

Three Notes on Joyce

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The Snow of "The Dead"

There are two radically different ways of reading "The Dead", one as the coda of a novel called *Dubliners* and the other as an independent short story. Either way, "The Dead" culminates in the protagonist's timeless moment of vision. The meaning of the vision represented by one camp, however, sharply differs from that represented by the other. The coda camp tends to interpret the final snow vision as Gabriel's self-identification with the dead. The fourteen epiphanies of paralysis or perversion which preceded Gabriel's make it hard to interpret it otherwise. Meanwhile the independent story camp asserts that the story is the story of maturation and that the snow vision is a rebirth experience. "The Dead" is a new inclusion to the already organized manuscript book of 1906, which may demand a new approach. Before we decide which interpretation is more relevant, or which reading is preferable, we should follow the chain of events closely.

Gabriel, a self-complacent Dublin middle class intellectual, attends the annual dance party of his old aunts. It is Christmas time, a time of celebration of the birth. But the opening sentence:

Lily, the caretaker's daughter, was literally run off her feet.

together with the succinct title strikes us with strong connotations of death. Lily is the flower of funeral as well as purity, and the girl who carries the name is run off her feet *literally*, not figuratively. Gabriel's first short speech has a word "mortal" in it, and Gabriel's wife Gretta is

greeted by Kate and Julia with "you must be perished alive." Gabriel's joke to Lily has hitherto been interpreted as a case of insincerity and snobbery which is duly retorted. But his joke, "I suppose we'll be going to your wedding one of these fine days" to a young girl is a well-meaning one. The symbolic refusal of wedding and birth on the part of Lily should be emphasized. She is saying that it is not a day of birth or love, but a day of death.

Strangely, many of the dead are remembered and acknowledged during the course of the evening's joyful activities: Gabriel's mother, the two Morkans, Brother Pat and "the old gentleman", and Michael Furey. The three old women present, Kate and Julia and Mrs. Malins, are in a sense close to death. The monks of Mount Melleray who sleep in their coffins would be their symbol. Even a common man Browne recalls many dead tenors and sopranos.

The three old women are not the only living dead. The other recognizable characters including Mary Jane, Freddy Malins and Browne are the living dead, too. Bartell D'Arcy, a tenor, is hoarse and is not living in the real sense at the party. And it is revealed that ever lively Gretta too has been living a dead life in contrast to the cherished love of her youth.

But the most important death of all is the dead life of Gabriel. On a superficial plane, he is shown as a vivacious man. He announces his arrival with outward joy, "Here I am as the mail." When asked to carve the goose, he cries with animation, "Here I am, Aunt Kate! ready to carve a flock of geese, if necessary." He is a sharp contrast to drunken Freddy and all-too-common Browne. But the inner life he allows us to see from time to time is a very dark one.

Gabriel's first action is scraping the snow from his goloshes. He is trying to protect himself from the snow and what the snow symbolizes. When we come to the scene of snow vision at the end of the story, we are made to recall this symbolic action. After the misfired joke to Lily we see him thrust a coin into her hands. When she tries to refuse it, he says, "Christmas-time! Christmas-time!" and trots to the stairs

and waves his hand in "deprecation." He is not a person who can laugh his slight failures off. He is a man who is ready to give money and make deprecatory gestures in order to keep his sense of superiority intact. Since he had known her before she became a servant, his tipping, especially at this moment, is not quite right. In the subsequent story he manages to hide his inner being whenever possible only to show what he really is.

Gabriel does not like Mary Jane's piano piece but he pretends to like it. During the listening ordeal he remembers his dead mother's phrases against Gretta and feels hurt. At the dance his partner Miss Ivors, a patriotic enthusiast, begins to argue with him for his indifference to his mother-land. The argument leads to her calling him "West Briton!" He is deeply hurt. Should we follow him further on his pilgrimage of the inner hurt? He readjusts himself by arranging his cuffs and bows and smiling, but his hurt grows deeper and deeper.

Let us listen to his table speech, one of the main events of the evening. In every respect it is a hollow one with learned embellishments. He changes his original plan to take revenge on Miss Ivors behind her back. It is a speech mainly on the sentimental past. He says that he will not linger on the past, but he lingers on the past, and at the end of the story the past in the figure of Michael Furey rises up to give him the final blow.

It is not a mere coincidence that those who hurt Gabriel and give him chances of self-revelation are all women. Men do not do anything against him, while he is very competent in dealing with them. But he is almost defenseless against females. Even his old aunts who dote on him laugh with Gretta, for his solicitude is "a standing joke with them." Considering the space and characterization given to Lily and Miss Ivors, we find them boldly delineated and lively. Lily's ungrammatical retort, "The men that is only all palaver and what they can get out of you," shows primitive strength. Miss Ivors's enthusiasm is felt throughout her presence. And Gabriel concedes that, unlike him, Gretta would walk home in the snow if she were let. Why are his opponents all women?

Are they the *animas* as Jung says? Or is Joyce arguing that womenfolk are more open to life than menfolk? I am not in a position to answer these questions in this short essay, but one thing is certain. All the three women, Gretta and Lily and Miss Ivors, share the country-girl spirit. In a sense, they can be merged into one, his wife Gretta. And she confronts Gabriel at the end.

Now the party is over. Gabriel comes downstairs and tells the anecdote of the old horse that went round and round the monument. Unwittingly he is showing what he has been to the readers. And amid the laughter and adieus, he sees Gretta standing on the staircase listening attentively to a man singing. Gabriel sees "grace and mystery in her attitude as if she were a symbol of something." He feels a sudden tide of joy go leaping out of his heart which he has never felt since their honeymoon. At the hotel room when all the characters are dwindled into a man and a woman, he feels a strong lust. Gretta kisses him on her own accord and calls him "a generous person". Then comes the disclosure. The impact of this romantic disclosure can be measured by the two radically different self-portraits Gabriel draws before and after the incident. Before:

As he passed in the way of the cheval-glass he caught sight of himself in full length, his broad, well-filled, shirtfront, the face whose expression always puzzled him when he saw it in a mirror.

After:

He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror.

Gretta sobbing herself to sleep, Gabriel remains alone in the room. He realizes the nature of his limitations and acknowledges that as a man he has never really lived. He turns to the window, and the physical scene of falling snow gradually dissolves and the cosmic snow vision replaces it till the ultimate reality is shown in an image of a cemetery in the snow. Is the snow a symbol of death and paralysis,

while the water a symbol of life as some critics argue? The snow in combination with the cemetery strongly suggests an epiphany of death. The mention, just before the vision, of Aunt Julia's haggard look leading to the anticipation of her death reinforces it.

But snow, is shown as a life symbol also. Once after the confrontation with Miss Ivors and Gretta, and once just before his speech, Gabriel thinks of the snow outside and yearns for it. Snow is here contrasted to the living dead atmosphere of the inside. And the snow at the end of the story is seen as a warm blanket covering all the living and the dead. Is Gabriel not a new Gabriel who has broken his old self? Is it not a rebirth? Rebirth should take place in the cemetery, if it takes place at all.

Unlike the other epiphanies of the book, Gabriel's is a very ambiguous one. There is one key sentence in the vision: "The time had come for him to set out on his journey westward." What does it really mean? Westward to night and death? Or westward to the country of Miss Ivors, Gretta and above all passionate Michael Furey who braved his death? I think that the interpretation of the snow vision depends on the reader. If a reader finds enough meaning in his life, he will see life and rebirth in the snow vision. If he does not, he will see death in it. If his view of life is ambiguous, he will see ambiguity in it. Gabriel's epiphany is in a sense a Rorschach test. Epiphany itself is important here. There are a few proofs that the party takes place on January 6th, Epiphany Day. The epiphany snow is falling "upon all the living and the dead."

Stephen Amoroso¹⁾

—The Dark Avenger in *A Portrait*

Stephen's recollection of childhood at the beginning of *A Portrait* contains an episode where his mother says, "O, Stephen will apologise," and Dante, "O, if not, the eagles will come and pull out his eyes," while

1) Text: Shina-sa Edition

he is hiding under the table. Dante's prose threat is reinforced by her mock song composed of "Apologise" and "Pull out his eyes." Many critics including Hugh Kenner and Richard M. Kain have given focus to the eagles and argued that this episode evokes Prometheus.²⁾ But they usually have kept their mouths shut on the nature of the crime Stephen as a Prometheus possibly committed. At best they can say, like Kain, that Stephen is revealed as guilty of an unspecified crime possibly related to sex ('He was going to marry Eileen') or to religion (Eileen is a protestant)."³⁾

Richard Ellmann, however, tells in *James Joyce* that the two fathers (James Joyce's and Eileen Vance's) "often spoke half-seriously of uniting their first born,⁴⁾ no matter whether Eileen were a Protestant or not. Ellmann continues to tell that Dante warned James that if he played with Eileen he would certainly go to hell. But this threat originated rather from Catholic Puritanism, Jansenism, that we can detect in the traumatic Christmas dinner scene, than from the feud between the two beliefs. Ellmann's remark on the same page that although the Vances were protestants, "the families were quickly drawn together" confirms it.⁵⁾

Due focus should be given to "pull out his eyes" which is repeated five times in the brief episode while the eagles appear only once. To the Freudians "pulling out the eyes," or the loss of eyesight in a dream, is a symbol of castration. The fact that this episode comes just after the awakening of the five senses on the part of Stephen is significant. It signals, in a sense, the birth of *super-ego* or the beginning of censorship, a peculiarly strict one in Stephen's case. I

2) H. Kenner, "The Portrait in Perspective." *A Portrait of the Artist as a Young Man*. ed. by J. Lee (Shina-sa, 1978), p. 368.

R.M. Kain, *Joyce* (Collier Books, 1962), p. 25.

3) *Ibid.*

4) R. Ellmann, *James Joyce* (Oxford Univ. Press, 1966), p. 25.

5) W.Y. Tindall, in *A Reader's Guide to James Joyce* (Noonday Press, 1959) at pp. 52-3, warns that *A Portrait* is not autobiography. But the amorphous nature of the episode compels us to refer to Joyce's biography.

emphasize this, for so far as his attitudes toward women go, repression instead of rebellion is the main feature. When in Chapter II his classmates, the "eagles,"⁶⁾ if we follow Kenner, Kain or Robert S. Ryf, force him to admit his love to E.C., he succumbs and recites *Confiteor*. It is in artistic matters that he rebels. When his classmates try to exact an admission from him that Byron is not a good poet, he does not succumb and braves insults and blows like a child martyr.

Repression takes the form of the "dark avenger" in his first adolescent erotic daydream in the wake of his reading *The Count of Monte Cristo*. He enjoys the bright sight side of the novel (the bright picture of Marseilles, sunny trellisses and beautiful Mercedes), but there is no happy or hopeful ending that usually terminates youthful romantic reveries. Strangely there emerges a sadly proud gesture of refusal, "Madam, I never eat muscatel grapes." Meanwhile Stephen gives his Mercedes not a personality but a shrine, a small "whitewashed" house in a "rose" garden. She even becomes the "unsubstantial image." (p. 116) Symbolically she has become a Virgin Mary. Let us see the expected imaginary meeting of Stephen and Mercedes:

....They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment. (p. 117)

It is an idealization *par excellence*. It is a *Vita Nuova*. But Mercedes who is a middle-aged and married to a rogue is not a Beatrice. How

6) The name of the chief classmate tormentor is Heron. A heron is not a bird of prey like an eagle. Joyce, an associative maniac, should have given him another name, *Adler* for instance. A German eagle will do when no appropriate Irish or English eagles are available. Moreover in Chapter IV Stephen sees himself in a vision as "a hawklike man flying sunward above the sea." A hawk is a bird of prey. Then has he become a conformist and tormentor? The Stephen-Prometheus theory has too many loopholes.

can he idealize a woman like her? Repression in Stephen offers one of the keys to the secret. The figure of the dark avenger, his transfigured self with a sadly proud gesture of refusal, lurks in his psyche.

The adolescent love scene in the tram with E. C. becomes strange too, if we don't consider Stephen's repression. He only stands listlessly in his place and recalls the scene of several years ago in which he stood passively when Eileen ran away laughing. The next day he writes a pome, "To E...C...". He tries to put some realistic elements in it, but the poem becomes airy. "There remained no trace of the tram itself nor of the trammen nor of the horses: nor did he and she appear vividly." (p. 124) We should not attribute it to the incompetence of a child. Children's poems are more often than not realistic. His poem tells "only of the night and the balmy breeze and the maiden lustre of the moon," another allusion to chastity and the Virgin Mary. His writing of A.M.D.G. and L.D.S., Jesuit mottoes, before and after the poem on the same page, is symbolically significant too.

In the last scene of Chapter II just before he goes to the brothel, he encounters Mercedes's image again. Why not that of E.C.? Isn't she more concrete and lifelike than Mercedes? Yes, but just because of that he psychologically seeks Mercedes. His carnal desire makes "no vision of trim front gardens or of kindly lights in the windows" pour, as they poured at the beginning of the chapter, "a tender influence upon him now." But "a premonition" has become "a tender premonition" and the hopeful imaginary "encounter" between him and Mercedes "the holy encounter." Idealization reaches its momentary peak at this crucial and least spiritual moment.

Meanwhile the actual brothel area transforms itself to a heathen or devil's ritual scene. "The yellow gasflames arose before his troubled vision against the vapoury sky, burning as if before an altar." What he finds in the prostitute's room is a huge doll who sits "with her legs apart in the easy chair beside the bed." The doll in that posture is an extreme opposite of the woman who lives in a whitewashed house surrounded by rose bushes. It is another extreme, the opposite of the

extreme idealization. It reminds us of the sharp distinction Stephen made at Cork between love and lust in his terse expression, "loveless lust." (p. 154) It is not an oxymoron. Stephen's dichotomy of love and lust, or of tenderness and sensuality, colors the whole novel. It forces him to choose between them. It has made Emma Clery, the life-like girl of *Stephen Hero* into E.C., an abstract and mysterious one. In Chapter V E.C. is duly made into a bird, a dove, after he saw a vision of ideal art in the form a beautiful seabirdlike or dovelike girl at the end of Chapter IV. And Davin's cottage woman and those Stephen saw standing in the doorways at Clane are made into bats.

One of the most typical examples is the villanelle writing scene. He vacillates between his anger toward and his homage to E.C. Once he even asks himself whether she is a bat too, mixing her image with those of the flower-girl, the kitchengirl, etc. (p. 302) And yet he feels that, however he may "revile and mock her image, his anger" is "also a form of homage." Even if there were no statement like this, we can guess what is happening in this scene by the dominant images used throughout. White flames, white dresses and white sprays abound on the one hand, and red roses, roselight and scarlet flowers on the other. They converge toward the "whitewashed house in the rose garden." And the villanelle itself is a hymn to an idealized woman or Virgin Mary. Stephen does not try to see and love E.C. as she is.

Let us see the scene where he finds out about the relationship between E.C. and Cranly. "A trembling joy, lambent as a faint light," plays "like a fairy host around him." (p. 317) He asks himself, "But why?" He is unable to find a definite answer. We, however, may say that this is the moment when he is freed from his repression even if momentarily. In this freedom, he smells "vaguely first and then more sharply" her human body. But the dark avenger in the form of a louse abruptly ends his freedom and ecstasy. Later in the diary of 15 April he meets her once more. But then he is already equipped with "the spiritual-heroic refrigerating apparatus" fashioned by Dante Alighieri. At least to Stephen she has become a Beatrice who should die young.

Just before the diaries start, there is a scene where Stephen and Cranly listen to a kitchen woman singing "Rosie O'Grady." They are moved and exchange their thoughts, implying that Rosie is a woman in whom one can find tenderness and sensuality at the same time.

—There's real poetry for you, he said. There's real love.

—Do you consider that poetry? Or do you know what the words mean?

—I want to see Rosie first, said Stephen.

—She's easy to find, Cranly said.

But a few pages before, Cranly already asked Stephen, "Have you never loved anyone?"—that is, if he has ever felt love toward anyone or anything. Stephen only tried to excuse himself in his answer to the question. To Cranly, Rosie is easy to find: Emma Clery is his Rosie. But to Stephen, she is not easy to find. Till he parts with the dark evenger within him, she is like the green rose he thought of at Clongowes. "But you could not have a green rose. But perhaps somewhere in the world." Yes, perhaps, if he could someday meet a dead Michael Furey face to face.

Blephenian World and Stoomian Night¹⁾

—Bloom and Stephen in "Eumaeus"

Why does "Eumaeus" make us feel that it is the dullest episode in *Ulysses*?

Stylistically "Eumaeus" can be said to be the most insipid chapter in *Ulysses*. The old-fashioned narrative with its strategic placement between the brilliantly executed expressionist drama of "Circe" and mathematically asked and answered fantastic catechism of "Ithaca" makes it hard for us not to feel otherwise. The tiredness of the two protagonists whose actions are the focus of the narrative contributes substantially to the feeling. The narrator of "Eumaeus," however, is

1) Text: Modern Library Edition (1961)

not the one we usually meet in the "old-fashioned" traditional nineteenth century novels.

What is the characteristic peculiarity of the narrator?

From the first sentence he betrays his idiosyncrasies:

Preparatory to anything else Mr Bloom brushed off the greater bulk of the shavings and handed Stephen the hat and ashplant and bucked him up generously in orthodox Samaritan fashion, which he badly needed.

Can we put "orthodox" before "Samaritan?" We usually expect "orthodox" to be followed more or less by "Christian" or "Jew." Meanwhile Fritz Senn finds an interesting feature in the sentence. Three words, "brushed," "shaving" and "bucked," echo the first scene of "Telemachus," the corresponding chapter of Book I, in which "Buck wields his brush to shave himself."²⁾ Here Senn is not talking about the narrator but about homonymous parallels, but his finding gives us a clue to the nature of the narrator. He is a sensitive and ingenious narrator. He gives us an impression that he disguises himself as a somewhat tedious talker. He has his own whims regarding language. In the second sentence of the chapter, we hit upon an expression like "where they might hit upon some drinkables in the shape of a milk and soda or a mineral." "Hit upon a mineral" is an unusual concoction, and the use of "in the shape of" before liquid material is almost queer. And at the end of the first paragraph Mr Bloom is presented as "anything but a professional whistler." Can there be professional whistlers? Are there amateur whistlers? The word matings from "orthodox Samaritan" to "professional whistler" are happy marriages; they are *de facto*, if not legal, happy marriages.

Why does Joyce employ this kind of narrator?

We cannot have definite answers in this matter, but we may have reasonable guesses. The main actions of this episode, if we can call them actions, take place in the disguised gestures of the characters. Let us

2) F. Senn, "Book of Many Turns," *Ulysses/Fifty Years*, ed. by T.F. Staley (Indiana Univ. Press, 1974), p.45.

keep in mind that this is a chapter of disguises. If the narrator is like the one we see in "Telemachus," he may try to find archetypal symbols, eucharistic or anthropologic, and fail to register the modern petit-bourgeois non-heroic heroic actions that secretly take place in the souls of the two protagonists. Or if he is like the one in "The Cyclops," his simple and bibulous manner with frequent expletives like "bloody" will make all the disguises impossible. A sensitive but self-indulgent narrator who loves clichés and digressions as in reporting Corley's genealogy is more appropriate.

What are the actions?

First of all the meeting of Ulysses and Telemachus, or the revelation of his fatherhood on the part of Bloom to Stephen. And next, the planning of the slaughter of the suitors, or the dismissal of the adulterers.

As for the first, hasn't Bloom already shown his patronage, in other word fatherhood, to Stephen in "Circe"?

In a sense yes, but Stephen has never recognized it. In the first scene of "Eumaeus," on the way to the cabman's shelter from the brothel, Bloom and Stephen are thinking things miles apart from each other. Bloom thinks of the loss of a trouser button, his narrow escape from the collision with a sandstrewer and so on, while Stephen's thoughts turn towards such subjects as Ibsen. Bloom gives parental, but ethically biased³, advice to Stephen against nighttown and women of ill fame, but Stephen does not listen to him. Stephen, meeting John Corley who begs help, gives him a half-crown, which Bloom thinks an irresponsible act and says so. Bloom advises him to go back to his father, but the image of home that comes to his mind is extremely sordid. There is no communion whatever between them.

What does Bloom do when they enter the cabman's shelter?

3) G.L. Bruns, "Eumaeus," *Ulysses*, ed. by C. Hart and D. Hayman (Univ. of California Press, 1974), p. 366.

He orders a coffee and a bun for Stephen, who does not touch them. Stephen takes a sip of the "offending beverage" thirteen long pages later (635) after Bloom stirred it showingly. To give an eucharistic significance to it has been an over-reaction on the part of some critics.

What is Stephen's first pronouncement of some length?

"Sounds are impostures. Like names, Cicero, Podmore, Napoleon, Mr Goodbody, Jesus, Mr Doyle. Shakespeare were as common as Murphies. What's in a name?" The first sentence of his is a summary of the chapter; the second sentence a word puzzle⁴⁾. The third sentence is an unintentional overture to a real Murphy. And the last sentence draws an "unaffected" concurrence from Bloom, which again shows that their concerns are widely different.

What role does W.B. Murphy play?

He reinforces Stephen's proposition: Sounds are impostures. And his "adventures" and "home-coming" provoke Bloom's daydreams. But here again Stephen is not in the least affected by his bravadoes.

What are Bloom's daydreams?

His first daydream is about the long absented sailor's home-coming. The wanderer comes home to find his wife in front of the family hearth with a new husband and baby. It is one of the recurrent leitmotifs of the chapter, and a projection of his own dilemma. (624, 636, 648)

His second dream is about his long cherished plan of travelling to London "via long sea" and visiting south coast ports. A concert tour of English seaside resorts with Molly heading a set of Irish singers is also dreamed. Soon Bloom is wondering why new sea routes between England and Ireland are not being opened to meet tourist needs. Bloom is a businessman who cannot ignore possible profit sources. Investment and profit are what he thinks of all day from "Calypso" on.

4) D. Gifford and R.J. Seidman, *Notes for Joyce* (E.P. Dutton, 1974), p. 441.

One and a half pages later (630), after Murphy tells about the knifing incident in a Trieste brothel and Bloom asks him of Gibraltar and gets evasive answers, Bloom begins to wool-gather about the sea. It is a strange loose reasoning and has no significance as it is (except as an irony that an old sailor, staring at the sea, dreams of inland peace), but it is a preliminary exercise in generalization which has its culmination later when he deals with adultery. Sea and water theme itself undergoes a fantastic variation in "Ithaca." (671)

Even at the end of the chapter Bloom dreams of becoming the promoter of Stephen the singer. This dream gets a scatological answer from an old sweeper horse, which makes us mentally see a grin on the face of the narrator. In a sense, his daydreams which the narrator ironically paints cover all the actions of the episode.

What do Stephen and Bloom discuss after Bloom sees a street-walker?

They talk about the soul and brain. A practical man and a non-believer Bloom and a Jesuit-educated intellectual Stephen find no common ground in spite of Bloom's strenuous effort to find one.

What do we learn from Bloom's internal monologue which results from his listening to the dispute between the so called Skin-the-Goat and Murphy?

We once more learn that Bloom is a violence hater, whether the violence can be justified or not.

What happens in the so-called recognition scene (643)?

Nothing real happens. It is wishful thinking on the part of some scholars who love the Homeric parallels in *Ulysses* which demand that Bloom reveal his fatherhood, spiritual or otherwise, decisively. The critical passage in question is as follows:

—*Ex quibus*, Stephen mumbled in a noncommittal accent, their two or four eyes conversing, Christus or Bloom his name is, or after all, any other, *secundum carnem*.

W.Y. Tindall says, "Stephen, looking into Bloom's eyes discovers his

identity."⁵) He even gives note to the passage: "As Stephen, the young dog, recognises Bloom, so in Homer, the old dog of Ulysses, lying on a dungheap, recognizes his master." Stuart Gilbert, however, never detects any recognition and shows the passage without any comment.⁶) The narrator's description of Stephen's attitude at that moment, "mumbled in a noncommittal accent," supports Gilbert.

In order to weigh their respective relevancies, we should examine what follows just after the passage. Bloom advocates a modern religion of liberalism, permissiveness and non-violence. Good-will, tolerance and equality are its ideals. Bloom painfully paints his Bloomian egalitarian society which will ensue. But Stephen curtly says, "Count me out." It is very hard to call the passage a recognition scene.

How about the scene where Bloom shows Molly's photograph to Stephen?

Molly's photograph cannot be Bloom's ID card of his fatherhood. His action is rather an offering of Molly to Stephen, a better substitute for vulgar Boylan. The photograph scene prepares a way to Bloom's examination of the underlying structure of adultery in the Bloomian or modernistic world.

Then no recognition and no Homeric parallel?

No, and yes. There is no definite scene where Ulysses-Bloom reveals his fatherhood to Telemachus-Stephen. But "Eumaeus" as a whole is a long passage towards their transformation into Stephen and Bloom which is completed in "Ithaca." (666) Stephen's indifference to Bloom at the beginning of the episode becomes a friendly feeling at the end; and he, a highbrow music lover, condones middlebrow Bloom's judgments on music. He even sings a song for Bloom on their way to Bloom's house. It is a gradual recognition as befitting the Bloomian world.

5) W.Y. Tindall, *A Reader's Guide to James Joyce* (Noonday, 1959), p. 217.

6) S. Gilbert, *James Joyce's Ulysses* (Vantage Books, 1952), p. 357.

How about the planning for the slaughter of suitors, or the dismissal of adulterers?

Joyce thought Ulysses' slaughter "un-Ulyssean."⁷⁾ And Bloom is not a man who can plan a chain murder amounting to twenty-five deaths. As we see in "Ithaca," "Assassination, never, as two wrongs did not make one right." (733) Instead Bloom fashions a psychological or metaphysical circuit through which his strong antagonism against home-breakers runs and eventually subsides. We find the conquest of antagonism in "Ithaca":

From outrage (matrimony) to outrage (adultery) there arose nought but outrage (copulation) yet the matrimonial violator of the matrimonially violated had not been outraged by the adulterous violator of the adulterously violated. (733)

In a sense "Eumaeus" is the workshop where the circuit is made.

How is the circuit made?

Preparation for the circuit begins with the topic of Parnell. The men in the shelter talk about the rumours that the lost leader was not dead and will return some day. Bloom is highly sceptical of that, but recalls an occasion when, during a brawl, he picked up Parnell's silk hat which had been knocked off and handed it to him. (650) This incident is repeated once more four pages later. During the interval he again reflects that returns after long absences are rarely welcomed or successful. See the cases of Enoch Arden and Rip van Winkle. Subconsciously he is comparing them with himself. Sexually speaking, since the death of his son Rudy, he has been a wanderer. Then comes the generalization or schematization of adultery:

Whereas the simple fact of the case was it was simply a case of the husband not being up to the scratch with nothing in common between them beyond the name and then a real man arriving on the scene, strong to the verge of weakness, falling a victim to her siren charms and forgetting home ties. (651)

7) J. Joyce, *Letters*, 160, quoted by Tindall, p. 221.

When the men around him are talking about Kitty O'Shea's charm, her southern blood reminds him of Molly's southern origin. He displays to Stephen a photograph of Molly showing her embonpoint. The formula of Boylan=Parnell=a real man on one side Molly=Kitty=siren on the other is established. The hat symbol reinforces the schematization. Bloom's hatholder role to adulterers is consistent throughout the novel. He helps to smooth out the crushed hat of Menton (115), who is included in the breakers of his home. In "Circe" he holds Boylan's hat. (565) He handed a silk hat to Parnell, one of the most famous adulterers in Irish history. His handing a hat to Stephen at the beginning of "Eumaeus" anticipates Stephen's future liaison with Molly. Once the formula is established, the terminal of "From outrage (matrimony) to outrage (adultery) there arose nought but outrage..." is already within sight.



