical heroes, and uses history to justify both his action and its outcome. He prepares to escape a grim future by means of the heroic past, and he bolsters himself in the present by references to heroism of old. His decision to go to Father Conmee is impelled by this thought of kinship with historical heroes. Stephen further interprets the portraits of great Jesuits that he passes as in accord with his decision. Religious as well as secular history is invoked to help him allay fears of the future. The "great men of the order" seem to be "looking down on him silently as he passed" (56). They seem also to be approving: Saint Ignatius Loyola is pointing to the Jesuit motto; Saint Francis Xavier is "pointing to his chest"; the "three patrons of holy youth" all

look like benign young martyrs. When Stephen enters the hall outside the rector's study, he thinks of Hamilton Rowan's heroism and the ghost of the marshal who died in the battle of Prague. Stephen thus gains the necessary impetus to cope with the future from the historical past. He invokes the memory of heroes to enable him to go to the rector, and he deals with the threat of the future by emulation of the past.

Stephen's turn to the historical past is a success: he manages to remove the threat of the future in this way, and becomes, incidentally, a hero in the present. The Rector promises to "speak to Father Dolan" (58) to prevent future pandyings. Stephen, by behaving like a historical hero, has allayed his fears of a future devoted to repeated floggings. And he is also acclaimed a public hero, cheered by his schoolmates. Stephen has, thus, successfully used the past to overcome the future in this section. In the first chapter as a whole, Stephen has moved from past to present to future. He first used the personal past as armor against the present, and then the historical past as armor against the future. But Stephen has still not coped adequately with the present per se. He does not understand either his present life at home or school, and merely retreats backwards from both. By the end of his Clongowes days, then, Stephen's relationship to time is built on illusion; although divested of the illusion of his childhood happiness, he is in the midst of a perhaps more dangerous illusion of heroism. He still looks upon the past as a weapon with which to combat presenttime, and has chosen to live, imaginatively, in the past revealed by books rather than the present or future embodied in life.

Chapter II: Footnotes

¹Studies in Human Time, trans. Elliott Coleman (New York, 1956), p. 34.

²Grant Redford, "The Role of Structure in Joyce's Portrait," Modern Fiction Studies, IV (1958), 22, notes that the first section introduces the major subject-matter of the entire novel. Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 136, says that "the first two pages, terminated by a row of asterisks, enact the entire action in microcosm." He further says, p. 142, that "every theme in the entire lifework of James Joyce is stated on the first two pages of the Portrait." Julian Kaye, "Who is Betty Byrne?" MLN, LXXI (1956), 94-95, feels that the first three paragraphs of the novel are a recapitulation of Luke's story of the annunciation and the visit by Mary to her cousin Elizabeth. Dorothy Van Ghent, The English Novel: Form and Function (New York, 1953), p. 265, points out that Stephen's sense of insecurity in a world whose form he cannot understand is revealed in the first few pages. Both John V. Kelleher, "The Perceptions of James Joyce," The Atlantic Monthly, CCI (1958), 84, and William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 86, feel that the motifs of the novel are stated in the first few pages. Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), p. 29, points out that in a sense, the entire Portrait is the story of the "moo-cow" expanded.

³Tindall, pp. 86-87, points out that this is the traditional beginning of a fairytale, but unlike traditional ones, this story lacks a happy ending.

⁴Kenner, pp. 136-141, examines the motifs in the first section: the five senses, father, mother, artist. Kelleher, pp. 82-90, traces the "red-green" motif first enunciated on page one. Ryf, p. 33, also discusses the recurrent imagery which first appears on the first three pages.

⁵Marvin Magalaner and Richard M. Kain, James Joyce: The Man, the Work, the Reputation (New York, 1956), p. 112, point out that the "apologize" motif reveals Stephen, even as a child, "as guilty of an unspecified crime possibly related to sex or to religion or simply to disobedience of constituted authority." Kenner, p. 140, notes the reappearance of this theme in the Nighttown section of Ulysses. Ryf, pp. 27-28, feels that the apologize-admit pattern is dominant from the beginning in Stephen's rebellion against authority.

⁶Tindall, p. 60, points out that the transitionless gaps between the sections are akin to the cinematic technique of flash-backs.

⁷Kenner, p. 145, notes that Stephen's attitude towards mother is complex, for she appears both as protector and restricter.

⁸Redford, p. 23, identifies the search theme in Stephen's quest for identity. Van Ghent, p. 265, points out that very early in his childhood Stephen was accustomed to looking inward to his own mind to find reality. Kelleher, p. 86, feels that the first

four chapters chronicle Stephen's "search for his true identity." Ryf, p. 115, also notes that Stephen attempts to define his identity very early in his life.

⁹Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 43, early noted that the principal activity of Portrait was walking. Dorothy Van Ghent, p. 275, expands upon this idea to state that Stephen's ambulatory dialectical journeys in the novel are attempts to bring himself into relationship with the universe. She further notes, p. 276, that even at the end of the novel, Stephen is still searching for that which comes after "The Universe."

¹⁰Ryf, p. 113, feels that Dante is an example of conformity, a parody of the Italian Dante.

¹¹VanGhent, p. 266, points out that the child assumes that all names have an intimate and honest connection with reality; his problem is the integration of dissociated impressions into a unified world-view.

¹²James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," Two Decades, pp. 175-176, feels that Stephen's discussions of politics are characterized by resentment of and identification with martyred men.

¹³For the importance of red and green, see Kelleher, pp. 82-90.

¹⁴Adaline Glasheen, "Joyce and the Three Ages of Charles Stewart Parnell," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), p. 153, points out that Stephen is unconsciously myth-making; he is aping his elders, who made a myth of the dead Parnell. She further notes, p. 160, that Parnell was not simply a political leader: "He was a hero-king," who stimulated adoration objectionable to the religious.

¹⁵Ibid., p. 155: Glasheen states that in Christmas, 1891, "flaming anger had driven Christ out of Irish heart and head." Donald R. Pearce, "'My Dead King!': The Dinner Quarrel in Joyce's Portrait," MLN (1951), 246, notes that Joyce describes the prevailing bitterness with fidelity in the Christmas dinner scene. He cites, pp. 250-251, a letter published in United Ireland, January, 1892, as an illustration of the political hatreds rife at the time.

¹⁶Glasheen, p. 155, characterizes Mr. Casey as a perverted nationalist, able only to wallow in the "vivid squalor of the Irish past, where hate of England is a feeble thing beside the hate of Irish for Irish."

¹⁷Ibid., p. 161: both Dante and Mr. Casey are un-Christian in behavior.

¹⁸Magalaner and Kain, pp. 113-114, point out that the climax of chapter one is a culmination of the "apologize" motif. Kenner, p. 161, feels that the controlling emotion in this chapter is fear, and the dominant image that of the pandybat. Ryf, pp. 117-119, traces the motif of hands-punishment in this section.

¹⁹Kevin Sullivan, Joyce among the Jesuits (New York, 1958), p. 40, feels that there is no evidence as to whether Stephen's punishment ever happened to Joyce, but that in any case, in Jesuit schools, the prefect of studies never has the job of corporal discipline.

Chapter III: Time and the Moment

In chapter two, the future for which Stephen has prepared himself by acting the noble Roman role disappears: he is removed from Clongowes. Stephen is thrust into a present and, by implication, a future in which he need have no feelings of inadequacy: life in Blackrock with Uncle Charles is undemanding. The armor of the past can be quietly laid aside because there is no battle going on; with prospects of a pleasantly n'er-do-well present and future, Stephen need not turn to the past for comfort. But this present and future do not satisfy Stephen for long: he rapidly feels himself alienated from the life of the times. Before he has a chance to resume the defense of the historical past, his role as noble Roman is shown to have been something of a joke. When Stephen has to face the familial past directly, he is repelled by it, but unwilling to dig further back for relief. He emerges, after the journey to Cork, free from the personal past. He ultimately finds himself homeless in time, without past -- personal or historical -- present, or future to cling to. In reaction to this homelessness, Stephen turns away from the river of time to the individual moment. He copes with all of time by subordinating it to the instant, an instant, moreover, of sexual pleasure. Stephen finds identity in orgasm, and espouses the role of l'homme sensuel as a means of dealing with time. His life is centred around the instant of bodily pleasure, for he forsakes all

of time for the moment, and all of life for sex. Stephen's adolescent development is, thus, largely a process of stripping himself free from time; because sexual pleasure is the goal of detachment, however, he leaves himself open to future problems.

The first section of chapter two reveals the undemanding present in which Stephen lives after his removal from Clongowes. This present encompasses a temporal routine similar to that of James Duffy or Maria. Life is always the same: each day in the present is patterned into various activities, and every future day will presumably conform to this pattern. Uncle Charles has a rigid daily routine, in which Stephen is his uncle's "constant companion" (60).¹ The present is totally undemanding: Stephen falls in with his uncle's routine, and requires no illusory past as an escape mechanism, for there is nothing to escape. In fact, Stephen is attracted by this present, the talk "of Irish politics, of Munster and of the legends of their own family" (62). He looks forward to "The hour when he too would take part in the life of that world ... and in secret he began to make ready for the great part which he felt awaited him" (62).² Stephen is happy in the present, and in the future which promises to be an extension of this present. He finds the temporal routine satisfying, and thus can put aside elaborate notions of a personal or heroic past, and live, very simply, in the present.

"The coming of September" (63) disrupts Stephen's enjoyable present by destroying the temporal routine he found satisfying. He finds, however, a new routine for the present, and the future is still rosy, for "he was not to be sent back to Clongowes" (63). The present with Uncle Charles ends when the running practice

does; his extra-familial life breaks up when the gang of boys disperses to attend school. Stephen, however, fits himself into another temporal routine to replace the summer one: he drives with the milkman on his evening rounds. Although he was earlier sickened by the cowyard dung, the "chilly drives blew away his memory of the filth" (64).³ Stephen finds comfort in this routine, as he did in the preceding one: "He thought it should be a pleasant life enough" (64). But this undemanding present will not satisfy Stephen for long. He is destined to become alienated from the lazy and unintellectual life, for even in the midst of it, he thinks: "the same foreknowledge which had sickened his heart and made his legs sag suddenly as he raced round the park, the same intuition which had made him glance with mistrust at his trainer's flabby stubblecovered face ... dissipated any vision of the future" (64). Stephen will not fall into a temporal routine like that of Uncle Charles or the milkman. His present and future will not be theirs, because he has "ambition," although as yet no outlet for it.⁴ What this immersion in the present has done is given Stephen security: when he now thinks of the troubles in his home, he recognizes them as "so many slight shocks to his boyish conception of the world" (64). But he does not react to present shocks by plunging into the past, as he had previously done. The existence of a routine life in time has lulled his fears and inadequacies to a great extent; he no longer needs any past as armor.

This freedom from the past, however, is even now a detachment from human life in time: Stephen substitutes for roles from the past an intense and personal concentration on the moment out of time. Even at the very beginning of his adolescence, Stephen turns

through the imaginary figure of Mercedes to himself.⁵ He expects the moment of adventure with Mercedes to provide what the ordinary passage of human time cannot: a striking and sudden transformation of the self. Stephen feels that he is "different from others" (65) in that he is seeking an "unsubstantial image" in the real world, rather than playing childish games. He expects this image, of a Mercedes-like creature, to come to him, in itself a rather large demand, and to change him: "in that moment of supreme tenderness he would be transfigured" (65). Because the present has become unsatisfying precisely because it is too undemanding, Stephen moves away from it. He does not require the past any longer as a shield hiding inadequacy, but now finds himself in the position of being too demanding for the life around him. Thus he turns his face away from human time altogether, which always seems to allot rewards or punishments disproportionate to the needs of the self, and looks to an enchanted moment for satisfaction. Stephen feels that "Weakness and timidity and inexperience would fall from him in that magic moment" (65) of seduction by Mercedes. He wants a speedy change, not the slow and painful progress through time. He does not want this change for any immediately pressing purpose, but rather for a revelation of the nature of the "unsubstantial image" beckoning him on. The moment is expected to provide direction in time; presumably it will expose an outlet for his ambition, and a way to avoid the kind of life led by Uncle Charles or the milkman.

Thus, section one represents a stripping away of the past as armor, but also a preliminary turn to the moment, after a brief

and not very satisfying dip into the present. In section two, the change in place, from Blackrock to Dublin, crystallizes a change in Stephen's attitude towards time. The present which was only vaguely unsatisfactory in Blackrock becomes unalterably alien in Dublin.⁶ "The sudden flight from the comfort and revery of Blackrock" (65-66) reawakens Stephen's dissatisfaction, temporarily submerged in the visions of Mercedes, with the present and future. The process of living in Dublin becomes a process of growing alienation from his surroundings, both time and place. This alienation affects the future as well, for the future in Dublin is merely a continuation of the dreary present. The Blackrock present is now definitively ended; not only is the household disordered in Dublin, but also "Uncle Charles had grown so witless that he could no longer be sent out on errands" (66). Stephen is left to himself, but in his loneliness he does not build castles in Mar- seilles; rather, he experiences growing dislike of the life around him. "The vastness and strangeness of the life ... awakened again the unrest which had sent him wandering in the evening from garden to garden in search of Mercedes" (66), and Stephen's daily wanderings express his "vague dissatisfaction" with life in Dublin. The restless dissatisfaction with the present is stimulated by his new surroundings. What had been latent in Blackrock emerges in full flower in Dublin, and Stephen begins to detach himself from what he dislikes. The process of emotional detachment is also one of detachment in time: Stephen slowly withdraws from the present, more and more into himself. The culmination of this withdrawal into self is, of course, the achieved goal of bodily pleasure. By cutting himself off from life in time, Stephen enables himself

to focus on his body in the moment.

The three scenes that rise in Stephen's imagination are of great significance because they are the first expression of a sundering from the present because of its incompatibility with his own sexuality. The dissatisfaction with the present which was earlier vague is now focussed on the ugly, confused, and thwarted sexual attitudes which surround Stephen.⁷ The sexual desire which he feels developing is inhibited by his surroundings. In the first scene, Stephen epiphanizes both the unthinking acceptance of conventional sexual beauty, and the destruction of it. One of the reasons for Stephen's movement away from present life is its lack of any kind of beauty: it is filled with only "squalor and insincerity." More specifically, his own unsubstantial image of sexual beauty is threatened by his family's acceptance of conventional, yet unattainable beauty. Stephen's aunt and her daughter both accept the all too substantial beauty of a music hall star, and respond to this in excruciatingly conventional terms: they say, "The beautiful Mabel Hunter!" (67) They gaze at her from afar, abstractly, yet she is only a common actress. As if this distant admiration of a stereotyped beauty were not bad enough, even the vaudeville star is soiled in the Dublin world: the coal boy "mauled the edges of the paper with his reddened and blackened hands" (67). Stephen chronicles this vision to explain his alienation from his present life, a life which finds contentment in passive appreciation of the commonplace, and which ultimately is able to express sexual desire only indirectly, by pawing at a picture.

The second scene records the mental disintegration and confusion of sexual identity which beset Dubliners, including Stephen's own family, and alienate the boy from his milieu. Mental disintegration in the present is signified by the old woman making tea, who told "of certain changes they had seen in her of late and of her odd ways and sayings" (68). The breakdown of her mind seems a prelude to the introduction of Ellen, in whom disintegration is complete, and the cause of confused sexual attitudes. There is a strong hint that the "bustling old woman" is destined to become "A feeble creature like a monkey" (68), a destiny from which Stephen emphatically detaches himself. Ellen mistakes Stephen for Josephine, and "feebly" laughs at her error. In this household, sexual identity is as uncertain as disintegration is certain. It is this mental breakdown in the present and future, a breakdown that affects sexuality, which Stephen must escape.

The third scene indicates that Stephen's escape from an ugly and confusing adult sexual milieu will not be into a world of adolescent relationships; at the same time that he is removing himself from adult sexuality in modern Dublin, he is doing the same from conventional adolescent sexuality. The "I" of Dubliners who escaped sterile heterosexuality is beginning to be modified: Stephen is now both attracted and frustrated by the Mangan's sister type: Emma Clery.⁸ Stephen is an outsider, a "gloomy figure" (68) at the children's party. He cannot participate in the games the other children enjoy, for he has outgrown the childish amusements of Blackrock. But neither can Stephen behave like an ordinary, if precocious, adolescent. He is alienated not only from the other children, but also from the time-honored behavior of male

adolescents. Although the girl, Emma Clery, behaves as he had hoped the Mercedes-figure would, Stephen cannot respond. Emma "came up to his step many times" (69) on the deserted tram, and flirted openly with Stephen. But the "magic moment" he awaited was not a chaste kiss from a virgin. Because too little is offered, and too much guilt is attached even to that, he cannot respond. Stephen recalls an earlier event similar to this one, when Eileen broke away from him after he failed to respond to her overtures. The guilt with which Dante poisoned his innocent feeling for Eileen continues to haunt him. Stephen has mentally divided girls into nice ones who won't and not-nice ones who will. Emma is, as Eileen was, a nice girl; therefore, he can not "hold her and kiss her," as both he and she wish. And so, he becomes "a tranquil watcher of the scene" (69) in which he is participating. Stephen's alienation, then, from the present is focussed on the prevailing sexual attitudes around him: sex is either made ugly, confused, or inhibited. Stephen is incapable of normal boy-girl love, for what the present gives he does not want; his relationship to the present thus becomes ever more dissatisfying.

We find, now, that Stephen reacts to his dissatisfaction in time by writing poetry. When his vision of the past was first shattered, after the Christmas dinner, he tried "to write a poem about Parnell" (70); now, when the present becomes unpleasant, he tries to write verses "To E--C--" (70). But, interestingly enough, "his brain had then refused to grapple with the theme" (70); Stephen was unable to write about Parnell because Parnell was, indirectly, the agent of destruction of his past. In a reversal of behavior, Stephen then turned from the destroyed past

to the hated present for comfort: "he had covered the page with the names and addresses of certain of his classmates" (70). Now, Stephen turns from the hated present to the reassuring habits of the past: "From force of habit he had written at the top of the first page the initial letters of the jesuit motto." This is only a momentary lapse, however, for Stephen, as we might expect, focusses on the moment. Once again, his alienation from the present comes to fruition in an escape from all time. Stephen filters out of his poem "all those elements which he deemed common or insignificant" (70): in other words, he abstracts the experience from time and space. At the climax of the poem, "when the moment of farewell had come the kiss, which had been withheld by one, was given by both" (71). The concomitant of the sexual moment, immersion in the self, also appears, for after the poem is finished, Stephen "gazed at his face for a long time" (71).⁹ Thus, Stephen reacts to the untenable present by writing a poem in which the undefined sexual moment is celebrated, and by contemplating himself afterwards. Again, we see his turn away from time to the instant, away from life to the self.

At this point, the "leisure and liberty" which has begun Stephen's alienation from the present is about to end. It is, of course, too late for Stephen to resume the role of historical hero that a future at Clongowes required. But, as if to eliminate Stephen's role is shown to, this possibility of defensive armor, Stephen's role is shown to have been a joke.¹⁰ Simon Dadalus has spoken to Rector Conmee, now the Jesuit provincial, about enrolling Stephen in Belvedere.¹¹ In the course of conversation, Stephen's rebellion was mentioned. Stephen finds out that at the time he

was playing Noble Roman, Father Dolan and the rector "had a hearty laugh together over it" (73) at dinner. His act of heroism becomes an amusing anecdote, and this reduction of Stephen's role as historical rebel to "Manly little chap" eliminates any further forays by Stephen into the non-personal past. Just when he is growing aloof from the present, he is removed from the possible comfort of the past.

Two years pass between the destruction of Stephen's heroic role and the "night of the Whitsuntide play" (73). During these years, as we learn from a series of flashbacks, Stephen's alienation from the present has been steadily growing. Stephen has not experienced the inadequacy at Belvedere that he felt at Clongowes; in fact, "in deference to his reputation for essay writing he had been elected secretary to the gymnasium" (73), and on account of "his stature and grave manners" he was given the chief part in the play. It must be recalled, however, that Belvedere is a considerable step below Clongowes socially and academically.¹² Yet instead of coming to an acceptance of his present life, Stephen has grown further and further away from it; it is as undemanding as Clongowes was overly demanding. He is no longer merely the docile outsider at a children's party; he is now an impatient observer of the present scene, who actively vents his impatience by walking out of the dressing room. But Stephen cannot walk out of the present as easily as he can walk out of the chapel; his unrest in time grows stronger as his dissatisfaction does. The chat with Heron and Wallis indicates Stephen's lack of contact with contemporary school life: he and Heron are "the virtual heads of the school" (76), yet "rivals" and "school friends" only. Stephen

has no real friends, no contacts with present life except a thin thread of irritation at it.

Stephen's superiority alienates him from the present, and his ability to detach himself from his surroundings further isolates him. It is a vicious cycle: the present is inhospitable to Stephen; he reacts by withdrawing into the self; this withdrawal creates hostility in his contemporaries; their torments render the present even more inhospitable, and Stephen even further withdrawn. Because Stephen can divest himself of anger, he feels that "All the descriptions of fierce love and hatred which he had met in books had seemed ... unreal" (82). Love will always be beyond Stephen's understanding: it is mixed up with sex, family, and religion, three perennially troubling areas of life. Stephen even now is as emotionally adrift as he is temporally adrift; the two reinforce each other.

Stephen, in his homelessness in time, is at the mercy of his sexual desire: "the memory" (83) of the touch of Emma's fingers, the momentary contact of two years ago, excites him. Since he has nothing to make the present meaningful, no refuge in the past, and very little to look forward to in the future, he turns inward to the self and its sexual desires. But it is this very "invisible wave" emanating from Emma's hand which prevents him from reaching contact with her. Stephen requires more than the touch of her fingers; although "her dark eyes had invited" him (82), the moment which they promised would be too little and too guilt-ridden. It is not adolescent kisses which Stephen seeks in the present; it is a moment of complete sexual submission. The hugs-and-kisses relationship which he was unable to establish two years ago because

his desires had outgrown this adolescent stage would certainly not be a solution now to his sexuality.

Stephen's alienation from the present is catalogued in the "hollowsounding" voices he hears around him.¹³ All of these voices urge actions and goals which Stephen finds unsuitable. He cares neither for home, family, friends, or country; he cares only for his body and its immersion in a moment of sexuality. Because Stephen is alienated from present and future, "he was happy only when he was far from" these voices, alone, with his own self (84). Stephen is even growing away from religion: "he thought he saw a likeness between his father's mind and that of this smiling welldressed priest" (84), and any such analogy implies, as he realizes, "some desecration of the priest's office." Stephen's alienation is now virtually complete: the addition of religion rounds out the catalogue of things in the present which he dislikes and from which he withdraws into himself.¹⁴

Now that his alienation is complete, he has only his body and the magic moment to focus on. "His nerves cried for some further adventure" (85), after he has shed his moment of boyhood with his stage mummery. After the play, Stephen angrily avoids the "familiar" family group, and rushes off into the night, on a wild search for an elusive object of "Pride and hope and desire" (86). But the pride is "wounded," the hope "fallen," and the desire "baffled"; Stephen is a prey to sexual longing, but not to fulfillment in a moment of orgasm. He defeats his excitement by detaching himself even from that: "A power, akin to that which had often made anger or resentment fall from him, brought his steps to rest" (86). Stephen, able to detach himself from emotion, can temporarily evade sexual desire in this way. He finds peace in

breathing the odor of "horse piss and rotted straw" (86), and thus deflects his sexual desire by immersion in ~~its opposite~~, the excretory odor of urine.¹⁵ The senses are, however, still involved; Stephen simply substitutes an interest in excretion for sexual desire, a process ^{anticipatory} ~~reminiscent~~ of Bloom's scatological fetishes.

In this section, then, Stephen's isolation from all aspects of present time is detailed. Parallel with this alienation, and growing up at the same time, is a turn inward to the self and a cognizance of the self's desire for a timeless moment of sexuality. The alienation grows in proportion to Stephen's change in residence: a passive dissatisfaction, vague and general, with the Blackrock present, becomes an active hatred, specific and personal, of the Dublin present. Stephen now is alienated because of his superiority to contemporary life, not because of inadequacies. His emerging sexual desire is frustrated in the present because ugliness, confusion, and inhibition mark current sexual attitudes; Stephen's growing sexuality finds an outlet in verse and in imagined encounters. His verse, however, is devoted to the sexual moment he has not yet experienced in life, and followed by concentration on the self. When, after two years, such an outlet becomes impossible, Stephen is a prey to wild but objectless desire. The night of the play he is on the verge of turning his dissatisfaction with the present into an actual, not mental, experience of a sexual moment, but temporarily deflects his sexuality from its proper goal. Stephen must first cut himself off irretrievably from the past, as he has done from the present and future, before he can plunge into the timeless moment of orgasm.

The journey to Cork, section three, enables Stephen to free himself from the familial past. It is a necessary complement to sections one and two, for divestiture from the past, as well as from the present and future, must precede the actual plunge into the moment. This alienation from the past is accompanied by the ever-growing focus on the body, on sex, a focus which shapes Stephen's turn to the moment into an espousal of the moment of orgasm. As the section opens, Stephen reveals an already existing gulf between the then of his childhood and the now of young manhood: "he recalled his childish wonder of years before and every event of his first day at Clongowes. But he felt no wonder now" (86-87). The feeling of harmony he once felt in family tradition has also disappeared along with his childlike wonder at new places: "He listened without sympathy to his father's evocation of Cork and of scenes of his youth" (87). Stephen has broken with his family in the present; it is not surprising that he feels no pity for the familial past. Even his Uncle Charles, once his constant companion, but now dead, is numbered among "The images of the dead [which] were all strangers to him" (87). Stephen's memory has disposed of these unwanted relics of the past, and he has broken the emotional ties to his ancestry. Stephen feels temporally dispossessed; the auction of his father's property seems to be a symbol of sundered ties with the past.¹⁶ Stephen, however, will not seek reintegration with the past, as Gabriel Conroy did: the young artist will assiduously cultivate his detachment.

But Stephen is not yet wholly free from these ties: he is still susceptible to his father's charm. It is his father's persistent effort to escape into an illusory past, an effort which

Stephen has long since outgrown, that eventually makes the gulf between them impassable. Stephen's father, because he is wrapped up in a dreamy past, is out of tune with the present: he cannot even understand the local news reported by a waiter, for the waiter has "in mind the present holder" of a name mentioned, while Mr. Dedalus is talking about "his father or perhaps his grandfather" (89). A similar situation occurs when Simon converses with the porter of Queen's College: the porter is interested in the living, but the people about whom Simon reminisces are long since dead. Stephen is "weary of the subject" and thoroughly restless; his brief interest in his father has been replaced by annoyance at a man living so completely in the past that he "could be duped by the servile manners of the porter" (89). Stephen grows more and more aloof from his familial past as embodied in his father.¹⁷ The already existing alienation deepens as he realizes the lethal hold which the illusory past has over a normally "shrewd suspicious man" (89).

The only life Stephen finds in the past is a sexual one: he responds just once to his father's past, and that response is symptomatic not of kinship, but of alienation. Stephen is developing in his own way, and can thus communicate with the past only on his own terms: right now, they are sexual ones. When Stephen reads the word Foetus¹⁸ carved into a desk, "he seemed to feel the absent students of the college about him" (89). This word has only a vague sexual connotation; it is not the most unexpected word one might find in an anatomy theater. Yet this sexual hint evokes a vision of the past students' life "which his father's words had been powerless to evoke" (89). This vision persists even

after Stephen has left the theater. His kinship with the past is seen to be merely an extension of his own preoccupation: "It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind" (90). Stephen responds, then, not with sympathy for or understanding of his father's past; rather, he responds to a personal trait that he suddenly discovers is universal, an interest in sex. Stephen's response, egotistical as it was, is soon replaced by the shameful memory of his "monstrous reveries" (90). He detaches himself further in time from his father, and withdraws more deeply into himself. Although he is "listening to stories he had heard before, hearing again the names of the scattered and dead revellers who had been the companions of his father's youth" (91), he is not really thinking of his father's words. His own sexual desires occupy his mind.

This alienation from time and the world produces the second formal quest for identity. The first occurred at Clongowes, when Stephen, unhappy in the present, sought to place himself in more congenial time and space. Now Stephen, equally unhappy in his "monstrous way of life," turns to his identity for comfort when he realizes that "He could respond to no earthly or human appeal" (92). He says to himself: "I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland" (92). But unlike the quest at Clongowes, the one at Cork does not inspire Stephen to range outward beyond Ireland to the universe; rather, he symbolically progresses inward from Ireland: "Cork is a city. Our room is in the Victoria Hotel" (92). Stephen's movement from Ireland to the hotel room, rather than from Ireland to the universe,

manifests his trend towards inwardness in general. This quest for identity, stimulated by isolation from the present, past, future, thus follows the same pattern that Stephen's progress through time is following.

The fact that identity is reducible to the "name" activates Stephen's memory of his past, which now seems to be only a series of colorless names. But he can find identity neither in his own nor in his familial past. Stephen is a stranger in time; he no longer has any past at all. Because he has chosen to be aloof from time, he must accept the consequences: absolute loneliness in a temporal void.¹⁹ Stephen's own childhood brings back not the memory of people or events, but only "names" (92). He no longer has any temporal relation to his past self: "He had not died but he had faded out like a film in the sun. He had been lost or had wandered out of existence for he no longer existed. How strange to think of him passing out of existence in such a way, not by death, but by fading out in the sun or by being lost and forgotten somewhere in the universe!" (93) Stephen, detached, observes his past self from the distance of time. But this past self is not something which has become his present self; it is an entity which has ceased to be, by some mysterious means. The development of his personality, ordinarily a process of becoming, has been one, instead, of sundering and beginning anew. Stephen is totally cut off from identity with the "little boy in a grey belted suit" (93) because he has turned away from any present or future life this little boy could lead, and has chosen the timeless moment of the body as the center of life.

Stephen's lack of identity with his childish self is followed by a lack of identity with his familial past. The two are, indeed, connected: the child Stephen sought identity in the bosom of his family, thus aligning his self with that of his parents. The young man Stephen seeks identity within, thus breaking with his personal as well as ancestral past. Stephen's relationship to his father, on the day of the property sale, constitutes detached awareness of a series of paternal humiliations. The "old Corkonian" is as far from his son as a man living in past glory can be from a young man wandering timeless. The familial past is oppressive, but Stephen feels himself as apart from it as he is apart from the child at Clongowes: "an abyss of fortune or of temperament sundered him from them. His mind seemed older than theirs" (95). The superiority which separates Stephen from the present also separates him from the past; Stephen has no emotional relationship with his father or his father's cronies other than aloof tolerance. His identity has been set free from any past at all, for it has turned inward upon itself: "He had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety. Nothing stirred within his soul but a cold and cruel and loveless lust" (96). Stephen is perfectly alone in time, "drifting amid life like the barren shell of the moon" (96). He has no roots in the past; in fact, the only kinship he feels is with the moon "wandering companionless" in the universe. But although Stephen has given up contacts with human time, and thus has forfeited identity in time, the "vast inhuman cycles of activity chilled him" (96). This is not surprising in view of the

direction Stephen's timelessness is taking. He is not yet contemplating eternity, as he will later do; he is, rather, considering the other extreme of timelessness: the moment. In view of the smallness of the moment, the infinitesimal amount of time for which Stephen lives, we can expect him to be chilled by the vastness of time in the universe. This vastness only makes him forget "his own human and ineffectual grieving" (96); it does not stimulate him to identify with anything in time.

Thus, the journey to Cork represents a continuation of the process of sundering with time, a process that began, in effect, when Stephen left Clongowes. In this section Stephen becomes completely alienated from the familial past, as he had previously become apart from present and future. His search for identity leads him inward, to a room, symbolically, not to the universe. He throws off the layer of his childhood self and his ancestral self, and emerges alone in time, like the moon. But the moon is a part of a time cycle which is vast; it does not really "wander" in the universe. Stephen is chilled by this vastness because his energies have been moving towards the opposite pole of timelessness: the moment.

It is in section four that Stephen finally experiences the moment of orgasm in physical reality; previously his worship of this moment has been mental and emotional. This experience is preceded by a last futile effort to make contact in time. Stephen's sensuality is still temporarily deflected from sexuality: during the "swift season of merry-making" made possible by his prize money, he satisfies the senses, but not sexual desire. But this

deflection can only be temporary, for the money runs out. Stephen "returned to his old life at school" (98), that is, the impatience and dissatisfaction with his surroundings. His persistent alienation from time, temporarily submerged in sensual delights, returns to haunt him: "He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tide within him" (98). But Stephen's attempts to stem his turn inward are "useless." He is still a stranger in time: "He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that had divided him from mother and brother and sister. He felt that he was hardly of the one blood with them" (98). No point of contact with his family resulted from his generosity, for he had tried to make contact sensually: that is, he appealed to the present as he had responded to the past, on his own terms. Stephen sought to annihilate his "futile isolation" in time by bestowing largely sensual gifts on those around him. He failed: there is no reason to think that a warm overcoat, or luscious candies, or theatrical entertainments would enable Stephen to approach the present life of his family when the non-sensual gulf between them is so deep.

This effort to send roots into time is a failure, and Stephen now turns, with desperation, to the self: "He turned to appease the fierce longings of his heart before which everything else was idle and alien" (98). Stephen's sudden sharp revulsion from his outward life in the present is a reaction to his failure

to internalize, to deepen, his relationship to the present. He becomes wholly wrapped up in himself, content to live outwardly "a tissue of subterfuge and falsehood" (99).²⁰ Stephen dwells "By day and by night ... among distorted images of the outer world" (99). The dominant force in his life is the "dark orgiastic riot" of his own mind. Stephen's restless desperation is twofold: he sees his isolation from time with horror, but he has not yet experienced the positive moment towards which his isolation has been aiming.

The inevitable moment, the timeless instant of sexual release, finally happens.²¹ The "moments" of waiting for some shadowy holy encounter vanish, replaced by "the wasting fires of lust" (99). The verses, another outlet for sexuality, also are forced out by the "unspoken brutal words" of lust. Stephen is uncontrollably in the power of desire, cut off from everything but the body: "He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself" (100). This presence, the force of sexuality, has mastered Stephen wholly. It even, the text hints, fortuitously directs his wandering to the brothel district. It is rather unlikely that the boy who knew Dublin so intimately should wander by chance into the very place he has been heading towards for about five years. Nevertheless, Stephen chooses to ascribe the direction his feet take to a mysterious "presence." The reason is, I think, Stephen's need to feel wholly driven, rather than self-impelled. "He wanted to sin with another of his kind" (100), yet even now he knows that by doing so he will be in "mortal sin" (98). He does not care at this point, but he is exaggerating the power

of sexuality as an extra-personal force so that he will have some excuse if he ever decides to forsake the moment of orgasm. In preparation for this moment, Stephen experiences sheer timelessness: "He was in another world; he had awakened from a slumber of centuries" (100). The process of alienation from time culminates, as it must, in immersion in the moment. Further, the alienation from life of the world culminates in the pleasure of his own body: "He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips" (101). Stephen finds identity in sexual activity: "In her arms he felt that he had suddenly become strong and fearless and sure of himself" (101).

Thus, the moment of orgasm finally occurs. Stephen is taken by a whore, and with her he finds himself.²² But we can expect this moment of timelessness to be disappointing, for it reflects the very attitudes to sexuality that Stephen condemned in the present. And, it echoes the shoddy cheapness of the bazaar in "Araby" which repelled the young boy. Commerce with whores is ugly: the brothel area has "narrow and dirty streets" and "foul laneways" (100). It is also impersonal: the whore says, "Good night, Willie dear!" (101) which statement reflects as much contact with Stephen's unique soul as "the beautiful Mabel Hunter" did with images of beauty. Even more serious, there is a reversal of sexual roles: Stephen "wanted to be held firmly in her arms, to be caressed slowly, slowly" (101). He wants to be taken, not to do the taking. This confusion of sexual identity results in the same inability on Stephen's part to initiate action that we saw earlier: "his lips would not bend to kiss her. With a sudden movement she bowed

his head and joined her lips to his" (101). She does what Emma could not do, because it is her job to offer all. Thus although Stephen is about to experience the moment of orgasm, it will be permeated with the same attitudes towards sex displayed in contemporary Dublin: the ugliness, the confusion, the inhibition all combine to hint that the moment will be far less satisfying than Stephen imagines.

This chapter, then, records Stephen's withdrawal from all time -- past, present, future -- into the timeless moment, and withdrawal from all worldly life -- country, family, school, church -- into the life of the sex organs. He ends by experiencing the moment of sexuality which has been postponed for several years by an image of Mercedes, by poetry, by the smell of "horse piss," by gratification of the senses. He has succeeded in stripping himself free from time and life; naturally enough when he is naked there is but one outlet. Stephen's identity removes each of the layers of time until it is receptive only to the moment when man leaves time. What time cannot give Stephen, a sense of kinship, of belonging, he thinks that the moment can. His superiority to times present, past, and future cuts him off from his surroundings, and leaves open to him only the sex act, in which he can find a timeless meaning. That the moment reeks of the same sexual attitudes possessed by the present is indicative of the fact that his role in time as l'homme sensuel will not satisfy him for long. Stephen wants and obtains immersion in the moment of orgasm, but the moment seems curiously like a microcosm of the present, not an escape from it. We can predict that Stephen will not long be happy as a man living only for the instant of pleasure, if the only bestower of this instant is a whore.

Chapter III: Footnotes

¹William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 62, points out that Uncle Charles represents the tradition from which Stephen must escape.

²Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), pp. 120-1, notes that Stephen on his Sunday walks experiences the "net of nationality" he is later to reject.

³Ibid., p. 121: Ryf feels that the "moocow" from chapter one reappears as Stephen visits the cow pastures.

⁴James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), points out that Stephen, even from childhood, not only is superior, but also feels so.

⁵Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), pp. 115-118, trace the Mercedes theme throughout the novel. Tindall, p. 77, points out the comic aspects of Stephen's identification with the Count.

⁶Hugh Kenner, "The Portrait in Perspective," Two Decades, p. 162, points out that Dublin versus the dream furnishes the conflict of chapter two, as ego versus authority has in chapter one.

⁷Tindall, p. 62, discusses the "male-female" confusion which Stephen sees around him.

⁸Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 47, feels that the heroine, E.C., is portrayed so vaguely that she is "refined out of existence."

⁹Ryf, p. 123, labels Stephen's poem as "narcissistic," and further, p. 160, judges this as ironic, for the would-be poet turns out merely a rapt narcissist.

¹⁰Magalaner and Kain, pp. 126-127, comment on the clear irony in this episode. Dorothy Van Ghent, The English Novel: Form and Function (New York, 1953), p. 271, points out that Stephen's triumph is revealed as cruel and stupid indifference on the part of the rector.

¹¹Kevin Sullivan, Joyce among the Jesuits (New York, 1958), pp. 66-67, points out that although the novelistic version of how James and Stanislaus came to Belvedere is plausible, Father Conmee was not the Irish Provincial at the time: he was Prefect of Studies at Belvedere until 1905.

¹²Ibid., p. 69.

¹³Ryf, pp. 125-126, chronicles Stephen's growing detachment from the three nets, represented by the "hollowsounding" voices.

¹⁴Sullivan, p. 92, points out that the Jesuits at Belvedere are dimly drawn in the novel: "they exist only as modifications of Stephen's consciousness."

¹⁵Ryf, pp. 126-127, points out that these odors of decay represent Stephen's conversion to the secular world, where decay is a part of the life-cycle.

¹⁶Marvin Magalaner, "James Mangan and Joyce's Dedalus Family," Philological Quarterly, XXXI (1952), 368-369, states that the literary portrait of John Joyce is blacker than his life; Magalaner ascribes the more undesirable traits of Simon Dedalus to Joyce's borrowings from Mangan's description of his father.

¹⁷Farrell, p. 180, notes that Stephen's father represents to him the defeats embodied in Irish history, for Simon too was produced by "this race and this country and this life." Sullivan, p. 53, feels that the Stephen-Simon relationship does not reflect the actual relationship between James and John Joyce: Sullivan insists that James loved his father. Magalaner, "Mangan," pp. 363-371, discusses the differences between the autobiographical facts of the Joyce family and the fictional representation of them as the Dedalus one. Levin, p. 52, sums up Simon succinctly: "He is Ireland itself."

¹⁸Ryf, p. 127, notes that "foetus" suggests stillbirth and Stephen's lusts.

¹⁹Magalaner, "Mangan," p. 366, feels that Stephen's necessity for isolation is similar to that of James Clarence Mangan.

²⁰Tindall, p. 56, points out that until near the end of Stephen's schooling at Belvedere, he is obedient: he needs both father and Jesuit masters.

²¹Sullivan, pp. 100-101, is determined to prove that the period in Joyce's life just after he won the Junior Grade Exhibition (1895) "cannot be made to correspond to Stephen's season of debauch in the Portrait." But cf. Richard Ellmann, James Joyce (New York, 1959), p. 48.

²²Van Ghent, p. 271, points out that Stephen integrates his dream of Mercedes with the encounter with the whore: his sin is sublimated "as an ideal unity."

Chapter IV: Time and Eternity with God

Chapter three records the turn in Stephen's search for identity from the moment to eternity.¹ Stephen retains his detachment from human time, for both of these are equally remote from the human experience of the passage of time; they are simply at opposite ends of the atemporal scale. The immediate cause of Stephen's movement away from the moment of sexuality is fear of the eternal consequences: hellfire. The sermons he hears emphasize that an instant of sexual pleasure results in an eternity of damnation. All of the intervening ages of man are omitted: the moment which lifts the body out of time causes punishment of the soul out of time, and all of life in time fades to nothingness when set between these timeless poles. Since Stephen's life has become a series of timeless sexual moments, he has only an eternity of hell to look forward to in the afterlife. His turn away from the bodily moment, towards spiritual eternity, is a rebound from one extreme to another. This new piety represents no diminution of alienation from human time on Stephen's part, for immersion in the afterlife with God is as timeless as immersion in the moment with a whore. Stephen's alienation, in fact, neither increases nor decreases; his focus simply changes from sexuality to spirituality. In its crudest terms, he turns from whores to God, himself still remaining a stranger to human life in time. He is still wrapped up in the protective cocoon of the self, for only the outer wrappings

have changed.

In section one, Stephen's total immersion in the sexual moment is shaken by the prospect of the retreat. The soul's state of mortal sin and the outward lie of his life, both of which he cared little about earlier, now come to the fore. Stephen begins by revealing the dominant interests in his life: he wants food and sex. He looks forward to the "gloomy secret night" (102) of whoring, and carefully plans the moment for which he lives: "He would pass by them calmly waiting for a sudden movement of his own will or a sudden call to his sinloving soul from their soft perfumed flesh" (102). Stephen's days and nights exist as preludes to the moment of orgasm; his life revolves around the sex act. The equation on the page he is presently reading is drawn into Stephen's sexuality: it "began to spread out a widening tail, eyed and starred like a peacock's; and, when the eyes and stars of its indices had been eliminated, began slowly to fold itself together again" (102). The parallel of this tumescence-detumescence to the male role in the sex act is obvious; Stephen's immersion in the moment colors all areas of his life. Stephen makes the connection between the equation and his own life: the unfolding equation "was his own soul going forth to experience, unfolding itself sin by sin, spreading abroad the balefire of its burning stars and folding back upon itself" (103). He is a prisoner of the moment, but not a totally happy one, for the necessity of conducting his whoring secretly has made his life complicated.

The strength and fearlessness and security which Stephen expected to gain from these timeless moments have not materialized. The secrecy surrounding his sex life is rather shabby, and the

nocturnal adventures, if discovered, could cause trouble at home and school. But more important, although Stephen lives for sex alone, he is not unaware of its spiritual concomitant, sin. It is this awareness, as yet dim, which will enable him to be wrenched out of the moment and into eternity. The very appearance of thoughts of sin, and Stephen's acute intellectual awareness that "it was in God's power to take away his life while he slept and hurl his soul hellward" (103) indicates that his immersion in the moment cannot be permanent.

But the moment will not be replaced by a normal life in time, for Stephen's alienation from his surroundings is deep. He has only "contempt" for those around him: "Towards others he felt neither shame nor fear" (104). Stephen is above his fellow men, easily able to trick them into believing that his outer life mirrors an inner piety. He feels no inner direction in time towards contact with the human race; both whores and God, it must be emphasized, are beyond -- above or below -- humanity. Because Stephen is superior to his contemporaries, "The falsehood of his position" as prefect of the college sodality "did not pain him" (104). Stephen is attracted not by anything temporal, which merely signifies things inferior, but by the eternal alone. Even while he is exulting in the sexual moment, he feels the pull towards eternity; he never considers a life in human time. The only alternative to the whore, Stephen thinks, is the Virgin Mother: "If ever he was impelled to cast sin from him and to repent, the impulse that moved him was the wish to be her knight" (105). Stephen, thus, does think of a life other than the one he is leading, but it is a life equally out of time. He knows only two polarities in

time, the "lewd kiss" of a whore or the kiss of the Virgin; the possibility of a kiss from E.C., for instance, never dawns on him as a solution to sexual desire. He can either fornicate or sublimate; he cannot love, marry, live in human time.

Stephen's present, a masochistic enjoyment of moments of sin, is rudely shaken by the announcement of a retreat. The Rector's announcement causes Stephen's heart "slowly to fold and fade with fear like a withering flower" (107). Why? Stephen has apparently made the choice between the moment of sin and an eternity of goodness. He is, certainly, aware that there is a choice, and that he is free to turn to the Virgin rather than a whore. But we must remember that the moment of orgasm fell short of Stephen's desires in several ways. Firstly, it represented a reversal of roles -- the whore took him -- and thus Stephen's superiority in time was not carried over to a superiority in the sex act. The moment did not make him "strong and fearless and sure of himself" as he had wished precisely because the whore, not he, initiated the action. Secondly, the freedom from human time was accompanied by "the swoon of sin" (101) at the very height of sexual pleasure. This awareness is what prevents Stephen's full submission to whores: he is aware of "all that wounded or shamed" the whores (102) even as he awaits their call. His repetition of the sexual moment brings not a loss of such awareness, but an increase caused by growing detachment. Thirdly, this increase in the equation sexuality=sin leads Stephen, even before the mention of a retreat, to thoughts of eternity. He admits that someday he might want to align himself with the divine, although at present he does not. These factors, then, the dissatisfaction with the moment, the

intellectual awareness of sin, and the thought of eternity make Stephen's fear comprehensible. The retreat will force him to make, right now, a decision between the moment and eternity, a decision which he has been putting off for the future.

Section two, which forms the long central portion of this chapter and of the whole novel, presents the retreat sermons.² These sermons have only two temporal themes: the moment and eternity.³ The moment of transgression leads to eternal damnation; hellfire forever is the punishment for an instant's lapse. Stephen's own mind is receptive to these polarities alone, and so the sermons can take effect.⁴ It is the function of the preacher to awaken a sense of sin in the listener, and he is successful in doing this for Stephen. The fact that the sermons have little effect on Stephen's contemporaries only emphasizes Stephen's alienation from time; he alone is capable of thoughts of eternity, as he alone may very well be capable of living in the moment. We do not know, after all, if any other listener happens to be in a state of sin as Stephen is. I shall trace the themes of the moment and eternity in these sermons, and Stephen's reaction to them.⁵

The introductory sermon begins with the statement, "Remember only thy last things and thou shalt not sin for ever" (108). This indirect allusion to eternal punishment, coupled with the presence of Father Arnall as preacher,⁶ causes Stephen to remember his childhood, and what he now looks back upon as his innocence: "His soul, as these memories came back to him, became again a child's soul" (108). Stephen implies that he is seeking the innocence of childhood which he forfeited by his plunge into sin.⁷ The little boy at Clongowes, whom he had disposed of somewhere in time and

space, is what he now wishes to grow towards: not, it must be emphasized, so that he can begin a new relationship to time, but so that he can begin to attain eternity. Father Arnall's first words, after he has announced his subject, point towards a new kind of moment: the boys are assembled "for one brief moment far away from the busy bustle of the outer world to celebrate and to honour ... Saint Francis Xavier" (109). Thus, the moment of spirituality is contrasted with Stephen's sexual moments, but the contrast is one of kind, not of degree. There is the same element of repetition surrounding these spiritual moments as the sexual ones: "Year after year ... the boys of this college have met in this very chapel to make their annual retreat" (109). The preacher mentions the changes that time has brought only to emphasize the sameness of this annual retreat. From the start of the sermons, eternity and the moment emerge as the dominant themes.

The meaning of the word retreat also carries temporal implications: it is "a withdrawal for a while from the cares of our life ... to reflect on the mysteries of holy religion" (109). It is a withdrawal from human time into divine time, from the world into eternity. The "four last things" all relate to the afterlife out of time; they are "death, judgment, hell and heaven." And, this brief moment of retreat into spirituality is designed to produce an eternal effect: "We shall try to understand them [the four last things] fully during these few days so that we may derive from the understanding of them a lasting benefit to our souls" (109).⁸ There is no doubt about the value of this effect, for Father Arnall emphasizes that "One thing alone is needful, the salvation of one's soul" (110), which is, of course, immortal.

The retreat is not simply a withdrawal for a few days from worldly time to contemplate eternity; it is also designed to have lasting effects in human time as well. Father Arnall hopes that "the first foundation of a pious honourable zealous Christian life" (110) will be laid during these days; he further hopes that the retreat "may be the turning point in the life of that soul" which is now in sin. But the reward in time, "God's blessing ... upon all your year's studies" (110), is secondary to the rewards in the life to come, "the kingdom without end," the kingdom of God. The introductory sermon, then, speeds quickly from the moment in time present, through this life, on to eternal life.

Stephen's reaction to this introduction is one of physical fear: he is being shocked out of sexuality, but cannot become spiritual all at once. Before Stephen can hope to gain eternity, he has this physicality to shed. And, the first sermon emphasizes the necessity of shedding the body. This first sermon deals with "death and judgment" (111), the first two of the last things. It is reported indirectly, as an extension of Stephen's own mental activities, because in effect that is what it is. Eternity and the moment are visualized by Stephen in personal terms, and the preacher's words become interwound with his own cogitation. This sermon emphasizes, as we expect, the consequences of the moment: the sinner "At the last moment" (112) must review his whole earthly life, and stand naked before God. Time on earth is now irretrievable, and eternity yawns ahead: "Time was to sin and to enjoy.... But that time was over. Now it was God's turn" (112). This is hardly subtle: you had your chance in your allotted time on earth, but now God holds the cards, and He has all eternity

in which to play them. The moment assumes hideous proportions: "One single instant was enough for the trial of a man's soul. One single instant after the body's death, the soul had been weighed in the balance" (112-113). So, death takes but an instant, as does judgment; yet both of these last things have eternal consequences. The emphasis in this sermon is not, however, on consequences, but on causes. On the last day, the day of judgment of the whole human race, the archangel Michael will blow "the brazen death of time" (113). The preacher repeats "Time is, time was, but time shall be no more" (113)⁹ in order to emphasize the transition from earthly time to divine eternity. God will, in one moment, mete out a judgment that will be operative forever: an eternity of bliss for the just, "everlasting fire" for the sinners. This sermon ends with a reminder of the certainty of death and judgment; this eternal certainty, moreover, serves to emphasize the temporal moment: "Be therefore ready every moment, seeing that you may die at any moment" (114). These last things are faced by the soul alone, in isolation from earthly ties. The very isolation from human time which Stephen chose, thus, will ultimately work against him, for he has lived alone to enjoy secret sin. This first sermon, then, emphasizes eternity and the moment as reflected in death and judgment: the moment of death, the moment of personal judgment, the moment of general judgment are all followed by eternal consequences.

Stephen's reaction is immediate and spiritual, but he does not yet move forward to envisioning a new life in eternity. He does turn away from the moment of sexuality, but backwards towards child-

hood innocence. Stephen first seeks to resuscitate what has now become an imaginary vision of the purity of childhood, before he realizes that a new life in eternity means a new adult life. Stephen's previous thoughts of physical bestiality have become thoughts of spiritual bestiality. He thinks of his sinful soul: "Like a beast in its lair his soul had lain down in its own filth" (115). The fact that he has progressed from picturing his dishonored body to his more dishonored soul indicates that Stephen is turning away from the bodily moment. He is overwhelmed by shame, emotional and intellectual. Stephen reviews his Bloom-like sins: masturbation with lewd pictures, "monstrous dreams," "foul long letters." His reaction against his sins is whole-hearted; his body sweats in response to the memories which "condensed within his brain" (116). But Stephen realizes that he is not yet ready to turn to eternity, for "God and the Blessed Virgin were too far from him" (116). Indeed, he turns to Emma and a vision of childish purity: "In the wide land under a tender lucid evening sky, a cloud drifting westward amid a pale green sea of heaven, they stood together, children who had erred" (116). Stephen is looking backwards in time; one reason for this is that he is not yet ready to accept, as an adult, sole responsibility for his sin. Stephen reacts to the last things by imagining an eternal childhood in a fairy-tale heaven. His last thoughts before the second sermon are of imminent death in a flood like the one of old. That Stephen can seriously think "It might be. Why not?" (117) is an index of his mental regression. The boy who thought up questions such as, "Does a tiny particle of the consecrated bread contain all the body and blood of Jesus Christ or a part

only of the body and blood?" (106) is not likely to be taken in intellectually by the flood story. But Stephen has just left a heaven of babydom with his child-wife Emma and the benign Mother Mary; we cannot expect him to bring his faculties into full play. This first sermon creates a response which is a desperate turn to an imagined past; Stephen responds spiritually, turns away from the sexual moment, but is not yet ready for his relatively mature role of life in eternity.

The second sermon deals with the physical torments of hell. That this too will concentrate on time is signalled by the preacher's preliminary action: he takes "a chainless watch from a pocket within his soutane and ... placed it silently before him on the table" (117). In this sermon, the moment is again emphasized, but it is no longer the moment of death or judgment; it is now the moment of damnation. And, also in the sermon, the eternal consequences are spelled out in graphic terms. The pre-history of the human race is viewed as a history of moments of damnation. Lucifer's sin of pride, his non serviam, was "conceived in an instant.... He offended the majesty of God by the sinful thought of one instant and God cast him out of heaven into hell for ever" (117). Adam and Eve followed the same temporal pattern: Eve ate the apple in an instant; Adam followed her; "they fell," and were driven out of Eden forever. But God made provision for an eternity other than that in hell: He "promised that in the fulness of time He would send down from heaven One who would redeem them" (118). Even the Redeemer, though, follows a similar temporal pattern: he suffers for a short time on the cross, and thereby gains the possibility of eternal life for man. Christ undergoes, figuratively,

an "hour of supreme agony" (119), during which he founds the "Holy Catholic Church" which can provide eternal life to the just and faithful. Thus, the moment results, inevitably, in an eternity of pain or pleasure: heaven and hell are gained in an instant.

The consequences of the moment of sin, for this is the last we hear of heaven, will be "eternal punishment." One way in which Father Arnall emphasizes the horror of hell is by stressing the eternality of the torments experienced there. He paints these torments in the most gruesome terms, but he always underlines their most awful aspect: they will never end.¹⁰ Each of the physical torments of hell is made that much worse because it is for always. Father Arnall ends with a pious hope that no one in his audience may ever hear the condemnation to hellfire. What he has done in this sermon is emphasize the torments of hell by stressing their never-ending quality. He uses eternity, the punishment for a moment's lapse, as the red ink with which to underline the horrific description of hellfire.

Stephen's reaction is, not unexpectedly, one of contrition. He has been sufficiently terrified to determine upon repentance for his moments of sexuality, but he does not yet reach the point of confession. Stephen gives up his vision of childlike innocence, but passes through the intermediate phase of contrition before entering the final stage of dedicating his life to eternity with God. Stephen, at present in the classroom, finds a new meaning in the history he is studying, when he is on the edge of eternity: all historical personages, he thinks, "had died: all had been judged" (125). History is no longer a reservoir of heroism into which he can dip for protection against the future; it is now

but one more proof of eternal power. Stephen thinks that he now has fathomed the meaning of time and life; the world is "a plain of peace whereon antlike men laboured in brotherhood, their dead sleeping under quiet mounds" (126). This is the point in relationship to time which Gabriel Conroy reached: identity with the human race, the living and the dead. But Stephen's "humility and contrition" need to be tested, for he is so much more complex than Gabriel that we cannot take an impulsive contact with human time for a permanent change. Stephen does, however, promise "to make up for the past" (126); he will devote "a whole life, every hour of life" if only he is spared long enough to do so. Yet he does not go immediately to confession, as he very well could: "He would confess all, every sin of deed and thought, sincerely; but not there among his school companions" (126). Stephen is contrite; he sees the need for replacing his sexual moments with eternal life; but he cannot yet bring himself to confess. His contrition, though sincere, has not yet penetrated his consciousness deeply enough to engender a new life of holiness. Stephen uses the wrong place as an excuse for not confessing; it is really the wrong time.

The third and, mercifully, the last sermon deals with the spiritual torments of hell; here Father Arnall takes up eternity directly. The two themes of the moment and eternity, which underlay the previous sermons, now become the main subjects in themselves. The retreat ends on the strongest note in the Jesuit pipe: eternal consequences for temporal acts. The first three spiritual torments of hell all involve eternity directly, rather than indirectly as was the case with the physical torments. They are the torments of eternal payment for temporal sins. But the most powerful

weapon is held in reserve until last: "Last and crowning torture of all the tortures of that awful place is the eternity of hell" (131). Father Arnall outdoes himself here; he hammers home the twin themes of the moment and eternity until even the innocent reader quakes.¹¹ It is not possible to present the picture of eternity except by direct quotation, since the passage is quite long. Only Joyce can do justice to the Jesuit peroration.¹² After the overwhelming description of eternity, in case any listener has forgotten that the terrifying spectacle is a reward for but an instant of sin, Father Arnall re-emphasizes that point when he considers God's justice. "An everlasting and infinite punishment in the fires of hell" is the consequence of "a single venial sin, a lie, an angry look, a moment of wilful sloth" (133). He also recapitulates the pre-history of man to strengthen the connection between the moment and eternity. The preacher concludes with a plea for a prayer, for mass recitation of "the act of contrition" (134) as an end to the retreat. He ends as he began, with time: "Now is the acceptable time. Now is the hour" (134). Thus, this sermon has had but two themes, the moment and eternity. The burden of the four last things, only three of which are considered, can be summed up in the statement: one moment's lapse results in hell for ever. Stephen's reaction to this last sermon is a fervent prayer, a prayer from the heart, "to amend my life" (135).

Section two ends with Stephen very far from the moment of sexual bliss. He is now on the threshold of a new life devoted to the securing of an eternity with God. He has passed, during the retreat, through the negative phases of physical and spiritual revulsion against the sexual moment; he has turned, positively,

first towards a child's vision of eternity in heaven, and second, towards contrition and a mature acceptance of God. It is not until section three, however, that Stephen actually makes his confession. In this section, Joyce manipulates time in the same way as in "Araby": Stephen experiences the agonizingly slow passage of time while he is waiting to confess. The passage of time is described in psychological rather than chronological terms. In both story and novel, time passes slowly because the protagonist wants it to pass quickly. But prior to Stephen's drawn-out decision to confess, he experiences the fourth phase of reaction to the sermons. Contrition becomes a vision of a private hell, Dantean in its appositeness to his sins. Before Stephen can begin his new life in eternity, he must experience utter and complete revulsion against the old life of the moment. Since he is moving from one extreme to another, his reactions are of necessity extreme ones. It must be emphasized that throughout the entire sermonizing, human life in time was mentioned but once, and that at the very beginning.

Stephen, after the last sermon, is haunted by guilt and fear: he is afraid of death before repentance, and guilty because of numerous moments of sexual sinning. The voices which speak to him (136) sound strangely Bloomish in their inability to get to the point, but Joyce always associates sexual guilt with Bloom-like behavior. Stephen is never closer to Bloom than when the younger man sins; in fact, one reason for their inability to communicate, as will be seen, is that the Stephen of Ulysses is no longer a part of sexually sinful humanity. At this point, however, Stephen is very much engrossed by his sins. He "strode into the room firmly" (136), a symbolic action, for his entry into the room reminds

us of the quest for identity, ending in the room of the self, in Cork. We can expect no new life to come out of the room: it is the place in which his final revulsion against the old life occurs. Within this room Stephen can only experience the vision of the hell reserved for him. He can and does overcome any trace of his life in the sexual moment, symbolized by the self-enclosed room. He first admits that he had sinned sexually "time after time" (137), in many moments of orgasm. Then the sins, the "leprous company" appear: "He saw" (137). What he sees is a rigorously and nauseatingly just punishment: one sensual sin is equal to one sensual punishment. Each sense through which Stephen sinned is punished in his hell; his specifically sexual sin is punished by the "long tails" which the creatures must drag through stinging nettles and dung. Stephen feels that this hell is uniquely created "For him! For him!" (138) which in a sense is true, for even Dante could not have executed a more tit-for-tat set of punishments.¹³

His revulsion is violent and physical: he vomits (138). This act is, in effect, an expulsion of the life in sexuality that Stephen had espoused. It is significant that he "stumbled towards the window" just before he vomited, and "walked weakly to the window" just after (138). Now that he has violently eliminated the moments of sexuality he is ready to take a positive step towards the amendment of his life, a step symbolized by his turn outwards from the room. He "made a covenant with his heart" (138), and prayed for eternal life: "guide us on to our Lord Jesus, guide us home" (139). Stephen weeps for lost innocence, for he now realizes that he can never be a child of God; if he wishes to go 'home' to God, he must do so as a man. Stephen's departure from the room,

and the house as well, is symbolic of his renunciation of the life of the moment, the life led in secret rooms. He shuts the door on the old life of furtive sex, and goes abroad not to find a whore, but to find God and eternity.

The closing of the door, however, reminds Stephen that he has a task to perform: "Before he heard again the footboard of the housedoor trail over the threshold ... he would have knelt and confessed" (139). In order for Stephen to turn his revulsion against the moment towards an embrace of eternity, he must expiate the past by confession and absolution. Stephen rejects the identity of l'homme sensuel which he had earlier assumed, the identity of a man bent on sexual pleasure: "Was that then he or an inhuman thing moved by a lower soul?" (139) This "inhuman thing" reminds us of the 'presence' Stephen felt directed him to the brothel area; sexuality is something he refuses to accept responsibility for. But the merely personal renunciation of his former identity in time is insufficient amendment; Stephen must "confess every sin" (140) to a priest if he wishes to be "free and sinless again!" What finally impels Stephen to confess is the mental picture of the end of his soul as a "black cold void waste" (140); it is timeless, just as the moment was and eternity will be, but it is also emptied of any content, sexual or spiritual. This waste is experienced as "a vast tract of time, unlit, unfelt, un-lived" (140) because it is simply time without any coloration, pure time. There is nothing to gain identity from in the void, no God, no whore, not even a stray devil. This void is what provides the last push towards a chapel. The spectre of eternity in a private sensual hell nauseates Stephen, and sends him to a window; the spectre of eternity as punishment for a moment's sin drives him out of the

house; the spectre of a void, however, of nothing at all in time, drives Stephen to the altar. He is most moved by the total breakdown of identity in a blank time. Although he still seeks a non-human time, an eternity with God, he seeks it ultimately as an alternative to his vision of nada.

In the chapel, Stephen experiences the painfully slow passage of time that is more psychological than actual. He needs this slowness, however, to build up the humility and contrition which seemed suspiciously superficial earlier. Stephen identifies with the "humble followers of Jesus" and the humble carpenter Himself, neither of whom were much stressed in the sermons. The jesuits, in their concentration on the polarities of time, neglected to lay down any guide for man in time. Stephen is somewhat taken a-back by the presence of other people in the chapel; he finds it "hard" to pray beside these lowly worshippers, for his superiority always acts as an alienating force. And the jesuit postulation of the unique soul alone with God does not prepare him for communion with other souls, in life or afterlife. While Stephen prays, several penitents confess; the 'shooting back of the slide' marks the slow passage of minutes. Stephen undergoes an agony of shame, an agony which reflects not only embarrassment, but also the sense that his sin is special. He thinks, "Had it been any terrible crime but that one sin!... To say it in words!" (142) Stephen behaves as if he were the only real sinner in the chapel; this is hardly possible, for surely not everyone there has come to confess only the stealing of pears. And Stephen acts as if he were the only one who had ever committed fornication. For these reasons, his superiority requires

for eight months, for he has not confessed in that time; and, Stephen is even now only "Sixteen" (144). He thus began his actual life in sexuality at about fifteen, and has lived in this way for almost a year. Joyce has whitewashed his own sexual experiences somewhat by making Stephen older than his creator. Still, Stephen's youth, and the comparatively long period of his sinning, both indicate that he will not overcome his sexuality easily. He may want to live with God in eternity, but the body exerts a powerful pull. The sermons told of the disastrous consequences of the moment's lapse, but they did not offer very helpful advice as to how to defeat the body's urges in this life. The Capuchin grants the forgiveness for the past which Stephen requires. But Stephen also requires a reminder that he is neither the first nor the only fornicator; the priest's tone implies that he has heard this tale before, though perhaps not from one so young. His statement that this sin "is the cause of many crimes and misfortunes" (144) indicates that Stephen is not a special sinner at all. Stephen needs to be reminded of his ties to humanity, and the Capuchin does what the Jesuits did not do. Thus, Stephen makes his confession, and by this means purifies his heart. He is now free from a life in timeless moments, which are also sinful, and is ready to find God in eternity.

After confession, Stephen experiences a purity he has never known; it is the purity not of primal innocence, but of innocence recaptured. It is also the purity of heart that necessarily precedes the turn to God. Stephen feels that his soul has been made "fair and holy once more, holy and happy" (145). He has rejoined

the human race, for he says, "It was beautiful to live in grace a life of peace and virtue and forbearance with others" (145). Stephen sees the peace of his soul in everything about him; his home is filled with love, happiness, and beauty. But Stephen is not really in contact with life in time, despite his thoughts to the contrary: he ascribes the above qualities to eggs and pudding, not to people.¹⁵ The next morning he joins hands with his classmates at the altar, but his own hands, perhaps unused to such close contact with humanity, are "trembling" (146). It is true that his "past was past" (146), for he has renounced the moment of orgasm, and it is also true that "A life of grace and virtue and happiness" (146) is about to begin, for he has chosen the path to eternal bliss. But it is more true, unfortunately, that this path is not to be either a permanent renunciation of sex or a permanent embrace of eternity, for Stephen demands too much from eternity, just as he had demanded too much from the moment. No soul is permitted the privilege of an exclusive direct line to God.

Chapter three, in summary, records Stephen's progress from one extreme of timelessness to the other. Both extremes are divorced from human time, and Stephen's alienation, caused by his superiority, will ultimately bring about the downfall of his current role as pietist. He has made this leap from one extreme to another in stages: from wholehearted immersion in the moment of sexuality, he passed through an awareness of the sinfulness of this moment to a decision to change his life. The sermons caused physical revulsion, then spiritual, against the moment; they caused

Chapter IV: Footnotes

¹Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 165, feels that the dominant theme of chapter three is sin, and, p. 166, that the dominant dramatic conflict is the fantasmal versus the real. See also Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), p. 129.

²For an examination of the source of Father Arnall's sermons, see Elizabeth Boyd, "James Joyce's Hell-Fire Sermons," MLN, LXXV (1960), 561-571. Cf. James R. Thrane, "Joyce's Sermon on Hell: Its Source and Its Backgrounds," A James Joyce Miscellany: Third Series, ed. Marvin Magalaner (Carbondale, 1962), pp. 33-78. Curiously enough, both of the above seem to have come to the same conclusions simultaneously, and neither shows awareness of the other's research.

³Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), p. 114, point out that the sermons develop "in microcosm" the "apologize" motif enunciated on the first page of the novel.

⁴S.L. Goldberg, James Joyce (Edinburgh, 1962), p. 54, points out the division in Stephen's mind between idealism and lust which enables the sermons to affect him so deeply.

⁵Thrane, p. 156, notes that Joyce's sermons are "part of a literary and religious tradition so extensive and widely diffused that no distinct indebtedness ..." to any one source can be proven. Yet Thrane, pp. 57-59, traces Joyce's changes in his source material to suit his own purposes.

⁶See Ibid., p. 72, for the suggestion that Father J.A. Cullen, known for his "lurid" sermon style, may very well have been the original of Father Arnall. Kevin Sullivan, Joyce among the Jesuits (New York, 1958), p. 37, feels that Father William Power was the model for Father Arnall at Clongowes, but that the Clongowes Jesuit is probably not the Arnall of the retreat.

⁷Ryf, p. 132, feels that "the entire experience of the retreat is to prove one of regression, in the context of Stephen's artistic development." William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 71, also says that the sermons indicate regression.

⁸Thrane, p. 56, notes that the sermon never does consider the fourth thing, heaven, because its sole purpose is "to fright us into our duty."

⁹Boyd, p. 570, points out that the phrase from Rev. 10,

"time shall be no more," is changed by Joyce, and wonders if this can be an allusion to the brazen head in Friar Bacon and Friar Bungay.

¹⁰Thrane, pp. 60-65, notes that in the nineteenth century there was widespread revulsion, even in Catholic circles, against the overemphasis of sensual torments in hell.

¹¹See Ibid., pp. 68-69, for the view that the most morbid aspect of the sermons is that this "horrific eschatology is set forth in the tone of a children's primer."

¹²Ibid., pp. 54-55: Thrane points out that Father Arnall's hyperbole about the vastness of eternity is "virtually a literary convention" in Catholic devotional matter.

¹³James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 182, points out that Stephen's "greatest sufferings are not imposed by the Dublin reality which disturbs him so much, but by images of an Inferno as terrifying as that of Dante."

¹⁴Caroline Gordon, "Some Readings and Misreadings," The Sewanee Review, LXI (1953), 391, points out that Stephen, in trying to love God directly, strives for the impossible: one must love God through one's fellow men.

¹⁵Kenner, pp. 146-148, examines the associations of whiteness and dampness in Stephen's mind throughout the novel.

Chapter V: Time and Eternity with Art

Chapter four records Stephen's shift in goal from an eternity with God to an eternity of art. His relationship to time remains the same, for Stephen still intends to achieve the eternal, not the purely temporal. He does not wish, as some critics have thought, to return to a life in the stream of human time. Stephen's superiority to the human race makes possible only withdrawal from human time, not participation in it. Thus, he merely shifts the quality of eternal time from spiritual to aesthetic. This shift is, in fact, a result of Stephen's conviction of superiority. His alienation from the time and life of the world makes a truly spiritual eternity impossible: there are always other saved souls usurping God's attention. Stephen demands an eternity in which he need not share the stage with "others." He thus shifts his sights away from God and the mass of the saved to art, which offers a stage on which he can act alone. Moreover, in the forging of eternal beauty by means of art, Stephen can be the God of his own private creation. His movement from spirituality to aestheticism in effect represents a shift from attending upon the religious God forever to being the artistic Godhead forever. This shift again takes place in stages, each stage representing a certain relationship to time. In the first stage, Stephen seeks dominance over time by means of spirituality. In the second, he rejects

his spiritual dominance of time, as well as the possibility of participation in human time. And in the third, he decides upon dominance of time by means of art. By the end of this chapter, Stephen has changed his desire for an eternity with God to one for an eternity with art. He has determined to be himself the source of imperishable essences, works of art, unable to be blasted by finite human time.

In section one, Stephen uses his newly awakened spirituality as a means for dominating time. He wishes to gain the eternal salvation of the soul, a life in heaven with God, and to do so he directs all of his earth time towards spirituality. The point of this elaborate dedication of every part of every day is eternal salvation; "His life seemed to have drawn near to eternity; every thought, word and deed, every instance of consciousness could be made to revibrate radiantly in heaven" (148). But Stephen's piety is suspect, for his cash-register image is hardly the one a truly spiritual soul would use.¹ What appeals to Stephen seems to be his spiritual power rather than his closeness to God: he can create an "immediate repercussion" in heaven by means of prayers. We wonder whether Stephen wants eternity with God, or merely the sense of achieving, in time, eternal effects. His constant saying of rosaries also is less than wholeheartedly pietistic: he imagines them transformed "into coronals of flowers" just as his prayers are registered in heaven "as a slender flower" (148). Stephen thinks he is working towards eternal salvation; what he is doing, however, is dominating time by spirituality, in order to feel his power as a temporal creature who can produce things eternal.

Stephen's hope for erasing his past sins is also a function more of dominating time than of gaining eternity. He prays, every day, "that one of the seven gifts of the Holy Ghost might descend upon his soul and drive out of it day by day the seven deadly sins which had defiled it in the past" (148). But this prayer reflects his desire to dominate time for its own sake, for he wants "each gift on its appointed day," as if God might be held to the temporal routine man establishes. He is fully confident that "at some future stage of his spiritual progress" (148) his difficulties in understanding the seven gifts will vanish; in fact, he expects a personal revelation to his soul, once sin is driven out, from no less than "the Third Person of the Most Blessed Trinity" (148). His wish is not purely a spiritual one, for it is diluted by a generous measure of intellectual curiosity. And his focus is somehow wrong; he finds it incomprehensible "that God had loved his soul from all eternity" (149), a reservation less modest than it sounds. Stephen should be concentrating solely on God in eternity and not on God's love for his particular soul. There is too much self in Stephen's piety; he seems to be testing his power over God and time rather than living only for the eternal afterlife.

But the real spiritual block is a lack of love: Stephen can not feel the love of God which is necessary for a life in heaven. Stephen can not, in fact, feel very much human love, ordinarily a prelude to the divine. He only hears "the names of the passions of love and hate" (149); he does not feel these passions personally, for "his soul was unable to harbour them for any time." Stephen is prevented, despite his elaborate ritual of spirituality, from true contact with God; his mind remains "lucid and indifferent,"

wrapped up in itself. The quality of his mind has not been changed by his movement from sin to God. He tries, however, to convince himself that he is feeling love, for at this point he is fighting his own cold and detached nature. The attempt falls flat because it is intellectual, not soulful. Two things are spiritually askew in Stephen's newly found love: the first is that Stephen turns away from divine love to human life, the "divine gift" of life (150); the second is that he still does not feel love, only a new "life" or "virtue" of the soul. Stephen, then, thinks that he is striving for eternal life; we see, however, that he is unable to love God in any way which will make meaningful an eternity in heaven.

The result of Stephen's "course of intricate piety and self-restraint" (151) is a decrease in temptation to sin, but if anything, a loss of his already limited power to love. He becomes "at the mercy of childish and unworthy imperfections" (151), imperfections which illustrate his alienation from others. His mother's sneezes, any disturbance of his devotions when "others" impinge on his life, annoy him. And, Stephen explicitly says that "To merge his life in the common tide of other lives was harder for him than any fasting or prayer" (151). It is this inability to feel love that causes a "period of desolation" in his soul, a Carlylean centre of indifference. Stephen has turned to God out of fear, but is thwarted in his desire for eternal bliss by an alienation from all love. He substitutes formal piety for heartfelt devotion to God.

Even at the height of his piety, Stephen has doubts about the appropriateness of his goal. And from this doubt he moves to a

contemplation of what has attracted him all along: power over time. Stephen finds that "His actual reception of the eucharist did not bring him the same dissolving moments of virginal selfsurrender" (152) that he had experienced earlier. The eternal life with God is now seen in terms of "A faded world of fervent love and virginal responses" (152). What Stephen is doing, in effect, is masturbating spiritually by means of Saint Alphonsus Liguori's book, as he had masturbated physically by the "sootcoated packet of pictures" (115). And the first spiritual thrill is gone, for Stephen implies that the eternal life is not ~~that~~ that desirable once thoughts of it do not produce the "virginal responses" he had enjoyed. From these doubts about the goal, it is but a short step to an overt enjoyment of the means: "It gave him an intense sense of power to know that he could by a single act of consent, in a moment of thought, undo all that he had done" (152). Once Stephen begins to realize what we have long since realized, that an eternity of heaven may not be suited to him, he turns to an interest in the dominance of time which he had been sublimating to the eternal goal. In his ebb and flow of temptations, Stephen feels "a new thrill of power and satisfaction ... to know that he had not yielded nor undone all" (152). But the power is what satisfies him, a power to control time, not the end to which that power is directed. This wish for power extends not only to present and future time; Stephen also wants control of the past. Whenever he must confess his past sin and guilt, "It humiliated and shamed him to think that he would never be freed from it wholly.... he would confess and repent and be absolved, confess and repent again and be absolved again, fruitlessly" (153). Stephen wants power over

time broad enough to erase past time completely. Even the last proof of Stephen's piety trails a doubt; he feels that his new spiritual life proves his sincere repentance for the old, but he asks, not states, "I have amended my life, have I not?" (153) Thus, Stephen is not, even in the midst of spirituality, wholeheartedly aiming at an eternity with God; he shows himself to be increasingly attracted by the divine attribute of power over time.

Section one, then, presents Stephen's immersion in a life leading to eternity with God, and his subtle shift of emphasis away from service of God to a glorification of the Godlike dominance over time. In section two, Stephen rejects overtly the life spiritual. He also rejects a life in human time, for it, unlike the spiritual life, affords no dominance of time at all, but rather, time's dominance over life. Stephen, by the end of this section, is impaled on his own temporality; he can neither master time like God, nor obey time like other mortals. All he can do is understand the nature of divine and mortal time, and his attraction for the former, disdain for the latter. The whole matter of his consideration of priesthood bears relation to Stephen's time outlook. He has given the priestly vocation serious thought because it represents the ultimate eternality man can achieve on earth. The priest is closer than an ordinary man to the Godhead Who is the fountain of eternity. Stephen has never indicated that he is content to be a humble ordinary worshipper of God; his impetus towards eternal bliss has been primed by the desire for control of time by means of spirituality, the highest expression of which is the priesthood. Stephen wants not eternal life attained by humble service along with other saved souls, but

eternal life guaranteed by the temporal direction of "others." He thinks of the priesthood as a means both of gaining eternal life, and of dominating mortal time.

We realize, during Stephen's interview with the Belvedere rector, that he can not accept the celibate non-sensual life of a priest; a broad hint of this is revealed in Stephen's reaction to the director's chatter about Capuchin "jupes" (155). Stephen thinks of the "delicate and sinful perfume" which rises in his mind at the mention of women's apparel, and, further, thinks of the shock he experienced the first time he felt "the brittle texture of a woman's stocking" (155). He is aware that "the phrase on the priest's lips was disingenuous" (155), yet he responds to it sensually in spite of his realization. Even his intellectual awareness of the trap does not preclude him from thinking in sensual terms of the priest's he has known: "men who washed their bodies briskly with cold water and wore clean cold linen" (155). Stephen's review of his relationship to the Jesuits who have taught him, despite his sincere effort to be fair to them, ends with his realization of the gulf between them: "Lately some of their judgments had sounded a little childish in his ears and had made him feel a regret and pity as though he were slowly passing out of an accustomed world and were hearing its language for the last time" (156). Stephen is, then, cut off from the priestly life because of his sensuality, as well as his intellectual superiority. He is unwilling to give up the pleasures of the life in time, both physical and mental. Stephen is on the edge of rejecting the life eternal, has been so, in fact, even before the interview.

His sensuality, his intelligence draw him away from a life of spirituality, even though by this kind of life he could master time.

The placing of the question, "Have you ever felt that you had a vocation?" (157) leads to Stephen's overt rejection of spiritual means for an eternal end. His thoughts about the priesthood indicate that what he wanted from it was power over time and eternity, not, as he had thought, the rewards of heaven.² The director has placed the question because he was impressed by the piety which led to Stephen's being chosen prefect of the sodality. As we well know, this period in Stephen's life was marked by complete hypocrisy; he not only was immersed in the moments of sexuality, but also gained great pleasure in his ability to deceive the world by outward holiness. Stephen, thus, was singled out by the director for exactly the wrong reasons: his being "chosen" indicates priestly obtuseness and superficiality. The director dilates on "the power of a priest of God" (158), which is not only power over sin and souls, but also "the power, the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine" (158). The director appeals to what Stephen most wants: the ability to command time, life, and God. The director is not, I think, deliberately holding out luscious bait; he seems to be trying to impress upon Stephen the gravity of the priestly calling. But Stephen responds to the power of the office, not the seriousness of its responsibility: "he heard in this proud address an echo of his own proud musings" (158). He finds the "awful power of which angels and saints stood in reverence" (158) most attractive. His imagination revels in "the vague acts of the priesthood" (158), just as the "I" in "The Sisters"

did, but Stephen cannot face an image of himself as celebrant of the mass, "because it displeased him to imagine that all the vague pomp should end in his own person" (158). Stephen wants, that is, not a modest submission to God, but absolutely no end to priestly power, or rather, an end only in eternity. He does not want to be worshipped in his own right, but he would like to be looked upon as one who communicates directly with God. And there is always Stephen's alienation from others, an alienation that a priest of all men ought not feel: "If ever he had seen himself celebrant it was ... in a church without worshippers" (159). Stephen finds spiritual reality only in "vague sacrificial or sacramental acts" (159), not in rigid rites. In all of his reflections, two things stand out: one is that there is no mention of an eternal life with God, and the other is that what appeals to Stephen in the priesthood is power over time on earth, and power to affect eternity. Stephen does not directly say "no" to the director, but his inability to say "yes" represents a rejection which by now is overt.

Stephen's rejection becomes verbalized on his walk home. It has risen from his subconscious to his conscious mind, but he formulates it mentally for the first time after he has left the director. Stephen chooses to turn away from the life in eternity with God that he has been toying with for some time now, because he finally realizes that he would not gain power by this means, but instead would lose all freedom both in and out of time. The young narrator in "The Sisters" felt a sense of freedom when Father Flynn died; in the same way, Stephen is repelled by the "sunken day," joyless and weary, which he sees in the priest's face. Joyce

associates the priesthood with life imprisonment, for whatever the eternal rewards may be, the temporal pleasures are denied. The vision Stephen summons of "the first night in the novitiate" reminds him of Clongowes (160); time in the priesthood summons the memory of a miserable present evaded by escape to an imaginary past. Stephen's instincts "armed him against acquiescence" (161), but what repels him physically and intellectually is "The chill and order of the life" (161) and the necessity of being part of a community. The eternal rewards fade before the prospect of unhappiness in time, and the life with God becomes less appealing once it is seen also as a life with others. Stephen rapidly loses all sense of a priest's power over time; all he sees is an "eyeless and sourfavoured and devout" (161) Jesuit face before him, a face like Father Flynn's. What finally turns Stephen away from the vocation is the new realization that he would not gain temporal and eternal power, but rather, lose all freedom in both by accepting the call. "When once a definite and irrevocable act of his threatened to end for ever, in time and in eternity, his freedom" (161), he turns away. It is obvious that "freedom" can no longer be equated with service to God; what Stephen not too long ago thought of as freedom for ever, in and out of time, was simply freedom from guilt. He has now come to understand that freedom is more than a negative, and so he forsakes the life with God which implies only an eternally clear conscience. The "I" of Dubliners has reached full development in terms of freedom from spiritual vocation; what was implied in "The Sisters" is made explicit in this later rendering of the Stephen figure.

Stephen turns from spirituality to the world, but he cannot accept the concomitant of worldly life: a life in time, and limited by time. He knows that the priesthood is unsuitable as a vocation, that in fact, all "social or religious orders" are too confining (162). The obvious 'worldly snare' which beckons Stephen is sexual sin, and he is prepared to accept this: he knows full well that "He would fall" (162). He willingly gives up eternal bliss, everything that spirituality includes. He even goes so far as to accept, momentarily, the life of his surroundings, the present: "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" (162). This is all rather startling from the aloof young man, isolated from time and the world. But the urge to ¹⁶²⁴~~togetherness~~ goes even farther: Stephen joins his brothers and sisters in song, a symbolic communion with all he has previously rejected. Still, despite the attractiveness of the world as an antidote to sterile spirituality, Stephen by no means establishes complete contact with his environment. It is precisely the prospect of a life limited by time that he cannot accept. Stephen's realization of the "overtone of weariness" (163) in the children's voices establishes his alienation from worldly time: "He heard the choir of voices in the kitchen echoed and multiplied through an endless reverberation of the choirs of endless generations of children" (163). Stephen hears in the present a note that is dominant in past and future as well; it is a note he will not have to sing, for "All that had been denied them had been freely given to him, the eldest" (163). He

will not become one of nature's "children in every time" (164), for he is superior to those around him. Stephen has not forsaken the rewards of an eternity with God to be caught, like the "others," in the misery of life in time.

By the end of section two, Stephen has thus rejected overtly the priestly vocation and its call to eternal bliss. He has not, however, accepted full participation in the temporal world as an alternative. Like the earlier "I," he is poised on the edge of life; he is free from the priesthood, but to what end? Stephen is still interested in eternity and power over time; but no longer directed towards a spiritual end. In section three, Stephen finds a solution to his desire for an eternity preceded by freedom in time. He turns to the eternity provided by art, and takes up the role of poet, a man free from restraints in time, but able to partake of eternity. He looks upon art as a means of dominating time, of becoming a god in a universe of his own creation, and thus, of enjoying all the temporal freedom denied by spirituality. The religion of art becomes a replacement for the religion of the church, for Stephen is not willing to give up his temporal freedom, to deny his sexuality. Stephen demands so very much -- all time, all eternity -- that it is hard to imagine him succeeding. A man who wants a free life on earth, and a guarantee of some sort of immortality as well asks a good deal from life.

Section three begins with the Stephen we recognize from before his spiritual stage: the boy out of touch with present time. Stephen is also apart from familial time, even more so now than in his phase of sexuality, when he at least practiced outward

piety. "The faith which was fading down in his soul" (164) was growing stronger in his mother's; he perceives "a first noiseless sundering of their lives," but experiences no regret for this. Stephen is also more firmly apart from religion: "he had passed beyond the challenge of the sentries who had stood as guardians of his boyhood" (164), the Jesuits and their tempting call to the priesthood. The Stephen, then, who has escaped sexuality and spirituality is still homeless in human time: he fits neither into the familial or religious present. Stephen senses that he is on the verge of "a new adventure" (165), for he has escaped a life as a Jesuit priest. This new adventure, which beckons by means of "fitful music" suggests a reaching out to eternity, for as the mental music "grew wilder and faster, the flames leaping out of time, he seemed to hear from under the boughs and grasses wild creatures..." (165). These flames, in their "leaping out of time," inevitably attract the boy dissatisfied in time.

Stephen's refusal of the priesthood is by now an established fact; what is also established, still preliminarily, is a shift towards the eternity provided by art. Stephen thinks that "Now time lay between" (165) his moment of refusal of the vocation and his present questioning of this refusal.³ It is precisely this "time," weighing heavily on him, which drives him to another brand of eternity. Stephen recognizes that his refusal of holy orders is related to his inability to love others.⁴ But he implicitly admits that he has turned away from the question of love to one of semantics, when he draws "forth a phrase from his treasure" of words (166). This act is extremely important, for it signals the change from the eternity that he has refused to

the one he will embrace. He turns away from the concept of love to the beauty of words. And, what appeals to Stephen in the religion of art, of words, is the very mastery he can gain over time by means of language. It is not the sensual colors of words that he most loves: "it was the poise and balance of the period itself" (166). The "rhythmic rise and fall of words" is the means by which he can command the temporal world: "he drew less pleasure from the reflection of the glowing sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose" (166). Stephen chooses words over religion because by them he can rule time and yet remain free sexually; he can create his own order, his own rhythm, a perfect image of his own inner world. But the preceding is still phrased as a question, for Stephen has not yet completed his turn to an eternity of art.

Stephen experiences an insight into the possibility of reaching eternity through the present time, and it is this understanding which leads him to a perception of his own destiny in time. He sees Dublin through a haze: "Like a scene on some vague arras, old as man's weariness, the image of the seventh city of Christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote" (167). Dublin exists eternally as well as temporally, in this brief moment of Stephen's insight. The present in which he has heretofore seen only reminders of time's limits suddenly extends itself to include the unchangeable. Eternity is seen as an aura surrounding the temporal city. Stephen is "disheartened" (167)

not because of his glimpse of time, but because the qualities he had interpreted as temporal he now sees as eternal.⁵ The weariness, debilitating age, and patient subjection depress him precisely because they are eternal facets of Dublin. Stephen hears "A voice from beyond the world" call to him, but he does not hear it clearly. What he hears, in fact, will later become the source of confusion: the voice of Europe "beyond the Irish Sea" (167) will later make him think he can evade temporal problems by escaping space. In the present, Stephen's view of his contemporaries is as disheartening as his view of Dublin, but it is also a view implying his own striving for eternity. Stephen knows that he is apart from the swimming boys,⁶ and he "remembered in what dread he stood of the mystery of his own body" (168). The body which his schoolfellows plunge nakedly into the elements will become to him a source of creation. Stephen thinks that he will spin eternity out of the body abused in time by his contemporaries, and out of the city subjected in time by her inhabitants.

Stephen suddenly feels his destiny upon him: he has perceived eternity in the temporal because he is to be a god of words, a creator of the eternal out of the temporal.⁷ Stephen is experiencing the timelessness that he had formerly associated only with an eternity of spirit: "So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him" (168). He has melted the barriers of time, has assumed, if only for an instant, control over time: "A moment before the ghost of the ancient kingdom of the Danes had looked forth through the vesture of the hazewrapped city" (168). Now he knows why he has been granted this power to see through

time into eternity: his name, a sign to him from the mythical past, is "a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood" (169). This end is a transference of divinity from the God of creation to the god of art; his name is "a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being" (169). Stephen's overwhelming realization that the eternity he is to serve is the eternity of his own creation fills him with ecstasy; body and soul 'commingle,' for the soul carries the body with it in its flight "beyond the world." In this commingling, Stephen discovers that the body which spiritual eternity seeks to mortify has a place in the eternity of art. The body is "delivered of incertitude and made radiant" (169), actions strongly implying sexuality, in the flight out of human time. Stephen, thus, in his perception of the eternality of godlike creation with words includes the moments of sexuality into the eternal. He, as it were, pulls the two extremes of timelessness together, for he has found a way to gain both the eternity and the moment which are spiritually incompatible. He celebrates his triumph over time, "the call of life to his soul" (169), by enunciating the destiny of the artist: "He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable" (169-170). He will be a god like the God of religion, only his medium will be words, not souls. Stephen has now reached his perception of an eternity of artistic creation awaiting a mere breath from him to spring

into everlasting life; he has decided upon his own godlike power to create the "imperishable."

But Stephen has yet to act out the destiny of eternal art, and here, I feel, lies his failure. He correctly perceives that the artist is a controller of time, but he incorrectly equates this with ability to move around in space.⁸ Stephen has one practical question: "Where?" This question, it turns out, is never answered satisfactorily, for he makes the basic error of assuming that mastery of time depends on change of place. Stephen has said that the artist creates "proudly out of the freedom and power of his soul" (169), yet his first impulse is to run away. His problem, the difficulty which prevents the novel from being Portrait of an Artist, is Stephen's decision to handle temporal problems by spatial changes. Although he says that creation in art is a function of the self enacted in time, he ignores his intellectual appraisal of the situation, and runs off. Considerations of space are at best irrelevant to creation, at worst, excuses for not acting out the destiny of artist.

At this point, however, Stephen answers his question "Where?" by looking "northward towards Howth" (170).⁹ He is still in the spatial region of Ireland, but, far from being tormented by it, he is joyously immersed in it. The fact that the tide "was running out fast" (170) is not yet significant, for, we recall, his voices from Europe are only dimly heard. Stephen temporarily espouses his destiny in time as an Irish artist, for he is still at home in space. Just now, Stephen finds his identity in his new role of Celtic poet; for the third time, he questions his identity, but this time he has an answer. The questioning arises not out of

present unhappiness, but out of exultation. He asks, "Where was his boyhood now?" and rejoices in the fact that "the soul that had hung back from her destiny" no longer is in the false position of spiritual servitude. Stephen answers his own question: "He was alone and young and wilful and wildhearted" (171). The boy he was, the boy bent on the spiritual eternity that now seems to be only "faded ceremonies" (170), has become the free master of time and self. But this boy is also very much in Ireland. His artistry is expended upon the girl wading in the sea; what emerges is a paragraph closely akin to the prose, or poetry-prose, of the Celtic Twilight.¹⁰ The traits in this exercise of artistry are clichés of the poetry we now associate with the late nineteenth century Irish revival. To summarize, first, there is change of identity of the girl "into the likeness of a strange and beautiful seabird" (171); second, the piling up of adjectives after the noun: "Her thighs, fuller and soft-hued as ivory" (171); third, the repetition of adjectives as a conscious effort to create poetic 'beauties': "Her bosom was as a bird's, soft and slight, slight and soft.... But her long fair hair was girlish; and girlish, and touched with the wonder of mortal beauty, her face" (171); finally, the lavish use of luscious words pertaining to color and texture: "an emerald trail of seaweed," "the white fringes of her drawers ... like feathering of soft white down" (171: all italics mine). The girl even looks like the ivory-skinned, fair-haired, bird-like heroine of much Celtic verse. This is not to denigrate either Celtic poetry or Stephen's accomplishment; it is simply to point out that Stephen's first act as an artist is his effort to wrest eternal meaning from an Irish girl in an Irish poetical way.

Stephen luxuriates in his godlike destiny, which he interprets as the call to a life of creation, a life as possible in Ireland as anywhere else. His soul bursts into "profane joy" when, after his prose poem, it cries "Heavenly God!" (171) It is joy because Stephen has created, if only mentally, an "imperishable" vision; it is profane because Stephen has usurped the function of God.¹¹ Stephen strides "On and on and on and on" (171), but he is "crying to greet the advent of the life that had cried to him" (171),¹² not the far shores of Europe. He knows that he has responded to the girl by immortalizing her: "Her image had passed into his soul for ever" (171). This power to bestow immortality, the power to create the eternal out of the temporal, thrills him: "To live, to err, to fall, to triumph, to recreate life out of life!" (172) He is now a god, a creator, far above the mundane concerns of earth-time and space: he asks, a trifle self-consciously, "How far had he walked? What hour was it?" (172) Stephen merges with the universe as only the gods can, for he feels at one with earth and sky. "The vast cyclic movement of the earth" (172), which earlier had chilled him, now fills his body and soul. Stephen is the lord of time; he need not fear a companionless wandering parallel to that of the moon, for he is now that which encloses and regulates moon, stars, time itself. Stephen's swooning soul seeks "some new world" to ally with, having itself become master of the world in which it exists. What he had, in his desire for eternal bliss, perceived as the power to raise flowers in heaven now becomes a power to raise flowers in art. He interprets this new world as "an opening flower" (172), for the flower that sprang up in God's heaven when Stephen prayed now springs up in dim aesthetic regions when

he poeticizes. Stephen is enjoying the full exaltation of the god-like creator, master of time, and he sleeps the 'rapturous' sleep of the fulfilled god.

When he awakens, he gazes about him, and sees the tide "flowing in" and the moon "embedded in grey sand" (173). These seem part of a generalized shadowy loveliness now, but are actually emblematic of the relationship Stephen has with space.¹³ By the end of chapter four, however, Stephen has become the artist creating eternity out of temporal events, and doing so in a spatially adequate environment. He has reached his exalted position via religion, for he has turned from eternity with God to eternity with art. He replaced the creator of heaven and hell who gives eternal rewards and punishments but demands temporal sacrifice of the senses, with the creator of the imperishable in art, who also provides eternal rewards but not at the expense of temporal freedom. From a sincere but wrongly motivated devotion to God, Stephen moved to devotion to God's power; it was but a quick step to the realization that he must be the god in an artistic universe. As of now, the artistic universe is spatially satisfactory: he can create in Ireland, even though he hears mysterious voices from over the sea. Stephen does, in fact create something imperishable, and not only is the act accomplished in Ireland, but also it draws on an Irish subject and proceeds in an Irish way. It is not until the fifth and last chapter that Stephen perceives his destiny to be impossible in Ireland, for as of now he is the weaver of eternal beauty on an Irish loom with Irish threads.

Chapter V: Footnotes

¹Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), p. 162, feels that the cash-register is an image of irony.

²David Daiches, "James Joyce: The Artist as Exile," College English, II (1940), 199, notes that Stephen could have become only a priest or an artist, for he wants a godlike power.

³S.L. Goldberg, James Joyce (Edinburgh, 1962), p. 56, points out that Stephen discovers his reasons for refusing the priesthood very slowly: at first, it seems only a love of words. Dorothy Van Ghent, The English Novel: Form and Function (New York, 1953), p. 265, feels that the shape of reality which gradually defines itself for Stephen is a shape determined primarily by words. John V. Kelleher, "The Perceptions of James Joyce," The Atlantic Monthly, CCI (1958), 86, connects Stephen's embrace of his destiny with the burst of color he sees around him. Ryf, p. 137, notes that only through words can Stephen perceive reality.

⁴William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 84, discusses the implications of Stephen's meeting with the Christian Brothers as the epitome of the self-centred meeting the other-directed.

⁵James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 180, feels that Stephen is melancholy "because he carries within him such a burden of the life of his country, his city, his race, his own family."

⁶Goldberg, p. 57, feels that the boys' shouts form an ironic commentary on Stephen's rapture. Ryf, p. 32, notes that the shouting boys provide another clash between "inner summons and outer banter," a counterpoint which characterizes the whole novel.

⁷Goldberg, p. 55, points out that Stephen's realization of artistic vocation is "an act of almost fully conscious self-knowledge."

⁸Daiches, p. 200, however, feels that "the artist must become an exile in order that he may become like God."

⁹Farrell, p. 185, notes that Stephen wants the rich cultural tradition of Western Europe, as opposed to the thin culture of Ireland. Van Ghent, p. 274, feels that the 'batlike' soul of Irish womanhood has given place to the angelic girl from the "fair courts of life."

¹⁰Goldberg, p. 57, points out that Stephen rejects the sluggish earth for the obvious romantic beauty of the girl. Ryf, p. 20, however, feels that when Stephen sees the girl he "is reborn to earthly, mortal beauty."

¹¹Hugh Kenner, Dublin's Joyce (London, 1955), p. 132, points out that what 'life' is is never defined.

¹²Kelleher, p. 86, notes that Stephen's joy must be profane, for the sacrifice he makes is as absolute as a priest's, "directed, however, not to the sacred and infinite, but to sensual realities."

¹³Eugene M. Waith, "The Calling of Stephen Dedalus," College English, XVIII (1957), 259, points out that images of flight and flowing water combine in the episode of the girl on the strand. These images suggest freedom, for, p. 260, "Stephen seeks freedom from the world and from the church as a condition necessary for new perception and for artistic creation."

Chapter VI: Time and Space

Chapters two, three, and four dealt with the moment and eternity. Chapter five takes up the intervening area: human time. In order for Stephen to become the creator in art, he must control aesthetically all of time: individual moments, the human chronology, all eternity. In the preceding chapter, Stephen has asserted control over the moment and eternity, transforming the one into the other. We naturally expect him now to deal with the rest of human time and assert the force of the self over that. But this does not happen, for Stephen evades the necessity of mastering time by seeking to escape from space.¹ He does not use his detachment from human time to master it fully by resolving the temporal problems of sexuality and family relationships. He rather escapes from these problems by changing his spatial surroundings. Stephen can not work out the problem of the self in human time, and ultimately gain control; he runs away, but trails his problems after him. The "I" of Dubliners who seemed to be on the verge of freedom from sterile sexuality and religion has now become a person trapped like every other major figure in Joyce's Dedalus fiction.² Stephen's act of physical flight frees him physically only. He thus does not master human time at all, but only flees from it in a desperate effort to replace time by space. Space and time are not interchangeable, however, although they are related in many ways, and Stephen cannot solve his problems in time by running to another place. This last chapter, then,

represents an evasion of the self|in human time and a turn from a temporal problem towards an attempted spatial solution.

Furthermore, the detachment that Stephen has so assiduously cultivated results, ultimately, in the exchange of one sort of prison for another. After he has cut himself off from human time, and is in the process of cutting himself off from space as well, he has no source of creative raw materials except his own soul. He realizes in theory that the artist needs life on earth, temporal moments, as raw materials for creation; aesthetic detachment from time does not imply withdrawal into the soul, but rather, removal of the frustrating ties that bind. The free artist must be able to contemplate man in time from the height of detachment; he must not fly so far above life in time that only his own soul is visible to him. Stephen's detachment, incomplete as it is, yet isolates him within the walls of self. He is thus unable to fulfill his destiny because his detachment is not as complete as he thinks, and also because in his efforts to break wholly free, he retreats into the self.³

In section one, Stephen is revealed as a young man in total alienation from the past, present, and future of Ireland; he is completely out of harmony with human time in space.⁴ Stephen's temporal disharmony is a state which can be positive or negative in consequence: if he resolves his temporal problems, and turns to humanity as a detached observer, he can master time, but if he remains prey to the problems, and turns inward to his own soul, he will be no more than a frustrated artist and man.⁵ That he wishes to turn his timelessness towards the positive end is shown by his aesthetic theory: this theory formalizes the idea

of a creator-god's control over time. But this control depends on a development from immersion in the moment, through observant detachment from human time, on to creation of an artistic universe out of the temporal world. And Stephen is doomed to failure, for he cannot cope with human time. In section two, we see Stephen working with both extremes: the moment and eternity. He attempts to transmute the moment of sexuality into an eternally imperishable work of art. But there are two things wrong: first, the moment is not one of orgasm via coitus; it is, as Hugh Kenner points out, a "wet dream"⁶ followed by, most likely, masturbation. Thus the moment of sexuality is not a flow of energy outward; it is, rather, a moment which convolutes back on itself. And, it is not a "timeless" moment, for it in no way frees Stephen from the confines of time: he is more than ever aware of the temporal problem of human sexuality, for which masturbation is at best a Bloomishly poor solution. Second, the eternal work of art is rather small beer: it is one of the most limited art forms in the literary catalogue, and by Stephen's own aesthetic theory represents the lowest stage of literary development. In section three, a recapitulation of Stephen's hatred of Dublin, Stephen makes the decision to escape Ireland overt; this decision is, however, a negative admission of the fact that he cannot master human time in Ireland, for he cannot resolve his problems in the here and now. We wonder if he can elsewhere. Section four reveals Stephen on the verge of a flight in space; in it we see all of the things in time that will negate the value of his flight. It is, in effect, a transition between the Stephen figure in Portrait and the one in Ulysses, for Stephen in the later book is simply a bundle of earlier, unresolved,

difficulties. Thus, chapter five presents Stephen's turn away from human time to life in the soul, and his evasion of his temporal problems by means of spatial flight.

In section one, Stephen is revealed as totally out of harmony with the past, present, and future. His characteristic alienation from human time is accompanied by growing alienation from space, for Stephen seeks to blame his disharmony with time on uncongenial spatial surroundings. Stephen is first seen as isolated from his familial present. He is incapable of understanding family time; he asks, "How much is the clock fast now?" (174) There is the suggestion that his family time is different from Dublin time, but Stephen is equally remote from both the rule and the exception. Mrs. Dedalus understands family time and its relation to Dublin-time; she knows that her clock is "An hour and twenty five minutes" fast, and "The right time now is twenty past ten" (174). Stephen's vague question indicates that he knows neither; he is not a part of the temporal present in which his family functions. This is further illustrated by his father's question, "Is your lazy bitch of a brother gone out yet?" (175) and his mother's and sister's warnings to "hurry out" (175). Stephen is recognized by his family as one who lives otherwise than by the family clock. And his father demonstrates the same "curious idea of genders" (175) which, much earlier, old Ellen had shown. This confusion of the sexes, one of the Dublin sexual attitudes which Stephen found repellant, is now perpetrated by his own father; the sexual confusion at home adds another item to what becomes an ever-growing list of reasons for Stephen's isolation from the family present.

Stephen's walk through Dublin reveals his isolation from his spatial present as well as his familial. He seeks to remedy this isolation by moving outward in space and backward in time, but fails to find solace in past time or distant place. The literary thoughts which Stephen cultivates to block out the Dublin around him represent tentacles into past time, for he thinks of the prose of Newman, the poetry of Jonson, and the "dark humour of Guido Cavalcanti" (176). But they also are tentacles outward in space; all of the literary associations are non-Irish, are, except for Newman and Jonson, European. This escape into the long ago and far away is not an isolated occurrence: "His mind when wearied of its search for the essence of beauty amid the spectral words of Aristotle or Aquinas turned often for its pleasure to the dainty songs of the Elizabethans" (176). But the past time in English literature, the Elizabethan age, is not always satisfying: "a phrase, tarnished by time, of chambering and false honour ... drove him on from his lurking-place" (176). This age is an unsatisfactory refuge from the present because of Stephen's "monkish pride," the mind which clothes itself in "the vesture of a doubting monk" (176). A monk has experienced a foretaste of eternity; even when he doubts, his pride prevents him from re-embracing the secular and finite world which is a step down from the eternal one. And a monk, having known the pristine purity of life with God, is reluctant to accept the second-hand experiences in the world. Stephen is thus dissatisfied with the temporal past, the age of Elizabeth, because he feels that his mind is destined to find "the essence," the eternal. We can predict that when his dissatisfaction with all human time rises to a climax, and when he thinks

he has found the key to eternity, he will use it not to unlock the door of human time, but to open a door into a different space.

Stephen's alienation from time present is clearly indicated by his temporal uncertainty: "It must be eleven, he thought, and peered into a dairy to see the time. The clock in the dairy told him that it was five minutes to five but, as he turned away, he heard a clock somewhere near him, but unseen, beating eleven strokes in swift precision" (177).⁷ The clock he sees is wrong; the clock he hears is right, but he can not see it. And what he hears only reminds him of his isolation: the striking of the clock reminds Stephen of the figure of MacCann, calling him "an antisocial being" (177). Stephen's isolation from the present time cannot be rationalized by his power to create the eternal; the artist needs temporal content to transform into eternal beauty. Stephen only spins a theory out of Aristotle and Aquinas; he must work this theory out by an actual transmutation of the purely temporal into the everlastingly valid.

The clock-time, eleven, further delineates Stephen's isolation from the present, of which his friend Cranly is symbolic. Stephen turns away from this friend, back to time past, symbolized by Davin, in the hopes that perhaps an age other than the present or Elizabethan one will give him some foothold in human time. Stephen is extraordinarily aloof from the present time: "What day of the week was it?" (177)⁸ Stephen is isolated from Cranly, his "priestlike" friend, for symbolically, Cranly is the blank face of the present, as well as John the Baptist,⁹ with which Stephen cannot communicate. Cranly's head appears to be "the face of a severed head or deathmask" (178), a lifeless head and

face: pale, shadowy, "bloodless." The face of the present returns only "silence" to Stephen's daily and nightly outpourings of soul; it is like "the face of a guilty priest who heard confessions of those whom he had now power to absolve" (178). Cranly, who makes explicit a priestlike opposition to Stephen's sexuality, does not even have the priestly power of mediation with God. He is the disapproving, restrictive present which not only denies temporal happiness, but also is powerless to secure eternal bliss. Stephen senses that the "dark womanish eyes" (178) of Cranly suggest "a strange dark cavern of speculation." He will later discover that this reversal of sexual identity, which he glimpsed long ago in Ellen's confusion and only recently in his father's taunt, is symptomatic of the state of present-day sexuality. Now, however, "it was not yet the hour to enter" this thought. This oppressiveness of present time, which Stephen feels so deeply, extends even to language: "every mean shop legend bound his mind like the words of a spell and his soul shrivelled up sighing with age as he walked on in a lane among heaps of dead language" (178). But Stephen places the blame for the atmosphere of death on the particular place, not the general human time: it is Dublin that reflects death, not the modern age as a whole. He thus exhibits an overwhelming disharmony with present time, but even now, unconsciously, turns away from this to the expression of dissatisfaction with place. One wishes to ask him if the language is any deader in Dublin than, say, Paris. Or would Stephen be apart from human life in time anywhere he lives?

Stephen turns from the weight of the present time to the historical past, in which he seeks solace as he did in Clongowes

days. What we now learn, however, is that Stephen can approach past time only through the medium of words; he has, as it were, a barrier of books between his emotions and the past. To Stephen, "The pages of his timeworn Horace ... were human pages" (179: italics mine), for he feels more kinship with the words from the past than with history itself. He no longer has the power he possessed at Clongowes to use his naked imagination to summon the past; he needs words as intermediaries. Stephen relates to the national past also through books: the pages of Horace, "fifty years before ... had been turned by the human fingers of John Duncan Inverarity" (179). These fingers, however, gain their 'humanity' only because they have touched the "human" pages of Horace, and one suspects that the very Irish names seem "noble" because they appear on the flyleaf of a noble book. In any case, whatever nobility might have attached to past time in Ireland no longer does: "the monkish learning, in terms of which he was striving to forge out an esthetic philosophy, was held no higher by the age he lived in than the subtle and curious jargons of heraldry and falconry" (180). Stephen is out of joint with his age, a progressive age which forges on ahead and leaves him wandering in the dim past. But Stephen quickly shifts his inability to come into contact with past time to a condemnation of present place: "The grey block of Trinity ... pulled his mind downward" (180). Stephen is refusing to face the fact that his alienation from ~~past~~ time is a function of his own mind, and not of Ireland; he wishes to evade his personal incompatibility with human time by blaming this on his spatial surroundings.

The statue of Tom Moore reminds Stephen of his alienation from the Irish past, of which Davin is the representative.¹⁰

Stephen, as we have seen, is incapable of understanding past time directly; his aloofness from the Irish past is caused less by its Irishness than by his own temporal deficiency. Davin represents both the qualities of Irish life as it has always been, qualities Stephen hates, and even worse, the enthroning of these qualities as desirable. He "worshipped the sorrowful legend of Ireland," for he has been brought up on this legend: "His nurse had taught him Irish and shaped his rude imagination by the broken lights of Irish myth" (181). Davin is, to Stephen, utterly provincial; his worship of the legends of Ireland, which Stephen considers mere "unwieldy tales" never made beautiful by an "individual mind," condemns him as much as his lack of the knowledge "of the world that lay beyond England" (181). Yet Stephen's hatred of the Irish past seems excessive: by the 1890's several individual minds had shaped Irish legend into a thing of beauty.¹¹ And even if this were not the case, can one say that the mythology of Ireland is any more "unwieldy" than the Northern mythology upon which his beloved Ibsen drew? Are the lights of Irish myth more "broken" than those of the Greek myth of Dedalus? Stephen's hatred seems more an impatient reaction to his own lack of understanding than to the actual facts of the Irish past; Davin's "reluctance of speech and deed" irritates Stephen because it "seemed so often to stand between Stephen's mind, eager of speculation, and the hidden ways of Irish life" (181). Thus, Stephen's hatred of the Irish past seems to be caused by an inability to understand it; what he cannot understand is not the spatial stage, but the temporal drama enacted on it.¹²

Davin's story provides an illustration of one of "the hidden ways of Irish life" which Stephen feels are closed to him. We see, however, that Stephen's isolation stems as much from his own inability to cope with his sexuality as from a mysterious Irishness hovering over the past.¹³ Stephen interprets the woman in the story as "a type of her race and of his own, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed" (183). She is, then, a type of her sex, like Mangan's sister or Emma Clery, rather than a relic from the past. What is, after all, typically Irish revival in Davin's story is the hurling^{hurling} he describes; Stephen has little antipathy to that part of the story, and is, in fact, amused by it. The woman seems the universal figure of the innocent temptress, the combination of virgin and whore that many men in many lands have found desirable. And what Stephen resents is that she has not and will not call him to her bed. This woman is the woman Stephen cannot find in time, for as William York Tindall says, Stephen's problem is "seeing woman as virgin or whore,"¹⁴ but being unable to find such a combination in reality. Stephen's sexual experiences have taken place only with whores, for no woman will give herself to him freely. Because Stephen is sexually attracted to yet frustrated by women such as Emma, he turns upon the race which has bred them. The "I" of Dubliners has not yet lived up to his own condemnation of sterile love as "vanity"; this love tantalizes, but eludes, Stephen now and for ever. Stephen seeks to make a spatial barrier, that of Irishness, where in reality a temporal one exists. It hardly seems fair on

his part to attack Ireland because his sexuality is such that it cannot be satisfied in time present. One wonders if Italian or Norwegian or English women would enable him to experience sex freely and uninhibitedly, for Stephen's desire for a whore-virgin does not seem amenable to satisfaction in any time or place. His problems of desire unsatisfied are endemic to modern man, part of the predicament of the twentieth century, not peculiar to Ireland. The appearance of the flower seller underlines the temporal problem of sexuality: she symbolizes, I think, sex for sale, as opposed to the free sex offered to Davin. Stephen can not only not afford her "blue flowers" now, but also will, by his own admission, not likely be able to do so in the future. For Stephen, the timeless moment of orgasm must be paid for in present and future time as it has been in the past. For Davin, on the other hand, it is a free gift from the past, from the woman rooted in the earth. Stephen, thus, resents his inability to receive the gift of sex from the eternally elusive but attainable woman. Whether she be Irish peasant or Dublin lady is irrelevant; her ties are with the innocence and experience that cannot exist simultaneously in time. She is Eve, and Stephen's problem is not that Ireland is Ireland, but that it is not Eden.

Stephen turns the realization of his present and future poverty, a poverty which may even prevent him from gaining sex at a price, to hatred of the Irish past. He evades the fact that there is no innocent whore for him, or perhaps for anyone but James Joyce, in human time by reflecting bitterly on his miserable spatial heritage. The souls of ancient Danes which Stephen formerly perceived in Dublin are, apparently, not now present; all

that exists is a corruption, an odor of decay, impinging on his sensitive nostrils. Thus, Stephen moves rapidly from his problems in time to a condemnation of space. Because no woman has offered the timeless moment to him freely, because no virgin-whore has sought him out, he reacts bitterly to the Ireland which he accuses of frustrating his sexuality.

Stephen's conversation with the dean of studies reflects his view of the priesthood as a temporal trap: he is unable to communicate with a man who has given up the body in time for the purpose of gaining an eternity not worth the price.¹⁵ The dean represents to Stephen a life wasted: his body and soul have "waxed old in lowly service of the Lord" (185), yet he has gained no "light," "beauty," or "sanctity." He is simply a "mortified will" (185), which has gained no bounty other than its own mortification. The Jesuit "seemed as if he loved not at all the master and little, if at all, the ends he served" (186). He has, in other words, given up the body in time for the sake of the soul in eternity; yet he does not even show a burning desire for eternal bliss, or a capacity for enjoying it. His life seems as pointless as Uncle Charles's was, or as Stephen's elaborate pietistic ritual: the emphasis is on means, not ends. Stephen cannot communicate with such a man: the boy talks "to fill the silence," and his aesthetic interests are counterpointed by the dean's practice of the "useful arts." When they discuss Epictetus, the dean is interested in the lamp, and Stephen in the soul of the philosopher. The man supposedly in control of spiritual time uses his power to light fires and tell anecdotes about the material possessions of a philosopher; the man in control of aesthetic time

uses his power to examine beauty and the soul. Stephen's value judgment is obvious: the priest is sunk in materiality, under the guise of spirituality, while the artist has captured the true spirituality. We are supposed to conclude that Stephen's eternity is a better one than that of the priest, and we may do so, but we must take into account the extreme obtuseness of this highly unsubtle Jesuit and the extreme partiality of the teller of this tale.

The interview with the dean also implies that Stephen has difficulty in communicating with the present time, because he is using an acquired speech. He thinks, "The language in which we are speaking is his before it is mine" (189). The Jesuit dean thus possesses enviable linguistic equipment, the only desirable property Stephen ascribes to him. His language is his native one, while it is "an acquired speech" (189) for Stephen. Stephen cannot "speak or write these words without unrest of spirit" (189), for he has not been exposed to the heritage of centuries of English speech. The only real solution to such a problem, however, is not the adoption of new spatial surroundings with a new language; Stephen would be even more of a latecomer in that case. The answer is the creation of one's own language, an answer Stephen suggests, but Joyce carries out.

The petition for universal peace, which Stephen will not sign, reveals his predictable ^{lack of interest} ~~disinterest~~ in the future of man. Cranly, with whom Stephen discusses the petition, is a representative of the present in Ireland, a present which Stephen is only tolerating for as long as he can. MacCann is the leader of the petitioners, a man of the future; we recall that he has called Stephen "anti-

social" because Stephen will not "work and act for social liberty and equality among all classes and sexes in the United States of the Europe of the future" (177). MacCann represents the utopian future in which Stephen is not interested in taking part. Stephen is scornful of the ability of the Tsar to lead the world to a glorious future. And he realizes, with foreboding, that his refusal to participate in the destiny of the human race will ultimately destroy even his toleration of the present. Cranly's "epitaph for all dead friendships" makes Stephen wonder "whether it would ever be spoken in the same tone over his memory" (195). That it will be is likely, for Cranly's very tone depresses him: it is the voice of modern Ireland. Cranly's "drawl was an echo of the quays of Dublin given back by a bleak decaying seaport, its energy an echo of the sacred eloquence of Dublin given back flatly by a Wicklow pulpit" (195). Cranly is Dublin speaking, the Dublin of today which is inferior even to the past 'gallant venal city': Davin's speech at least has "rare phrases of Elizabethan English" and "quaintly turned versions of Irish idioms" (195) to redeem it. Stephen's disharmony with the present is further revealed by MacCann's comment, "Late as usual," for Stephen is unable to run himself by current clock time. There is a "war of wits" between MacCann and Stephen: the utopian, yet human, future versus the poetic, impersonal, detachment from human time. MacCann propounds "the new humanity and the new gospel of life" which will give rise to "the greatest possible happiness of the greatest possible number" (196). But Stephen is weary and uninterested: "The affair doesn't interest me in the least" (197). He cares little about the greatest happiness, because he is

spiritually distant from the greatest number. What MacCann says sarcastically is deadly true: "Minor poets, I suppose, are above such trivial questions as the question of universal peace" (197). The question is not at all trivial in human time, but to an artist it is. Joyce, we recall, wrote Ulysses during a world war, but for all he says about it, he could have been living and writing on another planet. Stephen admits the truth of his detachment when he says, "You are right to go your way. Leave me to go mine" (198). Stephen's way does not involve "altruism" or "the responsibility of the human individual " (199), for it is a way out of human time, beyond visions of man's future on earth.¹⁶ His refusal to sign the petition reveals his detachment from future time: not simply an Irish future, but the future of the entire race of man.

What Stephen intends his future to consist of is revealed in his discussion of aesthetic theory.¹⁷ Stephen's talk with Davin, just before he expounds his theory to Lynch, illustrates his use of hate for Ireland as a defense against his incompatibility with time. Stephen has dropped out of the Gaelic League classes "on account of that certain young lady and Father Moran" (202). He has no hatred for the Gaelic language; he merely saw, or thought he saw, Emma flirting with a priest. Stephen turns his temporal problem of sexuality into a hatred of the place in which he cannot work out a compromise between desire and fulfillment. Davin makes light of the incident: he says, it was "all in your own mind, Stevie. They were only talking and laughing" (202). But Stephen accuses Davin of excessive simplicity, for he wishes to blame life in Ireland for what may very well be only the spinnings

of his mind. Stephen emphasizes that his sexual desires, which upset Davin, are an Irish product: "This race and this country and this life produced me.... I shall express myself as I am" (203). But Davin's idea of 'Irishman' is different from Stephen's: Stephen looks upon his Irishness as a trap, while Davin finds his identity in the Irish past, and the vivification of the present by means of the past. Stephen will have no part of an Irish future: "My ancestors threw off their language and took another.... Do you fancy I am going to pay in my own life and person debts they made?" (203) He refuses to join the movement to give Ireland a future; his reason is that the Irish past has shown the futility of trying to help: "No honourable and sincere man ... has given up to you his life and his youth and his affections from the days of Tone to those of Parnell but you sold him to the enemy" (203). The Irish past is a history of betrayals to Stephen; the future can only be more of the same.¹⁸ His one goal, therefore, is escape: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets" (203).¹⁹ Thus, Ireland is a trap for the soul, in Stephen's all too famous words, "the old sow that eats her farrow" (203).

But it is high time that this diatribe be subjected to cooler examination. It may very well be true, or true in Stephen's mind; nevertheless, the point must be made that there is no country which does not put forth nets of "nationality, language, religion." All of modern history is a series of betrayals. In what country is the original language, unaffected by invaders' tongues, still

spoken? Would Stephen be at home anywhere in space, or is it his aloofness from the flow of human life in time that makes him so alone? I think the latter, for Stephen accuses Ireland of traits possessed by every country on earth. His cold superiority reflects his general alienation from humanity, from temporal life, rather than a specific alienation from humanity in Ireland. I do not think that we can imagine Stephen any happier in the England, France, America of the turn of the century. I for one cannot see him enjoying life in countries ruled by McKinley, Gladstone, Kaiser Wilhelm, any more than life in Ireland.

This alienation from human time is related to Stephen's artistic mission. His aesthetic theory illustrates the relationship of the creator to time, a relationship which is irrelevant to place.²⁰ Stephen is alone in time because he has taken on the role of the God of creation, but a God can function anywhere at all. Joyce, we remember, wrote in Trieste, Pola, Zurich, and Paris. Stephen expounds his theory to Lynch, a rather strange boy, because Lynch is the least Irish of his schoolmates.²¹ Lynch stands close to Stephen in his hatred of Ireland, and even has something European about him. His habit of swearing in yellow is a "proof of Lynch's culture" (204) because it stems from the decadent movement in the Europe of the 1890's, the movement which produced the Yellow Book.²² Europe is associated with culture, as opposed to Ireland's lack of it. Thus Lynch is a fit audience for Stephen's theory of drama, which he considers the highest cultural achievement.²³ This theory implies a godlike control of time, composed of detachment from human problems in time, but ability to take temporal moments and turn them to eternal beauty. Both pity and terror, the tragic emotions, "arrest" the

mind, stop time. The manipulator of these emotions, the artist, has the power to suspend human time;²⁴ he is able to unite "whatsoever is grave and constant in human sufferings" (204) with the human sufferer and the cause. The artist can take the raw matter of temporal suffering, and shape it into the eternal artistic object. This implies both his own detachment from human suffering and close observation of it. The death of the girl in London is not tragic because it has not been transformed from a temporal freak to an eternal work of art.²⁵ It represents nothing "constant" in human life, but simply a quirk of fate better reported by a journalist than by a poet. Thus, the artist as manipulator of emotions can suspend human time at will.

Stephen's definition of art assumes the creator's mastery of time: "to press out again, from the gross earth or what it brings forth, from sound and shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand -- that is art" (206). Thus, true art, equated with dramatic art, is the creation of the eternal from the temporal. The artist, then, must free himself from the "gross earth" only insofar as he renders himself aloof from its problems;²⁶ he cannot be so far from humanity that he is unable to use it as the material of creation. He should himself be superior to the vagaries and limitations of human time, but should not be insensitive to the experiences of "others" in time. Because "Art ... is the human disposition of sensible or intelligible matter for an aesthetic end" (207), the artist must be within human time in order to grasp the 'sensible or intelligible' matter it affords him.²⁷ Otherwise, what will he have to transform into eternal beauty?

The artist's relationship to time is a delicate balance between personal detachment from temporal problems, and warm sympathy with the less exalted "others."

Up to a certain point in his theory of beauty, Thomist philosophy can carry Stephen "all along the line" (209).²⁸ The creation of a theory of art is not, however, the same as the creation of a work of art. Stephen knows that Aquinas can be applied only to a theory: "When we come to the phenomena of artistic conception, artistic gestation, and artistic reproduction, I require a new terminology and a new personal experience" (209). Stephen has been using Aquinas to elucidate the perception of beauty; when he sets out to create it, he must pass beyond the limits of terminology and experience of "a jolly round friar" (209). That is, Stephen the artist must free himself from past time -- an old vocabulary and an old set of experiences -- in order to do more than theorize. But he also must gain a new language and a new set of experiences in time, for the artist cannot weave eternal beauty out of nothingness.²⁹

Stephen, however, does not get to discuss his new terminology and experience; he is interrupted by Donovan, and after the interruption continues to weave his theory of beauty. He discusses the three "qualities of universal beauty" (211), qualities made universal by their abstraction from time and space.³⁰ The first quality, integritas, sets up this abstraction, without which consonantia and claritas would not emerge. The esthetic image must be "luminously apprehended as selfbounded and selfcontained upon the immeasurable background of space or time which is not it" (212). That is, the esthetic image, "presented to us either in space

or in time," must first be detached from temporality and spatiality in order to be perceived as "one thing" (212). Once it is perceived in its wholeness, the sum and the parts may be experienced (consonantia), and the individuality (quidditas, whatness) as well. The whatness is experienced by the artist in an instant: "The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure" (213). It is an instant out of time, for the artist has first perceived the object as detached from time and space, and has progressed from mental "arrest" to experience of timeless pleasure. The artist has detached the object of beauty from time and space, and then has himself left time and space in order to appreciate it. The movement is one of deeper and deeper detachment from human time, yet the object itself is inevitably rooted in time: Stephen's example is the basket of the butcher's boy which he sees right now, in Dublin. Thus, although artistic perception of beauty moves from the temporal to the eternal, from the geographical to the universal, it is firmly rooted in the here and now of objects perceived in time and space.

Stephen's theory of literary art assumes a progress from the personal to the impersonal, from concentration on one's own self in time and space to the freedom to create other selves in eternity.³¹ The lyrical form represents immersion in the self: "the artist presents his image in immediate relation to himself" (213). This form is bound by the finite time and space surrounding the self: it is "the simplest verbal vesture of an instant of emotion,

a rhythmical cry such as ages ago cheered on the man who pulled at the oar or dragged stones up a slope" (214). The lyrical form is merely the verbalization of the instant of time experienced by the self; it is not a transmutation of the temporal moment into the eternal, for the one experiencing this moment does not look beyond his own soul. The next form, the epical, represents a less personal focus: the artist "presents his image in mediate relation to himself and to others" (214). This form requires the finite self of the artist as an interpreter of beauty to others. The self is no longer the sole focus, however: "the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others" (214). The epical form represents the artist's freedom from time and space only to a certain degree. "The personality of the artist passes into the narration itself" (214), but it is still very much in existence. The artist's self is no longer bound to the instants of emotion it experiences, but it has not yet become a force of eternal creation. The third form, the dramatic, is the highest form because the self of the artist merges with eternity.³² This form "is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life" (215). In this form alone, the focus shifts from the artist's self in time to his creations in eternity. "The personality of the artist ~~is~~ ... finally refines itself out of existence" (215), and consciousness of the self, with all of its limitations, is replaced by consciousness of the esthetic images.³³ Stephen makes the analogy between the artist

and God explicit: "The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (215). Thus, art is ultimately the function of a god Himself free in time and space, yet able to grasp the temporal and make it eternal. Stephen's theory culminates in the total control of time by the artist-god.

Thus, section one shows Stephen as out of touch with human time, yet seeking to blame his alienation on space. Whenever he can tack his sexual or familial problems onto something Irish, he does so, to avoid the implications of unresolved difficulties in time. His artistic theory postulates a detachment from human time which depends upon the resolution of sex and love, yet a contact with earthly life in order to find in it the raw materials of art. The artist must take from human time raw temporal instants and transmute them into eternal beauty. He cannot refuse even to look at the human stream of time, and turn inward exclusively to his soul, for then he will be left without a source of experience. He will be a god of nothing at all. Stephen's retreat into his soul, as well as the temporal problems he has left behind, will ultimately prevent him from becoming an artist, for he will have only his own self to draw upon. At most, he will be able to produce works in the lyrical form, the most self-conscious and time-ridden products of literary art.

Section two illustrates this production, in my opinion, for in it Stephen creates a lyric which is simply the verbalization of an instant of emotion; it is not the transmutation

of the moment into eternal beauty.³⁴ The instant of emotion is, moreover, one peculiarly bounded by the finite self, which cannot transcend time and space to create the eternal. This moment is one of sexuality, but not the timeless^{MOMENT} of orgasm in intercourse; it is, rather, the orgasm resulting from a "wet dream," probably followed by masturbation.³⁵ The moment is sterile, utterly self-contained, and as such represents sexual energy stimulated by the self and wasted on the self rather than a transformation of sexual desire into timeless ecstasy with another. The self-contained nature of the sexual experience leads to a very limited kind of creation, a villanelle. This form is an elaborate French one, in which the poet's skill is lavished on the metrical devices rather than on the content; it is a metrical conceit, almost a poetic tour de force. Stephen does write a poem, but there is no reason to claim that it is an enduring work of beauty.³⁶ What prevents him from creating in any mode higher than the lyrical is his unresolved sexuality. He has no outlet for desire, since he dare not approach Emma and is repelled by recourse to whores. He is driven by his inability to fulfill desire with the virgin-whore of imagination to the necessity of self-fulfillment. Thus, when he spins out a 'work of art,' a love poem, he must do so exclusively from within, for there is no objective correlative for his sexuality. His poem is a self-induced, self-maintained, and self-contained product. Stephen is not the mature artist who produces enduring beauty by transmuting the temporal and human into the eternal. He simply records an instant of emotion, comparable by his own definition to, say, "Row, Row, Row your boat." He is severely limited by both his incomplete detachment from human

problems, and his persistent refuge in the self. As a result, he can only turn a moment of masturbation into a slender conceit. He is working not with life in time, but with the self hopelessly convoluted upon itself; and he produces not an eternal masterpiece, but a lyrical exercise.

Stephen awakens from a sexual dream in which he feels he has experienced eternity. The sexual nature of the dream is implied rather clearly by the content of the description, as well as by the prose rhythms, which sound very much like those in the "Nausicaa" episode of Ulysses. Stephen goads himself on to experience poetic beauty; it is almost as if he is dreaming for the sake of having something to write about, a reversal of the normal creative process, in which one creates out of natural experiences. He is contemplating his soul so avidly that we wonder if he will have enough energy left to write down his night thoughts. Stephen watches his soul awake, as if he and the soul were two different entities: "His soul was waking slowly, fearing to awake wholly" (217). He convinces himself that he has experienced the luminous silent stasis of esthetic pleasure which is signified by "An enchantment of the heart!" (217) And, he at once elevates his night experience into an eternal one: "in a dream or vision he had known the ecstasy of seraphic life. Was it an instant of enchantment only or long hours and years and ages?" (217) This sounds like an introduction to a prose-poem such as the one he composed in chapter four; this time, however, there is neither girl nor strand, no external reality at all. Once he has removed his dream from human time and placed it in the eternal realm, he can play the role of God: "O! In the virgin womb of the imagination the word was made

flesh" (217). As god, Stephen of course has the power over time which he needs to obtain the virgin-whore for his own; he also has no rivals in time, a situation very much to his liking, for he is all-powerful. Stephen's spirit experiences a "rose and ardent light" which is "her strange wilful heart, strange that no man had ever known or would know, wilful from before the beginning of the world" (217). As the god of artistic eternity, experiencing the sexual act with the woman unattainable by any but himself, Stephen begins his poem. He has, he thinks, undergone a moment which can be made into eternal beauty; and so, he sets forth his experience in verse. It is terribly embarrassing to remember that Stephen is talking, seraphim and all, about an orgasm stimulated by a dream of Emma, a girl who virtually ignores him in time. His narcissistic posturing would be arrogant if it were not so pathetic.

But Stephen is pathetic in the act of composition, for he keeps having to inspire himself by a kind of poetic self-flagellation; he is not gaining inspiration from the seraphim, for it is his own self that inspires the poem and keeps it going. Stephen is constantly taking his poetic temperature, and heating up his soul, so that it will register the right number of rhymed degrees. This act of creation has not come from the heart; it has been produced by the brain and the sex organs. Stephen has been composing a poem by inspiring himself; he has used first his dream and then vaguely poetic words to stimulate his thoughts. He has not experienced one moment's contact with human life in time, for the poem begins and ends in the self and its dream. We thus see the process of creation as one firmly rooted in the self; Stephen has little temporal material at all for his poem, for he soon

leaves even his dream for the words and thoughts it evokes. He is playing god in the vacuum of his own soul.

Stephen's real memories of Emma, as opposed to his dream-wishes, completely destroy his poetic mood: the reality of life in time does not measure up to his vision in imagination. We learn that Stephen was happy at Emma's home only when he sang "a dainty song of the Elizabethans" (219) to her. He used, that is, the literature of the past to mediate between him and the present. Just as Stephen responded to the Inverarity brothers through Horace, he makes contact with Emma through the Elizabethans. At other times, he considers the Clery home "the house where young men are called by their christian names a little too soon." Intimacy is proffered there, but not granted. Stephen then thinks of Emma at the carnival ball, "dancing lightly and discreetly, giving herself to none" (219). She is the unapproachable woman, for Stephen cannot enjoy sexual relations with her in time. She is, like the shuttered bazaar Araby, unattainable; but unlike Mangon's sister, she remains desirable. Stephen wants her to give herself to him freely, in her purity which is also wisdom, as whores do not. But she only offers, tantalizes, and is prepared to give nothing at all. His choice in solving the problem of sexual desire is between the inhibited virgin Emma and the whores for sale. The combination of the two does not and will not appear to him in time, to satisfy his desires, and only appears in dreams. The timeless moment of orgasm must either be paid for in time or experienced in dream-wishes, for free sexuality is not possible. One reason for this is found in Stephen's turn from his label of himself as monk to "the image of the young priest in whose company

he had seen her last" (220). This image angers Stephen, for he blames his sexual slight on the priestridden womanhood of Ireland, and his anger "routed the last lingering instant of ecstasy from his soul" (220). The reality of Stephen's relationship to Emma, one of inability to communicate in time, thus destroys his imaginary vision. The fact that he will never experience the timeless moment of orgasm with Emma, or a girl who prefers the chaste company of priests to the challenge of male sexuality, destroys his poetic mood. Stephen mocks her by distorting her "fair image" in memory: he takes revenge on her by associating her with other girls he has known, both desirable and repellant. Yet the revenge is unsuccessful, for Stephen questions his own disdain: "perhaps the secret of her race lay behind those dark eyes" (220-221). This is the same secret that he saw in Davin's eyes, a secret forever closed to him less because she is Irish, as Stephen thinks, than because he demands the impossible from woman. Stephen cannot understand the temporal incompatibility of virgins and whores, and so he takes refuge in hatred of Emma's Irishness: "she was a figure of the womanhood of her country, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, tarrying awhile, loveless and sinless, with her mild lover and leaving him to whisper of innocent transgressions in the latticed ear of a priest" (221). These are the same terms Stephen uses to describe the woman in Davin's story (183); to him, women are unable to give themselves freely because they are Irish and in the power of Irish priests who preach denial of the body.

Although there may be truth in his accusation of Irish repressiveness, his case against Emma has more to it than that.

Stephen's deeper reasons are shown in his bitter thoughts about Emma's chat with the priest: "To him she would unveil her soul's shy nakedness, to one who was but schooled in the discharging of formal rite rather than to him, a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life" (221). Emma will respond only to the conventional spiritual concept of time, not to the aesthetic one Stephen embodies. Stephen in his petulant outburst clearly states the artist's relation to time and eternity; the only trouble, however, is that he does not partake of "the daily bread of experience." He communes only with his soul, and thus has very little to transmute into art. This very act of creation, the vil¹anelle, is born not of daily experience in time, but of visions in dreams.

Stephen thinks of the past, when writing verse was an outlet for his sexuality and a remedy for the unhappy present of frustrated desire. But he does not understand his past inability to kiss Emma any better now than he did ten years ago. Stephen admits, however, that he may be thinking unfairly about Emma. Her aloofness may simply be innocent, "an innocence he had never understood till he had come to the knowledge of it through sin" (222). The innocence of Emma is that of a virgin; Stephen could not understand this purity until he had lost it. And once he has lost it, he cannot recapture it, for one cannot unfornicate. Stephen's first response, we recall, to the consciousness of sexual sin was a vision of two children in heaven. Emma's innocence is that of childhood, but she has outgrown the child stage, although she has retained purity. Her awakening into maturity enables her to

understand the phenomenon of innocence, "before the strange humiliation of her nature had first come upon her" (222). This innocence is the serene asexuality of a child, something not able to be understood or enjoyed in the present of childhood, clear only alas upon looking backwards. But although Stephen and Emma have in common the fact of childish innocence, "While his soul had passed from ecstasy to languor where had she been?" (223) She too may have come to an understanding of childhood purity, but she retained it, insofar as an adult can, while Stephen lost it. We know that Emma was very far from Mabbot Lane while Stephen was experimenting with sexuality and religion. She was in time present, when Stephen was fleeing from the present into the timeless moment of orgasm or into the eternity of the pious soul. While she presumably continued to adapt to the present, and "the dark shame of womanhood" (223), Stephen moved farther and farther away from human time. Stephen imagines, however, that her soul might have been "at those same moments....conscious of his homage" (223). In other words, while he was experiencing the moment of orgasm with whores, he and Emma might have been in spiritual communion. This is a rather desperate attempt to fuse the virgin-whore he desires; he is in the grip of a fantastic figment of imagination precisely because this desire is so unattainable in reality.

This thought, a device by Stephen to escape his problematical sexuality in time, becomes a means by which he can finish his poem. His mental progress is interesting: the thought of verse as an outlet for sexuality in the past inspires him to consider the innocence of children; this leads to a realization of a spiritual kinship between Emma and him in the past of childhood; the kinship, purely ima-

ginary, leads to the elaborately fantastic idea that they have established a sexual kinship in the present by proxy. What Stephen is doing, however, is stimulating these exciting thoughts to arouse himself sexually; the poem is finished by means of masturbation, probably physical, and certainly mental.³⁷ It is Stephen's own imaginary transposition of Emma with a whore that stimulates his desire. The "glow of desire" is self-induced, and again the watery images hint at orgasm: "Her nakedness yielded to him...enfolded him like water with a liquid life: and like a cloud of vapour or like waters circumfluent in space the liquid letters of speech...flowed forth over his brain" (223). Thus, he stimulates his own desire and then uses this to achieve a last stanza for the villanelle. He is creating out of himself, watching himself create, spurring his own desires, and ultimately writing a poem which is a testimonial to the self alone.

In section two, then, Stephen's act of creation begins with a wet dream and ends with masturbation. He plays at being a god of artistic creation, but is terribly self-conscious in the role. All he produces is a lyrical cry, an instant of emotion verbalized. It is neither forged from the experience of life in time, nor rendered into eternal beauty. The poem is spun out of a dream of the self, and has no contact with human time or life; it is, furthermore, a most limited poem, almost a metrical exercise. Stephen's creativity is severely handicapped by his inability to escape from his own self, which has served as a retreat from the problems of human time. He cannot experience a sexual moment in time, and so he uses one that is self-induced. Because Stephen is out of human time, self-enclosed, he has no raw material for creation: he has only himself. The result is, of necessity, the most undeveloped form of art, a personal cry. The creator of an artistic eternity must refine his personality out of his creation, yet draw constantly on life in time. Stephen is so

personally oriented that he can only create an image of himself; he cannot even imagine other selves with lives of their own in a universe of his making. We wonder if anyone so temporally confused and self-satisfied ever will be able to create works of enduring beauty.

Section three illustrates Stephen's growing solution to his problems in time, a solution based upon escape from place. He here turns all of his hatred of "others" into hatred of others in Ireland. Cranly, to whom Stephen bares his soul, is, as we have seen, the voice of the present in Ireland; he becomes the focus of Stephen's desire to escape. But the problems with which Stephen is faced are temporal ones, only peripherally relevant to space.³⁸ He chooses flight in space as a means of resolving the problems, but we can predict that they will follow him wherever he goes. The unresolved relationships with his mother, his body, his God will not be solved by leaving Ireland for Europe; in Europe his same body and soul will make their same demands. Stephen seeks to exchange his loneliness in time for loneliness in space; there is no indication whatever that a change of residence will re-integrate him with human time so that he can solve his problems, and be freed from the prison of the self. Much of this section seems simply a foretaste of problems to be dealt with in section four, and a recapitulation of those already raised in section one. Artistically, I feel it is a flaw in Portrait, for Joyce seems simply to be hammering home the "hate-Ireland" bent of Stephen's mind. Whatever significance this section may have for other themes in Portrait, in terms of time it is largely a rereading of the same ground as the first section.³⁹

The time in section three is a "late March evening" (224), which we later find out is March 20 (248). This fragment of time becomes symbolic as the moment of decision: Stephen experiences both an augury of the future and a revulsion against the present. But we see that Stephen's augury is not a gratuitous sign from the gods; he is looking for a prophecy in order to escape his problems. Like his vil¹anelle, the augury is a self-induced phenomenon. Stephen is standing on the library steps, counting the birds in flight. He is concentrating on the birds to escape his present unhappy family situation: the birds' "inhuman clamour soothed his ears, in which his mother's sobs and reproaches murmured insistently and the dark frail quivering bodies ... soothed his eyes which still saw the image of his mother's face" (224). Stephen is trying to forget his alienation from his mother; he turns to the inhuman birds to suppress his failure as a human being.

Stephen's inability to relate to his mother is a temporal problem, the familiar one of son and mother. The mother wishes to dominate her son's affections, and the son must break free from maternal ties. Moreover, he must rid himself of guilt in the process, for manhood involves one's own set of values independent of those laid down by parents. But Stephen takes no steps to resolve the temporal difficulty of gaining internal freedom without guilt; he turns away from the present hold his mother has over him to his artistic future, and away from time to space. Stephen asks, "Why was he gazing upwards.... For an augury of good or evil?" (224) He is doing just that, but one does not stand still and await signs from above; when auguries come, they come unbidden. Stephen wants an augury to make him forget his problems in the present, and so he stands and waits for one. Not surprisingly,

he sees exactly what he has set out to see: "He thought that they must be swallows who had come back from the south. Then he was to go away for they were birds ever going and coming ... and ever leaving the homes they had built to wander" (225). Stephen is alienated from his mother and guilty about his defection; he sees birds, standard prophetic agents, flying from one place to another; he at once decides that his destiny is to leave his home as they do.⁴⁰ This smacks of the self, for Stephen is almost commanding the birds to show him escape in flight: "he felt that the augury he had sought in the wheeling darting birds and in the pale space of sky above him had come forth from his heart" (226). This is very reminiscent of Stephen's insistence that the Holy Ghost descend to him on a certain day, or that God reveal His secrets as soon as possible. Stephen concludes that escape from place is his goal, but we see that it will avail very little for solving the mother-son relationship. Why should Stephen in Europe be any closer to his mother, or any less guilty about his lack of closeness?

Stephen turns from his self-induced augury of the future to his isolation in the present. But he focusses this alienation on Ireland, not on human time in general. The verse from Yeats's Countess Cathleen, an Irish play by an Irish poet, arouses "a soft liquid joy" in Stephen's mind and heart. The joy, however, is in the words, and is soon dashed by the fact that the play was performed for an Irish audience, unworthy of it. Stephen mentally pictures the opening of the national theatre, a scene which proves to him Ireland's inability to appreciate art: the stage is "tawdry," the audience filled with policemen, the student's response one of "catcalls and hisses and mocking cries" (226). This audience

is symbolic of the dearth of artistic appreciation in Ireland, a failing savagely displayed in "A Mother." The prophetic birds, who might be Stephen's "Symbol of departure or of loneliness" (226), will have to be one of departure; there is no audience for art in Ireland. Stephen, of course, is accurate in his description of the reaction to Yeats's play; nevertheless, he has viewed the scene through "jaded" eyes, eyes which were already looking outward in space. Although he sees clearly enough, his remedy for what he sees is not the development of less weariness in time, but removal of the artist from hostile space. Yeats observed the same reaction, but did not go to Paris in high dudgeon.⁴¹ What Stephen never considers as an alternative to flight is the possibility of improving the present situation in Ireland.

Stephen wants to talk to Cranly about his quarrel at home, but a considerable amount of time elapses before he can do so. This seems symbolic of Stephen's great difficulty in communicating with the present; he cannot gain the ear of his friend, because his friend is involved in the life around him. Stephen, in the time that elapses between his first summons to Cranly and his final capture of him, builds up his hatred of Ireland -- past, present, future -- into an airtight set of grievances. Each time he is put off by Cranly, he retreats into his soul and finds there ever-growing dissatisfaction with his country. Stephen maneuvers his inability to reach a friend in time into a hatred of space, just as he turned his inability to placate his mother into a hatred of Ireland.

Stephen begins by telling Cranly, "I want to speak to you" (227), and is not even noticed: "Cranly did not answer or turn"

(227). Cranly continues his conversation with another student, and expends his kindness on the old and rather peculiar captain. We must understand Cranly's position: he has been talking with Dixon, when Stephen bursts into the library and insists that they all leave. Stephen then demands that Cranly come with him alone, leaving Dixon behind. Cranly's reaction is neither surprising nor indicative of any deep designs to betray; Stephen has been his usual imperious self, and Cranly has tacitly refused to obey his commands. Stephen commands all of life, all of time, even God Himself, and is forever surprised because the world will not adjust itself to him. But Stephen twists his own inability to make contact with the present, caused largely by his excessive self-interest, into a hatred of the Irish past that has led up to this present. His thoughts turn from the old captain, who seems similar to the homosexual in "An Encounter,"⁴² to the captain's ancestry, the "incestuous love" that produced him. Stephen's rather vicious mental picture of the swans may be a hint that at least he is not attracted by homosexuality, by the captain. The one kind of freedom attained by the narrator in "An Encounter" and sustained by Stephen in Portrait would then be freedom from sexual deviation. The swans metamorphose in Stephen's mind into an incestuous brother and sister,⁴³ and the brother's hand, "freckled and strong and shapely and caressing was Davin's hand" (228). Stephen wonders, "Why were they not Cranly's hands?" (229) We can assume that they are Davin's hands because Davin represents the past, a past which draws strength from its "simplicity and innocence" (229). This past is a threat to Stephen, far more than the present; it has stung Stephen "more secretly," for it appears

both more attractive than modern Dublin and less amenable to his understanding. What he cannot understand threatens his intellectual prowess especially if the mysterious is also desirable. Stephen has not experienced any kinship with the heritage of Ireland, although he would like to, and he turns his inability to communicate with Cranly in the present to a hatred of the past he cannot fathom. Stephen feels that his alienation from human time, caused by his own extravagant demands, is a function of his disdain for the less than noble Irish mystique. By sullyng the clear waters of the Irish heritage, Stephen can focus on hatred of place rather than on his own shortcomings.

One of these shortcomings is revealed when Stephen joins the other students; he does so merely as an observer. He does not participate at all in life in present time; he merely watches it from a distance. Cranly, on the other hand, is so immersed in the present that he fails to heed Stephen's summons. Stephen is spoken to by Temple, but answers only once, and then "vaguely" (232). He makes no effort to initiate conversation with anyone, and simply stands aloof from the knot of students. Cranly, on the other hand, is constantly joining into the talk, usually with derogatory remarks, even when he is not addressed directly. The student group provides a background against which to view Stephen, the man out of life in time, and Cranly, the man very much in the present. But a reason for Cranly's detachment from Stephen, other than his symbolic role as John the Baptist, appears: the possibility that Cranly is interested in Emma. Stephen moves from his own isolation in time vis à vis Cranly's immersion to an isolation from the past in general, not simply the Irish past. He walks

away, after thinking about Emma, "to hide his reverie from the students whom he had left" (233). In effect he is leaving the present for the past, for he "allowed his mind to summon back to itself the age of Dowland and Byrd and Nashe" (233). Stephen thus leaves Cranly and his life in time to take refuge, as he has done before, in the Elizabethan age. But the past is no longer an anodyne for the present: the problem of sexuality in time, brought to mind by Emma, makes any turn to the past for solace unrewarding. It is the eyes Stephen imagines "opening from the darkness of desire" (233) which render the past unsatisfying: "And what was their shimmer but the shimmer of the scum that mantled the cesspool of the court of a slobbering Stuart" (233). Stephen's frustrated desires cause images from the past to reflect the lewdness and filth he has experienced in mental and physical orgies. His problem, how to satisfy the body in time, is not solved by memories of a bygone age. Stephen can no longer escape into "old phrases," for his body is alive and aroused in time present: "Vaguely first and then more sharply he smelt her body. A conscious unrest seethed in his blood" (233). But his body, like his thoughts, is prey to lice, and no vision of the past can help him to escape this. In fact, his misery in the present even prevents him from summoning the past accurately: "He had not even remembered rightly Nashe's line" (234). Stephen is thus isolated from the past by the present demands of his body, demands which he cannot satisfy in time. He returns to the present, to the "group of students" (234), when he attempts to resolve his frustration by consigning Emma to the love of "some clean athlete."⁴⁴ Stephen is, at this point, unable to cope with the demands of the present,

and temporarily left without either a defense against or an outlet for his sexuality. He returns to the present for lack of anything else to do.

But his reverie has not changed the situation: Stephen is still isolated, and Cranly is still immersed in the present. Stephen responds this last time by turning his isolation into a function of space: he now experiences racial isolation. Cranly is eating figs and talking to the group; the only time he pays any attention to Stephen is when he ^{snatches} ~~grabs~~ his ashplant to chase Temple away (237). Stephen again reminds Cranly that he wishes to speak to him, and Cranly is again reluctant to obey. Even after the two go off alone, Cranly shouts with Dixon, and Stephen walks on alone to wait. He moves from a vague vision of an ignoble Irish past to a knowledge of his complete alienation from his race. Stephen is in despair about his ability to communicate with his own race, now or in the future: "How could he hit their [the Irish race's] conscience or how cast his shadow over the imaginations of their daughters, before their squires begat upon them, that they might breed a race less ignoble than their own?" (238) He wants to improve the race, but unlike Yeats, for instance, will not stay in or near Ireland to do so.⁴⁵ Stephen feels his isolation from the Irish people: "he felt the thoughts and desires of the race to which he belonged flitting like bats" (238). These thoughts are not his, and they never will be. He is hopelessly and permanently cut off from Ireland, for he does not want to better the Irish by contact with them; he seems, rather, to postulate a helping hand from afar. Because Stephen is unable to communicate in the present, or understand the past, there is little chance that he will 'hit the con-

science' of his race. His isolation in time, as he senses very dimly, will hinder his career as an artist. This isolation works back into the body: Stephen remembers Davin's story, and the woman who allured the young peasant. He offers his explanation: "Davin had the mild eyes of one who could be secret. But him no woman's eyes had wooed" (238). Davin carries his past heritage with him, but Stephen bears only his naked soul, raw and frightening in its intensity and self-sufficiency. This is not a soul which would appeal to a woman: it is too bold and too sure of itself in itself to be trusted. And it is not a soul to which whores appeal, for they have too little pride, too much to remember. Stephen's sexual frustration in the present, a result of his wish to appeal to the earth-mother who does not want him, and his dislike of the only women who will have him, is thus interpreted by him as a spatial phenomenon.

When Stephen has roundly condemned Ireland, Cranly finally comes to him and the long-delayed talk begins. Stephen reveals, in the course of the talk, his problems in time: familial, sexual, religious. He also reveals his solution: an escape in space. Stephen's first problem is the relationship with his mother: he "had an unpleasant quarrel this evening" (239) with his mother, about religion. His break with his mother is caused by his refusal to follow the dictates of the church; his guilt stems from his inability to alleviate her suffering. Stephen refused to make his Easter duty, for he says, "I will not serve" (239), a line which is deeply ironic both in its luciferan overtones and its relation to the Stephen in Ulysses. Stephen's declining faith has clashed with his mother's increasing faith, and he can neither

increase his own nor decrease his mother's. Cranly speaks with the conventionally compromising voice of the present. He tells Stephen that doubts can be overcome or put aside: Stephen is neither the first nor the only doubter. Yet Stephen is not satisfied by the common sense suggestion to accommodate himself to a life in time and placate Mrs. Dedalus. He does not "wish to overcome" his doubts, does not wish to take an open stand of either belief or disbelief. Stephen wants neither accommodation to the present nor formal renunciation of it: he prefers to be out of time altogether, neither believing nor disbelieving, only watching. Stephen is willing to give up the eternal rewards promised by his religion: he does not fear hellfire, for its only alternative is "An eternity of bliss in the company of the dean of studies" (240). The attractions of eternity with God are now as alien to him as a compromise with time present. If he cannot have God's ear all to himself, he will not have any part of the scheme. Yet Cranly recognizes that Stephen is not as indifferent to religion as he claims: "your mind is supersaturated with the religion in which you say you disbelieve" (240).⁴⁶ This fact signals the permanent nature of Stephen's problem: he wants to break free from the religion of the present and its future rewards, yet he is still tied to it by habits of thought. He may not perform his temporal religious duties, may forego both hellfire and eternal bliss, but he cannot escape the shape of his own mind formed by the Jesuits. And no change of place will ever unsaturate his mind. Moreover, the aristocratic mind fostered by the Jesuits will also be permanently warped by its inability to love. Stephen could not and cannot give of himself; he can only take

into himself the power of the deity. He was successful in his pious stage only when he "tried to unite [his] will with the will of God instant by instant" (241). Stephen "could perhaps do that still," but what he cannot do is unite his heart with anyone or anything; he does not know what the words love and hate mean (240).⁴⁷ He is thus isolated from time as it is formulated by Catholicism, for he wants the control over time that God possesses, not integration into God-time, or, for that matter, human time. Stephen's religious problem, the inability to accept or forget is a result of his failure to communicate with life, a failure perhaps increased by the aristocratic jesuit training he has undergone. This problem, vorrei è non vorrei, will not be eliminated by flight from Ireland, for wherever Stephen goes, his analytical but inhuman mind goes too.

Cranly next turns to the familial problem, and Stephen reveals his distance from his family. Again the gap is temporal, and Cranly provides the comments of present conventionality. Stephen does not even know if his mother has "had a happy life" (241), a lack of awareness which indicates not insensitivity, but really an absence of mind from present life. He simply has not thought about his mother in those terms. He identifies his father as a typical n'er-do-well, "at present a praiser of his own past" (241). Stephen is as far from his father, living in the past, as he is from his mother, living in hopes of future bliss as a reward for the trials of earthly life. Cranly urges Stephen to save his mother "from suffering more" (241), exactly what Stephen wants to do, but cannot. Cranly's urging takes the form of conventional platitudes of mother-love: "Whatever else is unsure in this stinking dunghill of a world a mother's love is not. Your mother brings you into the world, carries you first in her body...."(242) and so forth. Stephen responds to these platitudes by choosing examples of great men, great religious men, devoid of

mother love: Pascal, Aloysius Gonzaga, even Jesus. He is again twisting the past for his own purpose: as a defense against the present. He counters the platitudes, which are disturbing to him because of their truth, with implied analogies: by offering as examples great and holy men, Stephen hints at his own kinship with them. He cannot cope with the present, his alienation from mother and guilt about this, so he seeks to deny the importance of this present by setting himself above the need for mother love. Like Jesus, Stephen is a godlike creature, who need not bother with his earthly kin.

The problem of religion, interwound with that of the family, is the dominant cause of Stephen's desire to escape: Stephen cannot join his family and nation's acceptance of the Catholic structure of time and eternity because such acceptance would endanger the freedom of his soul. The soul of the artist must be free from divine temporal restrictions and eternal bliss for the saved so that it can create its own time and eternity, all by itself. Stephen does not rebel against religion because he disbelieves it; in fact, he fears that the tenets of the church may be true. Cranly thinks he has won a victory when he forces Stephen to admit that he is "not sure" of the falsity of Catholic teaching. Yet this is no victory at all, for Stephen is not seeking integration into religious time by resolution of his doubts. He wants to avoid completely the temporal and eternal life offered by religion: "I fear...the chemical action which would be set up in my soul by a false homage to a symbol behind which are massed twenty centuries of authority and veneration"(243). Cranly and Stephen are talking about two different things, for they are speaking from different vantage points in time. Cranly is the voice of the present, trying to pull Stephen back into time by pointing out ways of accomodating himself to family and Church.

Stephen is the voice of timelessness pulling away from all ties to human life in time, so that he can become the creator of his own temporal scheme.⁴⁸ He is the budding artist, aiming at the omnipresent power of God in time and eternity; Cranly is the social being, content to live out his days in harmony with the secular and religious time prevailing around him. Stephen is not looking for a substitute for Catholicism, as he has not forsaken a "logical" absurdity for an "illogical" one (244). He has forsaken all conventional religions involving God for the religion of art in which he is god. His life as an artist depends on his own ability to control time, an ability which cannot co-exist with any other divine power.

Stephen is finally separated from Cranly by his inability to understand or feel love. He thinks, Cranly "had spoken of a mother's love. He felt then the sufferings of women, the weaknesses of their bodies and souls" (245). Cranly is not barred from these feelings by an overabundance of self, nor does he require the unique combination of strong women meekly yielding which Stephen seeks. Stephen equates love with domination, an indication of his lack of comprehension: Cranly "would shield them [women] with a strong and resolute arm and bow his mind to them" (245). The man in present time, who can feel love, will ultimately lose his freedom: a part of the experience of love is the yoking of oneself to another, the consideration of another's needs before one's own. Stephen feels that the price one pays for this experience is too high: he wants to keep his mind inviolate, free from subjection to another. This difference between them causes Stephen to verbalize, for the first time, his decision: "Away then: it is time

to go....Yes; he would go. He could not strive against another" (245).⁴⁹ Stephen senses that he must escape in space the implications of the kind of love, really no more than human, Cranly will find. This kind of love is not for him; he is not willing to subject his mind to Emma, for instance, in return for her body. Cranly will immerse himself in the present and accept a future of domination which Stephen cannot accept if he is to be an artist. Stephen does not wish to "strive" against Cranly for Emma's love, for Cranly is foreordained to win: he will accommodate himself to woman in time, while Stephen can never serve anyone but himself.

Cranly responds with common sense to Stephen's claim that he has to go; but Stephen cannot be appealed to by the sensibility of this world. He has his own soul's destiny in its own time, and will thus forsake the present and future in order to work towards his eternal goal. Cranly tells him, "you need not look upon yourself as driven away if you do not wish to go or as a heretic or an outlaw. There are many good believers who think as you do" (245). Cranly is, again, the voice urging accommodation with the present, integration into life in time. He again points up Stephen's lack of uniqueness: Stephen is not the only man in Ireland who has doubts. But his reasoning reveals the flaw: "The church is not the stone building nor even the clergy and their dogmas. It is the whole mass of those born into it" (245-6). Precisely what Stephen wants is to be out of this mass of humanity: a mass implies loss of individuality by dint of its common heritage and common aim. Stephen wants to be free from the past of man, free from the whole race itself so that, as Cranly says, his "spirit could express itself in unfettered freedom" (246). Human time is regarded by Stephen

as a fetter around his soul; he would feel as much pain in being robbed as in robbing, for he wants not the freedom "to commit a sacrilege" in time, but freedom from human time itself. Stephen expresses his desires in no uncertain terms: "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 defense the only arms I allow myself to use -- silence, exile, and cunning" (247).⁵⁰ He thus refuses to serve anything in time, and asks only for freedom in his life and art.

But Stephen's defenses against temporal traps are not wholly coherent: if he chooses exile, what need has he for silent disapproval of the things that distress him or cunning evasion of his moral milieu? If he were to remain in Ireland, he would have to be both silent and cunning to live freely, but since he is going to leave Ireland, why does he require this armory? Further, is the 'free life' characterized by silence and cunning? It seems to me that perfect freedom subsumes, rather, openness and honesty. Stephen shows, I feel, more of a desire to live the exile's life for the sake of tasting bitter bread than for its relevance to his art. Stephen is brave enough, even defiantly brave, in his decision: "I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too" (247). He has decided to give up time present and future, the life temporal and maybe eternal, for freedom of his own soul to create its own time and eternity. But his bravado is tempered by our realization that it is just talk: Stephen is pretty well convinced of his power to create a more worthwhile eternity

than the one God offers. He does not for a moment think that he is going to make an 'eternal mistake,' because he has clearly seen his destiny as a choice between eternity with the dean of studies and whatever he himself can freely create. The final sun-dering with Cranly takes place because Stephen is unloving in time and unsympathetic with Cranly's human and temporal fears.

Thus, in this section, Stephen verbalizes in somewhat repetitious fashion his decision to escape space. His problems, however, are temporal ones, ~~ones~~ stemming from his inability to feel real love of others. He cannot reach the human race in its own time or conventional eternity, nor does he really want to. He seeks to escape his dispossession in time by a change of place. By the end of section three, Stephen's personality has been fully formed. He is the rebellious budding artist, seeking freedom but destined to find only imprisonment. His inability to master the relationships with mother, country, God, woman, is by now a permanent facet of the self. The only variable is Ireland, and with so many personal problems in tow, Stephen seems an unlikely type of "wild goose." It is far more probable that he will next appear like Gabriel Conroy's goose: safely trussed and about to be carved on an Irish table.

Chapter VI: Footnotes

¹David Daiches, "James Joyce: The Artist as Exile," College English, II (1940), 199, disagrees: he feels that Stephen's "destiny as artist demands his choice of exile."

²S.L. Goldberg, James Joyce (Edinburgh, 1962), p. 58, thinks that chapter five leads Stephen "at last towards a rational, analytic, critical consciousness."

³Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 157, considers the last third of Portrait unsatisfactory because of the "humorless hero." Goldberg, pp. 58-59, feels that Stephen is so difficult to sum up in the last chapter because he is half-aware of the issue of freedom, in itself a negative one. C.G. Anderson, "The Sacrificial Butter," Accent, XII (1952), 4-13, discusses the last chapter in terms of three controlling symbols: the Daedalus myth, the poet as God, and the Betrayal-Crucifixion.

⁴Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), p. 30, feels that Portrait is "a succession of climaxes of rejection in the various categories of family, church, and country."

⁵Daiches, p. 200, however, says that Joyce shows the development of the artist and the exile as part of a single process.

⁶Dublin's Joyce (London, 1955), p. 123.

⁷Anderson, p. 10, notes that the time on the dairy clock is wrong because time is out of joint in the symbolic sequence of the chapter. In note 12, he discusses the christian symbolism implied by the striking of eleven.

⁸See Ibid., pp. 5-9. for the important idea that this scene takes place on a Thursday, the same day as June 16, 1904. Anderson connects this day with the Maundy Thursday Mass.

⁹For an examination of Cranly as John the Baptist, see Julian B. Kaye, "Who is Betty Byrne?" MLN, LXXI (1956), 94-95. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 79, first pointed out that Stephen thinks of himself as Jesus vis-à-vis Cranly's John. Anderson, pp. 3-13, considers the key to technique in Portrait the fact that Cranly is John, as well as Judas and Satan.

¹⁰James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," Two Decades, p. 177, points out that Stephen resents "Ireland's cultural backwardness," the heritage of the nineteenth century. Ryf, p. 140, notes that "Stephen has turned his back on the moo-cow of Ireland."

¹¹Farrell, pp. 177-179, feels that the first stage of the Irish literary renaissance emphasized the great figures of the

of the past to compensate for the lack of leadership in the present; this activity left Joyce an alien, for where could the young man "acutely sensitive to all the life of the moment" fit in?

¹² See Ibid., p. 181, for the view that the "real Irish present was far, far too disturbing" for Joyce to find inspiration in the renaissance of the legendary past.

¹³ Kenner, "Perspective," p. 172, notes the fact that "Kathleen ni Houlihan can flirt with priests is the unforgivable sin underlying Stephen's rejection of Ireland.

¹⁴ Reader's Guide, p. 93.

¹⁵ Marvin Magalaner, Time of Apprenticeship: The Fiction of Young James Joyce (London, 1959), pp. 110-111, discusses the autobiographical basis of the fire-lighting scene. He further points out, pp. 112-113, that what Joyce says about the dean of studies symbolizes his feelings about the entire Jesuit order.

¹⁶ Daiches, p. 206, points out that Joyce wanted to escape from the world of confusion, within which the function of an artist is unclear, to a view of art which makes that escape a virtue.

¹⁷ Goldberg, p. 60, notes that Stephen's theory reveals both what he possesses and what he does not: the ideas are perceptive, yet they are only ideas and only partly valid; the relationship of the artist to society is still beyond his grasp. James R. Baker, "James Joyce: Esthetic Freedom and Dramatic Art," Western Humanities Review, V (1950-1951), 29-40, provides a full discussion of Stephen's theory. Shiv K. Kumar, "Bergson and Stephen Dedalus's Aesthetic Theory," Journal of Aesthetics and Art Criticism, XVI (1957), 124-127, interprets Stephen's theory in terms of Bergsonism.

¹⁸ Farrell, p. 180, notes that Stephen sees Irish history in terms of defeats of Irishmen, but is bitter not because of the tragic past, but rather because of the wretched present.

¹⁹ Adeline Glasheen, "Joyce and the Three Ages of Charles Stewart Parnell," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), p. 162, points out that the very fact that Parnell's enemies are also Stephen's shows that he has not flown the net of Irish nationalism. Ryf, p. 21, considers the "three nets" the key statement in the novel.

²⁰ William T. Noon, S.J., Joyce and Aquinas (New Haven, 1957), pp. 19-33, discusses the relationship of Stephen's aesthetic to that of Saint Thomas. See also my note 17.

²¹ Ryf, p. 162, points out that the ideas of alienation and deflation are most devastating in the Stephen-Lynch discussion.

²²Farrell, p. 184, notes that Joyce's concept of art is fin de siècle, and strongly influenced by Pater. Noon, p. 32, points out that Joyce studied Aquinas in the Parisian atmosphere of l'art pour l'art of the 1890's. See also Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 49, and John V. Kelleher, "The Perceptions of James Joyce," The Atlantic Monthly, CCI (1958), 90.

²³Ryf, p. 168, points out that "It is not Stephen's actions that are customarily viewed ironically, it is his attitudes."

²⁴Noon, p. 57, notes that Stephen, interestingly enough, uses "kinetic devices of rhetoric to solicit assent to his own theory of static art."

²⁵See Ibid., p. 36, for the view that one characteristic late nineteenth century concept of tragedy, following Hegel, was that art should anesthetize the painful by eliminating brutality.

²⁶Ibid., pp. 39-40: Noon points out that Stephen in seeking to cleanse his mind of "desire and loathing" is striving towards a state of spiritual purgation which fits his notion of the artist's life as a priestly one.

²⁷Kenner, "Perspective," p. 154, notes that Stephen largely ignores externals in his theory of beauty, which is one factor dividing Stephen from Joyce. Noon, p. 35, agrees that Stephen is too interested in ego: his aesthetic code does not enable him to give himself freely to that which he contemplates.

²⁸For the idea that Stephen is not as Thomist as he thinks he is, see Noon, p. 36: Father Noon makes the very important point that Aquinian contemplatio is as much kinetic as it is static.

²⁹Goldberg, p. 61, points out that in Stephen's theory, "at last he is beginning to turn his critical intelligence upon himself."

³⁰Dorothy Van Ghent, The English Novel: Form and Function (New York, 1953), p. 274, feels that the three things from Aquinas are names for the aspects of reality Stephen has been seeking from childhood. Ryf, p. 110, thinks that the novel exemplifies the doctrine of wholeness, harmony, and radiance. Kumar, p. 125, notes the resemblance between Stephen's claritas and Bergson's l'intuition philosophique.

³¹There has been much discussion of Stephen's theory vis-à-vis Joyce's novels. Some of the more important views are summarized here. Levin, pp. 44-45, feels that Joyce's works show progress from the lyric to the dramatic: Portrait has itself scarcely emerged from the lyric stage. Kenner, "Perspective," pp. 149-150, divides Joyce's work according to Stephen's theory: Portrait is lyric, Ulysses epic, and Finnegans Wake dramatic. Kumar, pp. 126-127, agrees that

Portrait represents the earliest phase of literary development, and goes on, p. 126, to discuss the relationship of Joyce's genres to Bergson's theory of creative evolution. Ryf, pp. 108-110, however, cautions against labelling Joyce's works: lyric, epic, and drama are all present in all of his works. Tindall, pp. 98-100, points out that critics go astray in applying Stephen's theory to Joyce's works: the theory is inadequate, for it lacks humanity and understanding. In general, the earlier critics tended to impose patterns on Joyce's works, while the later ones clearly divide Stephen's theory from Joyce's writings.

³²Tindall, p. 98, asks why Stephen, an egoist, should praise most highly impersonality in art. He suggests that perhaps the triumph of personality is the achievement of impersonality.

³³Noon, p. 67, feels that Joyce's development of the Dedalian aesthetic is ironic, for the dramatic work does not celebrate the annihilation of the artist's personality: rather, it becomes a symbolic presentation of reality, including the artistic personality as well as that of others.

³⁴For the view that the whole novel is a demonstration of Stephen's theory, see Grant H. Redford, "The Role of Structure in Joyce's Portrait," Modern Fiction Studies, IV (1958), 22. Ryf, p. 106, feels that Stephen's esthetic is present in all Joyce's works. Cf. my note 31.

³⁵See Kenner, Dublin's Joyce, p. 132. Ryf, p. 164, points out that Stephen's artistic product is treated at least partially ironically because its context is "onanistic." Tindall, pp. 66-67, points out that irony exists in that Stephen's brilliant esthetic is followed by a mediocre poem.

³⁶Redford, p. 28, feels that the poem reveals discipline, imagination, passion, and that it is a semi-climax of the whole novel.

³⁷Eugene M. Waith, "The Calling of Stephen Dedalus," College English, XVIII (1957), 260, points out that the "composition of the final stanza is described as an imaginary act of sexual intercourse," in which Emma is metamorphosed into the poem.

³⁸Redford, p. 29, says that the scene with Cranly demonstrates Stephen's triple severing from church-family-friends.

³⁹Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), p. 121, feel that chapter five, although needed for the culmination of motifs and as a bridge to Ulysses, is, nevertheless, a "downhill" production. Kenner, "Perspective," p. 152, points out that chapter five is painful reading because of its moral ambiguity.

⁴⁰For a discussion of the meaning of the bird imagery, see Waith, pp. 256-258. Tindall, pp. 81-81, discusses this imagery in terms of literary analogies.

⁴¹Farrell, pp. 182-183, notes that Stephen is not interested in Yeatsian ghosts because he is oppressed by the nightmarish history he has experienced.

⁴²For a discussion of the old captain's similarity to the homosexual in "An Encounter," see Magalaner, Time of Apprenticeship, pp. 105-110.

⁴³For a discussion of the meaning of the swan passage, see Ibid., pp. 108-109.

⁴⁴Ryf, p. 25, feels that this is Stephen's final renunciation of E.C.

⁴⁵Farrell, p. 189, says that Stephen will strive to ennoble his race by connecting "all that produced him with the great streams of European culture."

⁴⁶As Kevin Sullivan, Joyce among the Jesuits (New York, 1958), p. 58, says, "Joyce remained always under the emotional influence of the faith he abandoned."

⁴⁷Kenner, "Perspective," judges Stephen as "ultimately an idealistic perfectionist whose unfulfilled hunger is for God."

⁴⁸Ryf, p. 28, notes that "Stephen's isolation is patently self-induced," for he refuses to conform.

⁴⁹Daiches, p. 201, feels that the birth of Stephen as an artist means that "he has discovered that he has no place, no recognizable function" in his society. But Tindall, p. 58, points out that despite Stephen's idea, escape is hardly necessary to creation. He further notes, p. 70, that exile is Stephen's way of running away from himself and from mankind.

⁵⁰Ryf, p. 142, points out that these qualities, considered sins in chapter three, are now revealed as ones essential to the artist.

Chapter VII: Stephen's Diary: A Transition

Section four of chapter five stands as a transition between Portrait and Ulysses: in this section, the Stephen-figure shows himself to be a prisoner of time, and as such a prisoner he reappears, a year and some months later, in Ulysses.¹ There is no development of the self in the period of time elapsing between Stephen's departure for Paris and his return to Dublin. The death of his mother has permanently impaled Stephen on the horns of his temporal problems. The Stephen of Ulysses is a dead shell of the intellect, a figure far less important than the new persona Joyce has taken on. One reason for Stephen's shadowy delineation in Ulysses is that he has already been fully painted in Portrait. As we leave him on April 27, 1903, so we meet him on June 16, 1904.

Section four, which is in diary form, runs from March 20 to April 27, during which time Stephen is making preparations to leave Ireland. The diary form is at once the most personal and the most temporal: it records the daily life and thoughts of a man in time.² Yet the form is used paradoxically, for Stephen by March 20 is cut off from all time except that in his own soul, the artist's time. We see the problems that will prevent him from developing into an artist.³ Stephen will never free himself from the hold of these temporal problems, for he is unwilling to re-integrate himself into time so that he can work out the

relationships still troubling him.⁴ He seeks not understanding, but escape; not the development of love for others, but a florid celebration of the self. For this reason, Stephen will never become a fulfilled artist.

Stephen indicates that March 20 was the night of his decision to leave, for on that night he writes off both Cranly and the Irish present he is escaping from. Cranly's "despair of soul" is caused not only by his symbolic relationship to John the Baptist, but also by the fact that he is "the child of exhausted loins" (248). He is the present bearer of the burden of the past, a belated child of old parents. Stephen cannot imagine Cranly's mother, other than deducing that she must be old. Cranly seems to be the inheritor of old, worn-out blood; as such, Stephen feels he has accomplished much in freeing himself from his influence. On March 21, in the morning, Stephen records that he was "too lazy and free" last night to add his biblical images describing Cranly, and the same night Stephen emphasizes his freedom: "Free. Soul free and fancy free. Let the dead bury the dead. Ay. And let the dead marry the dead" (248-249). Cranly is, then, a product of people near death, and is himself one of the living dead. He represents the dead present which Stephen intends to leave. Stephen next sees Cranly on March 30, "proposing a problem to Dixon and her [Emma's] brother" (250). Cranly is "Still harping on the mother" (250) in this riddle. Stephen condemns the mentality of Cranly as a product of Ireland: "This mentality, Lepidus would say, is indeed bred out of your mud by the operation of your sun" (250). Cranly is made in Ireland, as is Stephen too; but Stephen wants to dissociate himself from the "Nile mud" of his spatial environment.

He thinks that his physical escape will free him mentally. The last mention of Cranly is on April 2: Lynch told Stephen, "Cranly was invited there by brother. Did he bring his crocodile? Is he the shining light now? Well, I discovered him.... Shining quietly behind a bushel of Wicklow bran" (250). Thus, Stephen claims that Cranly is now occupying Emma's attentions, and congratulates himself for having 'discovered' this early. Cranly is the Irish boy, the epitome of Irishness, who brings his crocodiles to the girl to whom Stephen was willing to reveal his ~~own~~ eternal soul. Stephen never again mentions Cranly: he has dismissed him as a dead member of the Irish present.

But in the present is also Emma: it is Stephen's inability either to write Emma off or to possess her that will be one of his persistent temporal problems. On March 23 he writes, "Have not seen her since that night" (249), that is, the night of March 20. The next night, March 24, Stephen shows that out of sight does not necessarily mean out of mind: "Am I alarmed? About what? That she will never be out again" (249). Interestingly, his next thought is the quotation from Blake, about William Bond's illness.⁵ The association seems to be of Emma with death, just as Cranly was associated with the dead. The bowing of his mind to hers would be an artistic death, yet he cannot free himself from wanting her. Stephen mentions "her brother" on March 30, sees her on April 2, and again thinks of her at length on April 6. On this date, Stephen thinks of Emma's relationship to time, in contrast with his own. He writes, "Certainly she remembers the past.... Then she remembers the time of her childhood -- and mine if I ever was a child" (251). All women, Emma and others, regard

the past as living, a part of present life in that it is a living part of memory. Stephen, however, has eradicated the past, rubbed out his former identity. As of now, he can wonder if he 'was ever a child,' for he has dissociated completely with his own past. Stephen's theory of time is quite different from a woman's: "The past is consumed in the present and the present is living only because it brings forth the future" (251). Thus, the past, to which a woman clings in memory, is destroyed in the present; the present is dead in itself, for its only importance is to give rise to the future. All of time is slanted forwards, for the future bears the burden of past and present. Stephen dissociates from life in past or present time; he is only awaiting a future which he feels will justify his aesthetic detachment from humanity. It is not, then, surprising that he is not able to communicate with Emma; they too are talking from different ends of the temporal telephone, and only the thin wire of Stephen's sexuality connects them.

But although Stephen is aware of the differences between them, and the danger of 'bowing his mind' to her, he cannot escape his desires. On April 11 he writes, "Read what I wrote last night. Vague words for a vague emotion. Would she like it? I think so. Then I should have to like it also" (252). If he is going to pursue and gain Emma, he must bend his soul to hers, and like what she does. If he is going to escape, he must forget her, and create independently without reference to her values, temporal or aesthetic. Stephen can do neither: he is unable to pursue or forget, as the April 15 entry shows. Stephen meets her, and is first maliciously "mean," then coldly "spiritual-heroic," and finally self-centred, talking about "myself and my plans" (252). Emma responds

by shaking his hand and wishing him well, which is "friendly" of her in view of the tone of Stephen's conversation. Stephen's sarcasm becomes an admission that he "liked her today" (253). However, if he is to like her, a "new feeling" for him, he must give up everything: "all the rest, all that I thought I thought and all that I felt I felt, all the rest before now, in fact" (253). That is, if he wishes to pursue this relationship and satisfy his sexuality at home, he must give up his own dreams of artistic eternity and begin the painful process of re-integration with human time. But Stephen is unwilling to forfeit his goals. He tells himself to "Sleep it off!" (253), and his next words, April 16, are "Away! Away!" He thus seeks to escape his relationship, or lack of it, with Emma in time by a change of place. Because he can neither satisfy her in time, nor himself without her, he turns to "the white arms of roads" and "the black arms of tall ships" (253) rather than to Emma's arms. But Stephen cannot escape his failure to communicate with Emma in time or to forget about her simply by leaving the scene. This unresolved relationship of Stephen to women will continue to haunt him in space: as far as sex is concerned, "plus que la change, plus que la même chose."

The other woman whom Stephen seeks to escape by changing place is his mother. There is no reason to think he will be able to succeed in this either. On March 24, Stephen acknowledges that he is "Handicapped by my sex and youth" (249) in a discussion with his mother. He seeks to escape this discussion, but his mother is too "indulgent" (249) to take him seriously. She predicts that Stephen will "come back to faith" (249) because he has a "restless mind." But she does not understand Stephen: he "Cannot repent,"

cannot bow his mind to a Catholic God. Nor does her judgment, that he has "a queer mind" and has "read too much" hold true; Stephen contradicts this: "Have read little and understood less" (249). Stephen is distant from his mother: she does not understand his future plans, for otherwise she could not predict that he would return to the fold. Yet he cannot escape his guilty conscience, for he has caused her much pain. Stephen does not mention his mother again until the night before he leaves, April 26. By then, over a month later, her indulgence has turned to regret: "She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels" (253). But Stephen coldly dismisses this pathetic prayer: "Amen. So be it" (253). Mrs. Dedalus has struck at the core of the problem, Stephen's inability to love, to make contact with life in time. He dismisses her truth now, but it is a truth that will not be changed when he lands in Europe. And his relationship with his mother is one that will persistently haunt him, for he cannot shake off temporal problems by changing space. It is her death, leaving him with his unresolved emotional attitude, that will make any further development impossible.

Stephen's relationship to Ireland, lastly, provides the final proof that he is fleeing from temporal problems. Religion in Ireland causes his second "wrangle," after the one with his mother, with his Italian teacher on March 24. The "little round head rogue's eye Ghezzi" could repent, as opposed to Stephen who could not; yet Ghezzi would only "cry two round rogue's tears" (249). His repentance would be insincere, something worse than an honest inability to repent at all. And, Ghezzi signifies his agreement

with Stephen's comment that Bruno the Nolan was "terribly burned" by giving a recipe for risotto! The wrangle that began over heretic doctrine ends with pasta. The quality of this priest as a man of God is very doubtful; he seems sensual and insincere. Stephen remembers with a certain amount of satisfaction "that his countrymen and not mine had invented what Cranly the other night called our religion" (249). Stephen dismisses this religion by summoning a picture of the Roman soldiers gambling for Christ's cloak. He cannot ultimately hate the Catholic Church in Ireland alone, for he associates it last in his mind with a hypocritical Italian priest and the four callous soldiers. He thus attempts to deprive his religion of any past or present glory. We suspect, however, that because his mind is so "supersaturated" with Catholicism he will not be able to escape it completely. And we find that this is so, for in Ulysses Stephen is hampered by the shreds of religion which cast the form of his mind into a rigid mold perfectly suited to be a receptacle for his sterile thoughts. In Portrait, when Stephen labels St. Stephen's "my green" (249), we find a clue to his future: he is heading towards the role of martyr, but not in a religious sense; Stephen seems destined to be a martyr to art, a role he should enjoy. He cannot, however, free his mind from its religious cast no matter where he goes in body.

The Irish past is considered on April 3 when Stephen meets Davin and then his father. Stephen, obviously enough, wishes to escape this past. Davin asks why Stephen is going away, and Stephen answers, "Told him the shortest way to Tara was via Holy-head" (251). That is, the best way to approach the Irish heritage,

symbolized by Tara, is to go to England. Stephen indicates that the way to time is through space; he does not know, as T.S. Eliot wrote, "Only through time is time conquered." Stephen's father, not surprisingly, likes Davin's "good honest eye" (251). The "praiser of his own past" would of course approve of the epitome of Irish revivalist youth: a black-sweatered boy with a hurley stick, athletically inclined. Stephen is interested in assuaging his father, probably because he wants no obstacles to his escape. He "pretended" to contemplate joining a rowing club, for there would be no point in an open argument. Stephen can afford to say "yes," for he has long since been free from his father's influence. But although he agrees, Stephen condemns his father's mentality, as he did Cranly's: "More mud, more crocodiles" (251). The Irish past, exemplified in the present by Davin and Simon Dedalus, is as much Nile mud as the Irish present. Stephen will do anything, even compromise himself by pretending, to get away.

What Stephen has to escape, the Irish future in which past and present culminate, is seen on April 14. Stephen was told by John Alphonsus Mulrennan about an old man he met in western Ireland. This old man is the embodiment of the native provincial Irishman, a true Gaelic peasant: he speaks Irish, and has no conception of anything beyond his own spot of earth. When "Mulrennan spoke to him about universe and stars" (252), the old man said, "Ah, there must be terrible queer creatures at the latter end of the world" (252). This old man, who sounds like one of Synge's peasants, is an emblem of the person locked into space as well as time: he can see no further than his pipe, for his "red eyes" are severely limited in outlook. This sort of man seems to Stephen to

be symbolic of a future in Ireland: "I fear him. I fear his red-rimmed horny eyes" (252). Stephen is afraid of the limited vision that will dim his now clear sight if he remains in Ireland. He knows, "It is with him I must struggle all through this night till day come, till he or I lie dead" (252). The old man is a person from the past, but all men in Ireland have ties with the past, ties so strangling that they limit the future. This peasant is the man whom the revival wishes to enthrone, the future hope of Ireland. Stephen says, "I mean him no harm" (252), but he must struggle against the old man because this figure threatens his freedom of soul. Stephen seeks to escape the figure of a dim future blinded by a narrow past; he will leave Ireland rather than do battle against it at home.

Lastly, Stephen's dreams and visions in the diary indicate both what he is fleeing in time and what he hopes to gain in space. On March 25, he recalls his troubling dreams. The "images of fabulous kings" wearily surveying the "errors of men" (250) seem to symbolize the persistent wallowing of men in wrongheadedness. There is darkness everywhere: "pillars of dark vapours," kings with "darkened" eyes, errors also in the form of "dark vapours" (250). It is this darkness, this continually erroneous life of the human animal in time, that Stephen is trying to escape. But he is menaced vaguely by "strange figures" which gaze at him, but "do not speak" (250). These creatures seem to represent the mass of stunted unfree humanity: they are "not as tall as men," and "One does not seem to stand quite apart from another" (252). They are the men in general with whom Stephen cannot associate in time, the mass

of humanity which has a mentality bred out of mud. It is this presence of "others" that Stephen flees from, but he does not realize that wherever he goes, the same mass, merely speaking another language, will exist.

Stephen's dreams from then on are positive: they indicate what he is going towards, not escaping from. On April 5, he writes: "Wild Spring. Scudding clouds. O life! Dark stream of swirling bogwater on which appletrees have cast down their delicate flowers.... Girls demure and romping.... Houp-la!" (251) Stephen wants life, youth, spring, and girls, and he thinks he can attain them more easily out of Ireland than in. But if we recall that the "life" he wants is one of the inviolate self, and that he has not resolved his sexuality in time, we wonder if a change of scene will accomplish much. On April 6, Stephen clearly states his future goal in strong contrast to that of Ireland. Michael Robartes "remembers forgotten beauty," and "presses in his arms the loveliness which has long faded from the world" (251).⁶ He is, like most Irish, immersed in the past. Stephen is emphatically not: "I desire to press in my arms the loveliness which has not yet come into the world" (251).⁷ He will not be a scavenger of the dead past, but instead a creator of a new and eternally valid future. Irish poetry is dismissed as too absorbed in "faded" beauty; his own art will be free from the past, free from all time, so that it can create unique loveliness. But we must recall his vil¹anelle, which makes a rather poor showing in comparison to the Robartes poems. Stephen on April 16 mentally leaves Emma, and goes to "distant nations" (253). The voices he hears from afar, clearly now, say "We are your kinsmen" (253), and they will provide companions for

him. These are the voices of "exultant and terrible youth" (253), for Stephen equates youth with far-off lands, old age and death with Ireland. In order to create a new loveliness, untarnished by the blight of the Irish past, he must leave. Finally, on April 26, Stephen dismisses his mother and welcomes life: "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" (253).⁸ He thinks, thus, that he will leave time and death in Ireland in order that he may create the Irish conscience. If he were to stay, he could only evoke the faded beauty that Yeats worked with. But Stephen intends to create a new time, not root around in the old. He will have as his subject the Irish soul, yet he has dismissed, rejected, rebelled against all facets of Irish life, past-present-future. He feels that, somehow, by leaving Ireland he will be able to come to grips with Irish life, and create the conscience so lacking in his fatherland.

In section four, then, a prelude to Ulysses, Stephen turns away from his problems in time: religion, sex, family, country, and embraces a freedom in space. We see, however, that he will be haunted by his neither discarded nor believed religion, his desire for sex freely given but inability to obtain it, his refusal to obey his mother but inability to forget her wishes, and his hatred of Ireland yet his desire to create its conscience. He is straddling acceptance and rejection in time, and there is no indication that a change of space will remedy his time problems. All of chapter five represents a turn away from these to a solution in space, and a turn away from humanity into his soul. Stephen is evading temporal responsibilities by postulating eternal freedom; he is bartering life in time for life in art. He recognizes in theory

the artist's need for human time, "the daily bread of experience," but in practice he is wholly self-directed. Stephen can only compose the most limited kind of poem from the materials offered by his soul. He is destined to failure because he has escaped his mother, Emma, the Church only physically, while mentally he is still in the grip of home. Stephen will never be "an artist" because he will never develop a mature relationship to time. At the very moment when ^{he} is poised for flight, the net is already formed which will pull him back. The Portrait is thus one of arrested development; how arrested remains for Ulysses to show. The only free artist in the Joyce canon is Joyce himself. He alone is liberated by time, for he revokes the promise of freedom held out to the early "I" in Dubliners, and sets the Stephen of Portrait up for temporal imprisonment.⁹

Chapter VII: Footnotes

¹Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), p. 121, point out that chapter five was intended to be anticlimactic and fragmentary, for Joyce planned it as a bridge to Ulysses. Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), pp. 172-173, feels that it is hard to accept Portrait as finished in its own right, for Stephen is "an indigestibly Byronic hero," difficult to take seriously. Mark Schorer, "Technique as Discovery," The Hudson Review, I (1948), 80, notes that Stephen in Ulysses is still the cold young man, divorced from human environment, that he was on the last pages of Portrait. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 55, notes that Stephen, having developed through four chapters, lacks humanity in the fifth.

²Grant H. Redford, "The Role of Structure in Joyce's Portrait," Modern Fiction Studies, IV (1958), 29-30, feels that the diary entries are impersonal, and conform to Stephen's definition of the impersonal artist. Tindall, p. 68, feels that the diary is a form for disorder and despair; the ending of Portrait does not imply a success story. He further, p. 69, characterizes the diary as an "egocentric form."

³Robert S. Ryf, A New Approach to Joyce (Berkeley, 1962), p. 141, however, feels that this section represents Stephen's disengagement from family-Emma-church-Ireland.

⁴S.L. Goldberg, James Joyce (Edinburgh, 1962), p. 61, thinks that the diary reveals both the first signs of a self-directed humor and a new humility. Kenner, p. 154, on the other hand, thinks that the Stephen of the first chapter of Ulysses is the "priggish, humorless" Stephen of the last chapter of Portrait. Schorer, p. 79, points out that the style of the end of the novel is bare because the experience is one of the loss of surrounding human environment.

⁵Tindall, p. 100, points out that one of the mysteries in Portrait is why Stephen chose to cite Blake's "William Bond."

⁶John V. Kelleher, "The Perceptions of James Joyce," The Atlantic Monthly, CCI (1958), 90, feels that Joyce hated "the whine" in Irish poetry; he chose mockery if the only alternative was tears.

⁷Kenner, pp. 151-152, points out that Stephen's ambition is to improve nature's work, while a genuine artist seeks, rather, to see it. William T. Noon, S.J., Joyce and Aquinas (New Haven, 1957), p. 27, feels that this Shelleyan talk by Stephen is a reaction against the thesis, in later commentators on Saint Thomas, that beauty is transcendental. Ryf, pp. 142-143, notes that Stephen

aspires to be God, creating new beauty.

⁸Schorer, p. 79, says that the diary entries are so icily abstract that we can infer the impossibility of Stephen's aim, even though the last two or three paragraphs of the novel change from bare to romantic prose. Ryf, pp. 165-167, examines the ironic overtones of the word "forge." Tindall, p. 67, earlier suggested that this word could imply fakery as well as creation.

⁹Tindall, p. 63, notes that although the entire novel is centered in Stephen, Joyce himself remains in charge, selecting and arranging.

Section III: Ulysses

Chapter I: Time and the Self: Leopold Bloom

Time in Ulysses¹ has most often been considered in reference to Joyce's literary technique. The question of Joyce's manipulation of time, in fact, has received so much attention that the work is sometimes interpreted as a technical tour de force rather than as a meaningful artistic whole. The treatment of time within the narrative structure has been examined by both critics of Joyce, such as Stuart Gilbert, and philosophers, such as Hans Meyerhoff. Joseph Frank, one of the latter, says that time is fragmented in Ulysses, which is a spatialized novel, rather than a temporal one.² The purpose of the novel, he feels, is to give the reader a picture of Dublin as a whole; Joyce has broken up his narrative into fragments, which the reader must reconstruct by "reflexive reference," in order to experience the totality of Dublin. The effect of this method, according to Frank, is to give the reader a sense of spatial simultaneity: the enormous activity which goes on at the same time, but in different places, in the teeming city of Dublin. Thus, the novel is spatialized because the ordinary sequence of events in time is broken up to enable the reader to perceive the elements of these events juxtaposed in space. Edwin Muir, using different terminology, comes to much the same conclusion as Frank about Joyce's use of time as a technique: "The book is a panoramic picture of Dublin, not an impression of the passing of a day."³ That is, Joyce allows time to stand still while action in space proliferates: Muir finds

a "stagnant stillness" throughout Ulysses, for "time remains stationary through each scene until Mr. Joyce is ready to go on to the next."⁴ The focus in both of these studies is the city in Ulysses, not the characters.

While Muir's and Frank's treatment of time as technique is valid in a discussion of time and narrative structure, their conclusion as to the meaning of the novel -- that Ulysses is a book about Dublin -- cannot be accepted. While I do not intend to minimize the importance of Joyce's techniques, I feel that the novel is primarily about characters. These characters act in Dublin, to be sure, but it is their personalities which provide the central focus of the novel. Dublin is simply the background, albeit a unique and important one, for the lives of Bloom, Stephen, and Molly. I shall, therefore, deal first with time not as a literary technique used within the narrative, but rather as a determining force affecting the character's personalities.

The most significant personality in Ulysses is Leopold Bloom: he is the persona analogous to the mature Joyce, and he stands in the same position in this last Dedalus novel as the "I" in Dubliners and Stephen in Portrait.⁵ Bloom, that is, is the hero or non-hero, one who has replaced the Stephen-figure as a representative of the author. It is his personality which we actually see unfolding in time, for Stephen appears in Ulysses as the same character he was in Portrait.⁶ He has been brought to completion by Joyce, for there is no further development possible for the young artist. Stephen, in order to develop further, would have to become The Artist, and this is impossible, for he has been imprisoned by time. Joyce shifts attention away from the thwarted

artist to the thwarted man: Bloom is a man imprisoned in time by his sense of guilt. His personality is shaped by his attitude towards sex and religion, and characterized by passive acceptance of time's offerings. Bloom has replaced Stephen as a surrogate for Joyce, for by the time of composition of Ulysses, Joyce had crossed the threshold of maturity, and transferred interest from his younger to his older self.⁷ Stephen appears in Ulysses as a contrast to Bloom: the author is counterpointing his older and younger selves. But Stephen is in no way a developing character in the last Dedalus novel: all development has already taken place. In the later book he is but a continuation of the character drawn earlier. The new focus in Ulysses is not the young artist; it is the mature man, husband, father. But the role of time is the same, for it has been as cruel to Bloom as to Stephen. It has tightly encased Bloom in his own failures, yet Bloom is not blameless, as Stephen was not, for he lacks the will to freedom. Both his subconscious and conscious actions illustrate the many varieties of guilt which haunt him, and it is this overwhelming sense of guilt which shapes the self of Bloom. Just as Stephen was motivated largely by a conviction of his superiority to life in general, Bloom, as will be shown, is motivated by the pattern of sin-guilt-pleasure.

When time is considered in relation to character, it can be seen that Ulysses conforms to Muir's definition of a "novel of character."⁸ In such a novel, the characters are static; nothing happens to them; they do not develop in time, as do characters in a conventional "dramatic" novel.⁹ Instead, the characters are revealed as fixed entities in time and space. The character in

action does not move forward in linear progression, parallel to the progression of time; rather, the character's "alteration" becomes "less a temporal one than an unfolding in a continuously widening present."¹⁰ The fact that the characters are fixed in the present time causes them to be unchangeable; they go nowhere, become nothing, because they are already complete in the present. Joyce has already used this method in Dubliners to delineate Maria, Farrington, Duffy. He brings the method to full development in Ulysses, in which Bloom is perhaps the most perfect example of a static character. Bloom is revealed, his personality laid open, for he simply is. There is no question of Bloom's development, for he is shown to be a self imprisoned in time by his sexual and religious habits.

Bloom's guilty subconscious is exposed in the "Circe" chapter of Ulysses,¹¹ which I shall examine in order to illustrate the working of his personality in time. The things Bloom does and says in Nighttown are interspersed with dream-like fantasies which embody his frustrations and desires in their most vital and primitive form. The stimulus for many of these fantasies is something said or done by the people Bloom meets in Nighttown. Once the fantasy is set in motion, an inner logic, often not apparent to the reader, determines Bloom's mental meanderings. The influence of subconscious ideas upon conscious life may be compared to the influence of the heart of a whirlpool upon the circles emanating from it.¹² In order fully to understand Bloom, one must understand the fantasies in "Circe," for the man's actions, both past and future, are motivated by his repressed or suppressed fears and hopes. He acts in the present as his past forces him

to act, for Bloom, as will be seen, is a prisoner of his own guilty habits.

Bloom's subconscious fantasies mark him as a guilty man. As Frank Budgen says, "he feels himself guilty of a number of petty iniquities of thought and deed. He puts himself on trial, disguises himself, penetrates his own disguises, twists and turns and pursues himself like a hound."¹³ Bloom is guilty about his sexual misbehavior, his defection from Judaism, and a combination of the two culminating in his inability to have a son. There is a masochistic quality in Bloom's guilt, for he persists in his sins despite the shame they evoke in him. His personality is characterized by repetition: he does now what he has done before, and feels guilty now as he has always felt guilty in the past. Although the twin themes of sex and religion are quite inseparable in Bloom's mind, they must be forcibly separated for the purpose of elucidating his personality. I shall discuss Bloom's guilt first in relation to his sexual peccadilloes, and secondly in relation to his religious difficulties. It is this enormous burden of guilt which causes Bloom to be time's prisoner: he is unable to break free from the behavior patterns which produce guilt, and unable to shake off the feeling of wrongdoing that inevitably accompanies his actions. Like Stephen, Bloom can neither satisfy his desires freely nor accommodate himself to convention.

Bloom's sexual guilt is shown in his subconscious fantasies of "accusing women." He imagines that each of the women with whom he has misconducted himself in the past arises to endanger and humiliate him. Although Bloom is guilty about these past misdeeds, he commits similar sins in the present, and seems content to

continue suffering the pangs of guilt. The basis of Bloom's sexual misbehavior is his childish attitude towards natural bodily functions. Bloom is a boy sexually, and his reaction to women is that of a sniggering, curious, furtive youth. It will be most useful to examine, in the order of their appearance, the sins which Bloom committed with each of the "accusing women," and which he continues to commit, although in modified form. Bloom behaves on June 16, 1904, as he has behaved many times in the past; it is this encasement in habit which makes him one of time's prisoners.

Bloom's mother, Ellen, is the first female figure to emerge in his subconscious. His father has just been rebuking him for coming home drunk, under the influence of his "goyem" friends. Since this is most pertinent to Bloom's religious guilt, I shall examine it in that context. At this point, it is significant to note that after the authority figures -- mother and father -- Molly appears, as the present authority in Bloom's life. The replacement of Mamma by Molly is an important clue to Bloom's adult childishness, to his entrapment by the past. He seeks to reconstitute the child-mother relationship, the need for which he still feels, with his wife. Molly also gives the first indication of Bloom as the "new womanly man" by asking, "ti trema un poco il cuore?" As Vernon Hall, Jr., points out, the proper version of this phrase from Don Giovanni is "mi trema un poco il cuore?" Hall says, "it is the 'new womanly man' Bloom whose heart should flutter in fear, not the Molly who holds the whip hand."¹⁴ Bloom is humble and subservient to Molly, and she is disdainful towards him, treating him with "slow friendly mockery" (433).

Bloom's guilt about his cuckoldry is also indicated, for his concern with the pronunciation of "voglio" (434) is psychological shorthand for his inability to come to terms with his state as a cuckold. Bloom avoids thinking about the meaning of the word, in itself a significant evasion, and instead worries about the pronunciation.¹⁵ Bloom's guilt lies not so much in his subservience or his cuckoldry, as in his willing acceptance of both. Bloom is henpecked, cuckolded, and mocked, but he does nothing to change his relationship with Molly. He accepts the present son-mother situation, and hides behind childish sexual impulses, relics of the past, instead of assuming more mature sexual responsibilities. The masochist Bloom would rather sin and suffer than take any positive action to assert his masculinity.

Bloom fears the masculine role, and what is perhaps the basis for this fear is seen in his fantasy of Bridie Kelly. Bridie was probably one of the first girls with whom the young Bloom attempted sexual relations, but nothing came of his advances, for the footsteps of the watch scared Bridie away. The sound of the footfalls strongly impressed young Bloom, for in his adult fantasy he sees Bridie running off while "a burly rough pursues with booted strides" (434). In "Oxen of the Sun," Bloom remembers this incident within the context of his thoughts about a son. Bridie is "the bride of darkness, a daughter of night. She dare not bear the sunnygolden babe of day" (406). When she ran away, "that youthful illusion" of Bloom's strength was taken away. This early sexual encounter, unsuccessful and humiliating, has left deep scars on Bloom's mind. He was not even given a chance to prove his masculine prowess, which is more shameful than

an advance and possible rebuff. Bloom's furtive adolescent sex adventures are perhaps repeated so often in his manhood because they were never completed in his youth. Bloom is still the young man, chasing a "daughter of night," and pursued by burly rough men. One indication of his role as prisoner of time is the repetition of the Bridie-rough men pattern as the current Molly-Boylan affair.

Gerty McDowell, with whom Bloom reaches the apogee of adolescent behavior, is next in appearance. Bloom saw Gerty on the strand earlier that evening, and the sight of the pantaloons she deliberately exposed caused him to reach a masturbatory climax.¹⁶ Gerty, in fantasy, now accuses Bloom of seeing "all the secrets of my bottom drawer," and then says, "dirty married man! I love you for doing that to me" (435). Bloom is guilty about his need for masturbation, much as Stephen was earlier. Although Bloom thanks Gerty on a conscious level for the pleasure she afforded him (375), in his subconscious he denies even seeing her, and pictures himself (in the eyes of The Bawd) as a "gentleman" and Gerty as a streetwalker. Bloom is ashamed of his masturbation, for, really, he is a dirty married man, and so he tries to deny it. The subconscious will not be fooled, however, and Bloom's rationalization, "I never saw you" (435), is inadequate. Bloom has every reason to be ashamed of his conduct, for the resumption of the childish habit of self-induced sexual pleasure in adulthood inevitably carries guilt as a consequence. It is a substitute for mature sexual behavior, and although Bloom is not willing to accept his role as an adult man, neither is he altogether comfortable in his chosen youthful sexuality.

Perhaps Gerty's label "dirty married man" causes Bloom's guilt to focus on his presence in the brothel area. His fantasy concerning Mrs. Breen, whom he meets in imagination, is largely devoted to this aspect of his guilt. Bloom first begs Mrs. Breen not to give him away, and explains his presence in Nighttown by saying that he was taking a "short cut home here" (435). Later in this fantasy, Bloom again says, "I want to tell you a little secret about how I came to be here. But you must never tell. Not even Molly. I have a most particular reason" (440). Bloom uses this excuse, consciously this time, to Corny Kelleher, when he says, "I was just going home by Gardiner Street when I happened to ..." (590). Bloom knows that he should not be in Nighttown, that he should be at home with Molly. Mrs. Breen is the representative of his guilt feelings about this, for she is associated with Molly in Bloom's mind. When Bloom met her earlier in the day, she asked about Molly twice, at the beginning and end of her conversation with Bloom (154, 157). Bloom associates Mrs. Breen with Molly, and this association calls forth a fear of the former as a possible exposé to the latter of Bloom's presence in a forbidden neighborhood.

Mrs. Breen is also, moreover, the Josie Powell whom Bloom was fond of in his youth. Guilt about his former relationship with Josie arises, and Bloom recalls two specific situations in which they were involved. First, there was a party at which Bloom wanted to make advances towards Josie, but never did. Josie had gotten a splinter in her hand and suggested that Bloom "kiss the spot to make it well." Bloom failed to do this, and failed to carry off the Don Giovanni role,¹⁷ although he wishfully has Mrs.

Breen say "voglio" (438) and remembers himself as the "lion of the night" and "a favourite with the ladies" (437). When Mrs. Breen suggestively reminds Bloom that he did not carry out his amorous intentions, he suddenly remembers that she is "Molly's best friend!" (438) and is shocked by her treachery. Bloom enjoys creating a Don Giovanni role for himself, but he is quickly toppled from this exalted position. He has a wonderful ability to avoid recognition of his sexual inadequacy, but he can never escape the penumbra of guilt, the sense of past misdeeds, that surrounds him and determines his actions in the present.

The second situation in which Bloom failed to play the masculine role with Josie was a scene of homecoming from the races in "that old fiveseater shanderadan of a waggonette" (441). Molly was eating and laughing with two of the men in the carriage, and Josie was asking Bloom if he "ever heard or read or knew or came across" (442) something never mentioned. Bloom has just given another oblique indication of his femininity by a detailed fashion-magazine description of hats (441). For some reason, not clearly stated, Bloom is guilty about his lack of masculinity in this affair. I shall hazard a guess about this guilt, on the basis of an incident discussed earlier. Lenehan tells M'Coy a story about his jinks in a carriage, when he was sitting next to Molly, "tucking the rug under her and settling her boa all the time" (231). While he was pressing up against Molly in the dark, Bloom "was pointing out all the stars and the comets in the heavens" (231), and ignoring the advances made to his wife. If the situation to which Mrs. Breen refers is a similar one, and it seems to be for Bloom again confuses "admirers" with "advisers" in relation to Molly's men

friends,¹⁸ Bloom is guilty about his cuckoldry. The fact that Mrs. Breen's last words in the fantasy are seven "yesses" -- Molly's favorite word -- indicates that Bloom looks upon his relationship with Josie as the counterpart to the Molly-Lenehan one. Bloom, with his self-deluding ability to distort past events, imagines himself in the position of Lenehan, making successful advances to Josie, and Josie acquiescing as Molly did. But we can see through Bloom's rationalization, for he was merely answering a question of Josie's in the waggonette, and not making advances to her. Once again, Bloom failed to behave like a man, and this past failure casts a shadow over the present; it is one more bar in the prison cell time has built for him.

Bloom in his subconscious is now put on trial for "doing good to others" (445). Although almost every critic notes that Bloom is a kind man,¹⁹ in his own mind Bloom's kindness is a part of his guilt. He is far more the "goodschnook" than a truly kind person. Bloom substitutes little acts of charity, acts in which he is more often than not taken advantage of, for real and deep involvement with his family and neighbors. It is easier to be kind to helpless animals and human beings, easier to donate a few pence to widows and orphans, than to act responsibly as a man. Bloom's kindness is his rationalization for being an inadequate husband, father, Jew, and friend. He may feed seagulls, but he cannot perform the truly charitable and humane actions of devotedly loving one woman, rearing a family, and wholeheartedly espousing a religion. Bloom's kindness, moreover, is external, for upon examination we find that he is most unkind to himself and to the women whom he involves in his amorous escapades.

The appearance of Martha Clifford indicates just how unkind a person Bloom is under his veneer of Christian charity. Bloom, under the pseudonym "Henry Flower," is carrying on an erotic affair with Martha, a typist, via the mails. He is engaged in teaching Martha obscene words and making obscene suggestions to her. The whole affair is less one of adultery than one of pornography, for Bloom can only suggest, not act. In Bloom's subconscious, Martha accuses him of "breach of promise" because "he wrote to me that he was miserable" (448). Bloom denies Martha's accusation, claiming that "the woman is inebriated," and goes on to say that he is misunderstood and being "made a scapegoat of" (449). Yet, earlier in the day, Bloom had considered the possibility of a breach of promise suit, a consideration that is enormously ironic in view of Bloom's incapacity to perform the things he suggested. Bloom had planned his defense if it should ever be needed: "Letters read out for breach of promise. From Chickabiddy's own Mumpsypum. Laughter in court. Henry. I never signed it" (280). Bloom is guilty about this illicit correspondence, but even more guilty about the necessity for carrying on a clandestine romance. The crowning touch, of course, is the "laughter" of the people in court, a tacit admission by Bloom of his failure to do anything more masculine than write dirty letters. After Bloom states, in fantasy, that he is "a respectable married man," he becomes the wife that he describes: "My wife, I am the daughter of a most distinguished commander" (449). Because Bloom acts out a feminine role in his relationship with Molly, he seeks masculinity in the childish fashion of writing obscenities and urging women to respond in kind. Once again, Bloom seeks sexual stimulation in manhood as a youngster

does, by substituting words for acts.²⁰ Interestingly enough, Stephen outgrew this habit at the same time that he outgrew the need for masturbation. The fact that Bloom has not outgrown such infantilism delineates his immature sexuality. Bloom's involvement of an innocent and unsuspecting woman in his perversion is, moreover, manifestly unkind. Underneath his guilt about his need for graffiti as a sexual outlet is guilt about his basically unkind acts.

Bloom assumes various roles while he is on trial, one of which is that of "author-journalist," Mr. Philip Beaufoy arises to inform the court that Bloom's literary endeavors consisted of wiping "his arse" with "Matcham's Masterstroke." Bloom will never even attain to Beaufoy's limited success, but he thinks about a successful literary career to hide his ineffectiveness from himself. Bloom's projected short stories will never be written, for "like his other schemes, they function only as an escape mechanism."²¹ The outer limits of Bloom's creativity seem to involve excretion, which is not true creativity at all, except in a labored symbolic interpretation. Bloom's use of what he considers to be "literature" in connection with defecation, and his claim to be an "author-journalist" on this basis is perhaps the most telling commentary on his physical and mental sterility. Significantly, the outhouse activities are reminiscent of Uncle Charles and the pointless, habitual temporal routine of time's prisoners.

Bloom's sterility is related to his guilt about his excretory processes. It is not surprising to find the sexually immature Bloom reacting in an equally immature fashion to other natural body functions. Bloom is what psychologists call an "anal-oriented personality," and he has never resolved his

infantile preoccupation with his bowels. In the here and now, he behaves sexually as a child, not a married man and father. Bloom's guilt about excretion and his lack of control is revealed in his fantasies. We learn that on one occasion in the past Bloom defecated into a plasterer's bucket in the street because he did not have sufficient control over his bowels to wait until he could reach a lavatory (442, 454). There is an intimation that Bloom experienced similar uncontrollable impulses "in the cattlecreeper behind Kilbarrack," "under Ballybough bridge," and "in the devil's glen" (486). Bloom's excretory preoccupation assumes an even more serious character when "the Sins of the Past" accuse him: "By word and deed he encouraged a nocturnal strumpet to deposit fecal and other matter in an unsanitary outhouse ... Did he not lie in bed, the gross boar, gloating over a nauseous fragment of wellused toilet paper presented to him by a nasty harlot" (525). Furthermore, "the most revolting piece of obscenity" that Bloom's subconscious contains is related to the "rere": "I rererepugnosed in rerererepugnant..." (526).²² Bloom, then, is even more closely connected to the outhouse than Uncle Charles was; the four walls of this structure adequately symbolize the entrapment of Bloom in his own body processes.

Bloom's concern with excretion is carried into his conscious life, an extension of subconscious fears and pleasures. He takes great interest in his bowel movements, and derives pleasure when they are "quick and neat" (68). At the end of "Sirens," Bloom waits until a prostitute has passed to break wind (286), much as he waited until the plasterers were gone to defecate. On this day, as in the past, Bloom blames his lack of control on burgundy.

Bloom has sinned in the past, is guilty about his sin, but repeats it, although in less serious form, in the present. He is incapable of breaking the behavioral patterns which tie him to childhood, for he lacks control of the self. Bloom's scatological concern exhibits his childlike qualities.²³ The infant cannot distinguish between the sexual and excretory functions, because the notion of orifice differentiation is too complex. Neither can a child control his bowels perfectly, and accidents are quite usual. Furthermore, the necessity of toilet training causes children to become conscious of bowel movements, and to distinguish between "good" and "bad" ones. Bloom has not outgrown these childish traits, and his subconscious is filled with the problems and difficulties of his youth which were never resolved, and which deform his mature life.

Bloom's childlike qualities are again seen in his guilt about his fondness for ladies' underwear. Bloom's grandfather Virag and his tormentor Bello both accuse him of this fondness, which he admits. In the past, Bloom received great pleasure and sexual stimulation from underwear, and even bought Molly some black underthings from a Mrs. Miriam Dandrade. He was converted "to be a true corsetlover" (525) in high school, and carried this love to the point of washing Molly's dirty underwear "when we were hardup" (524). Bloom still finds intimate garments stimulating, for the "gleaming silks, petticoats on slim brass rails, rays of flat silk stockings" (166) caused him to become vaguely aroused that very afternoon. It must also be remembered that the sight of Gerty's pantaloons was the stimulus for Bloom's self-induced orgasm.

This preoccupation with undergarments, obviously related to "reres," is a substitution of the garment for the flesh as a sexual stimulus. This is an adolescent quality, for nothing is more normal than a high school boy's interest in ladies' underwear. Stephen too, in his interview with the rector of Belvedere, reveals this interest, but in his case the substitution of the flesh for the garment was successfully made. Upon entering adulthood, when the presence of a woman as a sex and love object should replace the interest in a woman's accoutrements, the continuation of the latter interest indicates immature sexuality. In Bloom, the replacement of the garment by the flesh was never completed, and once again we see that he is troubled by the unsolved problems of his youth. As William York Tindall says, "this interest in underthings, especially drawers, is partly a result of frustration. From the same cause come his infantile pleasure at stool ... These interests and pleasures are substitutes for his wife."²⁴ The shadow of the past provides a meaningful background for the present Bloomish silhouette.

The theme of Bloom's childish sexuality is further illustrated in his fantasy of the accusing woman, Mary Driscoll. Mary is a former servant of the Blooms; she accuses Bloom of attempting intimacy with her by interfering with her clothes and grabbing her (453). Although Bloom is guilty of this misdemeanor, his present conduct shows no attempt at reform. Earlier in the day, Bloom saw and started to follow a servant at Dlugacz's shop, because he was enticed by her "crooked skirt swinging whack by whack by whack" (59). Her "moving hams" excite him, just as Mary's "false bottom" (724) did. This is, again, the childish sin of looking, poking, sniggering.

Bloom hardly attempts the rape of Mary Driscoll; he merely exercises his childlike curiosity, especially in connection with female "reres."

Bloom, in his fantasy, protests that he is "not guilty" of assault of Mary Driscoll, and "begins a long unintelligible speech" about his family background. He blames his conduct on the "lapses of an erring father" and promises to reform. Bloom's lawyer states that "the alleged guilty occurrence is quite permitted in my client's native place, the land of the Pharaoh" (454-455). Bloom becomes a Mongolian idiot to avoid responsibility for his actions, and his opinion of his trial is summarized in his lawyer's statement, "when in doubt persecute Bloom" (455). Bloom is very willing to blame his sins on his father, his background, and the general tendency to persecute him. Implied in this fantasy is Bloom's habit of turning his guilt about his religious defection into an example of persecution, for "the land of the Pharaoh" brings to mind the undeserved trials of the suffering Jews in Egypt. Bloom rationalizes, defends, avoids facing his sexual oddities;²⁵ he does everything, in fact, but take mature and controlled action to remove the basis of his guilt. One begins to suspect that perhaps Bloom enjoys sinning and feeling guilty thereafter; subsequently this suspicion will become truth, for Bloom is a contented prisoner of time and habit, far more like Maria than like Farrington.

The next women who accuse Bloom are the society trio: Mrs. Yelverton Barry, Mrs. Bellingham, and the Honourable Mrs. Mervyn Talboys. They inform the court that Bloom has sent them obscene letters with "improper overtures," obscene photographs, suggestions

for perverted sexual behavior, and even false flowers (457-458). Bloom's sins of obscene correspondence and soiling letters "in an unspeakable manner" (458-459) are familiar ones. The new sin, an attraction for rich and opulently dressed women, is connected with Bloom's fondness for underwear, but is now specifically directed towards the "swelling calves in silk hose" of "Venus in furs" (458). Although Bloom is guilty about these erotic desires, once again we see that they form a part of his present personality. Earlier in the day, when Bloom was speaking to M'Coy, he was trying to catch a glimpse of the silk stockings of a rich matron who was entering a carriage. When a passing van interfered with his view, Bloom felt annoyed and cheated (72-73). The female accusers in Bloom's fantasy illustrate something more significant than a summary of Bloom's guilt, however, for the twin themes of masochism and cuckoldry are brought up. Bloom loves the idea of being beaten by rich and handsome women, and "quails expectantly" at the promise of a "refined birching" (459). Mrs. Bellingham, who suggests gelding Bloom, is perhaps an antecedent of Bella-Bello Cohen, for in that fantasy as in this one, Bloom's not-so-latent femininity leads naturally to his guilt about being a cuckold. Once Mrs. Talboys calls Bloom a "wellknown cuckold" (460) his guilt about his other sins vanishes, and he recalls the jingling of the brass quoits on his bed, a sound constantly associated with Boylan. The most striking aspect of Bloom's temporal imprisonment is his avid enjoyment of it: he wants to wallow in childish sexuality, and be punished for it.

The mention of Bloom's cuckoldry leads to still another aspect of his guilt, directly related, that of his isolation from all men.²⁶ Bloom is put on trial, with his fellow Dubliners as

jurors. All of these men (461) have either cuckolded Bloom in the past, or know that they could cuckold him in the future, and are consequently unable to respect him sufficiently to become friends with him in the present.²⁶ Bloom is guilty because he cannot establish normal friendly relations with men since he is not a man, but rather, a cuckold. Bloom is, of course, isolated in Catholic Dublin because of his religion, but he must bear the additional burden of humiliation and disrespect attached to the "horned husband." In this fantasy, Bloom is sentenced to be hanged. He uses his presence at Paddy Dignam's funeral as an excuse for some vague crime, and then recalls Paddy's ghastly corpse. The evocation of the funeral is most significant, for that event clearly showed Bloom's present isolation and humiliation. This very morning Bloom was ignored, insulted, or rebuffed by his fellow Dubliners, and plainly shown that he was not wanted by them.²⁸ In his subconscious, Bloom is haunted by his isolation, and recognizes the cause of it.²⁹ Like most of time's prisoners, especially James Duffy, Bloom is set apart from other men.

Bloom's isolation and guilt are even more clearly shown in his pathetic wish-fulfillment fantasy, in which he first takes the role of Lord Mayor of Dublin, and then that of King Leopold I.³⁰ Bloom is created Lord Mayor after he tells Zoe, in a lewd manner, that "the mouth can be better engaged than with a cylinder of rank weed" (469). Perhaps Bloom's perfectly normal advances towards Zoe (468) cause his subconscious to conjure up the image of him as a respected man. When Bloom is Lord Mayor, he is young, esteemed by men, and admired by women. He becomes "the world's greatest reformer," "the most serene and potent and very puissant ruler of

this realm" (472), "a man like Ireland wants" (475), "Little Father" (476), and "His Most Catholic Majesty" (477) who will answer all questions. These are the very things that Bloom wants most -- his subconscious reveals his deepest wishes as well as his frustrations. Bloom would like to be a reformer, a potent man who is capable of fatherhood, and a repository of scientific knowledge.

Bloom is, however, a half-man, who can never see the fulfillment of his wishes because of his passive acceptance of sexual perversion. Although he makes advances to Zoe, he never completes them, just as he never completes his advances to any other women. Bloom has become enmeshed in a pattern of thwarted sexuality, and he is doomed to endless repetition of this pattern because he is unable to break the shell of habit that imprisons him temporally. In his fantasy, Bloom's downfall as a ruler begins when Theodore Purefoy accuses him of using "a mechanical device to frustrate the sacred ends of nature" (482). This device could be a contraceptive, but it is more likely the mechanical device of masturbation, which makes conception impossible.³¹ In either case, Bloom loses the wished-for respect of men, for he is violently denounced by the mob. Bloom must also forfeit the love of women. He calls upon Dr. Malachi Mulligan³² and others to offer medical testimony on his behalf; instead of favorable evidence, the most damning testimony is produced: "Professor Bloom is a finished example of the new womanly man. His moral nature is simple and lovable.... I appeal for clemency in the name of the most sacred word our vocal organs have ever been called upon to speak. He is about to have a baby" (483-484). Bloom, who is isolated from men because he is a

"womanly man" and in consequence a cuckold, sinks deeper into guilt by becoming a woman. He is resigned to his inadequacy and abnormality, and in his fantasy bears "eight male yellow and white children" (484).³³ The son that Bloom cannot have physically because he is not man enough, he has subconsciously by becoming a woman. The son theme leads to a religious fantasy, which ends in the denunciation and burning of Bloom.

The next sexual fantasy, the one which provides the third element -- pleasure -- in the Bloomish pattern of sin and guilt, is that of Bella-Bello Cohen. The entrance of Bella, Madam of the brothel Bloom is currently in, stimulates Bloom's subconscious to a masochistic orgy. Bloom's masochism and femininity have been demonstrated earlier, but in this fantasy there is a combination of the two in a most excessive manner. Bloom becomes a woman and revels in the torture the sadistic male Bello inflicts.³⁴ Bloom first tells Bella's Fan that he wants to be dominated (516). Bella shades into Bello (518), and Bloom becomes female (519). He-she Bloom promises "never to disobey," and Bello disgustingly mistreats this creature. Bloom becomes a prostitute and is forced to put on the undergarments he loves so well. His underwear fetish, as well as his excretory perversions, rise to torment him, and he is thoroughly humiliated by Bello.³⁵ Bloom, however, is enjoying himself, and does not object or assert his rights. After being told to pander to the "Gomorrhan vices" of his customers, Bloom blushes, simpers, and coyly says, "O, I know what you're hinting at now" (528). Bloom adores being tormented because he is so guilty about his femininity. He is pervertedly masochistic because he knows that he is not a real man, and insists on being punished for this.³⁶

Instead of trying to free himself from abnormal personality traits, Bloom revels in them, and thus forces the present to be a repetition of the past. If for no other reason than Bloom's possession of the external sexual organs of a male, however, he cannot be a woman, and his residue of guilt about this abnormal desire for changing sexes causes him to seek and welcome punishment.³⁷ Bloom is a bad little boy asking Mamma to spank him, and thoroughly enjoying the intimacy of the spanking.

The most severe punishment, which is the most delicious, is yet to come. The feminine-masochist fantasy quickly shades off into cuckoldry, the guilt which Bloom feels most particularly on June 16. When Bello tells Bloom that he is "an impotent thing" (528), and asks him if he can do a man's job, Bloom replies "Eccles Street" (529). This, of course, leads to Bello's sarcastic reply, "I wouldn't hurt your feelings for the world but there's a man of brawn in possession there" (529). The reference to Boylan touches the sorest spot in Bloom's subconscious, for Bloom cannot yet face his guilt about cuckoldry. Bloom could not, during this whole day, even bring himself to think of Boylan's name; thus, it is not surprising that his subconscious reveals an "inhibition" relating to Boylan.³⁸ The unavoidable moment, then, when Bloom must face his cuckoldry, is postponed, for his subconscious first dredges up all of the other sins related to Eccles Street. In a sense, Bloom's personality is picked up where Duffy's has been left: Duffy was left at the threshold of realization, at the point where he first became aware of the consequences attending a life encased in habit, and wrongminded ones at that. Bloom is shown working out, in daily life, these consequences of life imprisonment:

the first thing we learn is that time's prisoners do not easily accept the life they have to live.

The first Eccles Street sin Bloom comes up with to avoid facing the presence of Boylan in his bed is his misbehavior toward the Nymph. The nymph, whose portrait hangs above the Blooms' bed, accuses Bloom of shading her body in private places "with loving pencil" (533), of using words in the bedroom unfit for her ears, and of exposing things unfit for her to see. These "things" refer to excretory matters: Molly's "soiled personal linen, wrong side up with care" (534), and that "antiquated commode" on which Molly urinates. Once again we see Bloom's childishness in his concern with excretion and underthings. He exhibits still another childish trait in his disfigurement of the nymph's portrait. The adolescent love of substitutes is clearly evident, for the nymph is a substitute for Molly.³⁹ Bloom is guilty about these things, but there is a repetitious quality in his recalling of guilt that has already been explored. It is as if he still cannot face the horror of cuckoldry, cannot accept yet the implications of his sexual oddity.

There is more repetition in the next fantasy of Bloom as a high school boy, which is extremely interesting, because we can trace the beginnings of Bloom's current sexual perversion to his adolescence. Although the ultimate reasons for Bloom's imprisonment in his own maladjustment are never provided, the brief glimpses of him as a youngster provide clues to his long-standing habits. Bloom says: "A little then sufficed, a jolting car, the mingling odours of the ladies' cloakroom and lavatory, the throng penned tight on the old Royal stairs, for they love crushes, instincts

of the herd, and the dark sexsmelling theatre unbridles vice. Even a pricelist of their hosiery" (535). Bloom tells of his first sexual experience: "I was precocious.... Lotty Clarke, flaxen-haired, I saw at her night toilette through ilclosed curtains, with poor papa's operaglasses.... She rolled downhill at Rialto Bridge to tempt me with her flow of animal spirite. She climbed their crooked tree and I... A saint couldn't resist it. The demon possessed me. Besides, who saw?" (536) This seems to indicate an incident of masturbation in his youth, about which Bloom still feels intense guilt. The Bloom rationalization, "Simply satisfying a need. No girl would when I went girling. Too ugly. They wouldn't play" (537), explains much guilt already presented. As a youth, Bloom had normal urges and curiosity, but directed them towards self-fulfillment. As a grown man, he still does: Gerty McDowell has tempted him on June 16 exactly the same way that Lotty Clarke did many years ago. What is unusual in his adolescence is the intense guilt that Bloom felt, his feeling that the "demon possessed me." Bloom has never outgrown the guilt attached to normal sexual desires, and the perverse form of fulfillment he practices. The striking fact is his reliving of this guilt as an adult. Although his behavior would not be questionable in a boy of sixteen or so, it is most peculiar in a married man of thirty-eight. Because Bloom continues to behave in manhood as he has as a boy, he is a prisoner of arrested development, of the clock stopped.

Once again, Bloom's concern for the "rere" seems to be the basis for his childish sexuality. Bloom admits to being a "perfect pig" because he gave enemas to Molly. He has "paid homage on that living altar where the back changes name" (538), and has enjoyed

sitting on a commode "where a woman has sat, especially with divaricated thighs ... So womanly full. It fills me full" (539). Bloom's womanly nature is stimulated by the female act of excretion, and his preoccupation with defecation seems to be a part of his feminine longings. The guilt that Bloom feels about this probably stems from childish experiences long since forgotten or repressed beyond recall. Although the ultimate sources of Bloom's "anal-oriented personality" are not given, he emerges clearly as a sexual childman, a prisoner of impulses and satisfactions of the past.⁴⁰

The breaking of Bloom's trouser button, "Bip!" (539), causes the nymph to become a whore, like all women. It has been conjectured that the snapping of this button reminds Bloom that he is still a man.⁴¹ I would modify this, for since the action is still within Bloom's subconscious, we can see just what kind of a "man" Bloom sees himself to be. Bloom thinks that all women, even nuns, are out to get what they can from men, specifically, sexual gratification: "Your strength our weakness. What's our studfee? What will you pay on the nail?... Eh! I have sixteen years of black slave labour behind me. And would a jury give me five shillings alimony tomorrow, eh? Fool someone else, not me" (540). Thus, even when Bloom is forced to consider his maleness, he thinks of the woman as the stronger party and the male as merely accessory to her convenience. Bloom does not become a "man," with its implications of virility and strength, because the mere snapping of a trouser button cannot eliminate either the scars of "sixteen years of black slave labour," or a lifetime of looking towards the rere.

This "slave labour" is directly related to the climactic fantasy of Bloom's sexual guilt: his masochistic enjoyment of Boylan's cuckoldry.⁴² Bloom, who has avoided this aspect of his guilt on both the conscious and subconscious level, must now face himself as he really is. The stimulus for the subconscious is, I think, Zoe's observation on the basis of palmistry that Bloom is a "henpecked husband" (549). The vision of a hen arises; then Boylan and Lenehan appear, Boylan wearing the red carnation as a symbol of his virility.⁴³ The pairing of Boylan and Lenehan is reminiscent of the pairing of Lenehan and Corley in "Two Gallants"; Boylan is a later representative of the successful brute. In his fantasy, Bloom becomes the slave, the flunkey attendant upon Mrs. Bloom. His masochism is obvious in his enjoyment of the adulterous scene. Bloom becomes sexually aroused while watching Boylan and Molly (553), and in every sense of the expression receives a vicarious thrill. Molly's absolute lack of respect for Bloom's masculinity is shown, for she asserts that he "ought to feel himself highly honoured" that Boylan has "a little private business to transact with her" (551). Bloom feels that Molly is aware of his masochistic femininity, for he imagines her promising to write to "a powerful prostitute or Bartholomona, the bearded woman, to raise weals out on him an inch thick" (552). This represents the lowest point in Bloom's subconscious guilt, for in this vision he pictures himself as the recognized cuckold enjoying his status. The hopelessness of Bloom's ties to the past lies less in his guilt, however, than in his avid enjoyment of it. Were he not so willing to be punished for his sins, a large part of his stimulus for repeating these sins would be dispensed with.

This fantasy ends with Bloom and Stephen gazing into a mirror together. What they see there is enormously significant: "The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall" (553). According to Stephen's theory, Shakespeare is represented as a cuckold, seduced by an older woman and then betrayed by her. In his life history, he is strangely parallel to Bloom.⁴⁴ Bloom is that part of Shakespeare which was cuckolded and humiliated by an experienced woman, although Molly, in fact, is younger than Leopold. But what of Shakespeare as the great literary genius? That, of course, is Stephen, or so he would like to think.⁴⁵ It must be strongly emphasized, however, that in Shakespeare the cuckold and the genius were two aspects of the same man. Since Bloom and Stephen are separate men, not at all destined to merge, as I shall show later, there is no reason to believe that Shakespeare represents the ultimate destiny of the two.⁴⁶ Perhaps IF Stephen and Bloom did come together, they would become the Shakespeare of today, but since they do not, their future destiny can only be a matter for speculation. The meaning of the face in the mirror is that it labels Bloom as a cuckold, and Stephen as a literary apprentice. Stephen and Bloom together compose a beardless Shakespeare, "shorn of masculine vigor," and thus no Shakespeare at all.⁴⁷ The only complete Shakespeare, creator and man, is Joyce himself; he takes great pains, moreover, by such obvious devices as the mirror scene, to let his audience know this.

Bloom's sexual guilt, revolving around his femininity and masochism, his childish desires, and his passive acceptance of cuckoldry, is inextricably interwoven with his religious guilt.⁴⁸ Bloom has

rejected the religion of his fathers,⁴⁹ rejected all religion in fact for Freemasonry,⁵⁰ but cannot accept the consequences of this and is guilty about it. He has proclaimed his freedom from the Judaic religious heritage, but his present actions indicate that he is still as much a prisoner of the religion of his past as he is of past sexuality. I shall examine Bloom's religious guilt, an important part of personality, as it appears in his subconscious fantasies. One of Bloom's first conscious acts in Nighttown is the purchase of a pig's crubeen and a sheep's trotter, both manifestly non-Kosher foods. Rudolph, Bloom's father, is his first subconscious accuser, and arises as a result of Bloom's wasting money on non-Kosher food: "Second halfcrown waste money today" (430). The first halfcrown was wasted on the pork kidney Bloom bought for breakfast. Then Rudolph rebukes Bloom for associating with "drunken goy" and forsaking "the god of his fathers Abraham and Jacob" (430). Bloom makes weak excuses, because he is ashamed of his transgression, but cannot resist rationalizing it. Bloom's guilt about his defection from the principles of Judaism, like his sexual guilt, is not merely a past sin, but a living and continuing repetition of past sins in the present.⁵¹

Rudolph Bloom's accusation leads to the vision of Molly, for as I have said, she is the current authority figure in Bloom's life. She is also a rebuke to Bloom in a religious sense, for she is half-Jewish. Bloom is the champion of half-measures: although reluctant to marry completely out of his faith, he is yet unable to marry wholly within it. Perhaps Bloom married half-out of his religion because he never associated with young people of his own faith. We have learned that he was interested in Josie Powell, an Irish Catholic, and presumably his other companions

were young Catholic boys and girls. Bloom's sexual guilt is related to his defection from Judaism, for when he makes excuses for never completing the intimacy he began with Josie, he explains his parcel of food as "Kosher. A snack for supper" (439). Bloom's inability to be a man is tied to his inability to be a Jew, and he does nothing to overcome either limitation. His temporal imprisonment is as much a result of passivity in the area of religious guilt as of sexual guilt.

Bloom is put on trial in fantasy because he is "caught in the act" (445) of feeding a dog. It is significant that Bloom fed the dog these same non-Kosher foods. His kindness is somewhat tarnished by its association with his defection from Judaism, just as we saw it tarnished by association with sexual misdeeds. As the accusation progresses, Bloom associates his change of name (from Virag to Bloom) with a "love entanglement" (447). When Martha arises to accuse him, Bloom "murmurs vaguely the past of Ephraim. Shitbroleeth" (448), and insists that he is "being made a scapegoat of" (449). Bloom's defecatory sins are associated with religion, too, for the verse "Moses, Moses, king of the jews,/ Wiped his arse in the Daily News" (451) serves as a comment on Beaufoy's accusation. Mary Driscoll is connected with religion, for Bloom took her part when she was accused of stealing oysters, another non-Kosher food. Even when Bloom defends himself by pleading Mongolian idiocy, his little verse contains a reference to non-Kosher foods: "Li li poo lil chile,/ Blingee pigfoot evly night" (455). In his trial, Bloom is called "Judas Iscariot" (462), and he connects the "pig's foot" with his alibi, "I was at a funeral" (463). Lastly, Bloom hears the spirit of Paddy Dignam

as "the voice of Esau" (464). Bloom cannot escape the Judaism he no longer practices, and his guilt about his passivity in the matter of religion mingles with his guilt about his passive sexuality.

Bloom's Judaism, despite the fact that he no longer practices it, is still another cause for his isolation from his fellow Dubliners.⁵² It is, of course, ironic that the guilt of Bloom relates to his being a bad Jew, yet his isolation relates to his being considered a good Jew.⁵³ In Bloom's wish-fulfillment fantasy, his religious (as well as his sexual and social) desires are illustrated. Bloom plans "the new Bloomusalem in the shape of a huge pork kidney" (475). He wants the "union of all, jew, moslem and gentile.... Free money, free love and a free lay church in a free lay state" (480). Bloom recites all the Hebrew he knows, and is then announced as "His Most Catholic Majesty" (477). What Bloom would like is 'the best of all possible worlds,' in which all of the inhabitants were guaranteed to be just as peculiar as he is. Bloom is unable to find satisfaction within one religion,⁵⁴ just as he cannot find sexual satisfaction with one wife, and he thus wants to recreate the world so that his practices will be sanctioned. If the plans of Leopold I were put into practice, Bloom's guilt would be removed because he could be as sexually and religiously erratic as he wished. Obviously, however, the man who must change the world before he feels free is a permanent prisoner of time, for he is destined to be subjected to daily indignities inflicted by this world in this time.

Bloom's utopia can never come about, and his denunciation and downfall are connected with his religious sins. Alexander J. Dowie,

an American evangelist of the time, calls Bloom "a disgrace to Christian men.... this stinking goat of Mendes gave precocious signs of infantile debauchery recalling the cities of the plain... A worshipper of the Scarlet Woman ..." (482). Bloom, in an effort to defend himself, becomes "the Messiah ben Joseph or ben David" (485), and performs miracles. But Mastiansky and Citron, two older Jews, denounce Bloom as "Belial!... the false Messiah!" (487) Bloom is set on fire, and the very Irish citizen says "Thank Heaven!" (488)⁵⁵ Bloom, then, is destroyed because he is a bad Jew, and bad because he worships the "Scarlet Woman," the whore of Babylon. Bloom pays for his inability to find religious identity, and for the religious sin of whoring, by his guilt.

The culmination of Bloom's religious-sexual guilt is the fantasy in which Virag, Bloom's grandfather, appears.⁵⁶ Virag knows all about Bloom's fondness for underwear, "those rather intimate garments of which you are a particular devotee" (501). He also knows Bloom's interest in defecation: "the act so performed by skittish humans with glimpses of lingerie appealed to you in virtue of its exhibitionististicity" (501). And, Virag is also well-informed about Bloom's special interest in "reres" and his attraction to the "fleshpots of Egypt" (502). As for Bloom's latent femininity, Virag asks, "have you made up your mind whether you like or dislike women in male habiliments?" (503) Virag brings up the subject of religion immediately afterwards by reminding Bloom that he "intended to devote an entire year to the study of the religious problem..." (503). Virag is full of homely information, most of which is appalling, about sex. If Bloom got his sex education from his grandfather, it is easy to

see why he is guilty and perverted, for Virag is presented as a filthy, leering, lecherous old man. This, however, is speculation, for there is no other mention of Virag as a childhood teacher of Bloom. And, it could very well be that Virag was an upright, moral, orthodox Jew who is a pervert in Bloom's subconscious as a result of Bloom's intense guilt. This is very likely in view of Virag's virulent condemnation of Christ, the original defector from Judaism. Virag calls Christ, "Verfluchte Goim! He had a father, forty fathers. He never existed. Pig God! He had two left feet. He was Judas Iacchias, a Lybian eunuch, the pope's bastard. A son of a whore" (509). Virag's vituperative diatribe implies a rigorously, even pervertedly, orthodox judgment of defectors from the faith. His final words to Bloom, now hiding in the disguise of Henry Flower, reveal his opinion of the grandson who followed Christ's path: "Farewell. Fare thee well. Dreck!" (511)

Virag, the voice of past authority, has condemned Bloom, but it is Henry Flower who says "all is lost now" (511).⁵⁷ The reason for the hopeless "now" is that Bloom is unable and unwilling to rectify his religious transgression. Bloom does not feel, however, that "all is lost," for his very resumption of the disguise he uses when he sins sexually indicates that he has no intention of giving up his sins. The final vision of "Circe" is an eloquent comment on the burden of guilt which Bloom must bear.⁵⁸ Rudy, Bloom's dead son, appears as Bloom is watching over Stephen. Rudy is reading "from right to left," which is the Hebraic way, and is carrying "a white lambkin" (593) which could be the Old or New Testament lamb, or both. Bloom recites a portion of the Masonic oath, Freemasonry being his current religion,⁵⁹ over the sleeping

Stephen. Many critics interpret this passage as Bloom's identification of Rudy with Stephen, and his consequent acceptance of Stephen as a substitute son.⁶⁰ In view of the guilt patterns of Bloom, however, I feel that this is over-reading the text. Rudy, in my opinion, is rebuking Bloom for his religious and sexual sins, the sins of the past which culminate in Bloom's present inability to have a son. Rudy "gazes unseeing into Bloom's eyes, and goes on reading, kissing, smiling" (593). If any identification were in the offing, I think that Rudy would have given some sign. As it is, he is merely an apparition of Bloom's guilt: the Jewish son that he does not and can not have. Because Bloom has repudiated his religion and his manhood,⁶¹ and is not willing to take any steps to retrieve either, but instead prefers to wallow in guilt, he cannot have a physical son. The price Bloom pays for the pleasures of passive acceptance of time's offerings is sonlessness.

Thus, Bloom's personality is revealed as a fixed one: the past has determined the present. The role of time is seen to be that of quasi-character, for in Ulysses as in the earlier Dedalus fiction, personality is revealed in relationship to time. Time is that which surrounds man, that which he must come to terms with. Bloom has come to very poor terms indeed, for he is motivated almost wholly by his sense of guilt. He is a man unfree in the present because of domination by the past. Bloom's self is rigidly encased within the mold of repeated religious and sexual sins. He can become nothing else because he repeats his sins over and over in the present, and actually enjoys the sense of guilt they evoke. The Bloomish personality thus forms an unbreakable circle: past sins arouse guilt which in turn stimulates masochistic pleasure

leading to repetition of the sins. The sin-guilt-pleasure pattern is the dominant force in Bloom's life, for his personality is revealed as one immutably attached to that peculiar treadmill. Time has caught him in a web largely of his own making, but he has cooperated, as time's captives usually do, by making the best of this web.

Chapter I: Footnotes

¹All citations from Ulysses in parentheses in my text are to the Random House Modern Library edn. (New York, 1934).

²"Spatial Form in Modern Literature," Sewanee Review, XII (1945), 220-246. The section relevant to Joyce is on pp. 232-235.

³The Structure of the Novel (New York, 1949), p. 131.

⁴Ibid., p. 129.

⁵For a survey of critical opinions of Leopold Bloom, see Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), chs. 7-8. For the parts of Joyce's experiences that become Bloom's, see Richard Ellmann, James Joyce (New York, 1959), pp. 384-385, and Julian B. Kaye, "A Portrait of the Artist as Blephen-Stoom," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), pp. 83, 86-87. Herbert Howarth, "The Joycean Comedy: Wilde, Jonson, and Others," A JJ Miscellany: Second Series, pp. 189-190, explains Bloom's character in terms of Joyce's relationship with his father. For the "Ur-Bloom" theory, which in effect denies the identification of Joyce and Bloom, see William Empson, "The Theme of Ulysses," The Kenyon Review, XVIII (1956), 26-52, and "Humanism and Mr. Bloom," The New Statesman and Nation, LII (August 11, 1956), 163-164. Louis Gillet, Claybook for James Joyce, trans. Georges Markow-Totevy (London, 1958), p. 45, feels that Joyce "lends to his idiot Bloom his own vision, his mania for analysis, his own psychological equipment." Cf. R.P. Blackmur, "The Jew in Search of a Son," The Virginia Quarterly Review, XXIV (1948), p. 116. Dr. Carl G. Jung, "Ulysses: A Monolog," trans. W. Stanley Dell, Spring (1949), p. 5, as long ago as 1939, the date his essay was written, pointed out that Joyce is everything and everybody in Ulysses. For recent examinations of Bloom, see Robert M. Adams, Surface and Symbol (New York, 1962), and Mary Parr, James Joyce: The Poetry of Conscience (Milwaukee, 1961).

⁶See Section II, Chapter VII, footnote 1.

⁷This has been pointed out by Ellmann, p. 369. J. Mitchell Morse, The Sympathetic Alien: James Joyce and Catholicism (New York, 1959), p. 19, feels that Ulysses is the portrait of the artist (Stephen) as a young man, with the author at ten to seventeen years distance from the subject. William York Tindall, James Joyce: His Way of Interpreting the Modern World (New York, 1950), p. 25, notes that Joyce met reality when he had a wife and child to support, and Mr. Bloom is the "symbol of that reality." Tindall, p. 31, also feels that Joyce is closer to Bloom than to Stephen.

⁸Muir, pp. 7-39.

⁹Ibid., pp. 41-61.

¹⁰Ibid., p. 24.

¹¹For the opinion that Bloom is intoxicated, and thus released from sober inhibitions, see Richard M. Kain, Fabulous Voyager: James Joyce's Ulysses (Chicago, 1947), pp. 137-139. S. Foster Damon, "The Odyssey in Dublin," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 230, also considers Bloom to be in an "alcoholic reverie" in Night-town. I think, however, that this is unlikely, for Bloom has had only one glass of burgundy, and that at two o'clock.

¹²This point is noted by William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 206. Tindall had earlier pointed it out in James Joyce, p. 123. Kain, p. 71, has a similar interpretation.

¹³James Joyce and the Making of Ulysses (New York, 1934), p. 247.

¹⁴Vernon Hall, Jr., "Joyce's use of Da Ponte and Mozart's Don Giovanni," PMLA, LXVI (1951), 83.

¹⁵Hall notes that the correct reading is "Vorrei e non vorrei"-- "I should like to, yet I shouldn't." Bloom thinks "Voglio e non verrei" -- "I want to, yet I shouldn't." Bloom uses the indicative instead of the conditional because "there is so little of the conditional in Molly's coming betrayal." For a full explanation of voglio, see pp. 79-80.

¹⁶Rudolph Von Abele, "Ulysses: the Myth of Myth," PMLA, LXIX (1954), 363, considers Bloom's masturbation "no more than a continuance of his epistolary 'affair' with Martha Clifford."

¹⁷Hall, p. 83.

¹⁸Kain, p. 133.

¹⁹See Budgen, p. 278; Kain, p. 20; Stuart Gilbert, James Joyce's Ulysses (New York, 1952), p. 31; Morse, pp. 117-118.

²⁰Morse, p. 28, feels that Bloom's life is ruled by a pattern of substitution, and notes that a "man given to substitutes is particularly susceptible to sinful desires."

²¹William M. Schutte, Joyce and Shakespeare (New Haven, 1957), p. 123.

²²Howarth, p. 180, feels that Bloom's concern with "reres" is related to his vision of the sensuous pleasures of the East.

²³Tindall, Reader's Guide, pp. 151, 153, considers Bloom "more or less mature," but, p. 152, he also connects Bloom's defecation with visions of the Orient and of fertility. Tindall, p. 171, further elaborates on Bloom's bowels, calling them the "bowels of compassion."

²⁴Tindall, James Joyce, p. 34.

²⁵Damon, p. 232, note 22, illustrates Bloom's habit of "always softening and altering facts in his mind."

²⁶For the opinion that Bloom's isolation is a part of his homosexual wish to share his wife with other men and thus have physical contact with men at second hand, see Budgen, p. 146.

²⁷Kain, p. 74, suggests that Bloom's eroticism is traceable to his isolation.

²⁸Tindall, Reader's Guide, p. 160, points this out.

²⁹Damon, pp. 233-234, feels that Bloom cannot have friends because he gives too lavishly of himself, and consequently loses his self-respect and the respect of others.

³⁰W.B. Stanford, "Ulyssean Qualities in Joyce's Leopold Bloom," Comparative Literature, V (1953), 132-133, thinks that Bloom has a desire to play a Ulyssean role in high politics.

³¹This point is further illustrated by Hugh Kenner, Dublin's Joyce (London, 1955), p. 201. See also Tindall, Reader's Guide, p. 195.

³²Von Abele, pp. 360-361, points out that Buck Mulligan has earlier heralded Bloom "as a homosexual and an onanist from whose perversions Stephen stands in danger."

³³Budgen, p. 219, notes Bloom's sympathy with the trials of womanhood, as evidenced in "Oxen of the Sun."

³⁴Rolf R. Loerich, The Secret of Ulysses (Illinois, 1953), p. 15, points out that Bloom's earlier fascination with the "whack" of skirts parallels his punishment by Bella-Bello.

³⁵Morse, p. 32, feels that Bloom's "personality is all but annihilated" in his submission to Bello. For Morse's explanation of the heretical view of the relationship between the sexes in John Scotius Erigena's theory, see pp. 38-42.

³⁶Tindall, James Joyce, p. 50, suggests that in Bloom's masochism, "his perversion may symbolize the perversity of man."

³⁷Loerich's theory of Ulysses as a saga of death and rebirth causes him to interpret Bloom's masochism as a series of deaths and rebirths to other deaths. For his argument, see pp. 24-55.

³⁸P.P.J. Van Caspel, "The Theme of the Red Carnation in James Joyce's Ulysses," Neophilologus, XXXVIII (1954), 192. Van Caspel calls this "a clear case of taboo, or, with a modern phrase, inhibition."

³⁹Tindall, Reader's Guide, pp. 150-151, notes that the "laughing witch" in Beaufoy's story is also a substitute for Molly, and

that although Bloom prefers Molly to her substitutes, he can not approach her.

⁴⁰For a psychoanalytic interpretation of Ulysses, see Loerich, p. 5 and passim. For a refutation of Loerich, see Stanley Poss, "Ulysses and the Comedy of the Immobilized Act," ELH, XXIV (1957), 75-80.

⁴¹This point is made by Tindall, Reader's Guide, p. 205. Tindall, p. 208, however, goes on to state that Bloom stops being a "masochistic pig" and goes on to become "a man in the waking world, the responsible guardian of Stephen." This statement is somewhat more moderate than Tindall's earlier opinion, James Joyce, p. 28, that we see Bloom's "assertion of human dignity at the enchantments of Bella Cohen." Budgen, p. 247, interprets this as an expression of Bloom's "social fatherhood" which "Bip!" calls to arms.

⁴²Derek Savage, The Withered Branch (London, 1950), p. 188, aptly makes the point: "Bloom is the cuckold who acquiesces phlegmatically and even with a perverse satisfaction in his wife's successive infidelities."

⁴³Van Caspel, pp. 197-198, notes that Boylan wears a red carnation, "a symbol of his victorious virility"; Bloom connects this flower with the "swaggering Brute, Boylan."

⁴⁴The correspondence between the lives of Bloom and Shakespeare is worked out in detail by Schutte, pp. 127-128. Edward Duncan, "Unsubstantial Father: A Study of the Hamlet Symbolism in Joyce's Ulysses," University of Toronto Quarterly, XIX (1950), 126-140, further elaborates the Shakespeare symbolism.

⁴⁵Von Abele, p. 361, notes that Stephen's literary theory yields a Shakespeare-like Bloom, except for literary ability.

⁴⁶For further discussion of this point, see Schutte, pp. 126-127. Schutte, p. 144, clearly states that although Bloom's life is like Shakespeare's, his "inability to come to terms with the world around him ... differentiates him most clearly from the Shakespeare of the plays and allies him with the other characters of Joyce's paralyzed community." Kaye, pp. 87-88, on the other hand, feels that Bloom and Stephen together will yield Shakespeare.

⁴⁷Schutte, p. 144.

⁴⁸Budgen, pp. 145-146, feels that Bloom's "Jewish masochism is deprived of its traditional outlet in religious observances." Since he cannot suffer by the fasts and lamentations of his religion, and since Molly is the only instrument through which he can suffer, "the griefs and exaltations of the cuckolded husband are a substitute for the griefs and exaltations of Israel from which he is exiled."

⁴⁹Bloom's inability to reject Judaism is discussed by Eileen

Ellenbogen, "Leopold Bloom -- Jew," The Changing World, Winter 1947-1948, pp. 80-81. This point is also made by Leo Shapiro, "The 'Zion' Motif in Joyce's Ulysses," Jewish Frontier, XII (1946), 15-16. Joseph Prescott, "The Characterization of Leopold Bloom," Literature and Psychology, IX (1959), 3-4, discusses the importance of Joyce's revisions in relation to Bloom's Judaism.

⁵⁰Leonard Albert, "James Joyce -- Freemasonry in Ulysses," Anno Domini, II (1951), 265-283, examines Bloom's Freemasonry, and concludes that Freemasonry is "not ... an inappropriate resolution" of Bloom's conflict.

⁵¹Morse, p. 27, feels that Bloom reasserts his Jewishness. William Powell Jones, James Joyce and the Common Reader (Norman, 1955), pp. 81, 107, holds a similar point of view.

⁵²For amplification of this point, see Kain, p. 79; Damon, p. 228; Morse, p. 33. Harvey Gross, "From Barabas to Bloom: Notes on the Figure of the Jew," The Western Humanities Review, XI (1957), 152, compares Bloom's isolation with that of Barabas. Blackmur, p. 108 and passim, points out the relation of the Jew as a scapegoat to the problems of the modern Christian world. Stanford, p. 135, notes the relationship of Bloom's isolation to the Ulyssean tradition. Marvin Magalaner, "Leopold Bloom Before Ulysses," MLN, LXVIII (1953), 111-112, notes Bloom's unfriendliness to M'Coy, one of the few men who offer friendship to him. Albert, p. 279, discusses Bloom's isolation as an aspect of Freemasonry. In addition, see Ellenbogen, p. 86, and Philip Toynbee, "A Study of Ulysses," Two Decades, pp. 267-268.

⁵³Kaye, p. 81, notes that although Bloom is a native Irishman by birth, his associates still consider him a Jew.

⁵⁴Schutte, p. 147, interprets Bloom's multiple baptisms as his "compulsion to integrate with Dublin society, and his utter inability to do so."

⁵⁵Gross, p. 153, notes that the Citizen's hatred for Bloom is motivated by irrationality, as is the Citizen's antisemitism. For an interesting argument about Bloom's un-Christian behavior towards the Citizen, see Schutte, p. 131.

⁵⁶Ellenbogen, p. 84, considers Bloom's grandfather "a memory of Hebraic ritual."

⁵⁷Blackmur, pp. 109-110, on the other hand, feels that Henry Flower-Bloom "assents to the conditions of life."

⁵⁸Morse, pp. 83-86, however, thinks that Bloom has faced the facts about himself in "Circe," and will now rise above the "rubbish-world" and force it to accept him.

⁵⁹Albert, pp. 282-283, fully discusses the Freemasonry in "Circe."

⁶⁰It is on the question of communion that critics of Joyce are sharply divided. For the opinion that there is communion between Stephen and Bloom, see the following: Empson, "The Theme of Ulysses," pp. 34-36; Tindall, A Reader's Guide, p. 222; Tindall, James Joyce, p. 29; Loerich, pp. 1-3; Savage, pp. 182-185; Ellmann, James Joyce, p. 383.

For the opinion that there is no communion between Stephen and Bloom, see the following: Kain, pp. 82-85; Morse, pp. 19-23; Ellenbogen, p. 86; van der Vat, pp. 155-158; Von Abele, pp. 360-361; Poss, p. 68; Schutte, pp. 148-151; Louis Golding, James Joyce (London, 1933), p. 98; Duncan, p. 140; J. Mitchell Morse, "Joyce and the Blind Stripling," MLN, LXXI (1956), 500; Gilbert, pp. 65-71.

⁶¹Schutte, p. 133, says that Bloom "fails miserably when he attempts to play a positive role in society."

Chapter II: The Role of Time

When I speak of time in Ulysses, I refer to the omnipresent present which acts as a force imprisoning the characters. Time functions in prison-like fashion¹ in two ways: first, the characters are trapped in the continuous present, and, second, the present of each character is dominated and further delimited by a single moment of time. The present-ness of Ulysses eliminates the conventional time areas of past and future, but does so by including them into the "now." Each character feels the weight of the present upon and around him, for there is neither a past nor a future time in the conventional sense.

No clear chronological "before" is felt by Bloom, for as he says, "Past was is today. What now is will then tomorrow as now was be past yester" (504). To Bloom, and to Molly and Stephen as well, the present is the sum of "befores," rather than a consequence of events that occurred earlier. The reason is that the past is an ever-repeated time area, not one which has ceased to exist and allowed a new present to replace it. The past is the present itself. To Stephen, the past, History, "is a nightmare from which I am trying to awake" (35). He is oppressed by the weight of the past, "Heavy of the past" (45), which by forming his present, bows him down. Both historical and personal "memories beset his brooding brain" (11), and force Stephen's present to be an extension of his

individual past and that of his race. Molly's constant intermingling of past and present, her abrupt shifts from youth in Gibraltar to life in Dublin, indicates her lack of pastness as clearly as if she had articulated this idea. To Molly, the events of her girlhood are as vivid and influential a part of her life as are the events of today. Her first lover, Harry Mulvey, forms as significant an item in her psychological frame as does her current lover, Blazes Boylan. Thus, to all three characters, the past functions as the present.

The future does not provide an escape for characters trapped in the past-present, since it too does not exist. Just as the past is assimilated into the present, because the past has never ceased, the future also becomes part of the "now." The characters will not change as time progresses, as the present becomes the "after," because time does not progress in linear fashion. The "after," like the "before," is simply another aspect of the present. Stephen says, "Hold to the now, the here, through which all future plunges to the past" (184). The future to Stephen not only does not represent forward motion, but rather embodies past action, in cyclical fashion: "Time's ruins build eternity's mansions" (385), which presumably, in turn, become time's ruins again. The future, in Bloom's words, is simply "Same old dingdong always" (164). Time is not going anywhere because "things go on same; day after day" (162). This view also leads to a cyclical interpretation of time, in which nothing happens that has not already happened. Molly, who sums up most of the novel's theoretical ideas in the most untheoretical fashion, illustrates the lack of any future time by her persistent reduction of past, present, and future

into the "now": "he [Bloom] never knew how to embrace well like Gardner I hope hell [Boylan] come on Monday" (732). All men are merely different temporal representatives of the permanent male force in the world, and the lovers of yesterday and tomorrow are but fleeting symbols of love today.

Thus, there is neither past nor future in Ulysses: there is only the eternal present. The present assumes an eternal quality because it encompasses the life not only of the individual, but also of the race. The cyclical nature of time in the universe implies that ultimately everything returns to itself, that becoming is simply a facet of being. Life in time moves not in forward, linear progression, but in circular, cyclical fashion. As Stephen says, "we walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves" (210). The final development of Joyce's adoption of Viconian cycles takes place in Finnegans Wake, in which Humphrey Chimpden Earwicker is "Here Comes Everybody," and Anna Livia Plurabelle is all women. There is, however, an embryonic embodiment of cyclical time in Ulysses, for the characters all feel that they are a part of world-movement larger than themselves.

Bloom and Stephen both articulate the cyclical theory in general terms. Stephen says, "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain" (51), and Bloom, oppressed by the sameness of life, thinks, "cityful passing away, other cityful coming, passing away too: other coming on, passing on" (162). Further, Stephen and Bloom both place themselves within the never-ending cycle. Stephen, weighed down by nightmarish history, feels that "history is to blame" for his situation in time:

"The same room and hour, the same wisdom: and I the same" (31). Bloom, less intellectually and more pathetically, thinks, "June that was too I wooed. The year returns. History repeats itself.... And now?... Names change: that's all" (370).

Molly, to whom theories, either general or personal, are "rocks!" (64) ties the notion of cyclical time to Milly. The Blooms' daughter bears the weight of the cyclical theory: she is destined to repeat the life-pattern of Molly, because there is "Nothing new under the sun" (370). Milly is now fifteen, the age when Molly had her first sexual experience; Milly, too, is just discovering "Young kisses: the first" (67). Molly understands that daughter, like mother, "was well on for flirting" (751). Bloom, to whom "life is a stream" (151), sees both his wife and daughter as a part of that stream: "Milly. Molly. Same thing watered down.... Yes, yes: a woman too. Life. Life" (88). Bloom knows that what happened to Molly will happen to Milly; indeed, patterns in time cannot be prevented from repeating themselves. Because time proceeds in unbreakable cycles, Milly too will be 'trapped in the "now," and Bloom excuses the inevitable: "Will happen, yes. Prevent. Useless: can't move. Girl's sweet light lips. Will happen too. He felt the flowing qualm spread over him. Useless to move now" (67). Molly envies the inevitable, because one indication that time is escaping her is that her daughter's time cycle is beginning: "they all look at her like me when I was her age of course any old rag looks well on you then" (752). The best summary of the cyclical life of the human animal, Milly, Molly, Bloom, and all man, is given by Stephen: "the aged sisters draw us into life: we wail, batten, sport, clip, clasp, sunder, dwindle, die" (387), and then

a new wailing being is born.

Thus, time in Ulysses is a prison of enormous magnitude: each individual is trapped in the eternal "now," and the entire race is trapped in a cycle. Nothing and no one progresses forward; everything returns to itself; the only movement, if it can be called such, is circular: "So it returns. Think you're escaping and run into yourself. Longest way round is shortest way home" (370). The character is trapped not only in the "now," however; he is further trapped by the moment of time which dominates the "now." The character can not look to the past or future for change, and, in addition, he must operate within a present bounded by a crucial moment of time. This present is a working-out of the consequences of a chronologically earlier moment, and the future is limited to a further repetition of the past-present. Bloom is trapped by the moment of Rudy's death, at eleven days old, eleven years before 1904. This moment is related to his last intercourse with Molly on November 27, 1893, one month and two days before Rudy's birth, December 29, 1893. The past experience of Rudy's death prevents, and has prevented for eleven years, Bloom from having sexual relations with Molly. Today, June 16, 1904, Bloom resorts to masturbation for sexual gratification, as he has many times in the past. That Bloom will change his sexual habits in the future is unlikely, for masturbation is "second nature" (402) to him, as even he admits: "Damned glad I didn't do it in the bath this morning over her silly I will punish you letter" (362).

Stephen is trapped by the death of his mother, June 26, 1903. The bowl of bile at his mother's deathbed has haunted Stephen for the past year, and has prevented him from finding a symbolic home

in which he could develop as an artist. His effort to escape temporal problems by a change of space was frustrated by the sudden death of his mother. Stephen returned from Paris without having solved his relationship to his mother, and is now doomed by the impossibility of resolving his love-hate attitude. On June 16, Stephen, homeless, wanders throughout Dublin, and seeks an answer to the question "Where?" (51) The earlier answer to this question, also put forth in Portrait, was "Howth Head": this is no longer valid, for Stephen has escaped from Ireland, only to be drawn back. Since he refuses to accept the homes available to him on this day -- the Tower, his father's residence, Eccles Street -- he is destined to spend the future searching for acceptable spiritual quarters. That they will be in Ireland, despite his earlier efforts to escape, is but one more indication that there really is no answer to Stephen's "Where?"

Molly is trapped by the act of coition with Bloom on September 10, 1888, one month less two days before their marriage, October 8, 1888. Since Bloom can not satisfy Molly sexually, and has not been able to since 1893, she resorts to other men. Today Blazes Boylan is her lover; yesterday there were others, tomorrow there will be still another. The future as well as the past consists of lovers, each one "neither first nor last nor only nor alone in a series originating in and repeated to infinity" (716). The experiential qualities of these moments of entrapment will be discussed with the problem of sexuality in Ulysses, since the concept of time as a prison includes as one aspect the inability of the characters to control their sexuality.

The construct of self, as has been said, relates to time in that personal identity ordinarily develops in the linear flow

of time. Characters become something, move forward, as time itself flows on. As Hans Meyerhoff says, "the question, what am I, makes sense only in terms of what I have become..."² In Ulysses, however, as we have seen, there is no possibility of personality development, of "becoming," because the characters cannot escape from the moments of time which imprison them. Change, which involves breaking the time-bonds, must be motivated either internally, from within the character, or externally, from without, and in this novel, neither motivation exists. Change cannot stem from within, because each character accepts his time-prison: neither Stephen, Bloom, nor Molly has the will to change himself. Although each is far from ideally happy in his individual time-shell, all are too deeply embedded in the habit of acceptance to use their inner resources to stimulate a change in the self. As ^{Edwin} Muir says, this kind of character, fixed in time and space, is an "incarnation of habit."³ Stephen accepts his keyless, homeless state, and aimlessly follows Buck Mulligan and the medical students. Although he thinks, "Life is many days. This will end" (212), he nevertheless arrives at a ritualistic acceptance of his position: "Cease to strive. Peace of the Druid priests..." (215). Bloom, too, thinks of a better life, a "new Bloomusalem" (475), but finally accepts his cuckoldry and impotence with "Equanimity" (717). Molly can only console herself momentarily with the possibility that she could seduce Bloom again if she wanted to, as she did in the past (728); ultimately, she too arrives at equanimity: "its all his own fault if Im an adulteress...O much about it if thats all the harm ever we did in this vale of tears God knows its not much" (765). Thus, each character has accepted the life he leads

on June 16, which day includes yesterday as well as tomorrow, and this very equanimity forestalls any internal motivation for change.

The only other motivation, then, would have to be an external one: if each character could escape his own time-sphere and make contact with the others, a change in the self might occur. Many earlier critics felt that such alteration, which presupposes a linear progression of time and character in time, does occur in Ulysses; they felt that something happens in the novel, above and beyond character revelation. This theory, almost a critical cliché, has two branches. First, certain critics postulate that Stephen and Bloom will be united by Molly, since Stephen will come to live with the Blooms, and will become Molly's lover.⁴ Joyce's theory of "shadow-knowledge,"⁵ that men come together in the body of a woman whom they have loved, provides evidence for the eventual union of Bloom and Stephen. This union, say the critics, would provide Stephen with the father he needs, and Bloom with the son: Stephen, now properly fathered, could become an artist. The second branch of the theory of union, and a far more subtle and less literal one, proceeds as follows: Bloom takes Stephen home, and there is a symbolic communion between them, represented by their drinking of Epps's cocoa.⁶ Stephen, who represents the artistic sensibility, becomes by means of this communion united with Bloom, who represents humanity. The union of the Dedalian creative spirit with the necessary Bloomish clay feet enables Stephen to go on to create Ulysses, to write the book Mulligan says Stephen intends to write "in ten years" (246).⁷ Ulysses is, according to this theory, "a novel about a novelist writing a novel."⁸

Both branches of the theory of union are based upon a conception of time quite different from that of time as a prison. If something does happen in the novel, if Stephen gains from Bloom and/or Molly that which he needs to become an artist, then there obviously must be a progression of time, and the self in time, from "before" through "now" to "after." This linear progression of time and self would make Ulysses akin to the conventional dramatic novel, in which characters "change by their interaction on one another."⁹ There would even be that English favorite, "the great recognition scene," in which the characters, isolated at first, meet, unite, and live happily ever after.

There is, however, no textual evidence at all for the first branch of the theory, no indication that a ménage à trois is in the offing. On the level of conscious acts in time and space, which is where the first branch of the unionists functions, Stephen and Bloom make no contact whatever, and clearly separate. Stephen is bored by Bloom (606); he mocks Bloom (618); he leaves Bloom (689). The two are completely unable to communicate: Stephen hears only the colors of Bloom's words (629), not the plea for mutual understanding embodied in the words. Bloom realizes that "Name, age, race, creed" (662) separate them, and that the imagined ménage can never come about because of the very nature of time as a prison: "the irreparability of the past" (680) and the "imprevidibility of the future" (681). Bloom accepts Stephen's insultingly anti-Semitic song with his usual sadness, stillness, and silence (676), and the only perception of humanity Stephen gains from Bloom is that of "a strange kind of flesh of a different man ... sinewless, and wobbly and all that" (644). In summary,

they meet, go to Bloom's home, drink cocoa, urinate, and separate. There is no evidence at all that Stephen will come back, or that he wants to, or that Bloom expects him to.

In order to explode the notion that Stephen is in reality the son Bloom needs, it is important to examine Bloom's precise reasons for seeking a son, and Stephen's inadequacy for this role. That nothing happens on the conscious level is indicated by the text. Why Bloom, Stephen, and Molly do not set up house together is implied equally clearly, on both literal and symbolic levels. Bloom wants a son to alleviate his religious and sexual guilt, and thus to vindicate his manhood. In "Oxen of the Sun," there are two passages which give an outline of what a son would mean to Bloom:

Leopold that had of his body no manchild for an heir
looked upon him his friend's son and was shut up in
sorrow for his forepassed happiness and as sad as he
was that him failed a son of such gentle courage
(for all accounted him of real parts) so grieved he
also in no less measure for young Stephen for that
he lived riotously with those wastrels and murdered
his goods with whores(384).

And, later in the same chapter:

No, Leopold! Name and memory solace thee not. That
youthful illusion of thy strength was taken from
thee and in vain. No son of thy loins is by thee.
There is none now to be for Leopold, what Leopold
was for Rudolph (406-407).

In the first place, Bloom would like a son for an "heir." This is not to be taken in a financial sense, for although Bloom is very money-conscious, he is not a sufficient commercial success to have inheritance problems. The "heir," rather, refers to a future bearer of the Bloom name. Bloom says, earlier, "Something to hand on. If little Rudy had lived" (88). Again, he thinks,

"I, too, last my race. Milly young student" (280). There will be no son to carry on the Bloom name, for Milly will marry and change her name. Although she may someday have a son, a grandson would not provide a substitute for the son Bloom yearns for.¹⁰ Bloom's reason for wanting a son is a particularly Jewish one, for to the Jew, "a son is 'the predestination of a future.' Survival is assured for at least one more generation."¹¹

Secondly, Bloom thinks of the "happiness" a son could bring him. His life would be greatly enriched by a son-companion, for Bloom's only hopes for friendship lie in a child he could father.¹² Bloom is isolated from his fellow Dubliners, and is constantly rebuffed in his attempts to be friendly. He is reduced to performing acts of charity towards animals, blind men, and widows and orphans, because none of his contemporary fellow men want his kind attentions.¹³ A son would provide Bloom with an outlet for his charitable impulses, and would return this kindness with respect and gratitude. Bloom wistfully ponders: "See him grow up. Hear his voice in the house. Walking beside Molly in an Eton suit. My son. Me in his eyes. Strange feeling it would be. From me" (88). Because Bloom cannot find friendship in his milieu, he must consider creating a friend in the form of a son.

Thirdly, Bloom envies the "gentle courage" of a son like Stephen. Implicit in this envy is Bloom's desire for a son to achieve what he never did.¹⁴ Bloom is not a success in any sense of the word, for he has not gotten the things he wanted out of life: money, love, respect, security. He especially wanted a son to be a great financial success -- a "von Bloom Pasha" or a Rothschild -- a particularly Jewish parental aspiration. In "Circe,"

when Bloom gives birth to eight male children, his wishes for their financial success are seen: "All are handsome, with valuable metallic faces, wellmade, respectably dressed and wellconducted, speaking five modern languages fluently and interested in various arts and sciences.... They are immediately appointed to positions of high public trust in several different countries as managing directors of banks" (484). The Bloomish composite of a successful son is so symptomatic of parental wishes and dreams that it could stand as parody were it not so depressing a catalogue of all the things Leopold is not.

Bloom's grief over Stephen's riotous nature is part of his wish for successful children. Bloom was a riotous youth, as we saw in "Circe": he drank, and at least attempted to whore, and never devoted 'a year's study' to the religious or any other problem. Bloom feels that he was never properly disciplined, and thus did not become a success (453). He wants to make up for the mistakes of his own youth by having a son who will be properly reared, and who will thus be able to achieve success. Bloom, like many parents, does not realize that his failures are a result of his own shortcomings, related to his upbringing, but most directly a statement of his own limitations. In a fond parental dream, he thinks that he can vindicate his own errors by raising a model son. Bloom says, "I could have helped him on in life. I could. Make him independent. Learn German too" (88). Running through Bloom's wishes for a son is the implicit admission that he has been a failure in life, and would like to atone for this in some way by producing a man who can live successfully.

Fourthly, Bloom wants a son "to be for Leopold what Leopold was for Rudolph." Although there is an important part of Jewish ritual dealing with the prayers a son must say for the peace of his dead father's soul, I can find no indication that Bloom performs these ritual prayers. This wish is more likely related to the son's role in perpetuating the memory of his dead father. Leopold is going to Clare on the anniversary of his father's death, which indicates that he remembers his father and respects that memory. There will be no one to do this for Bloom when he is dead. Milly will become like Molly, and just as Molly has virtually forgotten her father, Milly will probably do the same. Bloom needs a son to guarantee that even after physical death, his memory will live on. Like Duffy, Bloom does not want to be completely forgotten after death: the only armor man can put on in the face of the spectre of finite time is the knowledge that he has left a bit of himself behind. Bloom is perfectly alone in time, a contained human being, because he has left no male heir.

Lastly, Bloom wants a son to give him at least the illusion of strength. His sense of masculinity was taken away when Bridie Kelly ran away from him long ago. Perhaps Bloom could revive this illusion by fathering a son, thus proving to himself and others that he is a man. Bloom connects Rudy's death with his own defective masculinity, for he says, "if it's healthy it's from the mother. If not the man" (94). Bloom feels that he cannot engender a healthy male offspring because he is not sufficiently male. The blow to his masculinity afforded by Rudy's death has caused him to retreat into quasi-femininity, a retreat from which he will never emerge. Bloom's guilt about his inadequate masculinity and

his defection from Judaism merge in his inability to sire a son.

It is now necessary to examine Stephen as a candidate for Bloom's son. If Stephen is to join the Bloom household, there must be something in it for him as well as for Leopold and Molly. In the light of Bloom's reasons for wanting a son, it becomes clear that Stephen will not do. The most salient points are that Stephen could only be a spiritual son, and that Stephen is not Jewish. Stephen could not be Bloom's heir because he is not a Bloom and thus would not perpetuate the family name. Bloom can hardly see "me in his eyes," or take pride in family resemblance. Stephen cannot provide Bloom with the friendly companionship he desires, because their minds are too far apart. Stephen is too esthetic, too ethereal, and too coldly brilliant to enter into friendship with a man as earthy and commonplace as Bloom.¹⁵ Bloom is one of the mediocre "others" whom Stephen has always felt contempt for, and with whom he shows no desire to merge. As for the 'jolly good fellow' companionship that Bloom would want from a son, Stephen is far too superior to stoop to that level of communion.¹⁶ Stephen has barely had a friend whom he could keep; why should Bloom be any more of an intimate than Cranly or Lynch? Bloom's wish for a son who could become a financial success can not be fulfilled by Stephen, for he is "artistic" as opposed to Bloom's "scientific," and will no more become a Rothschild than Bloom will.¹⁷ And, to be practical, Stephen is already twenty-two, beyond the age when upbringing by Bloom could mold him into a financial wizard. If anything, Stephen is more financially naive than Bloom. Finally, Stephen could not fulfill the duty

of a Jewish son towards a dead father, because the ritual prayers require a Jewish offspring to be efficacious.¹⁸ One wonders, noting Stephen's disrespect for the living and for his own dead mother, how much respect he would have for the dead Bloom. It is unlikely that he would honor Bloom in death, even to the extent that Bloom honors Rudolph -- in thought and a yearly visit to his grave.

Lastly, and most important, Stephen's "adoption" as a son would in no way alleviate Bloom's sexual guilt, because Bloom wants to father a real flesh-and-blood child to show that he is virile and potent.¹⁹ A spiritual son would be no solution for Bloom's problem: if anything, it would weaken Bloom's already tottering masculinity, because it would be a tacit admission of his inability to sire a physical son. What Bloom needs is a Jewish son of his own seed; Stephen is not that. As D.G. van der Vat asks, "how could the man in quest of bodily fatherhood be the father of a son in quest of spiritual sonship?"²⁰ It is a perceptive question, for it enunciates the principal objection to the father-son communion idea: Stephen and Bloom are worlds apart, looking for entirely different things in life, unable to satisfy each other on even the level of polite disinterested conversation. It is hard to see how they can mingle their individual selves when they can barely even talk to each other.

Just as Bloom has little to gain in any actual father-son relationship, Stephen too has no real reason to accept Bloom as a father-figure,²¹ find a stimulus to his creativity in Molly,²² and thus go on to create Ulysses. First, there is no real reason to suppose that Eccles Street is the best answer for Stephen's "Where?" We do not know if Stephen will come back to the Blooms,

for Ulysses is vague on that point.²³ Since the action of the novel ends in the early morning hours of June 17, 1904, we have no right to assume events which may or may not occur on a later date. Stephen's actions indicate that he probably will not return, for he showed complete lack of respect for Bloom, and returned the older man's fumbling kindness with insulting nastiness. Stephen does not want the sort of fatherhood that Bloom could provide. Second, even if Stephen does come back, the most he can accomplish is a passing affair with Molly. She is married to Bloom, presumably for life, and there is no reason for her to leave Bloom for Stephen. She seems relatively satisfied with her marital status, despite Bloom's shortcomings. As Stephen's mistress, in a temporary affair, Molly's role in causing his creative powers to develop would be a questionable one. Third, assuming that Molly and Stephen did become lovers, Stephen would have a new sin to contend with: adultery. It is hard to see how the addition of this sin to his already overburdened conscience would help him to emerge as an artist. There is no reason for postulating a relationship with Molly as a solution to Stephen's sexual difficulties. Such an affair would most likely throw him into new paroxysms of guilt, and hinder his development. Thus, from Stephen's point of view, there would be no benefit attached to an affair with Molly, and no stimulus to his creativity, given the existing marital situation. What he is looking for, the virgin-whore of imagination, cannot be found in Eccles Street. I do not feel that we can postulate Bloom-Stephen communion without either ignoring the text, or continuing it beyond the point at which Joyce ended his novel.

If a critic insists upon viewing the urination in the garden as deep spiritual contact on the conscious level, Ulysses is reduced to a dirty joke. The second branch of the unionist critics, however, leaves the conscious level, on which communion fails to occur, and moves to the subconscious level, that of symbolic communion through the agency of Epps's cocoa. Now admittedly the cocoa is called "massproduct" (661), which designation cannot be argued out of existence in a novel so full of Christian references. The implication in the term, that the cocoa is "mass-produced" and "produced for the masses,"²⁴ is clear enough, but can one go further and say that "massproduct" signifies a symbolic mass? I think not, for two reasons. Firstly, shortly after drinking the cocoa together, Stephen and Bloom urinate together. That is, they expel the liquid which they previously had taken in. After all, if drinking together symbolically signifies participating in the Mass, surely urinating together can symbolically signify a nullification of that Mass.²⁵ Secondly, Stephen, apparently unchanged by contact with Bloom, leaves Eccles Street, and we do not see him again. There is no textual evidence of a change in Stephen as a result of communion with Bloom: Stephen simply vanishes from the novel. Whether or not subconscious communion does take place, in spite of the lack of textual evidence, is a matter for speculation only.²⁶ The unionists can say that there is no evidence to the contrary, but one must be wary of assuming that something is so simply because no one says that it is not. Further, one can hardly argue for a change in a character whom one never sees again. There may be communion, just as there may be, for example, fertility rites at the bottom

of all literature; we cannot prove that no subconscious communion occurs, just as we cannot prove that fertility rites did not influence literature; but we certainly cannot offer the negative evidence of being unable to disprove a thing as proof positive of its existence.

One very acceptable alternate explanation, based on what is in Ulysses, and not what is not there, is that "massproduct" refers to a mass which was attempted, but failed. The mass was abortive, reversed immediately after its celebration, and produced no result at all. Stephen and Bloom may embody the failure to communicate, not the fleeting but permanently influential moment of contact. From this viewpoint, Ulysses contains the tragedy of modern man: his inability to escape the prison of the self in time, his fumbling failure to make contact with any other self. Bloom is left alone to feel "the cold of interstellar space" (689), because despite his efforts, communion has failed. Stephen wanders off alone as ever, and Molly will have to settle for Boylan and his ilk. The self thus remains in its time-prison because of internal and external apathy; it has itself accepted this prison, and no external contact occurs which shatters the walls.

Still, when one accepts the fact that the characters remain imprisoned in their isolated moment of time, one is left with a mass of disturbing evidence apparently to the contrary. Stephen, Bloom, and Molly are constantly being united, in many ways, throughout the novel. Their thoughts seem to be merely different cuts from the same bolt, for they think about the same things, often in the same words; moreover, the details of their lives coalesce in puzzling fashion. Stephen, Bloom, Molly all think about metem-

psychosis, the East, their dead parents, funerals, Don Giovanni, dogs, and so forth. Stephen thinks of a girl saying "Touch me" (49), as a sexual invitation, and Bloom remembers Rudy's life beginning with Molly's "Give us a touch, Poldy" (88). Later, both Stephen and Bloom reveal the same, identically phrased, attitude about the body: "One body. Do" (Stephen, 199; Bloom, 276).

In addition to mental and verbal correspondences, the details of the three characters' lives fit together in meticulous, numerical Joycean fashion. In Mrs. Cohen's brothel, Bloom says that he cut his hand twenty-two years ago, when he was sixteen; Stephen, now twenty-two years old, sixteen years younger than the thirty-eight year old Bloom has hurt his hand today (549), which is, by the way, the sixteenth of June. Molly is connected with the other two, for Stephen says that there is no "greater love than this ... that a man lay down his wife for his friend" (387), which is precisely what Bloom offers to do (636-637). Further, Stephen dreamed that a man offered him a melon on the "street of Harlots" (47), and Bloom associates Molly with the melon fruit (719), and tempts Stephen with a revealing photograph of her. Molly remembers that she first saw Stephen when she was in mourning for Rudy (759), and today she feels that Stephen was in her morning cards (760).

The characters are connected not only to each other, but also to Shakespeare, the artist. Stephen's theory of Shakespeare, that he was seduced by an older, more experienced woman (Chapter 9), and was "shrewridden bridled and mounted by a light of love" (425) for the rest of his life, fits Bloom's marriage, except that Molly is younger than Leopold. When Stephen and Bloom

gaze into a mirror in Mrs. Cohen's, they see themselves together as a "beardless" Shakespeare with horns (553). "The Cap," in the fantasy in Nighttown, says, "Jewgreek [Bloom] is Greekjew [Stephen]. Extremes meet" (493). And, Stephen himself says, "God, the sun, Shakespeare, a commercial traveller [Bloom] having itself traversed in reality itself, becomes that self" (494). Thus, the three major characters seem to bear some relationship to each other in the person of Shakespeare, or, more abstractly, the artist.

These correspondences seem to indicate that the characters will make contact with each other; their similar thoughts and interwoven lives seem to prepare the way for union. But nothing of the kind occurs. The only way, then, to explain the apparent union of the individual selves is to look beyond the novel, at the artistic sensibility of the writer.²⁷ This is quite different from looking at any one character in the novel and deciding what he will become when he leaves it. The artistic sensibility is an abstraction which surrounds all novels, in various degrees, and that facets of this sensibility enter into a novel's characters is a critical commonplace. The qualities of Molly, Bloom, and Stephen, amalgamated within one person, could make an artist, a new Shakespeare, capable of creating literary masterpieces. If the young intellectual Stephen could gain the humanity of the older physical Bloom, through the love of a woman, Molly, a complete artist would be formed: a brilliant, tolerant, free, loving creator. This does not happen within the confines of Ulysses, because the characters are too time-ridden to escape themselves. The possibility is raised, however, of an artist

being formed by a union of all three. As we shall see, Joyce alone is the artist formed in such a way. That the writer Joyce should choose as his subject the creation, or more accurately, the failure of creation, of an artistic soul is not surprising. As Stephen says, "his own image to a man with that queer thing genius is the standard of all experience, material and moral" (193). Since the artist, to Stephen, is "doubtless all in all in all of us" (211), he can be expected to reveal himself in his novels, and, further, claim that such revelation elucidates not merely the nature of genius, but also the nature of man. Thus, the raw materials of the artistic soul are in Ulysses, but not the combination of them to form a mature artist. We are left with the Joycean aesthetic theory: the invisible, indifferent creator God who pares his fingernails above his creation. We must, if we insist on union, look outside the novel, look to the creative spirit which engendered it.

The very fact that Joyce provides a system by which the artist is created forces the critic to look at the author as well as his creations. In Ulysses, for better or worse, Joyce is the God of his creation. Joyce's own relationship to time, particularly to sex and religion as facets of the developing self, must be examined to differentiate firmly between creator and creation. It is my opinion that Joyce broke free in time by mastering sexuality; I feel that June 16, 1904 was the date, probably actual, and certainly symbolic, of this release. Ulysses, in accordance with this view, is, in a sense, a monument to Nora, for Bloom is the time-ridden man Joyce might have been had he not met the auburn-haired girl on Grafton Street. And Stephen, likewise, is the possible self of Joyce as the failed artist.

Chapter II: Footnotes

¹Hugh Kenner, Dublin's Joyce (London, 1955), p. 155, points out that in terms of Joyce's aesthetic theory, Ulysses is a prison because it is a self-contained world.

²Time in Literature (Berkeley, 1955), pp. 27-28.

³Edwin Muir, The Structure of the Novel (New York, 1949), p. 142.

⁴See William Empson, "The Theme of Ulysses," The Kenyon Review, XVIII (1956), 26-52; Empson, "Humanism and Mr. Bloom," The New Statesman and Nation, LII (August 11, 1956), 163-164; Rolf R. Loerich, The Secret of Ulysses (Illinois, 1953), pp. 1-3.

⁵See Herbert Howarth, "The Joycean Comedy: Wilde, Jonson, and Others," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), pp. 189-190.

⁶See William York Tindall, James Joyce: His Way of Interpreting the Modern World (New York, 1950), p. 29; Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 222; Richard Ellmann, James Joyce (New York, 1959), p. 383.

⁷See Empson, "The Theme of Ulysses," p. 28; Julian B. Kaye, "A Portrait of the Artist as Blephar-Stoom," JJ Miscellany: Second Series, p. 88.

⁸Muir, p. 126.

⁹Ibid., p. 60.

¹⁰For a comment on Bloom's relationship to Milly, see Frank Budgen, James Joyce and the Making of Ulysses (New York, 1934), p. 222, and Richard M. Kain, Fabulous Voyager: James Joyce's Ulysses (Chicago, 1947), pp. 75-76.

¹¹Eileen Ellenbogen, "Leopold Bloom -- Jew," The Changing World, Winter 1947-1948, 84.

¹²This is pointed out by S. Foster Damon, "The Odyssey in Dublin," James Joyce: Two Decades of Criticism, ed. Sean Givens (New York, 1948), p. 230.

¹³Ibid., p. 229.

¹⁴This is implied by Damon, p. 230, and Ellenbogen, p. 85.

¹⁵The intellectual gulf between Bloom and Stephen is noted by Damon, pp. 234-235, and W.B. Stanford, "Ulyssean Qualities in Joyce's Leopold Bloom," Comparative Literature, V (1953), 135. William M. Schutte, Joyce and Shakespeare (New Haven, 1957), p. 141, adds the idea that Bloom and Stephen represent two extremes:

the aesthetic and the material.

¹⁶See D.G. van der Vat, "Paternity in Ulysses," English Studies, XIX (1937), 148, for the idea that Bloom has "all the sentimentality, all the self-deceit, and all the illusions of the very fatherhood which Stephen abhors." See also Damon, p. 230.

¹⁷Van der Vat, p. 157, further points out that Bloom is opportunistic in his plans to exploit Stephen's intellectual prowess.

¹⁸Ellenbogen, p. 86, and Stanford, p. 135, both discuss the separation of Bloom and Stephen by "race and creed."

¹⁹R.P. Blackmur, "The Jew in Search of a Son," The Virginia Quarterly Review, XXIV (1948), p. 114, feels that Bloom needs "himself the child in womb," for a son. Empson, "The Theme of Ulysses," pp. 26-52, and "Humanism and Mr. Bloom," 163-164, thinks that Bloom will gain a real, physical son. Loerich, p. 15, also feels that Bloom will find a real son in Stephen.

²⁰"Paternity in Ulysses," p. 156.

²¹Damon, p. 242, feels that "Stephen's pride bows before Bloom's dead." Blackmur, p. 112, says that "Stephen has somehow to become Bloom, or see the need of it." Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), pp. 85-86, argues that between "Stephen's esthetic feeling and Bloom's civic sense... lies our only hope for the good life."

²²This is implied by Rudolph Von Abele, "Ulysses: the Myth of Myth," PMLA, LXIX (1954), 361. See also Derek Savage, The Withered Branch (London, 1950), pp. 189-190, and Loerich, p. 1.

²³For the opposite opinion, see Empson, "Humanism and Mr. Bloom," p. 163.

²⁴Tindall, James Joyce, p. 29.

²⁵Stanley Poss, "Ulysses and the Comedy of the Immobilized Act," ELH, XXIV (1957), 80, wilyly notes that even if cocoa is communion, "we must remember the ultimate disposition of the cocoa."

²⁶Among the many critics who do not think that communion takes place are the following: Kain, pp. 82-85; J. Mitchell Morse, The Sympathetic Alien: James Joyce and Catholicism (New York, 1959), pp. 19-23; Schutte, pp. 148-151.

²⁷It is generally accepted today that Joyce himself is the subject of his novel. The best of the recent critical and biographical studies is Richard Ellmann's definitive work, James Joyce.

Chapter III: Joyce and Time

James Joyce the artist used Bloom as a vehicle for his own guilt, especially in reference to sex. Joyce turns in this last Dedalus novel away from the figure of Stephen to that of Bloom as a surrogate. The reason is, in my opinion, that by the time Joyce came to write Ulysses, he had passed the stage of religio-maternal crisis in which Stephen is permanently embedded. Joyce, after his experiences of 1909, the terrible few months of separation from Nora, had undergone an almost purely sexual crisis. It was this crisis which was largely to determine the character of Bloom. Joyce's concern with his Catholic mother was superseded by concern for his sexual relationship with Nora, a relationship which assumed new and more important proportions when Joyce was away from home. When Joyce left the arena of religious struggle, when he decided to leave Catholic Ireland and its conventions behind, he left also the persona of Stephen behind, and took up the new mask of Bloom.

Joyce felt that "writing disengaged him from obsession,"¹ and as early as 1908 intended Ulysses to be autobiographical: "What can a man know but what passes inside his own head?"² Bloom embodies the traits of Joyce associated with his non-artistic side,³ e.g., his self-image as a family man, his materialism, and his passivity.⁴ It has often been protested that Bloom is far too ignorant to be considered a surrogate of Joyce.⁵ It is true

that Bloom is abysmally ignorant of the arts, specifically music, language, and literature, and also of the sciences. The striking thing is not Bloom's ignorance, however: it is the parallel between Bloom's stupidity and Joyce's brilliance. Bloom knows very little about the subjects in which Joyce was most proficient; he is almost a negative embodiment of the Joycean intellect. This ignorance fits in perfectly with Bloom's personality as a vehicle for Joyce's guilt and non-artistic life, for Bloom represents what Joyce might have been if he had not been a creative genius.⁶ Bloom, with his guilt and commonness, is the average man. Joyce, with his guilt and commonness, was a great artist. In that mysterious process of creation, Joyce transferred his guilt to Bloom, and in thus "disengaging himself from obsession," created a great and universal character. Joyce celebrated his own newly-found freedom in time by setting down a possible Joyce imprisoned by time and sex. His first victory over time occurred on June 16, and was celebrated by the creation of Stephen Dedalus as a Joyce-without-Nora. The second victory occurred in 1909, and was celebrated by Bloom: a Joyce-without-genius.

Joyce allowed some identification between himself and Bloom, but he did not intend the specific nature of his guilt to become common knowledge.⁷ We only know of Joyce's intense guilt through his letters written to Nora in 1909, which he had instructed her to burn.⁸ In a letter to Frank Budgen, Joyce quotes Valery Larbaud as saying, "Bloom is as immortal as Falstaff," and then adds in parentheses, "except that he has some few more years to live--Editor."⁹ Joyce frequently adopts a humorous tone in treating Bloom, but there is an undercurrent of seriousness: "I have been

training for a Marathon race by walking 12 or 14 kilometres every day and looking carefully in the Seine to see if there is any place where I could throw Bloom in with a 50 lb. weight tied to his feet."¹⁰ Joyce's attitude towards Bloom is perhaps best summed up in an anecdote told by Sylvia Beach:

From the author of Ulysses himself, I learned what Mr. Bloom looked like. Joyce asked me one day if I would write to Mr. Holbrook Jackson ... and ask him to send me a photograph of himself.... The photograph arrived. I showed it to Joyce. He scrutinized it at some length and seemed disappointed; then, handing it to me, he said: "If you want to know what Leopold Bloom looked like here is someone who resembles him." But, he went on, "the photo is not a good likeness. He doesn't look as much like Bloom in it."¹¹

Bloom is an imperfect likeness of Joyce, and it is necessary to examine Joyce's guilt feelings as exposed in his letters in order to understand the very guilty character he created. The hints, oblique correspondences, shadowy relations in Ulysses, all point to the free and mature artist exulting over his creations trapped in time. Unpleasantly enough, Joyce is saying, "there but for the grace of Nora go I."

The history of the 1909 experience, revealed in unpublished letters, is very important as background for Joyce's relationship to time and sex. Joyce returned to Ireland in 1909, for the first time since 1904, and took his young son Giorgio with him. This was his first trip away from Nora as well. As Richard Ellmann says, "Moving through the events of Joyce's brief stay there are, in phantasmagoria, the outlines of Exiles and Ulysses."¹² This period of separation from Nora was gravely disturbing, and caused Joyce to reassess his whole relationship to the woman with whom he had lived for five years. In Dublin, Joyce met Vincent Cosgrave, the

Lynch of Ulysses, who held several grudges against him. Cosgrave told Joyce a dreadful story about his intimacy with Nora while she was seeing Joyce. Ellmann describes the event:

Cosgrave reminded Joyce that Nora used to go out only every other night because, she said, her duties at the hotel kept her busy on the alternate evenings.... she had not stayed in the hotel on those evenings, but had gone for walks in the darkness along the river bank with another escort -- himself. Joyce was struck with consternation. The inherent improbability of the tale, his knowledge of Nora's innocence and fidelity, weighed nothing for the moment beside the horrible possibility that she had betrayed him.... The Dublin visit had sharpened Joyce's feelings of ancient treachery, and predisposed him to find it all-pervasive.¹³

The meaning of "betrayal," implied between the lines, is sexual: if Nora walked with Cosgrave as she walked with Joyce, perhaps she had the same sort of sexual relations with him. In this case, she would hardly be the pure, yet knowledgeable, woman that Joyce-Stephen dreamed of. Joyce was shattered by this suspicion: he "'wept and groaned and gesticulated in futile impotence' as he related Cosgrave's story. Byrne wrote later that he had never 'seen a human being more shattered.'" ¹⁴ Byrne, however, managed to persuade Joyce of Nora's innocence, ¹⁵ and Stanislaus confirmed this, having knowledge of Cosgrave's treachery. ¹⁶ This first trip to Ireland lasted from July to September, 1909, and Joyce returned again in October, 1909, and stayed for two and one half months. During these separations, Joyce wrote many letters to Nora, expressing his state of mind, which state was later transferred to Bloom. Only because Joyce passed beyond the stage of doubting to certainty of Nora's love and loyalty could he set down his experiences in art. Nora became again, with renewed significance, the woman who had appealed to him in 1904.

Joyce's letters alternated between violently obscene and equally violently sublime thoughts. During the course of this correspondence, Joyce was extremely guilty about the suggestions he made to Nora. He felt that although he never uttered obscenities in speaking, the separation from Nora had bestialized him.¹⁷ Earlier, Joyce had written, "How on God's earth can you possibly love a thing like me?"¹⁸ In an early notebook, Joyce says of Nora: "She speaks as often of her innocence as I do of my guilt."¹⁹ Joyce was always a guilty man, for one reason or another, but he reached the peak of his guilt in connection with the 1909 affair. He felt that his feelings toward Nora were wrong and dirty, yet he persisted in giving vent to those feelings, much as Bloom does. Joyce also seeks to blame others for his own faults: his complaint that the absence from Nora brings out the beast in him is another Bloomism, strongly reminiscent of "when in doubt, persecute Bloom."

I shall now examine Bloom's sexual guilt in the light of what we know about Joyce, to establish Bloom as Joyce's guilt vehicle. The vitality of the Godlike creator's exultation can only be measured by comparing him with his creation: Bloom's life is the prison Joyce escaped. The first accusing woman in Bloom's subconscious is his mother, whose appearance is actually related to his religious guilt. Ellen Bloom is given very little importance, and we are told, surprisingly in a novel of such great detail, almost nothing about her. I think that this omission is significant, especially in view of Joyce's fully detailed treatment of Stephen's relationship with his mother. This disparity in treatment is probably explained by the view of Stephen as the young Joyce, to whom "mother" meant a struggle with Catholicism.

To Bloom, as to the older Joyce, "mother" is no longer significant in terms of religion, for his religious battles are over. "Mother" has become, rather, an aspect of the marital relationship, and Bloom's conception of Molly as his mother stems from Joyce's relation to Nora.

Molly appears next to rebuke Bloom, and the theme of his womanly submissiveness is raised. This theme and the guilt associated with it is an important part of Joyce. When Joyce first met Nora in 1904, he felt that he had to tell her about all of his past sins -- religious and sexual -- so that she would love and accept him for what he was. He appalled her by recounting his behavior toward priests and prostitutes, even to the extent of making his sins worse than they were, and then he begged her meekly to accept him with all of his peculiarities. Nora had to know his crimes, and "absolve them out of love, out of mercy, out of awareness that his real nature was not in them."²⁰ During the 1909 separation, Joyce wrote, "I gave others my pride and joy. To you I give my sin, my folly, my weakness and sadness."²¹ Joyce urged Nora to 'be his mistress as much as she liked' and 'to shelter him from the storms of the world.'²² As Ellmann says, "He was content to find her stronger and in her way more self-assured than he was."²³ Perhaps the most eloquent summary of Joyce's attitude toward Nora is his description of their relationship in 1909: "I thought of one who held me in her hand like a pebble, from whose love and in whose company I have still to learn the secrets of life."²⁴ This is reminiscent of Stephen's desire to learn the "secrets of his race" from a woman such as the one who beckoned Davin. Significantly, the secrets are never

revealed to him or to Bloom. We also see in Joyce the same attitude toward Nora that Bloom has toward Molly: the strong, "independent, unself-conscious, instinctively right"²⁵ woman and the submissive male. The full implications of this child-mother relationship will be discussed below, but it is sufficiently obvious that Joyce regarded Nora as a strong and protective force during the years when he was thinking about Bloom's character. Joyce's guilt about his own weakness was somewhat expiated by his finding in Nora the sine qua non of artistic creation; Bloom, however, has no excuse for his dependence on Molly. Thus, Bloom's guilt is deep and constant, while Joyce turns his own guilt into art. Stephen fails to discover the secret of his race; Bloom does not try to; James Joyce alone sees the secret and penetrates its meaning.

Bridie Kelly, the girl who ran away, appears next to Bloom. Although Bridie was not necessarily a prostitute, the only biographical information analagous to Bloom's encounter with the "waif" is Joyce's encounter with prostitutes. Joyce was sexually precocious, and began frequenting prostitutes at fourteen. He whitewashes his own life by making Stephen sixteen at the first encounter, but the significant fact is that the sex life of both the artist and his heroes began with whores. Joyce's first meeting with a prostitute occurred on the way home from the theatre, along the lonely and dark canal bank. As Ellmann says, "the experiment helped to fix his image of the sexual act as shameful, an image suppressed but never quite abandoned later."²⁶ Bridie inspires Bloom with doubts about his own masculinity, and shame at the recall of the watch's footsteps. Perhaps, we cannot be sure,

something similar happened to Joyce: the evidence at any rate points to guilt about illicit youthful sexual encounters, guilt finally put to rest in Joyce's life by satisfying relations with Nora.

Bloom is also guilty about his masturbation, and the same guilt is seen in Joyce during the period of separation.²⁷ Stephen, too, exhibits this trait, for he often has the humiliating choice between whores and masturbation. The solution -- a woman who will give herself freely -- is characteristically possessed by the author alone. Bloom's next fantasy, his flirtation with Josie Powell, can be compared with Joyce's two extra-marital flirtations: Amalia Popper in 1913 and 1914, and Marthe Fleischmann in 1918 and 1919, although the latter relates more specifically to the Bloom-Martha Clifford affair. Amalia Popper was one of the models for Molly Bloom.²⁸ Joyce's affair with her, like Bloom's with Josie, was one "of eyes rather than of bodies."²⁹ Joyce soon realized the absurdity of this affair, which had come about as a part of the resurgence of his vitality that took place after his trip to Ireland. Signorina Popper was soon forgotten, but Joyce's guilt about "deceiving" Nora remained. Because both Bloom and Joyce are essentially passive men, affairs of the eyes are as great a source of guilt as actual physical adultery. The intent replaces the action, and dirty thoughts become as important as dirty deeds.

Bloom's next accuser is Martha Clifford. Here, Joyce has merged two different sins of his own. The first is the obscenity, and we have seen that Joyce was guilty about his obscene letters to Nora, and his insistence that she reply in like manner. Joyce urged Nora to write vile words, just as Bloom urged Martha,³⁰ and

Stephen urged nameless harlots. Obscene words in the Joyce canon are associated with obscene behavior, and his most important surrogates illustrate this connection. In the second place, Joyce transferred his guilt about his affair with Marthe Fleischmann to Bloom, even using the name "Marthe-Martha" as an indication. Once again, in relation to Joyce's affair, "That anything tactical took place between them is unlikely," for Joyce was "more onlooker than lover ... Yet it was a final burgeoning of his desire for dark, unknown, passionate, preferably Semitic women who would envelop him in their arms."³¹ This desire, first seen in Little Chandler's vision of the voluptuous Jewess forever denied to him by his marriage to Annie, is reflected also in Stephen's desire to be overwhelmed by the sexual advances of a whore. Perhaps there is a clue to Bloom's fear of a breach of promise suit in the ending of the Joyce affair: "Joyce received a sudden communication from Marthe Fleischmann's lover ... Rudolph Hilt-pold. Marthe, who suffered from nervous attacks, had been away in a sanitarium, and Hilt-pold had evidently found letters from Joyce among her belongings and blamed him for her condition."³² Joyce took the whole affair comically, and refused responsibility for Marthe's "nervous attacks." But by this time he was sure of Nora's love and devotion, and could afford to laugh at his extra-marital interest. This is a certainty that Bloom does not have, and he thus takes his little amorous escapades very seriously.

At this point, Bloom's abnormal concern with his excretory processes, especially as related to the sexual function, was noted. Joyce, too, exhibits this concern, as did Stephen. To a certain extent, Joyce's interest in scatology stems from his

Irish background. He early felt that "most Irish jokes are about excrement,"³³ and he was not as inhibited about that subject as the modern Freudian generation. Joyce's interest and concomitant guilt feelings, however, are much more personal, as the letters of December, 1909 show. The Joycean connection between defecation and sexual relations is hinted at in Stephen's fantasy of goatish creatures, made more explicit in Bloom's behavior, and explained by the author's own connection of the two acts.

We also saw that Bloom had a passion for ladies' underwear, related to his interest in "reres," and found underthings sexually stimulating. He was especially fond of black underwear, and when he was first married, bought some for Molly. This passion is observable in Joyce also, for he loved frilly black lingerie, and on his trip to Ireland would have bought some for Nora had he had the money.³⁴ In later life, Joyce urged Frank Budgen "to treat 'Le Manteau de Tanit,' that is, female drawers, 'with IMMENSE seriousness, respect, circumspection, historical sense, critical acumen, documentary accuracy, citational erudition, and sweet reasonableness.'"³⁵ But the humorous tone indicates that Joyce had long since escaped guilt about his fetishistic desires. Bloom's guilt about making advances to Mary Driscoll, connected with "reres," is perhaps related to an early incident in Joyce's life. Prior to his visiting prostitutes, and at about the age of thirteen, Joyce had a flirtatious encounter with a young maid in the house. Stanislaus Joyce "describes a scene between the two as 'a kind of catch-as-catch-can cum-spanking match.'"³⁶ It is significant that Joyce was a very young boy when this occurred, and that Bloom is an older married man. The childish attitude toward sex

which Bloom displays is something Joyce remembered from his own youth, and recreated as an integral part of Bloom. Although Joyce ultimately outgrew these desires, his own impulses during the 1909 separation were sufficiently childish to make him realize that an adult can be tormented by youthful sexual problems.

Bloom's guilt about obscene advances toward society women is related most specifically to Joyce's use of Leopold von Sacher-Masoch's Venus in Furs as source material.³⁷ It is likely that Leopold Bloom derives both his name and his masochism from Sacher-Masoch, the father of the psychoanalytic term. There is, in addition, a personal element in the connection between obscene urges and richly furred women. At the same time that Joyce was writing these obscene letters to Nora, he was planning to buy her furs. By November 1, the "sable" that Joyce had earlier planned to buy "had degenerated to squirrel."³⁸ Joyce also wanted Nora to become well-padded and robust, and even sent her a pound of cocoa to fatten her up. As we recall, Stephen too wanted to be overcome in the arms of a whore: he wished a strong and sensuous woman would take him. This connection between fleshy and opulent women, and the obscene impulses and masochistic desires they stimulate in Bloom's mind, is found in Joyce's experience.³⁹ But Joyce satisfied his desires in life, as neither Bloom nor Stephen can.

Bloom's masochism, as particularly expressed in the Bella-Bello fantasy, is symptomatic of Joyce's state of mind in 1909, although the roots extend back to a still earlier period. On September 2, 1909, Joyce writes; "Tonight I have an idea madder than usual. I feel I would like to be flogged by you. I would

like to see your eyes blazing with anger ..."⁴⁰ Later on in the year Joyce wrote a letter in which he pictured himself as a weak and disobedient child, being severely birched by a physically powerful mother, and enjoying this treatment.⁴¹ These statements provide as clear an expression of Bloom's masochistic desires as could be demanded. Joyce imagined himself as a naked and trembling child, being unmercifully beaten by his mother, just as Bloom pictures himself as a weak and disobedient female being punished by the dominant male master. In both cases there is a strong element of enjoyment of the punishment, and sexual excitation derived from it. The difference is, however, that Joyce was aware of his desires and rose above them, while both Bloom and Stephen remain prey to unsatisfied longing, guilt, and shame.

The last, and most disturbing element in Bloom's guilt is his cuckoldry. Bloom is not only an avowed cuckold, but also one who derives enjoyment from and seeks continuance of this state. Although Joyce was not a cuckold, he suspected that he had been cuckolded by Cosgrave in 1904. The fact that Joyce was only meeting Nora for walks then was irrelevant, for he did not marry her until many years later, and then only for inheritance purposes. Joyce feared that Cosgrave had been intimate with Nora, equated this with being cuckolded, and wrote to Nora about his anxiety: "If I could forget ... that the girl I loved was false to me and remember her only as I saw her with the eyes of my boyish love I would go out of life content. How old and miserable I feel!"⁴² The last idea is echoed by Bloom -- "I'm tired to move.... Not so young now" -- after he has masturbated on the strand (374). Bloom contrasts his happy past,

when he and Molly enjoyed normal sexual relations, with his miserable present. As a cuckold and an onanist, he feels prematurely aged through suffering. Perhaps the saddest words in the novel are Bloom's "Me. And me now," for they reveal the depths to which he has sunk, and the impossibility of ever reviving his former self.

Joyce was deeply hurt by his suspected cuckoldry, but after he had been reassured of Nora's fidelity, he took delight in offering her to other men. As Ellmann comments, Joyce took "a certain pleasure in observing her attraction for other men," and he "sometimes boasted of the interest of other men in his wife, as he would make Bloom do later."⁴³ Joyce, however, did not risk actual cuckoldry, and was, in fact, furious when his men friends took his hints and suggested intimacy with Nora. This offering and consequent anger at the results of his offering was a part of Joyce's "pleasure of self-laceration."⁴⁴ The masochism theme is thus related to cuckoldry in Joyce as well as in Bloom. This relation is, moreover, perfectly logical. To Joyce, who sought betrayal and suspected it on all sides, a most natural form of betrayal would be cuckoldry. Since he refused to trust men, he created little dramas of betrayal, and thoroughly enjoyed resolving these dramas by stepping in just in time to prevent Nora's adultery. Bloom, who is not the master of the situation as Joyce was, is really betrayed on all sides. One strongly suspects that Joyce is vicariously enjoying the cuckoldry of his character, which he prevented in his own life.

Bloom's state as a cuckold is one cause of his isolation from his fellow Dubliners. He has the respect of no one, indeed,

is known around town as 'Mrs. Bloom's Husband,' because his cuckoldry is common knowledge. Bloom, moreover, leaves himself open to repeated snubbing because of his constant efforts to be friendly, and his use of Molly to gain men friends. Bloom, in effect, desires his own betrayal. Stephen does the same, for as Cranly pointed out, no one is forcing Stephen into exile. The root of both characters' suspicions is in their creator. Joyce often suspected treachery, both before and after he left Ireland, and viewed himself as betrayed, especially during the trying 1909 separation. He writes on October 27, "I loathe Ireland and the Irish.... I see nothing on every side of me but the image of the adulterous priest and his servants and of sly deceitful women.... the doubt assails me that even you are secretly against me.... Are you with me Nora or are you secretly against me?"⁴⁵ Joyce constantly exaggerated his isolation from other men, and chose, like Stephen, to think of exile from Ireland as a necessary step in avoiding betrayal. The "image of himself as the hunted quarry"⁴⁶ was one which Joyce cherished all of his life, despite the fact that he largely engineered his own 'betrayals.'

Joyce felt that "relations between men ... must inevitably have this coloration of uncertainty, jealousy, hostility, and affection: the usual name for this hodgepodge was friendship."⁴⁷ To Joyce, every male was a potential traitor.⁴⁸ As early as August 29, 1904, he wrote to Nora, "When I was younger I had a friend to whom I gave myself freely -- in a way more than I give to you and in a way less. He was Irish, that is to say, he was false to me."⁴⁹ This refers to J.F. Byrne specifically, but Joyce

was always on the lookout for falsehood and betrayal. Bloom wants male friendships as Joyce did, but the largely imaginary betrayers of Joyce become the real betrayers of Bloom.⁵⁰ Joyce dramatically recreates his own betrayal by having Bloom surrounded by traitors. Both men are isolated from all other men, a situation that enabled Joyce to create, but that only enables Bloom to travel hopelessly on the treadmill of his existence.

Bloom's isolation, however, stems only partially from his cuckoldry. He is a Jew in Dublin, which in itself estranges him from other men. In addition, Bloom is a renegade Jew, which estranges him from even the comfort of tradition and ritual, and gives him still another reason to be guilty. Joyce's association of religious defection with sexual misbehavior is embodied in Bloom, and Bloom is a Jew for very cogent reasons.⁵¹ Bloom's Jewishness links him to Joyce; it does not make him different from his creator. Joyce considered himself a Jew in many ways, most of which are connected with sexual misbehavior. He chose a Jew as a vessel for his guilt purposely, because the notion of the "dirty Jew" was a strong one in his mind.⁵² However unflattering and sociologically untrue this may be, it is what Joyce thought, and the connection between sexual perversion and Judaism formed a demonstrably significant part of his mind. An early statement of this connection appears in Joyce's first extant notebook. Under the heading "Jesuits," Joyce writes: "They are levites," and "They are erotically preoccupied."⁵³ This connection was furthered in Joyce's mind by a Jewish divorce case in Dublin in November, 1906. In the course of this trial, which Joyce followed avidly, the husband was accused of sex

crimes and indecencies similar to those of Bloom. A further illustration of the sex perversion-Jew relationship is Joyce's interest in a Dubliner named Hunter, a Jew rumored to be a cuckold. This "figure of the cuckolded Jew"⁵⁴ remained with Joyce, and finally emerged as Bloom in Ulysses.

Joyce's identification with the Jews was largely based on their wanderings and persecution, and his own self-image as the betrayed, chased, hunted exile.⁵⁵ Joyce "recognized his own place in Europe to be as ambiguous as theirs."⁵⁶ In addition, "the two characteristics of the Jews which especially interested him were their chosen isolation, and the close family ties which were perhaps the result of it."⁵⁷ Bloom is as much a stranger in Ireland as Joyce felt himself to be, although Bloom's exile is perhaps more understandable. It is Joyce's self-image as an exile that we see in Bloom, for the facts show that Joyce imagined far more persecution than he ever experienced. It is significant, nevertheless, to understand that Joyce felt isolated, because he has transferred this feeling to Bloom. It is perhaps this feeling which accounts for the note of triumph in Joyce's assumption of the role of Godlike creator. He, the persecuted exile, has created a permanent world in time, and he never allows his audience to forget that he triumphed where Bloom and Stephen failed.

The strong familial ties that Joyce observed in Jews serve as still another link between Joyce and Judaism.⁵⁸ Joyce wrote to Frank Budgen "that it was a heroic sacrifice on their part when they refused to accept the Christian revelation. Look at them. They are better husbands than we are, better fathers and

better sons."⁵⁹ Joyce felt that he too had strong family ties, but like Bloom, the self-image as a family man is more wish than reality. In Bloom's case, the sexual and religious guilt culminate in his desire for a son and his inability to have one. Joyce too had some qualms about fatherhood during the 1909 separation.⁶⁰ After hearing Cosgrave's story, Joyce wrote to Nora that he felt that Dubliners were mocking him because his son might not be his at all.⁶¹ Joyce exaggerated his doubts about Nora's fidelity into a question of paternity. But Joyce's real attitude toward his family is expressed in a letter to Nora after the Cosgrave boast had been proved false. He writes that the good qualities of their children stem from the good qualities of their parents, and, most important, that the children should never be permitted to break the bonds of the parents' love for each other.⁶² Joyce felt that his relationship with Nora was most important, but this was only after he was assured that he was indeed the father of Giorgio. A man who has successfully fathered a male child can take the act of fathering somewhat for granted. Bloom, once again, is the man Joyce might have been if he had not fathered a son, or if he was fostering a bastard son.

Bloom's last action, that of going to sleep like the "man-child in the womb" (722) is strikingly similar to Joyce's reaction to the 1909 experience. There are foreshadowings of Joyce's desire to be a child again, with Nora as his mother, in some letters written early in the separation. On September 5, Joyce writes, "O that I could nestle in your womb like a child born of your flesh and blood, sleep in the warm secret places of

your body!"⁶³ Joyce wanted Nora to pardon his sins, and to lead him to a better way of life. The most complete expression of Joyce's desire to reconstitute the filial relationship is in his last letter to Nora before he returned to Trieste from Dublin. Here he reiterates his desire to be protected by Nora, because he feels that he is too weak to go through life unaided.⁶⁴ Ellmann says that Joyce "longed to establish in himself all aspects of the bond of mother and child. He was attracted, particularly, by the image of himself as a weak child cherished by a strong woman, which seems closely connected with the images of himself as victim."⁶⁵ Joyce thus returns to the womb much as Bloom does, after a dreadful period of real cuckoldry in Bloom's case, and suspected cuckoldry in Joyce's. But Joyce's return was accompanied by a surge of creativity, for he found in Nora the woman who could release his latent artistry, and enable the promise he had shown in earlier works to reach full artistic development.

Ellmann's incisive comment on Ulysses is significant in drawing the line between creation and creator: Joyce wanted "to mother and father himself, to become, by the superhuman effort of the creative process, no one but James Joyce."⁶⁶ Bloom merely goes to sleep, secure in his relation to Molly, although this has not changed in the course of the day. Joyce, on the other hand, has found in Nora the ability to create, and he goes on to write Exiles and Ulysses after the 1909 separation.⁶⁷ Joyce wrote to Nora, "O take me into your soul of souls and then I will become indeed the poet of my race."⁶⁸ Again, on November 19, he writes: "I have loved in her the image of the beauty of the

beauty of the world, the mystery and beauty of life itself, the beauty and doom of the race of whom I am a child, the images of spiritual purity and pity which I believed in as a boy."⁶⁹

Implied is the capture by Joyce of the secret of his race, for he, unlike Stephen, did indeed become the 'poet of his race.' And lastly, in perhaps the key statement of the Joyce-Bloom relationship, Joyce writes, "all men are brutes, dearest, but at least in me there is also something higher at times."⁷⁰

Joyce found in his return to Nora, and his newly-found assurance of her love, the mysterious force which enabled him to create. The ability to create, however, is due to the "something higher" in Joyce's nature, which was in evidence long before 1909. Bloom represents the "brute" part of Joyce's nature, without the higher creative power, and thus his return to Molly-Mamma's womb is no more than the childman's last act.

Bloom is, then, the lower impulses of Joyce,⁷¹ without the redeeming creative powers. And Stephen is the desire to create, without the ability. Bloom's position becomes extremely ironic if we realize that he cannot even create a healthy male child, not to speak of anything material or intellectual. Bloom is always trying to gain material success, and in this he is further connected with Joyce, also an inveterate and mostly unsuccessful financial schemer. Bloom was bursting with helpful inventions and schemes out of which he hoped to make money, such as a tram line for cattle, a short story by Mr. and Mrs. L. Bloom, and other equally improbable plans. Joyce, too, engaged in money-making ventures, and on his 1909 trip had grandiose plans for establishing a cinema in Dublin, becoming the sole

agent in Trieste for Irish tweeds, becoming a Professor of Italian at National University, and getting Dubliners published. Joyce and Bloom were both concerned with making money, but Joyce was an artist, a "higher type," and felt the need to apologize for this trait. To Frank Budgen, after claiming that he needs cash badly, Joyce writes, "this letter is full of materiality. So am I, alas!"⁷² Joyce, although he had no scruples about living off Stanislaus' earnings for much of his early life, felt that concern with money was a lower impulse, and thus made Bloom a vehicle for his materialism. This, of course, fits in perfectly with the Jewish religious-social outlook.⁷³ If Joyce had been unaware of the reputation of the Jews as materialistic, the anti-semitic incidents at Limerick in 1903 would have made him aware. At this time there was a rare outburst of anti-Semitism in Dublin, directed against Jewish shop owners in Limerick, who were felt to be overly prosperous at the expense of the Irish-Catholics.⁷⁴ In the relationship of Jews-money and Joyce-money, we find another tie between Joyce, the Jews, and Bloom, a tie related, moreover, to Joyce's "lower" impulses.

Bloom's ignorance follows naturally upon Joyce's conception of him as a vehicle for the artist's non-artistic urges.⁷⁵ Bloom is hopelessly confused about music -- Joyce had talent, discernment, and taste. Bloom cannot tell Thomson from Cambell, and it is Gray's "Elegy" anyway -- Joyce certainly knew English literature.⁷⁶ Bloom is a booby about scientific learning -- Joyce mastered those sciences that interested him, e.g. obstetrics. Bloom makes dreadful mistakes in his use of foreign languages -- Joyce was perhaps the supreme linguist of our time, as Finnegans Wake

demonstrates. Bloom is as ignorant as Joyce was brilliant because Bloom is the lower, common, average man. Bloom's ignorance, aside from its relation to Joyce, demonstrates his perfection as a character. It goes along with his sensuality, his lack of material success, and his passive acceptance of time's offerings. Bloom worries about the meaning of parallax, the pronunciation of voglio, and the problem of refraction, but he does nothing about his curiosity. He visits the Museum only to inspect the "reres" of goddesses, and he visits the Library only to look up an old "House of Keyes" advertisement. Bloom is far from an active man intellectually, for although he has many questions, he never looks up the answers to them. Bloom is passive intellectually as he is passive in every other way. Although Joyce may have shared some of Bloom's passivity, he was alive intellectually to a degree rarely equalled by his contemporaries.

Bloom is, thus, the vehicle for James Joyce's guilt about sex, and its connection with his self-image as the exiled Jew. Bloom embodies Joyce's guilt feelings about his lower, non-artistic impulses, but also emerges as the l.c.d. of mankind.⁷⁷ We are all guilty, especially about sex and the abandonment of religion. And we are all prisoners of the past, of time and death. If we would or could pry open our innermost mental recesses, as Joyce has done, we would probably find similar reservoirs of guilt, similar whirlpools influencing all of our outward actions. And, if we were to seek for reasons for establishing a family, a prominent one would be to cheat death by leaving something of the self behind. Bloom is truly "everyman," because he is the underside of all humanity: our love of filth,

hatred of religious restraint, desire for money, need to relive our lives -- the "right" way -- in our children.⁷⁸ But Bloom is also "Noman," and the reasons for this are multiple; Bloom is a womanly man, a 'not all man'; he is "outis," a stranger to all other men, and thus 'not one with man'; he is more beast than man, with his filthy and perverse impulses; and he is a child-man-manchild. All of these characteristics are traits which Joyce observed in himself during his early life, and especially during the separation from Nora in 1909. When Joyce returned to Nora, however, he found, somehow, the ability to create an enduring masterpiece.⁷⁹ He emerged from the crisis of separation and uncertainty as a mature artist, and celebrated this energy by revealing what he might have been without Nora's love. The creator alone stands free in time, with very many of his problems resolved.

Chapter III: Footnotes

¹Richard Ellmann, James Joyce (New York, 1959), p. 275. What Ruth von Phul, "Joyce and the Strabismic Apologia," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), p. 129, says about Finnegans Wake can also be applied to Ulysses: "In choosing the dream form, surely he was conscious of choosing the fittest instrument to explore and perhaps rid himself of his guilt and its poisons." J. Mitchell Morse, The Sympathetic Alien: James Joyce and Catholicism (New York, 1959), p. 22, feels that Joyce had to free himself from the sense of sin as society understands it in order to emerge as an artist and a man.

²Ellmann, p. 275. Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, ed. Sean Givens (New York, 1948), p. 153, points out that Portrait too "does not entirely avoid being a personal catharsis."

³Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 133, suggests that "Joyce's work commemorates the long-standing quarrel between the bourgeois and the bohemian." Julian B. Kaye, "A Portrait of the Artist as Blephem-Stoom," JJ Miscellany: Second Series, p. 86, notes that Bloom is a "representation of the bourgeois side of Joyce's nature."

⁴On Joyce's materialism and sentimentality as embodied in Bloom, see Kaye, p. 87. For Joyce's detestation of action, see Stanley Poss, "Ulysses and the Comedy of the Immobilized Act," ELH, XXIV (1957), 81.

⁵Hugh Kenner, Dublin's Joyce (London, 1955), pp. 199-200, feels that Bloom has an inventive, artistic mind; von Phul, p. 125, agrees. W.B. Stanford, "Ulyssean Qualities in Joyce's Leopold Bloom," Comparative Literature, V (1953), 133-134, feels that "Bloom shares in this [Ulyssean] traditional love of knowledge."

⁶Ellmann, pp. 385-386, lists the other prototypes of Bloom. Von Phul, pp. 121-122, and J. Mitchell Morse, "Joyce and the Blind Stripling," MLN, LXXI (1956), 498, both note Joyce's resemblance to other characters in Ulysses.

⁷William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 129, however, feels that Joyce created Bloom "not to display himself but man."

⁸The letters from Joyce to Nora are in the Joyce Collection at Cornell University; they form a part of the William G. Mennen bequest. I am greatly indebted to the Cornell Library for allowing me to see these letters, and to Dr. Robert Adams. Because of the extremely private nature of the 1909 letters, it is not possible for me to quote from any but the already published letters. Dr. George H. Healey, Curator of the Department of Rare Books, Cornell University Library, has graciously granted me permission to paraphrase from the unpublished letters.

⁹Letters of James Joyce, ed. Stuart Gilbert (New York, 1957), p. 159.

¹⁰Ibid., p. 171.

¹¹Sylvia Beach, Shakespeare and Company (New York, 1956), pp. 88-89.

¹²James Joyce, p. 300.

¹³Ibid., p. 288.

¹⁴Ibid., p. 289.

¹⁵See Kaye, p. 86, for the relation of Byrne's assurances to Joyce, to Bloom's resignation and assurance at Seven Eccles Street.

¹⁶Richard Ellmann, "A Portrait of the Artist as Friend," The Kenyon Review, XVIII (1956), 60-61, feels that Nora had to be vindicated by a man in order to be vindicated at all, what with Joyce's interest in betrayals and suspicions of treachery.

¹⁷Unpublished letter to Nora Joyce, December 3, 1909.

¹⁸Ellmann, James Joyce, p. 317.

¹⁹Unpublished notebook, clothbound, with alphabetical tabs. Louis Walshe says of it, in a typewritten statement inserted in the front of the notebook, "this document ... appears to be the first workbook for both the final version of Portrait and for Ulysses. Many of its phrases have gone into one or the other of these books in considerably altered form." The notebook is undated, and is in the Joyce Collection at Cornell University.

²⁰Richard Ellmann, Joyce in Love (Ithaca, 1959), p. 5.

²¹Ellmann, James Joyce, p. 296.

²²Unpublished letters to Nora Joyce, December 1, and December 23, 1909.

²³Ellmann, James Joyce, p. 195.

²⁴Ibid., p. 296.

²⁵Ibid., p. 258.

²⁶Ibid., p. 48.

²⁷Unpublished letters to Nora Joyce, December 8, and December 16, 1909.

²⁸See Ellmann, James Joyce, Chapter XXI, pp. 353-360.

²⁹Ibid., pp. 358-359.

³⁰Unpublished letters to Nora Joyce, December 3, and December 6, 1909.

³¹Ellmann, James Joyce, p. 464.

³²Ibid., p. 465.

³³Ibid., p. 23.

³⁴Unpublished letters to Nora Joyce, September 7, November 22, and December 6, 1909.

³⁵Ellmann, James Joyce, p. 452, note.

³⁶Ibid., p. 48.

³⁷For a full treatment of this, see Ibid., pp. 380-381. Tindall, p. 207, also indicates that "the case histories in Krafft-Ebing's Psychopathia Sexualis, and Bits of Fun, a magazine for eccentrics," were sources of masochistic lore.

³⁸Ellmann, James Joyce, p. 315.

³⁹Kaye, pp. 84-85, notes Joyce's masochism, and says, "even the reading of Joyce's letters convinces me of his masochism."

⁴⁰Ellmann, James Joyce, p. 296.

⁴¹Unpublished letter to Nora Joyce, December 7, 1909.

⁴²Ellmann, James Joyce, p. 289.

⁴³Ibid., p. 326.

⁴⁴Ibid., p. 328.

⁴⁵Ibid., p. 314.

⁴⁶Ibid., p. 452.

⁴⁷Ibid., p. 323. See also Frank Budgen, "James Joyce," Two Decades, p. 21, who notes that "in all Joyce's work the relations between man woman are of a monumental simplicity, and ... complications and the subtler shades arise only in the relations between man and man."

⁴⁸See Ellmann, "A Portrait of the Artist as Friend," pp. 60-61, 66.

⁴⁹Ellmann, James Joyce, p. 177.

⁵⁰Ellmann, "A Portrait of the Artist as Friend," p. 66.

⁵¹On this point, see Levin, pp. 83-84, and Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York, 1956), p. 153, for additional reasons for Joyce's choice of a Jew as hero.

⁵²Harvey Gross, "From Barabas to Bloom: Notes on the Figure of the Jew," The Western Humanities Review, XI (1957), 150, notes that "the Jew has served to give life to the guilt and fear of Christian society in every era."

⁵³Cecil Maitland, "Mr. Joyce and the Catholic Tradition," The New Witness, August 4, 1922, 70-71, feels that Joyce uses "the cloacal humour of the refectory." G.K. Chesterton, "At the Sign of the World's End," The New Witness, August 18, 1922, answers Mr. Maitland's objections.

⁵⁴Ellmann, James Joyce, p. 239.

⁵⁵Marvin Magalaner, "The Anti-Semitic Limerick Incidents and Joyce's 'Bloom'sday,'" PMLA, LXVIII (1953), 1219-1223, provides information on the Jews as exiles in Ireland. Eileen Ellenbogen, "Leopold Bloom -- Jew," The Changing World, Winter 1947-1948, 80-82 also notes this, and draws affinities between the Jewish and Irish struggles for freedom. Stanford, p. 131, comments on Bloom's love for Ireland and his native Zion, which he feels are Ulyssean qualities. Leo Shapiro, "The 'Zion' Motif in Joyce's Ulysses," Jewish Frontier, XII (1946), 15, suggests that Joyce's links with Irish patriotism and his Catholic schooling helped him to understand the Jewish tradition. Tindall, p. 131, notes Joyce's identification with the Jews as exiles. Tindall, James Joyce: His Way of Interpreting the Modern World (New York, 1950), p. 10, suggests "alienation" as a major theme in the novel. Richard M. Kain, Fabulous Voyager: James Joyce's Ulysses (Chicago, 1947), p. 80, notes the relationship between the Irish and the Jews.

⁵⁶Ellmann, James Joyce, p. 238. Gross, p. 150, points out that the Jew is a symbol of the artist's isolation in modern times.

⁵⁷Ellmann, James Joyce, p. 384.

⁵⁸This point is noted by Stanford, p. 131, and Ellenbogen, p. 80. Ellenbogen, p. 84, further comments on Bloom's family life: it "does not exemplify the best in the Jewish tradition, though his ethics of marriage and domestic relationships are cut on the Judaic pattern."

⁵⁹Ellmann, James Joyce, p. 384. See Budgen, "James Joyce," p. 23, and Letters, p. 32. On the supposed suicidal tendencies of Jews, see Letters, p. 268.

⁶⁰Tindall, James Joyce, p. 25, feels that modern man is now questing for what Joyce symbolized in the father-hunt.

⁶¹Unpublished letter to Nora Joyce, August 7, 1909.

⁶²Unpublished letter to Nora Joyce, August 31, 1909. Kaye, p. 84, notes Joyce's unorthodox views about family and marriage.

⁶³Ellmann, James Joyce, p. 296.

⁶⁴Unpublished letter to Nora Joyce, December 24, 1909.

⁶⁵Ellmann, James Joyce, p. 303.

⁶⁶Ibid., p. 309. Derek S. Savage, The Withered Branch (London, 1950), p. 182, feels that Joyce is both Stephen and Bloom, and thus "he is himself his own father." Carl G. Jung, "Ulysses: A Monolog," trans. W. Stanley Dell, Spring (1949), 19, provides an even broader interpretation: Joyce is "Mr. Bloom or a printing shop or a crumpled note, but actually ... a 'dark hidden Father' of his objects."

⁶⁷Tindall, James Joyce, p. 31 provides additional information on this point, as do Budgen, "James Joyce," p. 25, and R.P. Blackmur, "The Jew in Search of a Son," The Virginia Quarterly Review, XXIV (1948), 115. Edward Duncan, "Unsubstantial Father: A Study of the Hamlet Symbolism in Joyce's Ulysses," University of Toronto Quarterly, XIX (1950), 140, feels that the time for union between the common man and the artist has not yet arrived.

⁶⁸Ellmann, James Joyce, p. 296.

⁶⁹Ibid., p. 317.

⁷⁰Ibid., p. 318. Maurice Beebe, "James Joyce: Barnacle Goose and Lapwing," PMLA, LXXI (1956), 302-320, feels that Joyce's union with Nora caused him to repudiate partially the theory of the artist's necessary alienation.

⁷¹See Jung's shrewd comment on this, p. 5.

⁷²Letters, p. 132.

⁷³Kain, p. 80, recognizes the Jew as "the prototype of modern commercial existence." Kenner, Dublin's Joyce, p. 185, considers Bloom's immersion in matter "the curse God has laid on the Jewish people, according to Jacques Maritain."

⁷⁴See Magalaner, "Anti-Semitic Incidents," *passim*.

⁷⁵Edward C. McAleer, "The Ignorance of Mr. Bloom," Studies in Honor of John C. Hodges and Alwin Thaler: Tennessee Studies in Literature, Special Number (Knoxville, 1961), pp. 121-129, discusses the nature of Bloom's ignorance.

⁷⁶William M. Schutte, Joyce and Shakespeare (New Haven, 1957), pp. 121-126, discusses Bloom's literary ignorance.

77 Tindall, A Reader's Guide, p. 151, points out that "Mr. Bloom is as well adjusted as most men are." Philip Toynbee, "A Study of James Joyce's Ulysses," Two Decades, p. 249, notes that Joyce "has converted Bloom into a poetical symbol."

78 William Powell Jones, James Joyce and the Common Reader (Norman, 1955), p. 59, notes that Bloom "lives out his own past and the history of Everyman in the ordinary events of one day, June 16, 1904, in the one city of Dublin."

79 Joseph Prescott, "The Characterization of Leopold Bloom," Literature and Psychology, IX (1959), 4, notes that in an examination of Joyce's revisions, we enter into his mind in the process of creation. Savage, p. 158, feels that Joyce is "transubstantiating" life into art, and p. 169, states that Ulysses "is both externally realistic and inwardly autobiographical."

Chapter IV: The Meaning of Ulysses

The characters within Joyce's novel remain fixed entities, who do not and can not change because, unlike their creator, they are permanently trapped in time. What, then, is the meaning of the novel? If nothing happens, no development takes place, why read the book, or for that matter, write it? There are no simple answers to such questions, but few critics today denounce Ulysses as vehemently for its supposed "meaninglessness" as did, for example, Wyndham Lewis.¹ The point of a non-conventional, non-dramatic novel is that nothing is supposed to happen. What the imprisonment of personality within a moment of time does, on a technical level, is provide a grand stage for revelation of personality. A complete picture of each character emerges, because he is set in the whole of time, represented by the present, and experiences the whole of life, represented by the one moment dominating the present. This method of character revelation, which involves the fragmentation of time, leads to an unusual use of the standard twentieth-century novelistic question about the self: "Who am I?" Each character, in his own terms, asks the question. Bloom, thinking of the early months of his marriage, says, "I was happier then. Or was that I? Or am I now I?" (165) Stephen, trying to avoid repayment of Mr. Best's loan, rationalizes to

himself: "Wait. Five months. Molecules all change. I am other I now. Other I got pound" (187). Later in the library scene, Stephen thinks of W.H.: "Mr. William himself. W.H.: who am I?" (196) Molly, too, thinks, "Im what am I at all Ill be 33 in September" (736). This is the Woolfian or Proustian question, but with an important difference. Stephen, Bloom, and Molly, unlike Bernard in The Waves or Marcel in À la Recherche du Temps Perdu, neither spend their lives searching for an answer to the question of identity, nor do they arrive at one. The three ask, but are not willing or perhaps able to disturb their time-spheres by examining the peripheries too closely. The reason for the lack of the angst that modern readers have come to expect is that the Joycean creations have been fixed in time and space. The answer to the question of self-identity comes only at the end of the novel, and only to the reader. The characters are revealed, but to their audience, not to themselves. In a very real sense, as Joseph Frank has said, Ulysses can only be re-read,² for the last page is needed to complete the character revelation begun on the first. The non-linear progression of time operates technically in that it forestalls complete revelation until the end, until all the pieces have been assembled, and operates psychologically in that it provides the time-sphere in which the self is delimited.

The prison-like quality of time is a result of each character's sexual failure. Since time is a force, in the Joycean cosmos, which ultimately defeats the self by annihilating it in death, the self must search for a means of frustrating death, time coming to an end. The only way to ensure survival of the

self beyond death is to reproduce it, either physically or artistically. The time-prison would be shattered, and death defeated, if each character could master his sexuality and enable it to become a creative force, rather than remain a sterile one. That this does not come about results from each character's inability to use his sexuality in a productive way. The characters are mastered by, rather than masters of sex. The Godlike creator of fictional selves hovers above them as they inevitably fail to control their sexuality in time. One reason for the Joycean hero's inability to control sex is that he is a failed Joyce, a projection of what, under less fortunate circumstances, the author might have been.

To Bloom, only a son, flesh and blood, not spiritual, can break time's bonds. Sex is equated, in his mind, with the production of a son, and he is trapped, as we have seen, by his sonlessness. Bloom blames Rudy's death on himself, and has had no normal sexual relations with Molly since Rudy's death, because he "could never like it again after Rudy" (165). His guilt about the lack of masculinity which he feels has made him unable to produce a healthy son has turned him away from sexual intercourse, and to the habits of abnormal sexual stimulation: masturbation, excretion, obscene literature and pictures, ladies' underthings. Bloom feels that the only way to gain permanence for the self, and thus defeat time, is to pass on his self to a son: "Something to hand on. If little Rudy had lived.... My son. Me in his eyes" (88). Bloom knows that the individual solitary self is permanently destroyed by death: "Pray for the repose of the soul. Does anybody really? Plant him and have

done with him" (111). One can only escape the limited memory of fellow human beings by leaving a male heir, who will remember the father who engendered him. But there will be no one to remember Bloom when he is dead; he will be forgotten as Uncle Charles is forgotten, as Duffy will be forgotten. Milly will be like Molly, and just as Molly has virtually forgotten her father -- his memory is erased by her preoccupation with early lovers -- Milly will probably do the same. To a daughter, to any woman, the father is replaced by the new men in her life; only a son could provide Bloom with the guarantee that even after physical death, memories of him will live on. The man who has left nothing behind in time is, as Duffy realizes, perfectly alone in the universe, an outcast from the community of man.

Bloom is jealous of the Purefoys, the son-producers of the world, who can proceed tranquilly to death because they have "fought the good fight and played loyally ... man's part" (414). When Purefoy's time runs out, he will have five sons to perpetuate him, but Bloom has no such security. He must suffer with the knowledge that his line will die out when he does: "I too, last my race. Milly young student. Well, my fault perhaps. No son. Rudy. Too late now" (280). Because Bloom has accepted his sexual oddity, and his religious guilt as well, and, thus, his inability to have a son, he can never escape his time-sphere. His sexual impotence, symbolized by his inability to repeat the act of coition on Howth Head, always haunts him: "Me. And me now" (173). Bloom is doomed to endure the eternal present, the moment of sonlessness: "Can't bring back time. Like holding water in your hand" (165).

Stephen is trapped by the moment also, but a rather different kind of moment. To Stephen, sex is equated with the creation of a work of art, because only by such creation can he defeat time. Just as a son represents the perpetuation of the self after death to Bloom, a literary masterpiece represents the permanence of the spiritual self to Stephen. Stephen daydreams: "Books you were going to write with letters for titles.... Remember your epiphanies on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria? Someone was to read them there after a few thousand years..." (41). Stephen, like Bloom, understands that the individual self is evanescent, as the fate of Kevin Egan shows: "They have forgotten Kevin Egan, not he them" (45). Only art, that which remains long after the creator vanishes from the memory of man, represents survival of the self.

But Stephen's creativity is paralyzed, for he is unable to free himself from guilt about his refusal to obey his dying mother's wish. When Mrs. Dedalus begged Stephen to pray at her death-bed, he refused, and she died tormented by Stephen's rejection of Catholicism. This rejection is part of the larger problem of his relationship to his mother, and indeed, to woman in general. Stephen's rejection is characterized by his howl in Mrs. Cohen's, after his mother's ghost has urged him to repent and rejoin the Church: "Non serviam!" (567). Stephen refused to serve Catholicism and Ireland, "the priest and king" (574), because he felt that an artist can serve no other master than his own soul. But this refusal to serve is uttered in

a far different way in 1904 from the defiant Luciferism of 1903. Stephen is no longer optimistic: he is desperate, as his futile shout shows. The most terrible method Stephen could devise for freeing his soul -- refusing his mother's dying plea to re-embrace the Church -- quite ironically resulted in the very opposite of freedom: paralysis of the soul by guilt. Stephen may have freed himself from church and country, represented by his mother, but he enslaved himself to the memory of his dead mother, and his own guilt about allowing her to die in torment. Further, his inability to decide whether he loved or hated her precludes any resolution of sexuality: are women to be adored as the virgin, or despised as whores? It is a question unanswered, one evaded, in fact, by futile shrieks.

Stephen is perhaps the character most tightly encased in his time-prison because of the irreversibility of time: he cannot bring back his dead mother, and begin anew the process of freeing the self. Stephen will not be free to write until he finds a stimulus strong enough to erase his guilt, one which will subdue the haunting memory of the dead mother whom he loved but tortured. The logical source of such a stimulus is another woman, for Stephen, the over-intellectual, needs contact with the flesh. He must find a woman to whom he can say "Serviam!" because her demands on him will, paradoxically, free him from his paralysis and release his creativity. There is no evidence, however, that Stephen can find in Molly the stimulus to become "the father of all his race" (205). There is no certainty that an affair with Molly, even if one did

take place, would enable Stephen to become a mature artist. Stephen needs a permanent relationship with a woman who will give herself to him freely and willingly, a woman who will replace the mother who could only give Stephen the religion he rebelled against. Even if the Bloomish ménage were set up, Molly would already have given too much of herself to Bloom to be the kind of lover Stephen needs. She is no longer the virgin soul able to bestow pure and guiltless love. She has had experience, and, like the whores whom Stephen despises, has much to remember, much to be ashamed of. Stephen is, thus, fated to remain trapped in his time-sphere, to suffer the "Agent-bite of inwit" (17), to endure paralysis of the creative spirit. There is no Nora for him.

To Molly, who is as much the flesh as Stephen is the spirit, time is also a sexual prison-house. She is trapped by the moment of coition on Howth Head with Bloom, the moment that will never occur again. Sex is equated with intercourse, the pleasure of orgasm, and sexual pleasure is Molly's way of accepting the inevitable loss of youth. She feels that "a woman wants to be embraced 20 times a day almost to make her look young no matter by who" (762). Unlike Bloom and Stephen, Molly does not envision sex as a perpetuating force which enables the self to endure. Sex is, rather, in itself the only enduring thing in life. Molly needs sex to survive, for it is virtually the equivalent of life: "it fills up your whole day and life always something to think about every moment and see it all around you like a new world" (743). Molly, who is most like the Wife

of Bath in her desire to retain youth, tries to defeat the inevitable passage of time by immersion in the pleasures of the body. She feels that as long as she can enjoy sex, she will be young: "small blame to me if I am a harumscarum I know I am a bit I declare to God I dont feel a day older than then [Gibraltar]" (764). Although Molly once gained sexual pleasure from Bloom, and always thinks back to Howth Head, this moment will never be repeated. Molly understands that Rudy's death changed everything: "our 1st death too it was we were never the same since" (763). She feels that Bloom now is "trying to make a whore of" her (725), but since he can not possibly change, she knows that she will have to find sexual pleasure elsewhere. Thus, in view of Molly's entrapment in the time-prison of coition, and Bloom's entrapment in impotence, the final "yes" in Ulysses is searingly ironic. Molly can never say "yes" to Bloom again, simply because he will not ask.³

Thus, when one asks what happens in Ulysses, the answer, in my opinion, is "nothing." Bloom remains exactly as he has been, a guilty and frustrated man, "the living penance of his sins."⁴ After this exhausting day, Bloom goes to sleep like a child, the "childman weary, the manchild in the womb" (722). In view of Bloom's childish emotional makeup, this is not surprising. The fact that Bloom asks Molly to get his breakfast, instead of his getting it for her as he has done in the past, indicates no reversal of roles. This request does not establish Bloom as the new authority in the home;⁵ it is, rather, an acknowledgment of Bloom's position as a child, and his need for Molly as a mother.⁶ Bloom further accepts his "childman" posi-

tion in his last act of the day towards Molly, the kissing of the "plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation" (719). This is a continuation of Bloom's interest in 'reres,' and not at all an indication of any change in his sexual life.⁷ Bloom will not attempt to live a normal, adult sexual life, but will continue his perverse behavior although he is guilty about it.⁸ And, as Bloom recognizes, Molly will be forced by his sexual inadequacy to continue taking lovers. Bloom realizes that they will go on in an interminable series, "each and so on to no last term" (716).⁹ Bloom accepts the situation with "equanimity" and without "jealousy" because it is easier to accept his status as a cuckold passively than to take any positive steps towards re-assertion of his rights as a man.

The meeting with Stephen does not change Bloom for the better; it rather enables him to continue as he is. It must be remembered that Bloom looks upon Stephen as a potential lover for Molly. He proudly shows Stephen an enticing picture of her, for he is luring Stephen home with Molly as bait.¹⁰ Bloom's actions toward Stephen can even be interpreted as homosexual advances.¹¹ Bloom shows Stephen "special hospitality" by relinquishing his favorite cup in order to use one identical with the one Stephen drinks out of, and by giving Stephen a large portion of the cream reserved for Molly's breakfast. Bloom contemplates sewing up a tear in Stephen's jacket, and giving him "one of the four lady's handkerchiefs" (660-661) hanging in the kitchen.

This particularly solicitous behavior, if not overtly homosexual, is at any rate indicative of Bloom's feminine nature: sewing rips, making cocoa, giving away ladies' hankies. This is certainly far from an assumption of masculinity by Bloom, upon the adoption of a son. Bloom suggests the ménage à trois mainly to gain Stephen's friendship, and to provide for his continued companionship. Even if this household were set up, it would be no more than another masochistic tool for Bloom, and would thus represent no improvement on his part. It is easy to imagine Bloom's pleasure, i.e. pain, at having his cuckold live in the house and provide intellectual companionship for the husband and physical companionship for the wife.

Bloom is thus alone, without wife, family, friends, money, or respect.¹² He is the passive man, who is doomed to emptiness because he accepts his religious and sexual guilt and does nothing to overcome it. Bloom "accepts life as it is in Dublin in 1904,"¹³ because he "prefers his own little mental and corporeal microcosm to risking injury at life's feast."¹⁴ His passivity is a sign of weakness, not a measure of his strength in facing the world, for his guilt is his own fault and cannot be blamed on "society." A measure of Bloom's pathetic world view is his idea of love as "the opposite of hatred," and his inability to find even that negative love in human relationships. Although one finds men like Bloom in modern industrial society, Bloom himself is responsible for his perversions. His sexual aberration stems from his peculiar emotional makeup, and there is no indication that he has withdrawn from Judaism because it has become an unsatisfactory religion. Bloom's guilt is based

upon his own personality disorders and his penchant for passive acceptance.

The crowning insult of the day is the listing of Bloom's name, as a member of the Dignam funeral party, as "L. Boom." Bloom, with all his superficial kindness and generosity, does not even have a concrete identity in time.¹⁵ Molly's constant reference to Bloom as "he," not differentiating him from all the other men she has known, still further reduces his status as an individual. Bloom is isolated from men socially, and merged with men in his wife's mind -- the very reverse of what the situation should be. Although I feel that Bloom is a tragic non-heroic figure,¹⁶ there is a special type of humor in his position. Bloom is, perhaps, the prototype of the "nebbish": the sad, lonely, put-upon little man who goes through life with galoshes on. The nebbish, brilliantly evoked in Chaplin's screen portrayals, is a traditional figure in Jewish humor.¹⁷ I do not think that it is crediting Joyce with too much to state that this is one among many reasons for his creating a Jewish hero.

In view of what we now know about Bloom, Stephen, and Molly, there is no reason to assume that Stephen will go on to create Ulysses.¹⁸ The text not only says nothing of the kind, but on the contrary, leaves one with a more pessimistic opinion. Ulysses is a static book despite its great technical dynamism. Nothing "happens" in the conventional sense; things are revealed, and once revealed, remain unchanged and unchanging. The main characters exist in time isolated within the particular vacuum that makes up their eternal "now." This "now" is dominated by one moment of time, which is a moment related to sexual failure.

The novel reveals character; it does not set the stage for the development of character, because each is already himself. Time in Ulysses emerges as the dominant force in life, and the fragmentation of time as a technique is less significant for the meaning of the work than time's role as a prison. As Dr. Jung said, one can almost start at the end of Ulysses and read it backwards, because there is no development of plot or personality.¹⁹ The constricting nature of time in the universe is most fully expounded in Finnegans Wake, for there nothing new ever happens because the new is the old, the beginning the end. In Joyce's last works, time is the first dimension: it surrounds, infuses, colors, and dominates the other three. And, all of the characters in the Dedalus novels with the exception of the "I" in Dubliners, still a child, are trapped by the time which Joyce has mastered.

Chapter IV: Footnotes

¹Time and Western Man (New York, 1928), pp. 75-113, and passim.

²"Spatial Form in Modern Literature," Sewanee Review, XII (1945), 233.

³Frank Budgen, James Joyce and the Making of Ulysses (New York, 1934), p. 264, feels that Molly and Leopold bring a tribute to fidelity out of inconstancy. Hugh Kenner, Dublin's Joyce (London, 1955), p. 262, considers Molly's "yes" a voice of "authority over this animal kingdom of the dead," i.e. Dublin. Derek S. Savage, The Withered Branch (London, 1950), p. 195, notes that Molly affirms "sexual excitation." See also S. Foster Damon, "The Odyssey in Dublin," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), p. 239. For new criticism of Molly, debunking Gilbert's "Gaea Tellus" theory, see Erwin R. Steinberg, "A Book with a Molly in it," The James Joyce Review, II (1958), 55-61, and J. Mitchell Morse, "Molly Bloom Revisited," A James Joyce Miscellany: Second Series, ed. Marvin Magalaner (Carbondale, 1959), pp. 139-149. William York Tindall, A Reader's Guide to James Joyce (New York, 1959), p. 235, notes that Molly's thoughts always return to Bloom, and Richard Ellmann, James Joyce (New York, 1959), p. 390, also feels that Molly has been faithful to Bloom "in spite of herself."

⁴R.P. Blackmur, "The Jew in Search of a Son," The Virginia Quarterly Review, XXIV (1948), 102.

⁵Tindall, A Reader's Guide, p. 221, and James Joyce: His Way of Interpreting the Modern World (New York, 1950), p. 12, feels that Bloom's request is a triumph.

⁶William Powell Jones, James Joyce and the Common Reader (Norman, 1955), p. 92, and J. Mitchell Morse, The Sympathetic Alien: James Joyce and Catholicism (New York, 1959), p. 86, both feel that Bloom has asserted his rights over Molly. Budgen, p. 264, also feels that the institution of marriage is triumphant.

⁷Stanley Poss, "Ulysses and the Comedy of the Immobilized Act," ELH, XXIV (1957), 78, also feels that Bloom's kiss is not a change for the better. Herbert Howarth, "The Joycean Comedy: Wilde, Johnson, and Others," JJ Miscellany, p. 181, disagrees, and says, "at that point alone their relations have not died, and can be rebuilt."

⁸William M. Schutte, Joyce and Shakespeare (New Haven, 1957), p. 134, notes that Bloom avoids the question of leaving home by invoking the cosmic powers and imagining himself as an all-powerful avenger. Morse, p. 86, says, "as for the future of their relationship, there seems to be about as much and as little warrant for Edmund Wilson's cheerful conclusion as for Harry Levin's sad one."

⁹Tindall, A Reader's Guide, p. 221, feels that Bloom is reasonable and civilized in his acceptance of his situation.

¹⁰Budgen, p. 146, notes that this is a part of Bloom's isolation. Richard Ellmann, "A Portrait of the Artist as Friend," The Kenyon Review, XVIII (1956), 62-64, considers Molly a pawn "not in friendship but in the father-son bond."

¹¹Budgen, p. 146, hints at the possibility of Bloom's homosexuality. Howarth, pp. 189-190, suggests that Joyce developed his theory of a "shadow-knowledge" between men because he was too conservative to accept homosexuality as a normal sexual pattern. William Empson, "The Theme of Ulysses," The Kenyon Review, XVIII (1956), p. 31, denies homosexuality, yet he recognizes Joyce's interest in the possibility of male relationships as shown in the notes for Exiles. For Empson's discussion of these notes, see pp. 45-48.

¹²Damon, p. 230, notes that "Dublin is Hell to him."

¹³Richard M. Kain, Fabulous Voyager: James Joyce's Ulysses (Chicago, 1947), p. 87 and p. 211, feels that Bloom is corrupted by his environment, although he is superior to it. With this point of view, he underemphasizes Bloom's sensuality, p. 243. Kenner, p. 170, agrees with Kain, and further, p. 210, labels Bloom a representative of "contemporary culture," Rudolph Von Abele, "Ulysses: the Myth of Myth," PMLA, LXIX (1954), 364, considers Bloom "a collage" of urban refuse. Poss, p. 83, answers Kenner by noting that even if Dublin was a center of paralysis, "a world in which one could get a kidney for three cents and a quart of porter for four cents can't be all bad."

¹⁴John O. Lyons, "The Man in the Macintosh," JJ Miscellany, p. 137. Blackmur, p. 110, feels that there is strength in Bloom's passivity, for he "accepts the world and keeps his soul."

¹⁵Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn., 1941), p. 114, makes this point. Tindall, A Reader's Guide, p. 171, raises the question, "where or what is Bloom at all or any one of us for that matter? What, after all, is identity?"

¹⁶Jones, p. 81, feels that Bloom points up "the unheroic search for happiness by modern man." Kain, pp. 136-137, considers Bloom a comic figure. Von Abele, p. 364, considers Ulysses a "triumphant comedy."

¹⁷See Mary Parr, James Joyce: The Poetry of Conscience (Milwaukee, 1961).

¹⁸For the opinion that Stephen does go on to create Ulysses, see Empson, p. 28; Damon, p. 242; Julian B. Kaye, "A Portrait of the Artist as Stephen-Stoom," JJ Miscellany, p. 88. For the opposite opinion, see Poss, p. 67.

¹⁹Carl G. Jung, "Ulysses: A Monolog," trans. W. Stanley Dell, Spring (1949), p. 3. Jung says, "everything could as well have been so before, or might easily still become so in the future."

Conclusion: "One Word More..."

Time in Joyce's *Dedalus* fiction thus has many aspects: time is that which envelops the self, usually imprisoning it; time is also the medium of narration, for a character's self either develops in time or is revealed by it; time is a series of crucial, often sexual moments, determining a character's freedom or lack of it. And, finally, time is what Joyce the artist and man mastered, what his creations are overmastered by. But even larger than these aspects of temporality is the spectre of man versus time, a twentieth century problem that extends beyond the bounds of literature into life. This age of scientific progress has revealed not the infinity of the universe, but its limitations. We were long since deprived of the comforting notion of a spiritual afterlife; just recently, according to the second law of thermodynamics, scientists have stated that we cannot even postulate an afterlife for the universe. The world, our galaxy, is destined to perish as is each individual man. In the future, a far-off one to be sure, our world will burn itself out: it will die by entropy. Modern man himself heading for dust in a world also running towards oblivion must make his peace with the finite state of all time. James Joyce posed the problem of time-ridden man. He also suggested the solutions, ones embodying varying degrees of permanence. The ordinary man may contribute

his share to the river of time by producing children, by perpetuating the race generation through generation. The unique man may leave his mark artistically, by creating masterpieces which will endure as long as the world does. Joyce did both, and in himself successfully challenged time, the great anti-force of this century.

Obviously enough, no study of time and Joyce can omit Finnegans Wake, the graveyard of scholarship. The Joycean suggestion of cyclical time implicit in Ulysses is made explicit in this last novel, perfectly circular in form. The characters also demonstrate cyclical tendencies, for Humphrey C. Earwicker becomes Here Comes Everybody, and Anna Livia Plurabelle, the River Liffey. And in the book's constant intermingling of modern Dublin with ancient myth, time is shown to be infinite in breadth, but circumscribed in the form of a circle. Joycean themes dealing with time, such as sexual guilt, the search for identity, and autobiographical revelation are also present. But there is one enormous difficulty in approaching the Wake: before one can study time, or anything else in a work of art, one has to decide what the work says. And to discover this, as Joyce immodestly predicted, would take a lifetime, perhaps many lifetimes. The Wake is less a subject for scholarly study than a moral commitment: one cannot read it in the ordinary sense. Although many critics have suggested the importance of time in this work, a complete and meaningful analysis of the subject will not be possible prior to a reasonably exhaustive textual study. All of the critics who issued pronouncements upon the meaning of Ulysses before the massive textual studies of the 1950's and

1960's contributed very little to the general understanding of the work. In the case of the Wake, the dangers are even greater: how can one discuss the meaning of a work when one is not sure of what the text says? It is a rich lode for an investigator of time, for the definitive study of all time in all Joyce awaits an analysis of this last work, but as yet it remains a lode barely tapped.

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