

Intertextuality in James Joyce's Ulysses

Haider Ghazi Jassim AL_Jaberi AL.Musawi

University of Babylon/College of Education

Abstract

Technically accounting, Intertextuality designates the interdependence of a literary text on any literary one in structure, themes, imagery and so forth. As a matter of fact, the term is first coined by Julia Kristeva in 1966 whose contention was that a literary text is not an isolated entity but is made up of a mosaic of quotations, and that any text is the "absorption, and transformation of another"¹. She defies traditional notions of the literary influence, saying that Intertextuality denotes a transposition of one or several sign systems into another or others. Transposition is a Freudian term, and Kristeva is pointing not merely to the way texts echo each other but to the way that discourses or sign systems are transposed into one another-so that meanings in one kind of discourses are heaped with meanings from another kind of discourse. It is a kind of "new articulation"². For Kristeva the idea is a part of a wider psychoanalytical theory which questions the stability of the subject, and her views about Intertextuality are very different from those of Roland Barthes and others³. Besides, the term "Intertextuality" describes the reception process whereby in the mind of the reader texts already inculcated interact with the text currently being skimmed. Modern writers such as Canadian satirist W. P. Kinsella in *The Grecian Urn*⁴ and playwright Ann-Marie MacDonald in *Goodnight Desdemona (Good Morning Juliet)* have learned how to manipulate this phenomenon by deliberately and continually alluding to previous literary works well known to educated readers, namely John Keats's *Ode on a Grecian Urn*, and Shakespeare's tragedies *Romeo and Juliet* and *Othello* respectively. Intertextuality elements include a writer's using other writers' characters, taking quotations from them and paraphrases of other texts, re-telling the original from a different perspective, indicating what happened before or after a text, and making indirect references to characters and situations found in another text⁵. Sometimes the outline determines the sense of Intertextuality as in

Massinger's A New Way to Pay Old Debts that exploits the outline of Middleton's A Trick to Catch the Old One⁶.

The past flourish

The *Odyssey*, written in Greek as *Ὀδύσσεια* or *Odusseia*, is one of two major ancient Greek epic poems attributed to Homer. The poem was probably written near the end of the eighth century BC⁷, somewhere along the Greek-controlled western Turkey seaside, Ionia. It is, in part, a sequel to Homer's *Iliad* and mainly it centers on the Greek hero Odysseus, or Ulysses, as he was known in Roman myths, and his long journey home to Ithaca following the fall of Troy. It takes Odysseus ten years to reach Ithaca after the ten-year Trojan War. During this absence, his son Telemachus and wife Penelope must deal with a group of unruly suitors, called Proci, to compete for Penelope's hand in marriage, since most of the people have assumed that Odysseus has died'. The poem is fundamental to the modern Western canon and is indeed the second, the *Iliad* is the first, extant work of Western literature. It continues to be read in Homeric Greek and translated into modern languages around the world'. The original poem was composed in an oral tradition and was intended more to be sung than read. The details of the ancient oral performance, and the story's conversion to a written work inspire continual debate among scholars. The 'Odyssey was written in a regionless poetic dialect of Greek and comprises 12,110 lines of dactylic hexameter and it purports extended similes and formulaic phrases such as epithets¹⁰. Among the most impressive elements of the text are its strikingly modern nonlinear plot, and the fact that events are shown to depend as much on the choices made by women and serfs as on the actions of fighting men. In the English language as well as many others, the word *odyssey* has come to refer to an epic voyage.

Odysseus' heroic trait is his *metis*, or "cunning intelligence"; he is often described as the "Peer of Zeus in Counsel"¹¹. His intelligence is most often manifested by his use of disguise and deceptive speech. His disguises take forms both physical (altering his appearance) and verbal, such as telling the Cyclops (Polyphemus) that his name is Outic, "Nobody", then escaping after blinding Polyphemus. When queried by other

Cyclopes about why he is screaming. Polyphemus replies that "Nobody" is hurting him, and with that, it sounds as if nobody is hurting him. The most evident flaw that Odysseus sports is that of his arrogance and his pride, or hubris. As he sails away from the Cyclops's-island, he shouts his name and boasts that no one can defeat the "Great Odysseus". The Cyclops then throws the top half of a mountain at him, and tells his father, Poseidon, that Odysseus blinded him, which enrages Poseidon and causes the god to thwart Odysseus' homecoming for a very long time.

As Homer achieves preeminence in both the serious and the comic traditions of poetry and his quasi-dramatic style points the way to tragedy and comedy in the strict sense; Aristotle himself admires Homer's use of direct speech .It is well known that Epic is a narrative form, but by allowing his characters to speak for themselves Homer makes his epic narrative approximate to drama: he thus foreshadows the later development of drama which he regards as a superior form of poetry. His use of direct speech gives two pointers. First, the poet who speaking in his own voice as a narrator is not what makes him an imitator. This may seem to contradict Aristotle's claim that all poetry, including epic, is by its very nature imitation; but it is in fact perfectly consistent to say that epic and tragedy are both forms of imitations, but that tragedy is more genuinely imitative.' Secondly, Aristotle comments that all of Homer's characters 'have character'¹². Since speech is, for Aristotle, an important, perhaps, the most important, vehicle for the imitation of character, Homer's use of direct speech opens up possibilities for the imitation of character absent in pure narrative. In particular, letting the characters speak for themselves makes it possible for the poet to make clear, not just what happened, but why it happened: what attitudes and dispositions motivated the person to act like that and Homer empowers his verse by the dramatic technique to reach perfection . Aristotle also admires Homer's skill in plot construction - something which is of course central to his view of what is important in poetry ,though Aristotle's enthusiasm for Homer's use of direct speech to convey character shows that his arguments for the primacy of plot do not imply that character is unimportant. Since Homer has avoided the mistake made by many other epic poets of giving his epic the structure of a biography or of a historical narrative. A single person's life, or the history of a single period of time, will contain lots of unconnected

events; so the plot in such epics will not consist of a series of events dovetailed to each other in accordance with necessity or probability.

The *Odyssey* begins in *meclias res*, meaning that the action begins in the middle of the plot, and that prior events are described through flashbacks or storytelling. This device is imitated by later authors of literary epics, for example, Virgil in the *Aeneid*, as well as modern poets such as Alexander Pope in the mock-epic, or mock-heroic, "The Rape of the Lock"¹⁴. In the first episodes, we trace Telemachus' efforts to assert control of the household, and then, at Athena's advice, to search for news of his long-lost father. Then the scene shifts: Odysseus has been a captive of the beautiful nymph Calypso, with whom he has spent seven of his ten lost years:

SPEAK. MEMORY-

Of the cunning hero,

The wanderer, blown off course time and again After he plundered Troy's sacred heights. Speak

Of all the cities he saw. the minds he grasped,

The suffering deep in his heart at sea

As he struggled to survive and bring his men home

But could not save them, hard as he tried—

The fools—destroyed by their own recklessness

When they ate the oxen of Hyperion the Sun,

And that god snuffed out their day of return¹⁵.

Then he is released by the intercession of his patroness Athena, he departs, but his raft is destroyed by his divine enemy Poseidon, who is angry because Odysseus blinded his son, Polyphemus. When Odysseus washes up on Scherie, home to the Phaeacians, he is assisted by the young Nausicaa and is treated hospitably. In return he satisfies the Phaeacians' curiosity, telling them, and the reader, of all his adventures since departing from Troy. This renowned, extended "flashback" leads Odysseus back to where he stands, his tale told¹⁶. The shipbuilding Phaeacians finally loan him a ship

to return to Ithaca, where he is aided by the swineherd Eumaeus, meets Telemachus, regains his household, kills the suitors, and is reunited with his faithful wife, Penelope. Nearly all modern editions and translations of the *Odyssey* are divided into 24 books. This division is convenient but not original; it was developed by Alexandrian editors of the third century BC.

The Present Sprout

The legacy and impact of Ulysses on modern literature and literary culture is sizable, Joyce once said of *Ulysses* 'I want to give a picture of Dublin so complete that if the city suddenly disappeared from the earth it could be reconstructed out of my book.'¹⁷ He renders so realistically the *Odyssey* into Dublin life, by contraries Hawthorne depicts so imaginatively his characters from reality¹⁸. The passage of nearly a century has changed Joyce's Dublin, but many of the places and landmarks featured in *Ulysses* may still be found, such as the Martello tower where the novel begins, now a Joyce museum, and Davy Byrne's pub. Indeed, walking around the city as Bloom and Dedalus did, one can still get a sense of how the city influenced Joyce's novel. The soliloquy is quoted by the Fire sign Theatre on their album *How Can You Be in Two Places at Once When You're Not Anywhere at All*. The well-read Jimmy Porter in *Look Back in Anger* describes his relationship with one time mistress Madeline with a reference to the novel. "To be with her was an adventure, just to sit atop a bus with her was like setting out on Ulysses." Robert Shea and Robert Anton Wilson's the Illuminatus! Trilogy? owe a heavy debt to Ulysses and Joyce, who is mentioned many times in the novels. Joyce's legacy has also extended to musicians such as Syd Barrett, who recorded a version of Joyce's poem Golden Hair on his solo debut The Madcap Laughs, and, most notably in regards to Ulysses, Kate Bush, whose song The Sensual World has lyrics entirely lifted or paraphrased from Molly's soliloquy. The Jefferson Airplane song ReJoyce, written by Grace Slick, has lyrics that are heavily inspired by Joyce's novel. The Libertines' debut single What a Waster also makes reference to the 'unabridged Ulysses'¹⁹.

As a matter of course, James Joyce is best known for his ardent enthusiasm about Dublin and vehemently glorifies its state as a fountain of valor and discretion ; that is quite convenient in *Araby* tackling Dublin in camouflaged symbols that designate sorrow and agonizing tone²⁰. In *Ulysses* he recalls the same images but more effectively ,chronicles the passage through Dublin by its main character, Leopold Bloom, during an ordinary day, June 16, 1904. The title alludes to the hero of Homer's *Odyssey* ,Latinised into *Ulysses*, and there are many parallels, both implicit and explicit, between the two works ; the correspondences between Leopold Bloom and Odysseus, Molly Bloom and Penelope, and Stephen Dedalus and Telemachus, the protagonist Leopold Bloom is a middle aged Jew whose job as an advertisement canvasser forces him to travel throughout the city on a daily basis. While Bloom is Joyce's *Ulysses* character, the younger hero of the novel is Stephen Dedalus, the autobiographical character from Joyce's first novel, *A Portrait of the Artist as a Young Man*. While Joyce develops the character of the young student, most of the novel is focused on Bloom.

Bloom's wife Molly is a singer and she is having an affair with her co-worker, Blazes Boylan, and early in the morning of June 16, Bloom learns that Molly intends to bring Boylan into their bed later that afternoon. The Blooms have a daughter named Milly, age 15, who is away, studying photography. Ten years ago, Molly gave birth to a son, Rudy, but he died when he was eleven days old and Bloom often thinks of the parallel between his dead son Rudy and his dead father Rudolph, who killed himself several years before.

Stephen Dedalus is the central character of the novel's first three chapters, which constitute Part I of *Ulysses*. Dedalus is an academic and a schoolteacher and he has left Ireland for Paris but he was forced to return upon hearing news that his mother was gravely ill. The initial depictions of Stephen indicate that he is guilty because he has separated from the Catholic Church and refused to pray at the side of his mother's deathbed despite her pleading. Stephen has literary ambitions but his desire to write Ireland's first true epic is tempered by his fear that the island is too stultifying for him to be a success. Stephen lives in Martello Tower with Buck Mulligan and a British

student, Haines, and Stephen's introverted personality prevents him from asserting himself, his friends patronize him and take advantage of him. Sometimes, he reflects his naive state as a Dubliner:

You, Cochrane, what city sent for him?

Tarenturn, sir.

Very good. Well?

There was a battle, sir.

Very good. Where?

The boy's blank face asked the blank window²¹

But other times he contrasts his squalid circumstances with Dublin:

The rain-laden trees of the avenue evoked in him, as always, memories of the girls and women in the plays of Gerhard Hauptmann; and the memory of their pale sorrows and the fragrance falling from the wet branches mingled in a mood of quiet joy. His morning walk across the city had begun, and he foreknew that as he passed the slob lands of Fairview he would think of the cloistral silver-veined prose of Newman; that as he walked along the North Strand Road, glancing idly at the windows of the provision shops, he would recall the dark humour of Guido Cavalcanti and smile; that as he went by Baird's stonecutting works in Talbot Place the spirit of Ibsen would blow through him like a keen wind, a spirit of wayward boyish beauty²²...

The opening three chapters, "Telemachus," "Nestor" and "Proteus," track the early morning hours of Stephen Dedalus who eats breakfast, teaches at a school in Dalkey and wanders Sandymount Strand. The opening chapters of Part II "Calypso" and "Lotus-Eaters" begin the day anew, charting the early morning rituals of Leopold Bloom, who must later attend the funeral of his friend, Paddy Dignam. In "Calypso" and "Lotus-Eaters," the reader learns that Bloom is a servile husband who prepares breakfast and runs errands on behalf of his wife Molly, who remains half-asleep. Apparently, Bloom is preoccupied with food and sex. He relishes eating a slightly burned kidney and has a penchant for voyeurism.

The "Hades" recounts the burial of Paddy Dignam in Glasnevin Cemetery and it is at this point that Joyce begins to develop his theme of Bloom as a Jewish outsider in an overwhelmingly Roman Catholic society. Bloom's insecurities are only heightened by his foreknowledge of Molly's infidelity. Both Leopold Bloom and Stephen Dedalus are set on a long winding tour of Dublin that occupies most of the afternoon and they continually cross paths before eventually meeting later that night. The afternoon chapters begin with "Aeolus" and conclude with Bloom's altercation with the Citizen in "The Cyclops."

After Dignam's funeral, we get a more detailed view of Bloom's routine day. Bloom immediately heads for the downtown newspaper office-a building that is shared by three companies. Considering the frenetic pace of the news building, the employees' treatment of Bloom seems excessively rude and dismissive and Bloom's attempt to secure an easy advertisement renewal requires a trip to the National Library. Bloom's library visit in "Scylla and Charybdis" presents another occasion for him to talk to Stephen as their paths cross again but they continue on their separate paths, in time each one of them is not cognizant of the other. Bloom suffers the afternoon, dreading his wife's adulterous act. Joyce uses the "Wandering Rocks" chapter to mirror Bloom's desperation with the squalor of the city's poorest families before contrasting Bloom's unhappy solitude with the jovial and musical atmosphere of "The Sirens." Bloom simply shrugs off the prejudice of his acquaintances, accepts his solitude as his fate and even at this point, tries to ignore the serious problems in his marriage.

Upon entering Kiernan's pub, late in the afternoon, Bloom is confronted by the Citizen, a half-blind patriot whose outspoken anti-Semitism forces Bloom to assert his identity, arguing that he can be a Jew and an Irish citizen, simultaneously. Citizen is quiet before resuming his offense. Having burdened the entire pub as a menacing drunk, Citizen focuses the brunt of his attack on Bloom, accusing him of "robbing widows and orphans," even as Bloom readies to leave, in order to visit the widow of

Paddy Dignam. Bloom coolly replies to Citizen who becomes indignant when Bloom asserts that Christ, himself, was a Jew. This altercation is the first of the novel's two dramatic climaxes. When Bloom exits the pub, the raging drunk hurls a biscuit tin at his head, but Bloom escapes unharmed. Even as the Citizen's depressed faculties hindered him, he was blinded by the sun, guaranteeing Bloom's victory'. The "Wandering Jew" "ascends" into the heavens and the concluding prose of "The Cyclops" strongly suggests that Joyce modeled Bloom after Elijah who ascended immediately after completing his course. While Bloom's problems with Molly remain, his victory in Kiernan's pub anticipates his final transformation into Stephen's temporary paternal figure. As an Elijah, Bloom passes the "mantle" to Stephen Dedalus.

The earliest chapter of night is "Nausicaa," which depicts Bloom as an incredibly solemn and tired man. As he walks the beach of Sandymount Strand, it is clear that the eclipsing evening corresponds to his aging and depressing loss of virility. Even though Bloom is only a middle-aged man with a fifteen-year old daughter, he bears the image of an elderly wanderer. A young woman named Gerty MacDowell is sitting within their range of mutual sight and as she is overcome with emotional longing and maternal love, she notices that Bloom is staring at her while he is conspicuously masturbating himself in his pocket. MacDowell seeks to offer Bloom a "refuge" and she abets his deed by displaying her undergarments in a coquettish manner. After masturbating. Bloom is enervated, complaining that Gerty has sapped the youth out of him.

Joyce's deliberate narrative structure produces the interaction between Bloom and Dedalus right as Bloom contemplates the diminution of his own masculinity and youth. Bloom meets Dedalus in the National Maternity Hospital, unexpectedly, having arrived to visit Mrs. Mina Purefoy, who had been in labor for three days. Stephen had accompanied several friends to the Hospital, including Mulligan who has corrupted his friends into a loud table of young drunks. Bloom worries for Stephen's safety and he eventually accompanies the young man to "Nighttown," the red-light district where the "Circe" chapter is set. Undoubtedly, "Circe" is the most memorable chapter of the

book. Bloom suffers "hallucinations" while walking on the street and they continue inside the brothel of Bella Cohen. Freud describes the human mind as an iceberg, so that the huge density submerged :

The oldest and the best meaning of the word "unconscious" is the descriptive one: we call "unconscious" any mental process the existence of which we are obligated to assume because, for instance, we infer it in some way from its effects-but of which we are not directly aware. ...If we want to be more accurate, we should modify the statement by saying that we call a process "unconscious" when we have to assume that it was active at a certain time, although at that time we knew nothing about it²³ .

Joyce's "Circe" employs Freudian theories of the subconscious, of repression and sexual desire. Bloom's hallucinations conflate feelings of religious guilt, acts of sadomasochism and the shame of being cuckolded by the popular ladies' man, Blazes Boylan²⁴.

When Bloom re-emerges from his hallucinations, he finds that Stephen is completely vulnerable, having degenerated into a limp and intoxicated creature. It is unclear what is causing Stephen to jump around the room and half-climb the furniture until he smashes his walking stick into the chandelier, resisting the ghost of his dead mother who has returned from the grave to use guilt in order to coerce Stephen into Catholicism. The scene becomes chaotic as Bloom assists Stephen out of Cohen's brothel. Stephen is alone after his friend Vincent Lynch forsakes him. It is Bloom who tends to Stephen when he passes out after a pugnacious British soldier delivers a heavy blow, aware that Stephen is incapable of defending himself. Bloom sees the development as an opportunity to forge a relationship with Stephen. Bloom succeeds in transporting Dedalus to the Cabman's Shelter for some coffee and they continue their conversations about love and music in Bloom's home at 7 Eccles Street. Despite Bloom's insistence, Stephen declines the offer to spend the night at his home and as the novel concludes, it seems likely that Stephen, like Bloom, must embark upon his own heroic quest. "Penelope," the final chapter of Ulysses, presents Molly's assessment of Bloom. Just as it is to understand how Bloom's lack of empathy largely

motivated Molly's infidelity, it also comes to understand that Molly truly loves her husband, independent of the question of their marriage. June 16 is now celebrated by Joyce's fans worldwide as Bloomsday.

Besides, *Ulysses* reflects the consciousness of its characters in a literal sense² and it totals 250,000 words from a vocabulary of 30,000 words, it is divided into 18 'episodes', as they are referred to in most scholarly circles, the book has been the subject of much controversy and scrutiny since its publication, ranging from early obscenity trials to protracted textual; 'Joyce Wars'. *Ulysses'* groundbreaking stream-of-consciousness technique, careful structuring, and highly experimental prose, full of puns, parodies, and allusions, as well as its rich characterizations and broad humour, have made the book perhaps the most highly regarded novel in the Modernist pantheon. In time, it keeps pace with the atmosphere of *Odyssey*; some shouts that bring the readers into the realistic conflicts in the *Odyssey* come intermittently in the novel :

1 He was raving all night about a black panther, Stephen said. Where is his gun case?

278801000 **A woful lunatic! Mulligan said. Were you in a funk?**

278801084 **I was, Stephen said with energy and growing fear. Out here in the dark with a man I don 't know raving and moaning to himself about shooting a black panther. You saved men from drowning. I'm not a hero, however. If he stays on here I am off**

Buck Mulligan frowned at the lather on his razorblade. He hopped down from his perch and began to search his trouser pockets hastily.

1 Scutter! he cried thickly.

He came over to the gunrest and, thrusting a hand into Stephen's upper pocket, said:

2 Lend us a loan of your nose rag to wipe my razor."²⁶

It reveals the depth of its characters in a literal sense :that is ,the book is composed of the characters' internal monologues. This device sometimes referred to as "stream

of consciousness", is the innovation which Joyce said he had found in Dujardin²⁷. Although the use of the stream of consciousness was a radical shift in fictional technique, the aim of *Ulysses* was newer still, it is told chiefly through the consciousness of its principal figure, Leopold Bloom. Bloom's consciousness is made to embrace not only the multitudinous details of the life of the city of Dublin on just one day_June 16, 1904_ but the whole journey of man from cradle to grave. In this novel Joyce attempts to embody the significance of all human achievement of every sort, but preeminently the achievements of those artists who have found in words the means of binding man to his fellows and his world. Words are Joyce's obsession, his delight, the source of his power. So wonderfully are words used by this great artificer that the whole world of Dublin springs up out of their sounds, colours, reverberations, and linkages with each other. Almost nothing is seen in this book"". It seems that there are torrents of words which flow out into rivers of meanings, to recognize this flow and to show how all time coils back upon itself make history instantaneous and continuous. Joyce uses the story of the wanderings of the classical hero Ulysses as a kind of mythical shorthand to underscore the eternal significance of the contemporary episodes in his work. In 1999, the Modern Library ranked *Ulysses* first on its list of the 100 best English-language novels of the 20ⁿ century.

Joint Interferences

First of all and without doubt, Joyce's first acquaintance with Odysseus was via Charles Lamb's *Adventures of Ulysses* - an adaptation of the *Odyssey* for children, which seems to have established the Roman name in Joyce's mind. At school he wrote an essay on Ulysses as his 'favourite-hero'. Joyce told Frank Budgen that he considered *Ulysses* to be the only all-round character in literature. He thought about calling Dubliners by the name *Ulysses* in Dublin, but the idea grew from a story in Dubliners in 1906, to a short book in 1907 to the vast novel which he began writing in 1914, he himself declared in 1921: " For my self I always write about Dublin, Because if I can get to the heart of Dublin I can get to the hearts of all the cities of the world. In the particular is contained the universal"². *Ulysses* is divided into eighteen chapters or episodes. At first glance much of the book may appear unstructured and chaotic; Joyce

once said that he'd "put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant" in order to attain immortality. The two schemata which Stuart Gilbert and Herbert Gorman released after publication to defend Joyce from the obscenity accusations made the links to the *Odyssey* clear, and also explained the work's internal structure.

Every episode of *Ulysses* has an assigned theme, technique and correspondences between its characters and those of the *Odyssey*. The episode titles and the correspondences were not included in the original text. Joyce referred to the episodes by their Homeric titles in his letters. He took the titles from Victor Berard's two-volume *Les Pheniciens et VOdysee* which he consulted in 1918 in the Zentralbibliothek of Zurich. Berard's book was the source of Joyce's idiosyncratic rendering of some of the Homeric titles ; Nausikaa and Telemachia. He structured *Ulysses* to correspond with events in Homer's *Odyssey*. The relationship between two principal characters in *Ulysses*, Leopold Bloom as a sonless father and Stephen Dedalus as a fatherless son parallels the circumstances of Odysseus and Telemachus. This interpretation of the relationship between Bloom and Stephen, however, does not account for a significant theme of *Ulysses*, that of motherhood. Despite the idea that Bloom is a father looking for a son and that Stephen is a son looking for a father, the desires of both of these characters go beyond that of a father and son relationship. Although Joyce makes it evident that Bloom is, in fact, in search of a son, Bloom is more suited to assuming the role of a mother than a father to that son. In Stephen's case, it is difficult to determine whether he is in search of a father, a mother, or whether he is attempting to free himself from maternal ideas and figures altogether.

Before exploring the role of the maternal caregiver in the lives of Bloom and Stephen's, it is important to first establish motherhood as a powerful theme of the novel. In *Ulysses*, women are portrayed as unfaithful; Bloom's wife, Molly, is having an affair with Blazes Boylan, Stephen maintains that Shakespeare's wife, Anne Hathaway, was unfaithful to her husband, and in the play that Stephen discusses, *Hamlet*, Gertrude betrays her husband. Despite these negative images of women,

Joyce does not underplay the importance of motherhood. Bloom realizes that "Home always breaks up when the mother goes," and he believes that a mother's duty to her son is "To protect him as long as possible even in the earth ,after death". Bloom even wants to keep a talisman, a small potato, because it is "a relic of poor mama"³⁰. Motherhood is also an overpowering issue for Stephen who still wears black to mourn the death of his mother, one year passed. The intellectual Stephen even ponders the first mother of all life, Eve. Finally, Stephen says that "Amor matris," ambiguously defined as either a mother's love for her child or a child's love for the mother: "may be the only true thing in life"³¹.

The emphasis on fertility in *Ulysses* also indicates the significance of motherhood. Stephen expresses his concern for the "God possibled souls that we nightly impossibilise, which is a sin against the Holy Ghost, Very God, Lord and Giver of Life **". One of the narrators in 'Oxen of the Sun'¹ echoes this sentiment with "Copulation without population! No, say I!". In this same episode, Mina Purefoy, the mother of numerous children, is currently in labor. The narrator of the episode and Stephen's acquaintances at the hospital beatify Mina Purefoy's husband for being a fountain of fecundity and for performing his man's work. The reference to Molly as "Marion of the bountiful bosoms" by the anonymous narrator of the 'Cyclops' episode again emphasizes the focus on fertility. Finally, the importance of fertility is epitomized in the analogy between death and the woman who is no longer fertile: "Dead: an old woman's: the grey sunken cunt of the world". The theme of motherhood also demands attention because Joyce elevates its position to the all encompassing, universal role of nature. Joyce suggests the personification of nature in the opening of the 'Nausicaa' episode: "The summer evening had begun to fold the world in its mysterious embrace". This personification reflects the female goddess in the Odyssey, the young Dawn, who comes "bright into the East spreading her finger tips of rose". Joyce suggests the femininity of nature in the first episode, 'Telemachus,' where Buck Mulligan refers to the sea as "our great sweet mother" echoing a song praising the "Mother and lover of men, the sea". A few lines later, Buck Mulligan calls the sea "Our mighty mother".

Writer George William Russell ,who appears as a character in the novel himself, defines the Mighty Mother as "nature in its spiritual aspect "³³ . Molly represents this nature-mother in her paeon to nature in the final pages of Penelope.

Consequently , Joyce's intentions in writing such a novel is to present a totally realistic view of one day in the life of ordinary Dublin citizens, yet at the same time to weave such a sense-into Homer's *Odyssey* and to some extents to deal with issues as complicated as those of Irish politics and religion, Joyce endeavors to bring his artwork into immortality. In time ,there is no masterpieces divulged without a sense of the literature of the country and the age in which they are achieved, regardless of such a sense seldom can Homer draw a line in his *Odyssey*³⁴.

One of the novel's most impressive features is the manner in which Joyce manages to ape the plot of Homer's *Odyssey* without resorting to such simple methods as directly mirroring the plot of Homer's work in his own. In each chapter the actions of the characters in *Ulysses* match something that happens in *The Odyssey*. Since Joyce has obviously taken great pains to adhere to this structure, it is clear that to read a chapter without appreciating the Homeric parallels would be to miss a great deal. However, Joyce's parallels often take the form of pathetic instances during the day, contrasting the heroic exploits of Odysseus, with the more mundane everyday happenings of Leopold Bloom making them hard to find.

In the *Odyssey*, there are capture and escape from the Cyclops Polyphemus that is detailed in the chapter of the same name. However, to find in the Cyclops section of *Ulysses* such obvious parallels are hard. For example, a reader with knowledge of Irish politics would perhaps understand the significance of the character of the Citizen, whose single-mindedness of thought and ideology are compared subtly by Joyce to the single sightedness of the Cyclops. However, for the reader who is not aware of the importance of Joyce's attitude to the Citizens" views, there are other pointers to the significance of the Citizen/Cyclops, however these are no less demanding to find. The style of this chapter, narrated by a nameless character, is to have an ordinary narrative punctuated by sections of description in inflated stylized

types. The description relating to the Citizen and his dog Garry Owen is an overblown parody of an epic, depicting the Citizen as a kind of Homeric hero:

The figure seated on a large boulder at the foot of a round tower was that of a broad shouldered deep chested strong limbed frank eyed red-haired freely freckled shaggy bearded wide mouthed large nosed longheaded deep voiced bare kneed brawny handed hairy legged ruddy faced sinewy armed hero³⁵.

Therefore, if one recognizes the leitmotifs Joyce is parodying, it is not hard to make the connection of the grossly egotistical Citizen with the powerful, yet, foolish Cyclops. However there is also the possibility that Joyce, even his dexterity in dealing with most topics, politics included, could allow the readership at this point in the text, when the full extent of the Citizens' fanaticism has not been revealed, to think that he is praising the commitment of men such as the Citizens who are willing to sacrifice everything to their cause. However, the ludicrous roll-call of heroes, including Christopher Columbus and Ludwig van Beethoven among their number that the Citizen calls to mind soon dispels any likelihood of a sympathetic treatment of him. The argument then can be put forth however that it is this breadth of reference and degree of humor that make the act of interpretation not a burden, but a rewarding exercise. The recondite nature of many of these allusions means that any didacticism of Joyce is not immediately noticeable, therefore the act of deciphering just what inflection Joyce wants to put on certain situation that allow the readership to escape prescribed readings of events. Joyce further parodies the plot of Odysseus and escapes at the end of the section, when Bloom is carried away in a carriage, much to the annoyance of the Citizen. In this scene Joyce juxtaposes a mundane re-enactment of Polyphemus; hurling of boulders at Odysseus; Blue-painted ships; where the Citizens attempt to throw a biscuit tin after Bloom that designates sudden religious, connotations and also the Citizens' final words: "After him, Garry! After him, boy"¹⁶. A similar and peculiar similarity can be found between Blooms taunting of the Citizen, unwise as his escape was by no means assured and the taunting of Odysseus as Polyphemus rages on the shore. That the normally mild mannered Bloom can be seen to be sharing some of the attributes of the Sacker of Cities is strange, and it is

perhaps important to note that it is Bloom's heritage that causes him to shout out : "Your God was a Jew. Christ was a Jew like me. The Citizens poorly chosen words; By Jesus crucify him so I will serve to emphasize his instability.

Perhaps the most difficult chapter of *Ulysses* to understand is the Circe one which also perhaps has the loosest Homeric reference. The drastic change in narrative technique that Joyce employs here, switching from conventional prose to dramatic form and from the language of realism to that of hallucination makes this a complex section to see in its entirety, but he never deviates from the main focus of the novel ,that is to say, there is no periphrasis in his narrative"¹ . The Circe chapter of *The Odyssey* tells of how Odysseus men, drugged and turned into swine by the Witch Circe are rescued by Odysseus who has to protect himself from Circe's drug and prove to her his valor before he can gain the freedom of his crew. The hallucinatory imagery of this section is an obvious evocation of the hallucinatory effects of Circe's drugs, which made the men lose all memory of their native land, Joyce's change of form and of language attempts to convey in an experimental way this sense of being divorced from one's native land, and the setting of this scene in Dublin red light district, away from the genteel streets of the centre of the capital echo this. Also some of the more graphic imagery and language employed in this section evoke the bestialisation of the men. Perhaps the clearest instance of this is in Bloom's imaginary trial. When he is following Stephen into night-town. Blamires cites Macbeth as a precedent for the cruelty and ridiculousness of some of the ideas and characters that appeal in this trial scene, equating the appearance of Brini, papal Nuncio and the veiled Sybil with the apparitions in the witches cave. A straight comparison here can be made between the doubts that assailed Odysseus as he walked through the forest to rescue his men, and the fluctuating mental condition of Bloom as he wanders through the unfamiliar Dublin streets to rescue Stephen, perhaps drugged already with Absinthe at the end of the Oxen of the Sun. The immediate correlation between the drunken Stephen and Odysseus crew, drugged and turned into swine is fairly apparent, Bloom later commenting on how unseemly it is for a man of Stephen's wit and upbringing to be consorting with prostitutes, however this perhaps best demonstrates the sense of degradation that Joyce seeks to evoke in this chapter, as even a man with Stephen's

high-blown literary theories is willing to debase himself through drunkenness and prostitution.

The obvious problem this complex chapter presents for the reader is that in its experimental nature there is by definition no precedent for interpreting the kind of images and techniques that Joyce uses. Seemingly shouts come such as the chorus of:

Moses, Moses. King of the Jews,

Wiped his arse in the daily news³⁸.

That serves mostly to undermine the reader's sense of the linear and familiar, as do the sudden cameos by King Edward VII and others. Similarly the apparition of Stephens's mother at the end of the chapter and the unhinging effect that come on his already muddled mind bring about a sense of horror in the reader at the graphic and gory nature of her representation. She raises her blackened withered right arm slowly towards Stephen's breast with outstretched fingers: " Beware! God hand! ,a green crab with malignant red eyes sticks deep its grinning claws into Stephens's heart " equally the sight of this terrible ghoulish figure reciting Catholic exhortations to God creates a difficult set of counter feelings in the mind as they have to reconcile traditional beatific sentiments such as those expressed in prayer with the terrible figure reciting them. It is the burden of having to sort all of these different ideas into a coherent whole that makes this chapter so complicated.

Perhaps recondity heaves into view in this chapter for the way in which Joyce goes about suggesting mental instability and lack of certainty is so effective precisely because of Joyce's innovation. Trying to explain an unconventional situation through conventional narrative methods would not yield the same effective results, and although having to adjust to the difficulties of Joyce's experimentation takes time and asks a great deal of the readership.

The Proteus chapter of Ulysses has some of the most difficult language and ideas in the text to deal with, and is similar to Circe that Joyce uses language techniques to echo in Ulysses what instances of plot there are in Odyssey. Joyce evokes the shapelessness and intangibility of the sea-nymph Proteus by using a long stream of

peculiar words that seem not to coalesce together into a whole, yet they contain the basic parts of the ideas expressed in the chapter:

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsoever. I am, a stride at a time. A very short space of time through very short times of space.

The preliminary lines of this section echo the ideas in this chapter of fluctuation and change but also in the end of stability, as just Proteus managed to change shape to evade capture, eventually Menelaus bested him and forced him to keep his form. The mirroring of the final sentence of the quotation demonstrates change, but through the use of the same words also demonstrates immutability. Although Homer Employs a dactylic hexameter that is a falling one⁴¹ and the dactylic lines probably seem unrhymed:

Of these things,

Speak, Immortal One,

And tell the tale once more in our time.

By now, all the others who had fought at Troy—

At least those who had survived the war and the sea—

Were safely back home. Only Odysseus

Still longed to return to his home and his wife.

The nymph Calypso, a powerful goddess—

And beautiful—was clinging to him

In her caverns and yearned to possess him⁴².

But here Joyce finds such, a verse applicable to be rendered into prosaic cameos ;into fiction that is more accessible than other genres but it needs sometimes a kind of scrutiny⁴¹⁵ but Joyce takes his liberty to impersonate his main character with his meant targets:

-The imperial British stale. Stephen answered, his colour rising, and the holy Roman catholic and apostolic church.

Haines detached from his linderlip some fibres of tobacco before he spoke.

-I can quite understand that, he said calmly. An Irishman must think like that. I daresay. We feel in England that we have treated you rather unfairly. It seems history is to blame⁴⁴.

Hence, *Ulysses* is a climacteric in the English Novel since Joyce brings Odyssey into reality after it had been submerged in an imaginative mythology ,besides, he keeps pace with its structure in time it depends mainly upon dramatic speeches to bridge the vacuum in the multifarious events that narrated something historical .Not surprising, the *Odyssey* takes shape in the mind as a dovetailed narrative owing to the dramatic speeches, as elucidated previously, that Joyce exploits in erecting his novel.

In the last resort, it is established that *Ulysses* tries to create an everyman character in Leopold Bloom, thus everything in it must be instantly accessible to everyone. Therefore it seems pertinent to ask the question of for whom was Joyce writing Ulysses! The most likely answer seems to be that since in the character of Bloom Joyce was trying to create a figure; he was addressing his novel to everyone. In time, he himself venerates the Dubliners to such an extent that he proclaimed in 1921: "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all cities of the world. In the particular is contained the universal >" .The fact that the novel contains so much correspondences to Odyssey ;styles ,themes, and imagery Joyce adopts to pave the way to something highly coined ;a new articulation. . The level of detail in Ulysses means that one potential analogy would be with that of the artist's palette. Joyce has included so much interferences in his text to colour his lines with a sense of reality and make them accessible to all. Therefore the act of Intertextuality becomes not a burden but an essential part of the act of reading Ulysses without it the reader might deviate from its meant targets ,provided that the two texts have the major keys to fathom the new birth ,articulation., in time the novel,

from the outset, delves into man's recesses and reoccupation to make its lines sound universal all the time.

Conclusion

After all, it is quite apparent that James Joyce parodies Homer's *Odyssey* for some reasons respectively: First in *Ulysses* the events and the structure resemble those of Homer's. Second, the titles and subplots keep pace with that of Joyce's; though different to some extents, Homer delves into mythologies in time Joyce addresses the Dubliners under the umbrella of Intertextuality that he adheres to glorify both the text and the poet.

In time , Joyce exploits the structure hat is during in *Odyssey*, in time he reflect his ideas and intentions in fiction. Homer depends mainly upon events different, multifarious and vital, but they are coalesced and deeply rooted in the context, since he drags the dramatic speeches in his lines. On the contrary, Joyce himself gives priority to the stream of consciousness that invades the whole novel. All in all. Homer is engrossed in mythologies but Joyce portrays a mosaic sense of Dudlin.

In the aggregate, Joyce exerts himself to render Homer's dramatic verse into fiction, that *Odyssey* is woven by dactylic hexameter that is unrhymed paves the way to joyce to bring it into prose style marvelously, but loyce stick to events abd titles and drags them into a whole; the pivotal image that inspire him to renovate the whole epic is the sense of chauvinism that prevails in Homer's principal characters in whom joyce believe to incarnate all luminous traits of a Dubliner, since Dudlin is his ultimate oyster

Notes

- 1 <http://www.wikipedia>. COM Literature on line, an article of 60 pages, p.22(Retrieved on 06-052008.)
- 2 <http://www.wikipedia> COM modern novelist on line, an article of 60 pages, p.22(Retrieved on 06-052008.)
- 3 J.A.Cuddon Dictionary of Literary Terms and Literary Theory, London, Penguin Books, p.424, 1998.
- 4 <http://www>. 1 iterature .COM. poetry on line, an article of 60 pages, p.22.(Retrieved on 03-02-2008.
- 5 <http://www.bookrags.com/studyguide-goodnight-desdemona-good-night-juliet/>.(Retrieved on 03032008).
- 6 T.W.Craik (The New Way to Pay Old Zeal), London, Bouverie House, Fleet Street, p.xi, 1964.
- 7 <http://www.enotes> . [123HelpMe.com](http://www.123HelpMe.com) (the "Web Site"), on line, an article of 33 pages, p.7.(Retrieved on 06-05-2008).
- 8 <http://www.enotes>. Grade Saver LLC. Not affiliated with Harvard College on line, an article of 54 pages, p. 12.(Retrieved on 06-05-2008).
- 9 <http://www.enotes> . I i • .! • !cm\ of American on line, an article of 12 pages, p.4-5.(Retrieved on 06-05-2008).
- 10 <http://www.enotes> .: webmaster(a)pupress.princeton.edu on line, an article of 122 pages, p.50-3.(Retrieved on 01-07-2008).
- 11 Ibid, p.34. ²Ibid, p.12.
- 13 Laurence Perrine, Literature, Jungle Publications, p.912, 2007.
- 14 <http://www.enotes>. Grade Saver LLC. Not affiliated with Harvard College on line, an article of 54 pages, p.22.(Retrieved on 06-05-2008).
- 15 <http://www.enotes> . [123HelpMe.com](http://www.123HelpMe.com) (the "Web Site"), (the odyssey , book one , lines 1-20) on line, an article of 33 pages, p.25.(Retrieved on 06-05-2008).
- 16 <http://www.enotes> . (The Legend of American Poets on line, an article of 12 pages, p.4-8.(Retrieved on 06-05-2008).
- 17 Ibid, p.44.
- 18 Nathaniel Hawthorne, The Scarlet Letter, Ohio e , George Banta Co. p.9, 1983.
- 19 Ibid, p.22.

- ³⁷ R. L. Trask, A Dictionary of Grammatical Terms in Linguistic, London, Padstow Press, p.205, 1993.
- ³⁸ <http://www.enotes.com>. Grade Saver LLC. Not affiliated with Harvard College on line, (Gifford, p.241), p.207. an article of 54 pages, p. 18. (Retrieved on 06-05-2008).
- ³⁹ Ibid, p. 12 in the original text p.682.
- ⁴⁰ <http://www.enotes.com>. The Academy of American Poets, line, an article of 12 pages, p.3. (Retrieved on 06-05-2008)
- ⁴¹ Lynn Altenberdy *A Hand Book for the Study of Poetry*, London, Collier Macmillan Publishers, p.38, 1966.
- ⁴² <http://www.enotes.com>. Grade Saver LLC. Not affiliated with Harvard College on line, (Gifford, p.241), p.207. an article of 54 pages, p. 11-4. (Retrieved on 06-05-2008).
- ⁴³ Mick Short, *Exploring the Language of Poems, Plays and Prose*, Edinburgh, PPSB Press, p.255, 1996.
- ⁴⁴ <http://www.bookrags.com> studyguide-goodnight-desdemona-goocl-niorting Juliet- an article of 44, p.33/. (Retrieved on 03/03/2008).
- ⁴⁵ McCormick, Paul *Hand Book of English Literature*, New York, Harcourt, Brace and World, Inc. P.729. 1968
- Bibliography:**
- Abcarian, Richard, *Literature, Human Experience*, Straford, R.R. Donnelley and Sons Company, 2002.
- A.J. Cuddon, *Dictionary of Literary Terms and Literary Theory*, London, Penguin Books, 1998.
- Academy, The <http://www.enotes.com>. The Academy of American Poets on line, an article of 12 pages. (Retrieved on 06-05-2008).
- Altenberdy, Lynn *A Hand Book for the Study of Poetry*, London, Collier Macmillan Publishers, 1966.
- bookrags, <http://www.enotes.com/studyguide-goodnight-desdemona-goocl-niorting-juliet/>. (Retrieved on 03/03/2008).
- Hawthorne, Nathaniel, *The Scarlet Letter*, Ohio, George Banta Co., 1983.
- L. Guerin, Wilfred *Hand Book of Critical Approaches to Literature*, New York, the Murray Printing Company, 2006.
- L. R. Trask, *A Dictionary of Grammatical Terms in Linguistics*, London, Padstow Press, 1993.
- Me, 123Help <http://www.enotes.com> (the "Web Site"), on line, an article of 33. (Retrieved on 06-05-2008).
- novelists, modern <http://www.enotes.com>. on line, an article of 60 pages. (Retrieved on 06-05-2008).

Paul, McCormick, *Adventure in English Literature*, New York, Harcourt, Brace and World, Inc. 1968.

Perrine, Laurence, *Literature Jungle Publications*, 2007.

poetry, COM. <http://www.literature> . on line, an article of 60. (Retrieved on 03-02-2008).
pupress, webmaster@ <http://7\www.enotes> . : . [princeton.edu](http://www.princeton.edu) on line, an article of 122 pages, (Retrieved on 01-07-2008).

Rahv, Philip ^ *Literature in America*, New York, The Viking Press, 1957.

Richetti, John, *English Literature, 1660-1780*, London, Cambridge University Press, 2005.

Saver, Grade <http://www.enotes>. LLC. Not affiliated with Harvard College

on line, (Gifford, p.241), p.207. an article of 54 pages, (Retrieved on 06-05-2008).

Short, Mick, *Exploring the Language of Poems, Plays and Prose*, Edinburgh, PPSB Press, 1996.

Wikipedia, <http://www> .COM. Literature on line, an article of 60 pages (Retrieved on 06-05-2008)

W, T. Craik, *A New Way To Pay Old Debts*, London. Bouveric House. Fleet Street, 1964.