

The "Carnavalesque" in Advertising: A Bakhtinian Reading of James Joyce's *Ulysses*

by

Ian J. Simpkins

A thesis submitted to the faculty of Radford University  
in partial fulfillment of the requirements for the degree of  
Master of Arts in the Department of English

July 2016

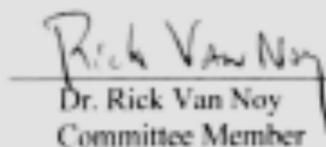
© 2016, Ian J. Simpkins

  
Dr. Jolanta Wawrzycka  
Thesis Advisor

7/26/2016  
Date

  
Dr. Paul Witkowski  
Committee Member

7/26/16  
Date

  
Dr. Rick Van Noy  
Committee Member

7/26/16  
Date

## Abstract

This thesis presents James Joyce's engagement with advertisement through the lens of Mikhail Bakhtin's theories of dialogism and the carnivalesque. First, by discussing the construction, presentation, and reception of advertisements in *Ulysses*, my hope is to show that Leopold Bloom understands the dialogical implications of advertisements, and implements a process of carnivalizing aspects from his daily life in the creation of ads. I will illustrate these points through close readings of both Bloom's engagement with his own ad and his response to the ads around him. Secondly, by focusing on two female characters, Gerty MacDowell and Molly Bloom, this thesis will analyze and compare the carnivalesquely hyperbolized, or exaggerated, qualities of both Gerty's and Molly's performances of femininity as a means of understanding Joyce's presentation of the reception of advertisements and advertising culture by the consumer. By incorporating Bakhtin's theory of the carnivalesque, I hope to expand on our understanding of Molly's and Gerty's self-presentation, so that we may see them in an active dialogue with the carnivalesque nature of consumer culture. As it will become clear from my analyses, this work contributes a fresh angle to studying *Ulysses* by opening a new avenue into understanding Joyce's engagement with advertisements.

## **Dedication**

To everyone who finds pleasure, comfort, and renewal in long, complex novels.

## **Acknowledgements**

I would like to begin by thanking my mentor, Dr. Jolanta Wawrzycka, thank you so very much for guiding me on this scholastic journey. It has been a pleasure working with you to develop this thesis, and I hope you are as proud of it as I am. To the readers on my committee, I thank you for your willingness to listen to me prattle on about both Joyce and Bakhtin in the same document. I would like to thank them individually as well. To Dr. Paul Witkowsky, thank you for always being someone who cared enough about me to "tell it like it is" and let me know when I need to step back in line. You showed me how to more deeply appreciate the English language and for that I will be eternally grateful. Dr. Rick Van Noy, thank you for introducing me to creative non-fiction, and for helping me realize that the experiences of my life and what I have to say is worth putting on paper. You have helped me find an authorial voice that is truly my own. To all of my professors and cohort members at Radford University, I thank you for providing me with the space to grow as a person, scholar, and educator. I also would like to thank my wife Courtney for putting up with me while writing this. I think she worried more than I did. Finally I want to thank my parents, Allen and Judy Simpkins, for their continued support throughout my life, and for instilling a love of reading in me from a very young age.

## Table of Contents

	Page
Abstract.....	ii
Dedication.....	iii
Acknowledgements.....	iv
Table of Contents.....	v
Table of Figures.....	v
Introduction.....	1
Chapter 1: Canvassing the Carnival: Reshaping Reality to Sell a Product.....	6
A Blooming of the Carnavalesque.....	6
Waiting in the Wings: Bloom's Position as Industry Outsider.....	18
Reshaping Reality: Joyce, Bloom and the Advertising Process.....	22
Chapter 2: Dialogical Femininity: Gerty and Molly Performing the Feminine.....	30
Gerty's Pictorial: Turning Woman into Advertisements.....	30
Division and Exaggeration: Art Nouveau and the Fragmented Female.....	39
The Devil in Mrs. Bloom: Molly and the Practice of Self Advertising.....	48
Conclusion, or Moving Forward.....	58
Works Cited.....	61

## Table of Figures

	Page
Figure 1:Lefèvre-Utile Gaufrettes Vanille biscuit-box design, 1900.....	45
Figure 2: JOB Cigarette Poster, 1896.....	47

## Introduction

Studies of Joyce's engagement with advertisements have generally centered on how the advertisements in Joyce's works themselves read as a subversion of British imperialism. Jennifer Wicke writes, "What [*Ulysses*] advertises is not the glory of British literature but the velocity of decolonization" ("Modernism Must Advertise" 611). Other scholars, such as Garry Leonard, have turned to real world consumer culture for comparisons in Joyce's works. Leonard notes that "Joyce recognized that advertising had come to influence the structure of the human subject's 'universe' with a dominance and pervasiveness previously reserved for religion" (Leonard 39). Similarly, scholars reading Joyce in relation to the theories of Mikhail Bakhtin have looked at Bakhtin's theory of "dialogism"<sup>1</sup> to examine how different discourses in Joyce's works influence one another,<sup>2</sup> while others have looked at Bakhtin's theory of the "carnavalesque" to analyze instances of parody, inversion, and the grotesque. To that effect, this thesis hopes to combine a Bakhtinian reading of Joyce with a focus on advertising to examine aspects of advertising in *Ulysses* in terms of Bakhtin's carnivalesque in order to show that Leopold Bloom and his preoccupation with advertisements represent Joyce's understanding of the process for creating advertisements, as well as explore Gerty MacDowell and Molly Bloom's emulation of advertisements as Joyce's understanding of how consumers interact with and internalize advertisements.

---

<sup>1</sup> Bakhtin writes of "dialogism," "Everything means, is understood, as a part of a greater whole — there is a constant interaction between meanings, all of which have the potential of conditioning others. Which will affect the other, how it will do so and in what degree is what is actually settled at the moment of utterance" (*The Dialogic Imagination* 426).

<sup>2</sup> Most notably R.B. Kershner's book length study *Joyce, Bakhtin, & Popular Literature: Chronicles of Dischord*, which examines *Dubliners*, *Portrait of the Artist as a Young Man*, and *Exiles*.

One of the prime concerns of this thesis is what Bakhtin terms the "carnavalesque," which he discusses as relating to the images and practice of the carnival of the Middle Ages. For Bakhtin "the carnival is the people's second life, organized on the basis of laughter. It is a festive life" (*Rabelais and his world* 8), the focus being on the laughter drawn out by the Carnival, or the gaiety and freedom it provides. This ambivalent laughter is developed through the use of several tropes, the first being what he identifies as "grotesque realism," which emphasizes the "material [body]" (18). Within this focus on the body, specific parts are often hyperbolized or exaggerated for a comedic effect. The comedy is never entirely derisive, though. Bakhtin states, "in grotesque realism... the bodily element is deeply positive," (19) and that "the material bodily principle is contained... in the people, a people who are continually growing and renewed. This is why all that is bodily becomes grandiose, exaggerated, immeasurable" (19). The positivity of the grotesque allows for it to constantly be striving toward the birth of the new, while laughing at and reveling in the death of the old. Bakhtin states that grotesque realism is always used "precisely to present a contradictory and double-faced fullness of life" (62), which often come as instances of eating, and sex, directly juxtaposed with defecation, or death.

Feasts, and feasting, are another central aspect of the carnivalesque, and are often the setting in which images of the grotesque material body are presented. In these instances we tend to see hyperbolized food stuffs, as well as large, gaping mouths. Since the feast is so closely tied to the grotesque, scenes of eating are often coupled with defecation or urination, which Bakhtin writes "in the images of urine and excrement is

preserved the essential link with birth, fertility, renewal, welfare" (148).<sup>3</sup> The feast and grotesque are so tightly woven together,<sup>4</sup> and integrated into the carnivalesque spirit, that a feast is a necessary aspect of the carnival: "Feasting is part of every folk merriment. Not a single comic scene can do without it" (279).

Another main concern of this thesis is Joyce's presentation of advertisements, their production, and their reception by consumers.<sup>5</sup> In a discussion of Molly's relation to consumer culture, Joseph Heininger writes that "advertising symbolizes social goods through the medium of material goods; advertising always produces a political discourse in and through the commodities it sells" (Heininger 156), and specifically for *Ulysses* that "Joyce employs advertising discourses to represent the cultural politics of social communication and the consumption of goods in 1904 Dublin" (156).<sup>6</sup> Working somewhat in this same thread I will examine the dialogical interaction between advertisements and the consumer. Combining this focus with an understanding of the carnivalesque, I hope to show that Leopold Bloom understands the dialogical implications of advertisements, and implements a process of carnivalizing aspects from

---

<sup>3</sup> In her essay, "Song, Snow, and Feasting: Dialogue and Carnival in the Dead," Edna Kelman examines carnival feasting alongside the dialogical aspects of Joyce's short story "The Dead".

<sup>4</sup> M. Keith Booker examines the Bakhtinian Feast and cannibalism in relation to *Ulysses* in his essay, "Rabelais and Joyce's World: The Poetics of Inverse Transgression" (Ann Arbor: University of Michigan Press, 1995).

<sup>5</sup> Bakhtin emphasizes throughout *Rabelais and his World* that the marketplace was the epicenter of "the unofficial," in the Middle Ages, and that Rabelais "recreates that special marketplace atmosphere in which the exalted and lowly, the sacred and the profane are leveled and are all drawn into the same dance" (*Rabelais and His World* 160).

He also touches on the carnival laughter that ads produce: "Popular advertising is always ironic, always makes fun of itself to a certain extent (as does the advertising of our own peddlers and hawkers) (160).

<sup>6</sup> R.B. Kershner similarly states "From the frequency and kind of allusions to popular books, magazines, and newspapers in *Ulysses*, it is clear that Joyce was attempting a sketch of the textual contribution to popular literature in Dublin in 1904" (*Joyce, Bakhtin, and Popular Literature* 8).

his daily life in the creation of ads. In other words, that Bloom does not just "[cadge] ads" (*U* 15.1535), as is suggested in "Oxen of the Sun," but rather he reshapes the world around him into advertisements.

The final concern of my thesis is Joyce's representation of how advertisements are received by the consumer. To show this reception, I will compare Gerty MacDowell and Molly Bloom's synecdochically<sup>7</sup> fragmented self-presentation and analyze their appropriation of the styles and trends found in advertisements. Heininger compares the women in a similar manner. He writes of Gerty that "she is not empowered by the commodity system's promise of personal transformation, but remains one of its victims" (Heininger 168). Of Molly, he says "the individual style and force of Molly's discourse break the pattern of passive cultural consumption"(169). My comparison will run mostly in this same thread, but rather than looking at the cultural and political implications of Molly and Gerty's presentation, I will be looking at how they have carnivalized, or hyperbolized/exaggerated, aspects of their femininity.

The scope of my study is large, to say the least. Large enough that I know this examination will be far from totally comprehensive. My aim is truly two-fold. By incorporating Bakhtin's theory of the carnivalesque, I first hope to expand on our understanding of Molly and Gerty's self-presentation, so that we may see them in an active dialogue with the carnivalesque nature of consumer culture. The term dialogue is a bit misleading, though, since the discourse is more multiplicitous than just the two parties, as there are multiple voices that emanate from consumer culture. Molly and

---

<sup>7</sup> In her investigation of Molly Bloom, Valérie Bénéjam defines two terms that will be important to my investigation. The first is "synecdochic fragmentation," or how "we never see [the] whole body, only body parts" (Bénéjam 65). The other is metonymic fetishism, or how "body parts are very often replaced by the corresponding pieces of clothing (65).

Gerty's interaction with ads is more of a "polylogue," as Richard Pearce and several other scholars titled their collection of essays on Molly, or "where many voices argue and interweave, maintaining their own integrity, learning from but not always convincing one another, and opening the way for new voices" ("Introduction" 4). Secondly, I hope to open a new avenue into understanding Joyce's engagement with advertisements, which I shall begin now with Leopold Boom.

## Chapter 1: Canvassing the Carnival: Reshaping Reality to Sell a Product

### A Blooming of the Carnavalesque

Bloom's thoughts have a way of coming back to advertisements, and not always when he is concerned with them directly. When Bloom has just seen an advertisement, he is usually either critiquing, such as his decrying of the "horseshoe poster" over the cycle shop as a "damn bad ad" (*U* 5.551-52), or praising, as he does with the placement of the Kino's ad saying "good idea that" (*U* 8.93). These kinds of musings are understandable, considering his job as an advertising canvasser. My interest in Bloom's relationship with advertisements is how many of his ambling thoughts shift toward images which might be used for future advertisements. In some instances, he can even be seen manipulating the needs or desires of the people he is looking at, such as when he is watching the constables march down the street in "Lestrygonians" and thinks "let out to graze. Best moment to attack one in pudding time. A punch in his dinner...Bound for their troughs. Prepare to receive cavalry. Prepare to receive soup" (*U* 8.410-13). He considers the benefits of placing an advertisement someplace where the constables would easily see it while "bound for their troughs," and leaves us with what would sound perfect on a poster advertising soup. One of the key features of Bakhtin's carnivalesque is the idea of "grotesque realism," which is concerned with "degradation, that is, the lowering of all that is high, spiritual, ideal, abstract" (*Rabelais and His World* 19). More importantly Bakhtin says that "to degrade also means to concern oneself with the lower stratum of the body, the life of the belly and the reproductive organs (21). This can be seen in Bloom's focus on the constables' consumptive habits. The degradation of the official call "Prepare to receive cavalry" (*U* 8.413), into "prepare to receive soup" (*U* 8.413) can thus be seen

in terms of the carnivalesque. To that effect, this chapter will examine the carnivalesque aura surrounding Bloom, his place within the advertising industry, and his beliefs about the effectiveness of ads, to show that Joyce saw the process of creating advertisements as a kind of carnivalizing of reality.

Bloom's day seems to grow more carnivalesque, finally peaking in "Circe" where Bloom becomes, at different points, a pregnant woman and the "Lord Mayor of Dublin" (*U* 17.1364). After Bloom gives a speech as lord mayor, an actual carnival appears as well, with "venetian masts, maypoles and festal arches [springing] up" (*U* 17.1398-89). While a grand spectacle like this is immediately recognizable as carnivalesque, there are many other examples of the fact that not only Bloom, but Dublin itself is in a festive state. Bakhtin says, "moments of death and revival, of change and renewal always led to a festive perception of the world" (*Rabelais and His World* 9). While the death of his son Rudy is too far removed to have spurred the carnivalesque atmosphere, Rudy's constant presence in Bloom's thoughts and the weight of Rudy's death reinforces the death/renewal duality of his "festive perception." We learn in "Ithaca" that Bloom and Molly have not slept together in over 10 years, and that this is due partly to the fact that Bloom has since been experiencing a "limitation of activity, mental and corporal, inasmuch as complete mental intercourse between himself and the listener[, Molly,] had not taken place." (*U* 17.2284-6). So it is clear that Rudy's death has had a profound effect on him. The carnivalizations that Bloom, and the rest of Dublin, encounter and take part in are fueled by Paddy Dignam's death and Mina Purefoy's labor.

Let us here draw a more definitive tie between the carnivalesque and *Ulysses*, particularly Bloom, by tracking the increasing carnivalesque atmosphere. Bakhtin writes

that the "the carnival is far distant from the negative and formal parody of modern times... it revives and renews at the same time" and that "the carnival is the people's second life, organized on the basis of laughter" (*Rabelais and His World* 8-11). This regenerative laughter is tied to folk humor and folk culture, particularly the ideas of the feast and grotesque realism. While Bakhtin's study is concerned with the works of Rabelais, and both medieval and renaissance attention to folk culture, it is still applicable to our current endeavor<sup>8</sup>. While laying out how the portrayal, reception, and study of the grotesque has changed over time, Bakhtin repeatedly reaffirms that "the ambivalence of the grotesque can no longer be admitted" (101). This does not mean that the grotesque is dead altogether, as he writes,

the tradition of the grotesque is not entirely extinct; it continues to live and struggle for its existence in the lower canonical genres (comedy, satire, fable) and especially in non-canonical genres (in the novel, in a special form of popular dialogue, in burlesque). (101-102)

Though he does not specifically identify what he means by "a special form of popular dialogue," through his continued discussion of the "marketplace and billingsgate elements" of Rabelais works, we can assume that he means the unofficial, everyday speech of the marketplace (145).

In *Ulysses* it is clear that the marketplace is vital to life in Dublin. One of the first things we see Bloom doing in the morning, after preparing the kettle and giving milk to

---

<sup>8</sup> Examining the connections between Joyce's *Ulysses* and Rabelais's *Gargantua and Pantagruel* M. Keith Booker states that "the strongest affinities between Rabelais and Joyce would appear... to reside in [their] attitudes toward language rather than any specific carnivalesque or folkloric contents in their text" (Booker 49). Booker does acknowledge that "reading Joyce through Bakhtin's Rabelais suggests that Joycean motifs like the use of scatological imagery or of radical mixtures of different discourses serve as transgressive assaults on official authority and as joyous carnivalesque celebrations of life" (Booker 51).

the cat, is to run through what he might purchase for breakfast, deciding finally on a "pork kidney from Dlugacz's" (*U* 4.46). In "Wandering Rocks" everyone is ambling about the city, past various vendors and storefronts. Whether it is Father Conmee's jaunt past "Grogan's the Tobacconist" (*U* 10.89), Master Patrick Aloysius Dignam being stopped by the window of "Madame Doyle, court-dress milliner" (*U* 10.1130-31), or Stephen discussing his sister's purchase of "Chardenal's French primer" (*U* 10.867) with her while standing at the book vendor, it is clear that the people's lives are implicated in the marketplace. The marketplace of the Middle Ages and the Renaissance "was a world in itself... all 'performances' in this area, from loud cursing to the organized show, had something in common and were imbued with the same atmosphere of freedom, frankness, and familiarity" (*Rabelais and His World* 153). Joyce's novel then intrinsically carries threads of the carnivalesque as it has been inherited through literature, as well as the rituals and dialogue of the marketplace. Just as the vendors would shout their pitches and hawk their wares in Rabelais's time, in Joyce's, as now<sup>9</sup>, that same discourse has shifted to be mediated through advertisements.<sup>10</sup> Instead of the people coaxing us to buy their products, it is their advertisements that stand like sentinels of persuasion, silently shouting the superiority of their products all day.

The city's carnival mood appears in instances such as the dialogue between the men in the *Daily Telegraph* office and their ridicule of Dan Dawson's oratory style, or what is identified as "high falutin stuff" (*U* 7.256). It is primarily through Bloom's

---

<sup>9</sup> For an examination of contemporary advertising culture and marketing mentality see Stuart Ewen's book: *Captain's of Consciousness: Advertising and the Social Roots of the Consumer Culture* (New York: Basic Books, 2001).

<sup>10</sup> Mark Osteen discusses this kind of mediation saying, "Like money, which mediates the transactions between buyers and sellers, advertisements are intermediaries in economic exchanges between producers and consumers" (Osteen 717).

perception, though, that the carnivalesque seems to manifest itself most visibly. The first lines of "Calypso" tell us that Bloom "ate with relish the inner organs of beasts and fowls," so we know immediately that Bloom has a fixation on organs of animals as a means of nourishment before we even see him decide to choose the pork kidney for breakfast (*U* 4.01-02). There also seems to be a focus on the lower stratum of humans as well, in several instances in this chapter. Bloom looks in the window at Dlugacz's and he cannot help but be enticed by the "nextdoor girl at the counter" and her "vigorous hips" (*U* 4.146-48). After entering the shop he picks "a page up from the pile of cut sheets" and allows his thoughts to carry him to images of "the cattlemarket, the beasts lowing in their pens, branded sheep, flop and fall of dung, the breeders in hobnailed boots trudging through the litter, slapping a palm on a ripemeated hindquarter" (*U* 4.159-161). Joyce has linked Bloom's focus on the lower stratum with the idea of procreation and regeneration. The cattle at the market are being bred so that they can be sold, raised, and killed for food, though not necessarily in that order. This connection continues as his thoughts return to the sexual appeal of the nextdoor girl. While she is leaving the store, Bloom points to his kidney especially quickly because he hopes "to catch up and walk behind her if she went slowly, behind her moving hams" (*U* 4.171). Bloom relates his sexual desire for her butt in terms of victuals and replenishment, which he does again when he envisions a "constable off duty cuddling her in Eccles lane," noting particularly that "they like them sizeable. Prime sausage" (*U* 4.177-78).

In "Lotus Eaters," we see a kind of parody of the church and church doctrine, of which Bakhtin says "certain carnival forms parody the Church's cult" (*Rabelais and His World* 6). While sitting in a mass in "Lotus Eaters," Bloom watches the priest giving

communion to the parishioners. After one of the women receives the host, Bloom thinks to himself "shut your eyes and open your mouth. What? *Corpus*: body. Corpse. Good idea the Latin. Stupefies them first. Hospice for the dying. They don't seem to chew it: only swallow it down. Rum idea: eating bits of a corpse. Why the cannibals cotton to it" (*U* 5.349-352). Not only does he identify the cultish quality of this ritual in how the Latin "stupefies them first," and it is a "rum idea," but he also thinks of the symbolism of their act as a parody of cannibalism.

In "Lestrygonians," Bloom witnesses feasting in the Burton restaurant, but is not yet ready for the fully carnivalized feast he will experience in "Sirens." He is repulsed, as demonstrated through the hyperbolized imagery of people eating blended with what Bloom describes as "Smells of men. Spaton sawdust, sweetish warmish cigarettesmoke, reek of plug, spilt beer, men's beery piss, [and] the stale of ferment (*U* 8.670-71). He thinks, "Out. I hate dirty eaters. He backed towards the door. Get a light snack at Davy Byrne's" (*U* 8.696-98). He is simply not ready, or not in need of the kind of rejuvenation that the feast offers. It is only when Bloom comes to the Ormond Hotel that he is able to fully integrate himself into the feast. The images of eating here are not exaggerated, but they do still focus on the lower stratum in that both Bloom and Richie Goulding eat organs, Bloom "liver and bacon" and Richie "steak and kidney pie" (*U* 11.499).

As the two eat their meals, they listen to the revelry and merriment being made in the bar section of the hotel. They hear Ben Dollard and Simon Dedalus discussing Molly, Dollard remembering her as "a buxom lassy" (*U* 11.502), and Dedalus commenting that she was a "daughter of the regiment" (*U* 11.507). Shortly before this, Bloom hears "a jing, a little sound," then thinks to himself, "He's off," as Boylan leaves for his 4 o'clock

appointment with Molly (*U* 11.457). So, while Bloom and Richie are feasting on a dinner of organs "fit for princes" (*U* 11.524), Bloom is also made to think about the copulation soon to take place between his wife and another man. Just as Bloom and Richie are elevated to the status of royalty by the meal with Joyce calling them "princes Bloom and Goulding" (*U* 11.608-09), Bloom's thoughts are lowered back to the lower stratum and sex, and his wife's adultery at that, by the situation.

As the conversation in the bar continues the focus is brought to music. Bloom's thoughts then adopt a musical quality in passages such as his observation of Lydia pouring a beer,

On the smooth jutting beerpull laid Lydia hand, lightly, plumply, leave it to my hands. All lost in pity for croppy. Fro, to: to, fro: over the polished knob (she knows his eyes, my eyes, her eyes) her thumb and finger passed in pity: passed, reposed and, gently touching, then slid so smoothly, slowly down, a cool firm white enamel baton protruding through their sliding ring (*U* 1112-17).

This is not the first manifestation of a sort of musical cadence in Bloom's thoughts, but it is particularly pronounced in this instance. Joyce uses assonance in the endings of his words (*jutting*, *protruding*, *sliding*, *ring* lightly, *plumply*, *pity*, *croppy*, etc.) as repeated tones in a piece of music.<sup>11</sup> The effect is that of a carnival gaiety which will carry over into "Cyclops." Bakhtin writes that the feast can "represent either an epilogue or a stage setting" (*Rabelais and His World* 283), and this feast certainly sets a stage for our now

---

<sup>11</sup> For more on Joyce's use of sound and musicality, see Zack Bowen, *Bloom's Old Sweet Song: Essays on Joyce and Music* (Gainesville: University Press of Florida, 1995); Sebastian D.G. Knowles, *Bronze by Gold: The Music of Joyce* (New York: Routledge, 1999); and Maud Ellman, "Joyce's Noises" (*Modernism/modernity*: 16.2, 2009).

fully inducted "prince" Bloom. Having invested himself into the merriment, Bloom becomes a kind of jester by the time he leaves the Ormond Hotel, with the conclusion of "Sirens" focusing on the lower stratum again, while Bloom, rather comically, attempts to contain his flatulence as a "frowsy whore" passes him on the street (*U* 11.1252).

Upon entering Barney Kiernan's, Bloom, who is waiting for Martin Cunningham, begins playing the fool<sup>12</sup> and foil to the nationalism he hears from the citizen. Yet in this section we only see Bloom through the eyes of an unnamed narrator. We see him first as what the narrator calls "a prudent member" for going against the typical social obligation of joining the revelers in their rounds (*U* 12.437). As the chapter progresses Bloom's jesting attitude comes out and he takes a few pokes at the citizen. When they begin discussing capital punishment, the narrator says that "of course Bloom comes out with the why and the wherefore and all the codology of the business" (*U* 12.450-53) but this doubles up on itself when Alf mentions "the poor bugger's tool that's being hanged" (*U* 12.457). Bloom then "starts with his jawbreakers about phenomenon and science and this phenomenon and the other phenomenon" (*U* 12.466-67) which raises some ire in the citizen who, as the narrator notes, "was only waiting on the wink of the word" to start "gassing out of him about the invincibles and the old guard" (*U* 12.479-480) that is, about the important events in Ireland's political history. The citizen finally shuts Bloom down in this first interaction by shouting the Irish nationalist political slogan "*Sinn Fein!...Sinn fein amhain*" (*U* 12.523) but Bloom continues to disrupt the conversation any time it shifts back toward nationalism as a means of degrading, or decrowning, the citizen. When the citizen says of Blazes "We know him... The traitor's son. We know what put English

---

<sup>12</sup> David Hayman examines the instances of folly, clowns, and clowning in *Ulysses*, saying that "by the time Joyce wrote *Ulysses* he was well versed in the literature of comic violence, monstrous reversals, and sad and joyous clowning" (Hayman 264).

gold in his pocket" (*U* 12.940-41), the narrator says that Bloom "cuts in again about lawn tennis and the circulation of the blood" (*U* 12.952-53). The citizen's ire really heats up when Bloom leaves in the middle of their argument about the use of force against force.

Through Bloom's interjecting of the kinds of thoughts we have seen from him in previous chapters, it is easy, as Jolanta Wawrzycka warns *against*, to look at his interactions with the citizen in this chapter and "plea ignorance of pub jargon and customs on Bloom's behalf" (Wawrzycka 6). We find out later in "Eumeus" that Bloom is "quite in control of his conduct" (6) when he thinks to himself "People could put up with being bitten by a wolf but what properly riled them was a bite from a sheep" (*U* 16.1638-1640). It is his "bite from a sheep" that, as Wawrzycka says, "gives him away" (6). Once the men in the pub begin bad mouthing Bloom's character, saying that he is a "dark horse" (*U* 12.1557), "a wolf in sheep's clothing" (*U* 12.1666) and, when asked where he is, that he is "defrauding widows and orphans" (*U* 12.1622), they only work to swell the anger that Bloom has intentionally started. He has begun a farce that plays out once he returns. The citizen is so worked up that he shouts "Three cheers for Israel" (*U* 12.1791) as a sarcastic insult while Bloom is leaving with Martin Cunningham. After a brief comic scene with "a loafer with a patch over his eye...singing *If the man in the moon was jew, jew jew*" and "a slut" who "shouts out of her: – Eh, mister your fly is open, mister!" (*U* 1800-02), Bloom replies that many famous people were Jewish, but specifically "the Saviour was a jew and his father was a jew. Your God" (*U* 12.1805). Bloom has effectively uncrowned the citizen's "king," which then sends the citizen into a rage, and everyone else into a tizzy around him. Joyce even plays up the carnivalesque theatrics of

this scene by having the narrator say that it was "as good as any bloody play in the Queen's royal theatre" (*U* 12.1845-46).

Before reaching the pinnacle of his carnivalesque day in "Circe," Bloom sits in the Holles Street maternity hospital and has a discussion about birth and death with all of the drunken men celebrating the impending, and then completed, delivery of Mina Purefoy's baby. Though we have been hearing about Mrs. Purefoy and how she is "three days bad now" since "Lestrygonians," we are finally given images and references to birth, pregnancy, and death (*U* 8.282). The most direct instance of birth and birthing imagery appears immediately after the men are informed of the successful delivery. In Joyce's words, "every phrase of the situation was successively eviscerated" by the revelers, as they list everything from "Caesarean section" (*U* 14.956-57) to "the problem of the perpetration of the species in case of females impregnated by delinquent rape" (*U* 14.971-72) and even "the recorded instances of multiseiminal, twikindled and monstrous births conceived during the catamenic period or of consanguineous parents" (*U* 14.973-75). Bakhtin writes that "the essence of the grotesque is precisely to present a contradictory and double-faced fullness of life" (*Rabelais and His World* 62), which we certainly see in this chapter's direct and sometimes exaggerated juxtaposition of life and death, though probably most particularly in Stephen's rumination on the "vile parlance of our lowerclass licensed victuallers signifies the cookable and eatable flesh of a calf newly dropped from its mother" (*U* 14.1297-79). The repeated use of comingled birth and death imagery works to act as its own womb out of which the revelers are birthed into the night.

Finally in "Circe," the carnivalesque atmosphere and revelry that has been building throughout Bloom's day reaches its zenith, swelling to encapsulate the narrative

as well. Joyce's choice of scripting this chapter rather than writing it as prose is carnivalesque in itself.<sup>13</sup> Joyce is bringing discourse of the novel into contact with the discourse of the play. Not only has the novel already broken the commonly held conventions of the genre, but here Joyce blends drama with it as well. He brings the two discourses, that of the novel and of the play, into equal footed communication with one another. As the plot from the novel progresses, the conventions of drama allow for objects to be given more anthropomorphic voice and character. Objects, such as "Lynch's cap" which argues with Stephen and the chimes who cry, "Leopold! Lord mayor of Dublin!" (*U* 15.2095 & 1364), are given equal footing with the people we see, which works to create a more inclusive and truly carnivalesque experience for both character and reader. Instead of being told the story it is as if we are watching it unfold right in front of us, with "scarcely any footlights, one might say, to separate [us] from real life" (*Rabelais and His World* 257). By giving us only the dialogue and action, Joyce has forced us to view the scene as do Bloom and the other participants of the farce.<sup>14</sup>

Of the carnivalesque elements of this chapter the death/decay and birth/regeneration duality certainly seems particularly prominent. It appears during Bloom's decrowning as Lord Mayor when the veiled sibyl commits suicide in his honor along with "many most attractive and enthusiastic women" (*U* 15.1745), because it is this scene of mass death that leads directly to Bloom's transformation into a pregnant woman.

---

<sup>13</sup> Rita Sakr says that "The spatial framework of the 'Circe' episode—Nighttown—appears to be ubiquitously carnivalesque even if it is not strictly Bakhtinian, that is, even if it is not the marketplace" (Sakr 5-6).

<sup>14</sup> One of the things Bakhtin emphasizes throughout *Rabelais and his World* is the ambivalence of carnivalesque imagery and carnival laughter. By incorporating the reader into the action of the play with "scarcely any footlights" (*Rabelais and His World* 257), Joyce has made the chapter completely ambivalent. It works to incorporate anyone and everyone into the carnivalesque atmosphere and grotesque imagery.

He has been transformed from the cause of multiple deaths to the giver of new life. We see it again in the appearance and then gradual decay of his grandfather Virag's spirit, who discusses the attributes of the prostitutes that Bloom is ogling. Sex is a topic that dominates Virag's dialogue. Even as he is rotting away, we see him talking about how it was he "who disclosed the Sex Secrets of Monks and Maidens," and "Panther, the Roman centurion polluted her with his genitories" (*U* 15.2546-7, 2599-600).

It is probably Bloom's encounter with Rudy's spirit that affects him the most, though. Seeing his dead progeny juxtaposed with the living Stephen Dedalus leaves Bloom "wonderstruck" (*U* 15.4962).<sup>15</sup> Added to the rest of Bloom's day, the scene ensures that we can view Bloom through Bakhtin's notions of carnivalesque, because as the final three chapters play out, and we move back to the realm of the official, he births a new friendship with the young Dedalus. It is pointed out in "Ithaca" that Stephen becomes the "salient point" in Bloom's narration of the day's events to Molly (*U* 17.2269). We also see Bloom fall asleep with his head at Molly's feet, which David Bertolini says "is emblematic of an inversion taking place in his characterization and being" (Bertolini 40); an inversion brought about by the renewing effects of his carnivalesque day. Bloom is tired from his journey, but hopeful for the future.

In tracking the progression of the carnivalesque atmosphere throughout Bloom's day, a clear connection can be drawn between Bakhtin's notions of the carnivalesque and narrative development in *Ulysses*. Bloom can now be seen as a character embroiled in the carnivalesque discourse around him, whose experiences are initiated by the death of Paddy Dignam, fueled by the rest of the city, and then brought into full swing by his

---

<sup>15</sup> R.B. Kershner examines the possibility that "Bloom, consciously or not, participates in the appearance of Rudy," and that "he does so out of a context of practices and conventions that surrounded the popular art form of photography and its iconography" ("Framing Rudy and Photography" 265).

participation in a carnival feast. It is important to draw this connection at length, because, to my knowledge, there are not any extensive secondary works on *Ulysses* and Bakhtin's carnivalesque. R.B. Kershner does mention the carnivalesque and *Ulysses*, though only to say that "Certainly Joyce's last two books are outstanding illustrations of heteroglossia and of carnivalization," but goes on to state that "admittedly, carnivalization is not apparent in most of Joyce's early work," and therefore not vital to his purpose (Kershner 18). As I hope will become clear by the end of this chapter, the carnivalesque is one of the keys to my understanding of how Joyce constructs Bloom's character throughout his novel.

### **Waiting in the Wings: Bloom's Position as Industry Outsider**

Where the carnivalesque aspects of *Ulysses* have been studied minimally, those involving advertisements and Bloom's interactions with them have been given healthy consideration, with the 1993 Summer/Fall double issue of *James Joyce Quarterly*, co-edited by Jennifer Wicke and Garry Leonard, still widely regarded as the leading source in this area of Joyce studies. Matthew Hayward points out this issue "introduced a new theoretical sophistication to the subject," and moved "still further away from the old assumption that Joyce's portrayal was oppositional" (Hayward 651). Which was desperately needed since it seems clear from the attention Joyce gives mass culture, and his positioning of Bloom as an ad canvasser for advertisements, that advertising plays a key role in the overall meaning of Bloom's character. Growing out of this issue of *James Joyce Quarterly*, Garry Leonard's 1998 book *Advertising and Commodity Culture in Joyce* has since been the most comprehensive examination of Joyce's engagement with advertisements. Hayward raises a good point, though, that most of the studies since the

1993 Summer/Fall *JJQ* have "continued to neglect the particular history of the subject," and that "with few exceptions, critics have approached Joyce's representation of advertising with an undefined and amalgamated history of twentieth-century British and American consumer culture in mind" (Hayward 652). To this effect, I will now discuss the historical evidence that Hayward provides in conjunction with what has previously been found to examine Bloom's place within the advertising world, so that we might better understand Joyce's purpose.

Hayward's most salient point for us is his assertion that the advertising industry in Dublin was not "an upstart industry," but rather that it "was scarcely any younger than its British counterpart" (Hayward 656). His end goal to this point is that Joyce was well aware of the "relatively advanced state of Dublin's advertising industry in 1904" (663), and that Joyce purposefully limits Bloom's involvement in the industry as a means of representing him "as a progressive outsider in insular Dublin" (664). We actually get a glimpse of how thriving this industry is in the novel during John Corley's discussion with Stephen in "Eumaeus." Corley asks Stephen to get Bloom to put in a good word for him with Boylan and says, "I'd carry a sandwichboard only the girl in the office told me they're full up for the next three weeks, man" (*U* 16.200-01). The fact that people are backed up to carry the sandwichboard advertisements shows that the industry must be doing well enough to be in such a great need for carriers. Joyce's detailed and realistic presentation of the advertising landscape of the early 1900's certainly helps reinforce our understanding of just how connected he was to that "popular dialogue" or "marketplace dialogue" discussed in the previous section.

Hayward's other main point concerns Bloom's status as an outsider in the industry. We certainly see his outsider status in society from the anti-Semitism of the "Cyclops" chapter, but Hayward, in tracing the production of the Keyes ad, determines that Bloom has very little to do with the physical production of the advertisement. Bloom is then alienated both socially and occupationally. It is arguable, though, whether the latter is due to Bloom's relative newness to the industry of advertising. Patrick Hastings points out in a footnote to his compiled "*Curriculum Vitae*" for Bloom, that notes penned by Joyce place Bloom as canvasser for *the Freeman's Journal* in 1902, which means he has been formally employed as an advertiser for two years (Hastings 827). Bloom's minimal role, then, could be either a result of his needing to "work his way up," so to speak, or of his social separation as a Jew bleeding into his work. This could account for why most of his coworkers in "Aeolus" are basically indifferent to him.

Whether an outsider due to inexperience or his heritage, Bloom is placed in a position that has a lot of potential. Bakhtin, in his discussion of discourse in the novel, states that any kind of utterance "having taken meaning and shape at a particular historical moment in a socially specific environment...cannot fail to become an active participant in social dialogue" (*Dialogic Imagination* 276). All utterances are then what he terms "dialogic," or in "constant interaction" with the meanings that make up the social dialogue, "all of which have the potential of conditioning others" (426). Advertisements are themselves utterances and therefore able to influence the social dialogue. Since Bloom is socially alienated as a Jew, his position as an advertiser gives him an opportunity to affect his community. This is not to say that he would have some sort of authoritarian control over either the advertisements or their effect once distributed.

Rather, it means that he would be able to create advertisements that could shift the public, and thereby political, discourse. We can presume from his interaction with the citizen that this shift would be toward "Love... I mean the opposite of hatred" (*U* 12.1485).

Jennifer Wicke asserts in her 2006 essay, "Joyce and Consumer Culture," that "no one better understood the social reading of advertisements than James Joyce" ("Joyce and Consumer Culture" 239). She argues this through his deployment of "both real ads and invented ads..., always with an eye, though, to advertising as a practice, a multi-dimensional space for cultural creation allied, of course, with the goal of market exchange" ("Joyce and Consumer Culture" 239). It can be no coincidence, then, that Joyce situates Bloom in a position to manipulate people, which we might add Bloom has already shown he is willing to do by asking Joe Hynes "if he would just say a word to Mr. Crawford...it's just that Keyes you see" (*U* 12.1144-53). Joyce knows full well the socio-cultural impact of advertisements, and thus instills in Bloom the same knowledge. Even if it means having someone influence his boss's decision, Bloom is willing to go out of his way to ensure that his advertisement is placed, because he knows the potential his ad holds.

Hayward points to people's indifference toward Bloom and his job, as examples of his limited involvement, and even says that "Ned Lambert...figures Bloom's job as more pastime than profession" (Hayward 653). It is true that there is a lot of indifference, but what Hayward overlooks are the people who also praise Bloom. He cites Professor MacHugh in "Aeolus" as "mocking" Bloom by calling it the "gentle art of advertising" (*U* 7.608), but omits that previously MacHugh has faith in Bloom, saying "He'll get that advertisement" (*U* 7.439). When MacHugh does call it a "gentle art," it seems rather that

he is only stating what we learn for certain later, that Bloom looks at advertisements just as they do, that is, as one of the discourses they are discussing, such as "law, the classics...literature, [and] the press" (*U* 7.605-07), and in calling it "the modern art of advertisement," we can clearly see that Bloom considers ads as pieces of high art (*U* 17.581). In "Wandering Rocks," Lenehan says very kindly, "he's a cultured allroundman, Bloom is, he said seriously. He's not one of your common or garden ... you know ... There's a *touch of the artist* about old Bloom" (*U* 10.581-82; my emphasis). In this phrase, Lenehan recognizes Bloom's ability as an "allroundman" to bring together, or into dialogue, the ideas of the "common or garden" variety person and of the "high" artist. In his essay on the "Ovidian Roots of Gigantism in Joyce's *Ulysses*" Fritz Senn states, "Ovid, like Joyce, used what he could find and changed it according to his need; both, *re-shapers* rather than inventors" (Senn 561, my emphasis). As well when Bloom is praised in "Circe," he is called "the world's greatest reformer" (*U* 15.1459). It is the notion of Joyce, and Bloom, as a "re-shaper," or "reformer," that the next section will focus on.

### **Reshaping Reality: Joyce, Bloom and the Advertising Process**

If anything is clear from Richard Ellmann's biography of Joyce, it is that Joyce used aspects of his real life, either wholesale or reshaped in some way, as aspects of his novels. One example he gives is that "the name of Mrs. Purefoy... comes appropriately enough from Dr. R. Damon Purefoy, in 1904 Dublin's leading obstetrician" (Ellmann 364). Ellmann gives us part of the key to understanding Joyce's intentions with Bloom when he says, "The desire Joyce has that Bloom be respected encourages him to give Bloom the power that he has himself, to infuse common things with uncommonness" (362). Bloom reshapes reality just as much as Joyce does to create him, and positions him

in a thriving industry as the outsider, but one who can manipulate the system. We see this knowledge in the way Bloom reacts to Crawford's demeanor, after informing him of Keyes's request of a puff: "While Mr. Bloom stood weighing the point *and about to smile* he strode on jerkily" (*U*, 7.993-4; my emphasis). It is this little almost smile that Bloom gives, which we can infer from the events of "Cyclops" is him planning to talk to Hynes. Bloom knows his position and how to work the system to get around it, but it is his little half-smile after Hynes's snub that gives him away.

Joyce's point then in positioning his protagonist as an outsider, is that it is precisely where Bloom needs to be. Joyce knew exactly how insular Dublin society was and that a subtle approach was necessary when affecting it. In making Bloom an outsider willing to manipulate the system in order to get his ads posted, as well as someone who knows the "psychological potentials of advertising," Joyce has given his hero a subtly powerful position (Hayward 664). From this position, Bloom is able, dialogically, to begin a change in the discourse surrounding Jews. He would be able to do so, because all advertisements, once distributed into the marketplace, are utterances, and as Bakhtin writes, "The authentic environment of an utterance, the environment in which it lives and takes shape, is dialogized heteroglossia, anonymous and social as language, but simultaneously concrete, filled with specific content and accent as an individual utterance" (*Dialogic Imagination* 272). Once Bloom's advertisements have entered the public discourse, they cannot help but to influence and be influenced by the cultural discourse around it. We already see Bloom beginning to manipulate social discourse with his Keyes advertisement and his appeal to tourists from the Isle of Man. He tells Nannetti "The idea... is the house of keys. You know, councillor, the Manx Parliament. Innuendo

of home rule" (*U* 7.149-150). Admittedly, Bloom never says he has done it on purpose, but in connecting the Irish wine merchant with the "innuendo of home rule," he could have begun a dialogical shift toward British, or probably more accurately, non-Irish, acceptance. As Wawrzycka points out, the ad's innuendo would be recognizable by, and playing to, the summer visitors from the Isle of Man (Wawrzycka 5), further corroborating the dialogic intent behind the advertisement.

By making Bloom someone who "[ignores] the limits of national life," and is "not so much an Irishman as a man" (Ellmann 362), Joyce creates what Ellmann calls his "mature *persona*," Stephen Dedalus being the "immature *persona*" (359). Bloom does not then "[embody] exchange" as Osteen claims; rather, he is a representation of Joyce's beliefs about advertisements and their ability to influence people. Joyce places Bloom as he does, then, in order to endow Bloom with the same ability to "infuse common things with uncommonness" (362), and affect people as Joyce does with his literary output. This is only part of my investigation, though. Since I have already shown the carnival elements of Bloom's characterization, and now I have established that he is a representation of Joyce's beliefs on advertising, let us look at examples of how Bloom demonstrates that Joyce saw the creation of advertisements as a process of carnivalizing reality.

In "Ithaca," we learn through Bloom's habitual "final meditations" that his idea of the perfect advertisement is one that should "cause passers to stop in wonder," with "all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life" (*U* 17.1769-1773). The earlier examples he lists of such advertisements are "K. 11. Kino's

11/- Trousers." and "House of Keys. Alexander J. Keyes" (*U* 17. 586-87). Bloom also makes it clear in "Cyclops" that "for an advertisement you must have repetition. That's the whole secret" (*U* 12.1147-48). While the advertisements that Bloom lists are not necessarily repetitive or carnivalesque in themselves, the process that he goes through to create them certainly seems to be.

The Kino's ad first appears in "Lestrygonians" as Bloom is walking along wondering why saltwater fish do not taste salty: "his eyes sought answer from the river and saw a rowboat rock at anchor on the treacly swells lazily its plastered board" (*U* 8.88-89). As his day continues, Bloom thinks about trousers many times, whether he is checking them for the potato, shifting his soap, or thinking about how they fit on people as he does in "Sirens," "Trousers tight as a drum on him" (*U* 11.555). When we reach "Circe" and Bloom's carnivalesque day is in full swing, the Kino's ad gets reshaped by Bloom's ideal advertising qualities. What was

Kino's

11/-

Trousers (*U* 8.90-92)

becomes Bloom's "K. 11" (*U* 15.1658). This gets repeated once more in "Circe" as the transformed and grotesque Virag slaps a playbill on the wall that reads, "K. 11. Post No Bills. Strickly confidential. Dr. Hy Franks" (*U* 15.2632). This last representation, in all its grotesque "pusyellow" (*U* 15.2631) glory, shows us that Bloom has blended the Kino's trouser ad with Dr. Franks's "Post No Bills. Post 110 Pills" (*U* 8.101). The final product then sloughs off all of the "extraneous accretions" (*U* 17.1771), leaving only what is necessary to sell the product.

The House of Keys advertisement is somewhat similar, though Bloom's creation of the ad is enacted much earlier and the final product is a bit more complex. In "Calypso," Bloom gets the inspiration for his House of Keys ad as he thinks about "what Arthur Griffith said about the headpiece over the *Freeman* leader: a homerule sun rising up in the northwest... He prolonged his pleased smile. Ikey touch that: homerule sun rising up in the northwest" (U 4.100-04). We see this enacted in his formatting of the ad with Nannetti when he mentions the "innuendo of home rule" (U 7.150). As this theme of home rule keeps recurring throughout the day, and Bloom's pursuit of placing the ad, he thinks of it as almost always in relation to the sun, food or death. In "Lestrygonians" we see Bloom thinking about Arthur Griffith again, as well as a repetition of the "homerule sun" from "Calypso" and "Aeolus," but it is in "Circe" that we can better see how Bloom's creation of the advertisement is a kind of carnivalization of reality into a sales pitch. After being crowned Lord Mayor, John Howard Parnell calls out "Illustrious Bloom! Successor to my famous brother" (U 15.1513-14), the "famous brother" being the Irish Nationalist leader Charles Stewart Parnell, who fought for Irish freedom and home rule. Bloom is presented "the freedom of the city" as well as given "the keys of Dublin, crossed on a crimson cushion" (U 15.1520). While this is a physical manifestation of his advertisement, it aids us in viewing what he has done with it, which is to carnivalize the home rule movement, blend it with the keys image of the Manx Parliament, then strip all away but the innuendo implied by the keys. Bloom knows his audience and he knows that (as Bakhtin says of the "carnavalesque crowd in the marketplace") they are not merely a "crowd," but rather "the people as a whole, but organized *in their own way*" (*Rabelais and his World* 255 original emphasis).

The carnival nature of the marketplace may be part of the reason for Bloom's desire to strip away all but the bare necessities to sell a product. Bakhtin tells us that the "chronotope" is a "unit of analysis for studying texts according to the ratio and nature of the temporal and spatial categories represented" (*The Dialogic Imagination* 425). He elaborates that, in literature, "spatial and temporal indicators are fused into one carefully thought-out, concrete whole" (84). We can then see the marketplace as its own chronotope, albeit one that is constantly changing with time since it is constantly "charged and responsive to the movements of time, [culture] and history" (84). We know that the marketplace carries a carnivalesque atmosphere as well, which means that it is intrinsically leveling the political and social stratum of society when people encounter either the marketplace or anything that then sets up what I will call "the chronotope of the marketplace." Advertisements then would be one such apparatus for setting up that chronotope, since they carry with them the implications of market transaction. Therefore, the advertisements themselves do not necessarily need to present their message, or image, in a carnivalesque way, or with a carnivalesque subject, since there is already a carnivalesque social leveling occurring when the chronotope is created. As Bloom adroitly identifies and utilizes in the House of Keys advertisement, though, this social leveling allows for room to play with implications and manipulate the reception of an advertisement's message.

It is interesting to note that the Plumtree's potted meat advertisement is actually rather carnivalesque, yet it is despised by Bloom:

*What is a home without*

*Plumtree's Potted Meat?*

*Incomplete*

*With it an abode of bliss. (U 5.144-47 original emphasis)*

Bakhtin states that, "one of the oldest forms of hyperbolic grotesque was the exaggerated size of foodstuffs" (*RW* 184). While the Plumtree's ad does not exaggerate the size of the product, it certainly does so to its potential value. It claims a "home" without Plumtree's is "incomplete," but that once Plumtree's enters a house, it is transformed into "an abode of bliss." Garry Leonard comments on this, saying that it is an "ad in which the product knows what we need and, by extension, both knows and pities what we lack" (Leonard 38). Bloom complains about its positioning as well: "Plumtree's potted under the obituaries, cold meat department" (*U* 8.139) and later "under the obituary notices they stuck it" (*U* 8.744). Juxtaposing an advertisement for a foodstuff against the obituaries section is rather carnivalesque, yet Bloom truly disdains it, calling it a "stupid ad" (*U* 8.744). The problem, then, seems to be that it has not been "condensed in trilateral monoideal symbols" (*U* 18.581-82), or, rather than relying on an innuendo, it ends up creating a direct comparison.

From our analysis in the three sections of this chapter several things become clear: First, that Bloom's day exhibits characteristics which are decidedly carnivalesque; second, that Joyce purposefully positions Bloom in the advertising industry as he does, so that Bloom may act as a conduit of his attitude toward advertisements; finally, that Joyce saw the creation of advertisements as a process of what can be called reshaping, or even carnivalizing, reality. In a way we can see ourselves reflected in Bloom. We devour "with relish the inner organs of" Joyce and Bloom, only to reshape and reform it to create new meaning (*U* 4.1). While this examination is far from comprehensive, I hope that it has at

least drawn connections which will lead to further inquiry. Despite being a relatively new area of Joyce studies, Joyce's engagement with advertisements shows exciting potential for opening new avenues of understanding Joyce's text. Leonard posits that Joyce "presents the overall dynamic of advertising" to the ends of showing how different "social relations, nationalist aspirations, power structures, class distinctions, gender constructions, and subjectivity itself all intersect with, and even depend upon the simulated universe of advertisements" (Leonard 12). To this effect, in the next chapter we will examine Gerty MacDowell's conception of gender and sexuality, that conception's dependence on advertisements, and, through a comparison with Molly Bloom, develop an idea of how Joyce understood advertisements' reception by consumers.

## **Chapter 2: Dialogical Femininity: Gerty and Molly Performing the Feminine**

### **Gerty's Pictorial: Turning Woman into Advertisements**

Much has been said about Gerty MacDowell and her exhibitionist actions in "Nausicaa." Peggy Ochoa says that "early critics perceived Gerty MacDowell...to be the stereotypical product of the sentimental novel, Irish Catholicism, or an advertising image" (Ochoa 783). Using Louis Althusser's theory about "the interpellation of 'individuals' as subjects" (Althusser 181) to ideology and "ideological State apparatuses (ISAs)" (Althusser 142), scholars saw her as simply feeding back into advertising. More contemporary examinations such as Ochoa's and Garry Leonard's see her as being inculcated by the ISA of advertising and thereby mirroring what she heard and saw around her, but with a bit more agency than just blindly serving advertising. Ochoa claims that "Gerty's narcissism satisfies personal needs despite ideological restrictions" (Ochoa 789). Leonard gives Gerty even more agency when he discusses the way she advertises her sexuality, saying, "It is through advertising pitches that Gerty is able to imagine herself as looking like what men want to see" (Leonard 101). A focus on her sexuality, and how it either does or does not give her agency, seems to be the dominant theme across scholarship concerning Gerty and her engagement with advertisements. This chapter hopes to somewhat break away from this vein by examining how Gerty's interpellation by advertisements and commodity culture has brought with it the carnivalesque aspects of Joyce's presentation of the advertising process we examined in the previous chapter. Further, it will compare the fragmented nature of Gerty's presentation to real advertisements of the time, particularly the works of Alphonse Mucha and the French Art Nouveau period, to examine the kinds of ads that Joyce would have

been exposed to and that Gerty is imitating. Finally, this chapter will examine Molly in relation to Gerty, and the differences in their reception, and reimplementation, of the strategies found in advertisements between the two women.

If one thing is clear from both scholarship and the *Ulysses* text itself, it is that we can consider Gerty to be completely interpellated by advertising. This doesn't go quite far enough, though. Her interpellation would indeed mean that she has become an "Absolute Subject" (Althusser 1359), but Gerty is more than simply ensuring advertisement's continuation; she emulates it. In Bakhtinian terms, she has then engaged with advertisements "as do rejoinders in a dialogue" (*Dialogic Imagination* 76), and her interactions, while still interpellative, have also been dialogical. We can see how the discourse has affected her choices of clothing--"a neat blouse of electric blue selftinted by dolly dyes (because it was expected in the *Lady's Pictorial* that electric blue would be worn)" (*U* 13.150-51). While she is certainly passive, the alteration and reuse of the ideals of advertising discourse shows us that she is not simply a receptacle of commodity culture's interpellating forces, and instead tries to manipulate them as a means to get what she desires.

A good example of Gerty manipulating advertising discourse is when she is described as liking to cook, "though she didn't like the eating part" (*U* 13.228-29) and that "often she wondered why you couldn't eat something poetical like violets or roses" (*U* 13.229-30). She enjoys the aesthetic appeal of food, just as she enjoys making herself aesthetically pleasing to attract potential husbands, but she does not care for the actual act of eating. Similarly, she is not concerned with sex itself, though, as Leonard notes, "Gerty refuses to dwell on the anatomical intertwining of the sexual act because she has

been instructed and persuaded that the packaging and advertising of her sexuality are what direct the arc of masculine desire (and, besides, sexual thoughts are sinful)" (Leonard 104). Rather, her desire is to elicit the desire of her viewer. When the tramcar interrupts Bloom's view of the woman across the street's "silk flash rich stockings white" (*U* 5.130), he thinks "Lost it. Curse your pugnose. Feels locked out of it. Paradise and the peri. Always happening like that. The very moment" (*U* 5.132-33). He has identified what Gerty has taken to heart, which is that the aim of most advertisements is to instill desire in the consumer, yet to never fully satisfy it. She longs to be held and "to feel his lips" (*U* 13.734), but never expresses a desire for sex. Rather, it seems that she is more excited by acting as a model in one of her ladies' magazines. Similarly, she is more concerned with the aesthetic appeal of food, and the act of creating it. Here then is "that of which she had so often dreamed" (*U* 13.127-28), a man who would revel in gazing<sup>16</sup> at her. She longs to control "the arc of the masculine gaze" (Leonard 104) and she does so dialogically by implementing what she has learned from her dialogue with advertisements.<sup>17</sup>

A strong connection similar to the one I drew between Bloom and Bakhtin's idea of the carnivalesque can be drawn to Gerty. It is a connection that I believe is the direct result of her dialogical integration of advertising tactics. Subsequently I hope for this

---

<sup>16</sup> Laura Mulvey identifies and examines the male gaze in her essay "Visual Pleasure and the Narrative Cinema." She writes, "There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at" (Mulvey 16). She also terms the pleasure derived from both gazing and being gazed at, "scopophilia" (16).

<sup>17</sup> For further discussion on the male gaze and scopophilic pleasure, see Gaylyn Studlar, "Visual Pleasure and The Masochistic Aesthetic" (*Journal of Film and Video*: 37.2, 1985); Luis Miguel García Mainar, "Mulvey's Alleged Avoidance of Essentialism in 'Visual Pleasure and Narrative Cinema'" (*Atlantis*: 19.2, 1997); Beth Eck, "Men are much Harder: Gendered Viewing of Nude Images" (*Gender and Society*: 17.5, 2003); and Clifford T. Manlove, "Visual 'Drive' and Cinematic Narrative: Reading Gaze Theory in Lacan, Hitchcock, and Mulvey" (*Cinema Journal*: 46.3, 2007).

connection to allow us to see her as Joyce's representation of the consumer receiving and reapplying the process discussed in the previous chapter. These dialogical interactions bring aspects of the carnivalesque as well. To this effect I will first look at the carnivalesque aspects of Gerty and how they relate to the advertisements with which she interacts. We will then be able to look at how Gerty carnivalizes her self-image and do a brief comparison with some advertisements which Joyce would have been aware of as a means of strengthening that connection.

There are a few key aspects of Bakhtin's carnivalesque that can be linked with Gerty. One is her connection to menstruation. Gerty "felt a kind of sensation rushing all over her and she knew by the feel of her scalp and that irritation against her stays that that thing must be coming on because the last time too was when she clipped her hair on account of the moon" (*U* 13.560-63). Gerty blames the onset of her menses for her arousal as well, "besides it was on account of that other thing coming on the way it did" (*U* 13.713-14). Bloom then echoes this sentiment less than a hundred lines later when he says, "Near her monthlies, I expect, makes them feel ticklish" (*U* 13.777-78). In her essay "Menstruation in *Ulysses*," Katherine Mullin says that "by 1904, the medically orthodox and quacks alike accepted the association between menstruation and female insatiability" (Mullin 502).<sup>18</sup> Bloom is then mirroring the general discourse surrounding menses for this time period, but overall the discourse is somewhat carnivalesque in nature. We already know from the previous chapter that the carnivalesque focuses on the lower stratum of the body as a means of renewal. Menstruation, then, fits perfectly with this concept. In shedding the unused uterine lining, it not only produces the bloody, degrading

---

<sup>18</sup> Mullin's focus is primarily on the medical and psycho-sexual aspects of menstruation, and mostly through Molly.

aspect of the grotesque, but it also captures the life giving renewal as well.<sup>19</sup> On top of all this is the added sexual component of the discourse around increased female arousal during menstruation, further linking the creation of life with the blood and discharge of menstruation.

Another connection to the carnivalesque is Gerty's hyperbolization of her features. This aspect connects her with advertisements as well, because of advertisements' tendency to exaggerate, or enhance, particular features as a means of making the advertisement more attention grabbing.<sup>20</sup> Interestingly, we do not ever see any advertisements directly in "Nausicaa," but we do see their effect on Gerty. Her interactions with the images found in magazines such as the "Woman Beautiful page of the Princess Novellette" (U 13.110), "*Ladies Pictorial*" (U 13.151), and "Pearson's Weekly" (U 13.292) have produced in her an understanding that to make herself more attractive she must hyperbolize her features to make herself more feminine. One way she does this is in the presentation of her mouth. Her natural face is masked under make-up, as we see in her lips which are hyperbolized to draw attention to them using either lipstick or some ointment to produce "her rosebud mouth" (U 13.88). Bakhtin notes that "Exaggeration, hyperbolism, excessiveness are generally considered fundamental attributes of the grotesque style" (*Rabelais and his World* 303), and that "the most important of all human features for the grotesque is the mouth. It dominates all else"

---

<sup>19</sup> In her essay on the Blooms' marriage, "Memory and Marital Dynamics in *Ulysses*", Wawrzycka links menstruation with renewal as well. She writes, "Molly's thoughts before menstruation revolve around her past, her past men and Boylan. At the onset of her menstruation those memories fade" (Wawrzycka 13-14) as Molly begins thinking of the future. It is the shedding of the old, dead uterine lining that pushes her thoughts toward the freshness of the future.

<sup>20</sup> For examples and a history of visual rhetoric in advertising see Paul Messaris, "Visual persuasion: The Role of Images in Advertising" (Thousand Oaks: SAGE Publications, 1997).

(317). Gerty's exaggeration of her mouth and other facial features can then be seen in terms of the grotesque.

Leonard notes "the advertisements that preoccupy Gerty all insist that their products will provide her with the latest version of a culture's definition of what's 'truly feminine'" (Leonard 100). We also know that she is interested in the kinds of magazines that Bloom would put on par with "*Matcham's Masterstroke*" (U 4.502), or "*Sweets of Sin*" (U 10.606). These magazines create a caricature of life, that in *Matcham's Masterstroke* Bloom calls "quick and neat" (U 4.511-512), and allows Gerty's lady's magazines to claim "there was blushing scientifically cured and how to be tall increase your height" (U 13.113-14). These caricatures can be seen as what Bakhtin terms the "mask" (*Rabelais and his World* 39). He says that, "such manifestations as parodies, caricatures, grimaces, eccentric postures, and comic gestures are per se derived from the mask" (40). Gerty's interactions with the discourse of advertising have brought with them a keen understanding of the mask's ability to compensate for her disability. All forms of the mask work to "[hide] something, [keep] a secret, [deceive]," but the masks created by both Gerty and advertisements "[contain] the playful element of life" and "[are] based on the peculiar interrelation of reality and image" (*Rabelais and his World* 40). Just as the "Plumtree's Potted Meat" ad wants consumers to believe in its hyperbolized image of a home with Plumtree's becoming "*an abode of bliss*" (U 5.147), so does Gerty want potential partners to believe in the reality of her image as a sexual and marriageable woman.

Everything Gerty does to make herself more feminine contributes to the construction of her mask. A description of her face shows that the way she does her

make-up is so perfect, that it comes off as almost a parody: "The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine cupid's bow, Greekly perfect" (U 13.87-89). "Eyebrowline" gives her "that haunting expression to the eyes, so becoming in leaders of fashion" (U 13.111-12), and her clothing is chosen "because it was expected in the *Lady's Pictorial*" (U 13.150-51). The final result is her creation of a mask that transforms her into what she believes is the ideal of feminine beauty. She becomes one of "*those lovely seaside girls*" (U 4.443), just like those in the song that Bloom has had on his mind all day. As long as she is able to maintain the particular "*chronotrope* (literally, 'time space')" (*Dialogic Imagination* 84) of advertising, through her use of this mask, she can transform herself into that ideal.

Once Gerty's display for Bloom ends and the illusion is broken, or the mask removed, her transformation is reversed, but as we see from her interaction with Bloom, her hope is renewed that she will eventually find the kind of love for which she longs. In the moment of their parting she speculates on future encounters with Bloom, "Was it goodbye? No. She had to go but they would meet again, there, and she would dream of that till then, tomorrow, of her dream of yester eve" (U 13.760-61), but her focus is not really on Bloom at all; rather she is most concerned with "her *dream* of yester eve." The person in that dream could be anyone, but since she has shared this pseudo-sexual encounter<sup>21</sup> with Bloom he becomes the current object of her desire overtaking her old crush Reggie Wylie, whom she thinks of as not having much "strength of character" (U 13.206). As she walks away we see the strength in Gerty's character, as well as what Bakhtin calls "the inexhaustible and many-colored life," which "can always be descried

---

<sup>21</sup> John Bishop examines this moment in detail in his essay "A Metaphysics of Coitus in 'Nausicaa'" calling Bloom and Gerty's interaction "specular coitus" (Bishop 189).

behind the mask" (*Rabelais and his World* 40). She walks "slowly, without looking back, she went down the uneven strand... She walked with a certain quiet dignity characteristic of her but with care and very slowly" (*U* 13.766-70). Even though she is aware that once she reveals her defect, the gaze on her will change, she still manages to maintain the fantasy as long as possible, and extend it for herself by refusing to look back. There is no need for her to see how he reacts to her, because she can remain transformed in remembering the gaze she desires. It also allows her to make the dream inexhaustible, since the man is interchangeable. She actually can come back to Sandy Mount tomorrow and relive her "dream of yester eve" with a replacement for both Bloom and Reggie Wylie.

The mask that Gerty creates and the fantasy life that she longs for bear a striking resemblance to what we are told about the contents of *Sweets of Sin*, enough so that they could even be seen as a kind of parody of the romance novel's content on Joyce's part. When Bloom is reading the back of *Sweets*, we are able to read snippets along with him, "*All the dollarbills her husband gave her were spent in the stores on wondrous gowns and costliest frillies. For him! For Raoul!*" (*U* 10.608-09). Gerty certainly does not have a husband, and from her need to go "hunting to match that chenille" and finally purchasing the garment at "Clery's summer sales" (*U* 13.158-59), we can see that she does not have much money. This does not stop Gerty, though, from making the most of her garments, and attempting to elevate them to the same level as the "costliest frillies," that the heroine of *Sweets* buys. Gerty also uses her frillies as a means of pleasing any would-be suitor she might attract.

Even her idea of the perfect husband is reminiscent of the description of *Sweets*:

No prince charming is her beau ideal to lay a rare and wondrous love at her feet but rather a manly man with a strong quiet face who had not found his ideal, perhaps his hair slightly flecked with grey, and who would understand, take her in his sheltering arms, strain her to him in all the strength of his deep passionate nature and comfort her with a long long kiss (*U* 13.209-14).

By Comparison, *Sweets of Sin* reads:

—Her mouth glued on his in a luscious voluptuous kiss while his hands felt for the opulent curves inside her deshabelle...

—You are late, he spoke hoarsely, eyeing her with a suspicious glare (*U* 10.611-14).

This juxtaposition shows just how similar her fantasy is to the romance literature. Both Gerty's "beau ideal" and the hero of *Sweets* are "quiet" and stern, which Gerty translates into "rather a manly man." Her "long long kiss" seems to stem from the description of the "luscious voluptuous kiss," and the "sheltering arms" seem a kind of softening of "his hands felt for the opulent curves inside her deshabelle." All of it done "for him! for [Reggie]!" or whoever she can get to play the role of "Raoul." We cannot be certain whether Gerty would have read *Sweets of Sin*, but from her penchant for women's fashion and beauty magazines it does certainly seem possible.<sup>22</sup>

---

<sup>22</sup> For further reading on *Sweets of Sin* see Hugh Kenner, "The Rhetoric of Silence" (*JJQ* 14.4: 1977); Kathleen McCormick, "'Just a Flash like That': The Pleasure of 'Cruising' the interpolations in 'Wandering Rocks'" (*JJQ* 24.3: 1987); and Michael Crumb, "Joyce's *Ulysses* and Swinburne's 'Dolores'" (*JJQ* 28.1: 1990);

### **Division and Exaggeration: Art Nouveau and the Fragmented Female**

The final aspect of Gerty that seems to have a connection to the carnivalesque is the way her body is described in an anatomizing way. Bakhtin says of the anatomization in Rabelais's works, "the anatomic and culinary treatment is based on the grotesque image of the dissected body" (*Rabelais and his World* 194). While Bakhtin links Rabelais's anatomization with the consumption of food, Gerty and advertisements alike have shifted the focus to consumption of people, or sexuality. When Gerty describes both men and women she looks at them anatomically, or what Valérie Bénéjam, in her discussion of Molly, terms "synecdochic fragmentation" (Bénéjam 65), which means that we never see a whole body, only parts of it. There is also what Bénéjam terms a "metonymic fetishism" (65) around Gerty. I have already mentioned "the waxen pallor of her face" and "her rosebud mouth... a genuine Cupid's bow," but we are given fine details about almost all of Gerty's body parts: "Her hands were of finely veined alabaster with tapering fingers and as white as lemonjuice" (*U* 13.89-90), and "her wellturned ankle displayed its perfect proportions beneath her skirt" (*U* 13.168-69). Similarly, her "crowning glory was her wealth of wonderful hair. It was dark brown with a natural wave in it... and it nestled about her pretty head in a profusion of luxuriant clusters" (*U* 13.115-19). In this fragmented, metonymic presentation of Gerty, she becomes a kind of aesthetic feast. Each part of her body is laid on display to be consumed.

Gerty is not alone in being anatomized. We see both Bloom and Gerty's ideal beau fragmented, as well as Cissy and Edy, though to much less an extent than Gerty. Both Bloom and Gerty's ideal husband are discussed in relation to their specific body parts, with particular attention given to their heads. The husband would be "rather a

manly man with a strong quiet face who had not found his ideal, perhaps his hair slightly flecked with grey" (*U* 13.210-11). The description continues later, "He would be tall with broad shoulder... with glistening white teeth under his carefully trimmed sweeping moustache" (*U* 13.235-37). The small details about the "gentleman opposite looking" (*U* 13.365) mostly focus around his face. Sneaking a peak, Gerty sees that "the face that met her gaze there in the twilight, wan and strangely drawn, seemed to her the saddest she had ever seen" (*U* 13.369-70). She also notes that his hands and face were working and a tremour went over her" (*U* 13.694-95), which creates a decidedly comic and carnivalesque situation. She is aroused by knowing that Bloom is masturbating to her. Gerty's attention to these particular body parts correlates with the pieces of male anatomy through which she receives pleasure, the face and hands. Just as the heroine of *Sweets* revels in her mouth being "*glued on [Raoul's] in a voluptuous kiss while his hands felt for the opulent curves insidier he deshabelle*" (*U* 10.611-12), so does Gerty long for the same: "she could almost feel him draw her face to his and the first quick hot touch of his handsome lips" (*U* 13.707-08).

Specifically, within the face, one of the parts that gets the most focus are the eyes. Cissy was "always with a laugh in her gipsylike eyes" (*U* 13.36-37). Two paragraphs later the word "eyes" is repeated three times, each with a different descriptor, "his eyes misty with unshed tears Master Tommy came at her call... Still the blue eyes were glistening with the hot tears... her eyes dancing in admonition" (*U* 13.54-62). John Bishop writes, "In his schema for *Ulysses*, Joyce indicated that the organ governing the first half of "Nausicaa" was the eye" (Bishop 199) and the multitude of references to the eye and seeing would seem to confirm this. As Gerty is looking at Bloom, the narrator

tells us how "his eyes burned into her as though they would search her through and through, read her very soul" (*U* 13.411-12), and later that "the eyes that were fastened upon her set her pulses tingling" (*U* 13.689-90). Her anatomization here is still reflective of the objects of her pleasure, but the way Bloom looks at her, "[burning] through her," and how they are "fastened upon her," show just how much he desires her image. Both Bloom and Gerty are metonymically fetishizing the other person's attributes to their own sexual end. The interaction has become an aesthetic feast. Gerty sets the feast table through her anatomization of the body, so that Bloom may visually consume her image. We could even say his eyes have, in a way, been transformed into mouths by becoming the receptacle for the feastly consumable.

All of these aspects help contribute to a picture of Gerty as a character engaged in a carnivalesque discourse, but it is the manner in which she constructs her image that we can truly see her as having engaged dialogically with the advertising process discussed in the previous chapter. The key to her image is a hyperbolization of femininity. By consuming magazines and advertisements, Gerty feels she is able to make herself more than she is, or as Leonard says "she poses as someone eternal" (Leonard 113). In donning her mask, Gerty has taken on a kind of "fool's" position. I say "fool's" position, because the image Gerty constructs allows her to elevate herself to what she feels is a queenly status. This status is then stripped from her by her defect as she walks away. This correlates directly with Bakhtin's discussion of the clown during Rabelais time. He says, "the clown is first disguised as a king, but once his reign had come to an end his costume was changed, 'travestied,' to turn him once more into a clown" (*Rabelais and his World* 196). As we saw, Gerty longs for a life similar to that of the heroine of *Sweets of Sin*. The

ad on the back of *Sweets* says "*The beautiful woman threw off her sabletrimmed wrap, displaying her queenly shoulders and heaving embonpoint*" (U 10.615-16), and in her self-packaging Gerty too has created a "*queenly*" "*sabletrimmed wrap*" with which to cover herself. Then, as Bloom sees her walking away, her queenly status, (we might even call her the "queen of ointments", U 13.90), is shattered by his realization "tight boots? No. She's Lame! O! (U 13.771). Gerty then has carnivalized her reality and managed to produce a product that men will want to consume. Her final product, just as with advertisements, is not necessarily carnivalesque, but the process of making herself into that image, and then her anatomization in marketing that image certainly are. We saw Bloom do this with advertisements; now we can see Gerty doing this with her image.

A similar kind of synecdochic fragmentation and metonymic fetishism of the female body was a popular trope in poster advertisements that Joyce would have certainly been aware of. The "Art Nouveau" movement in painting and lithography in Paris was immensely popular during the turn of the twentieth century. According to Rosalind Ormiston,

During the 1890s, developments in colour reproduction led to a huge increase in consumer publications. Public interest in Art Nouveau meant artists' lithographs appeared regularly in magazines and on front covers. The vast improvements in colour lithography led to poster reproduction becoming the dominant form of mass communication through advertising. Collecting poster art became fashionable, which increased sales and widened public awareness of individual artists. (Ormiston 91)

One of the most famous of these artists was Alphonse Mucha, whose art primarily centered on images of women, often specifically their hands and heads. Interestingly, Mucha never identified himself with this genre of art, though the correspondence between him and other Art Nouveau artists is easily seen. We know from Ellmann's biography that Joyce was visiting Paris in 1902 and 1903, which means he would have been there right at the end of Art Nouveau's peak. Mucha and Joyce would also have been in the same part of Paris. Ellmann writes that upon arriving, Joyce "went directly to the Hotel Corneille in the Latin Quarter," as it was "the favorite stopping-place for British tourists without money" (Ellmann 112). According to Ormiston, Mucha moved into the quarter after two years of living in Paris, but "was to reside in the Latin Quarter for 25 years" (Ormiston 38), moving several times. When Joyce was visiting in 1902, Mucha would have been living in a "studio apartment in Rue de Val de Grâce" (46), which is only a few blocks from the Hotel Corneille. This is the only overlap where the two were in the same city at the same time, but by then Mucha was a well-known poster artist. Ormiston writes that "Mucha was practically a brand name. *Le Style Mucha* was immediately recognizable and much in demand" (61). When Joyce returned for the third time in 1904, Mucha had already begun a shift to America because "Art Nouveau had waned in Paris" (67). Despite their shortly lived close proximity, like Melville and Whitman in New York, no one seems to have reported the two encountering one another.

The breadth of Mucha's work and the extent to which it was circulated make it clear that Joyce would have known about this style of art and advertising, and when we compare Joyce's presentation of Gerty with some of Mucha's works there are definite similarities. Gerty's defining features are her "wealth of wonderful hair" (*U* 13.116),

which is "dark brown with a natural wave in it" (U 13.116-17), and her face, or specifically "The waxen pallor of her face" and "her rosebud mouth," a "genuine Cupid's bow" (U 13.87-88). In 1900 Mucha produced an advertisement for one of his most steady commissioners, the Lefèvre-Utile Biscuit Company, that bears a rather striking resemblance to Gerty regarding these features. Ormiston says that the "*Lefèvre-Utile Gaufrettes Vanille* biscuit-box design" was "one of the most pleasing" (Ormiston 181) of Mucha's commercial illustrations. She also gives a quick description saying, "The head and shoulder portrait shows a young face wearing a large, straw hat decorated with giant red poppies" (Ormiston 181). This particular ad then becomes doubly interesting, since we know that Gerty is wearing "a coquettish little loe of a hat of wideleaved nigger straw contrast trimmed with an underbrim of eggblue chenille and at the side a butterfly bow of silk to tone" (U 13.155-58). We can imagine Gerty's hat as being a little more orderly than we see in the advertisement (see Figure 1), but the "Greekly perfect" mouth and alabaster skin of her shoulder, whitened as it peeks from beneath the shade of her hat, make them remarkably similar. Gerty has even added "*frillies*" like the girl in the ad, but instead of flowers she uses the "eggblue chenille...and butterfly bow of silk to tone." Even Gerty's rhetorical question "Why have women such eyes of witchery?" (U 13.107) seems to be reminiscent of the *Gaufrettes Vanille* ad.<sup>23</sup> The girl looks out at the audience from under her hat with a certain come-hither squint in her eyes and a knowing half-smile on her lips, which draws the viewer in. Her "eyes of witchery," in this case, are used to

---

<sup>23</sup> The advertisements discussed also share connections to the carnivalesque. The similarities between Gerty and the women in the advertisements show us where the kinds of modifications, or exaggerations, that she makes to her body and femininity are being derived from.

sell vanilla biscuits.<sup>24</sup>



Figure 1: Lefèvre-Utile Gaufrettes Vanille biscuit-box design, 1900

The defining difference between Gerty and the *Gaufrettes Vanille* ad is their hair color, but there are other Mucha illustrations that share Gerty's "nutbrown tresses" (U

---

<sup>24</sup> For examples of the carnivalesque in advertisements and advertising culture in relation to women, see Stephen Brown, Lorna Stevens, & Pauline Maclaran, "I Can't Believe It's Not Bakhtin!: Literary Theory, Postmodern Advertising, and the Gender Agenda" (*Journal of Advertising* 28.1, 1999); Gulnara Z. Karimova, "Defining Advertising: A Carnavalesque Perspective" (*International Journal of Journalism and Mass Communication* 1.1, 2004); and Lorna Stevens & Pauline Maclaran "The Carnal Feminine: Womanhood, Advertising and Consumption" (*E - European Advances n Consumer Research* vol. 8, 2007).

13.510). One such advertisement is his *JOB cigarette paper advertisement in 1896*, which Ormiston identifies as "perhaps the most enduring of Mucha's lithographs" (Ormiston 106). Despite being produced six years before Joyce's first visit to Paris, it would still have been a well-known advertisement, as it continues to be popular even today. In it we see the upper torso and leg of a woman who is holding a lit cigarette (see Figure 2). The rest of her body is obscured by her "long luscious hair," which "fills the picture and strays over the decorative edge" in swirling tendril like tresses (Ormiston 109). Again the girl in the ad has a "Greekly perfect" mouth like Gerty, but in this instance we also see the same "tapering fingers" (*U* 13.90-91). Her hair is, just as Gerty's, a "[pretty]...nutbrown," though it is far from "[dainty]," as Gerty's is described (*U* 13.510). As well, the girl's head is tilted back and her eyes are half shut. Ormiston says "she looks lost in the ecstasy of smoking" (Ormiston 109). We can see a reflection of this in the climax of Gerty's performance when "she was trembling in every limb from being bent so far back that he had a full view high up above her knew where no-one ever not even on the swing or wading and she wasn't ashamed" (*U* 13.727-730). There is certainly no shame in the face of Mucha's cigarette girl, only bliss. The same bliss we can imagine on Gerty's face as she envisions "[crying] to him chokingly, [holding] out her snowy slender arms to him to come, to feel his lips laid on her white brow," and "the cry of a young girl's love, a little strangled cry, wrung from her, that cry that has rung through the ages" (*U* 13.733-36).

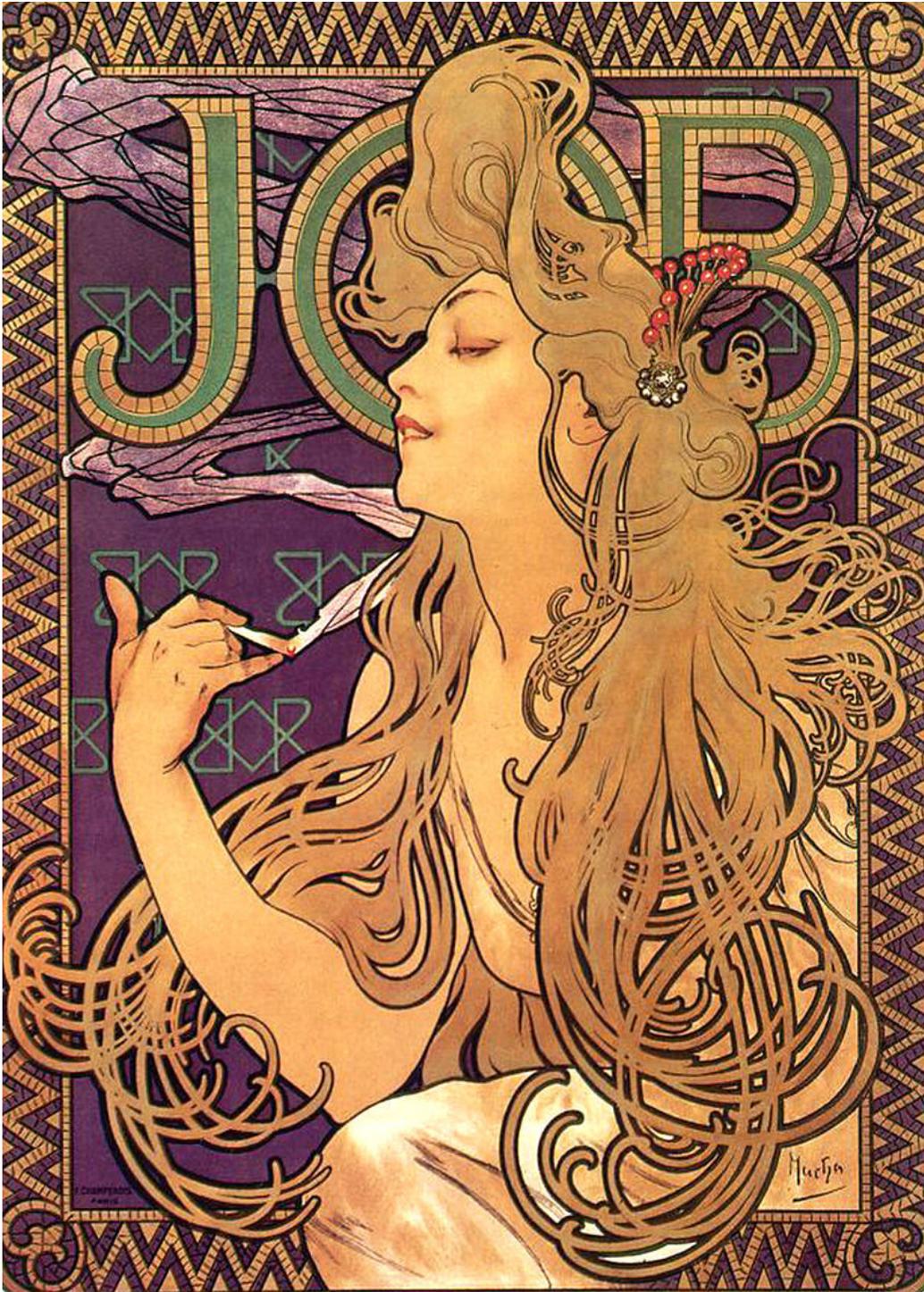


Figure 2: JOB Cigarette Poster, 1896

The similarities between Gerty's self-presentation and the female figures of the Art Nouveau style, particularly in the works of Mucha, make it clear that Joyce was aware of these tropes and that he utilized them in his depiction of her. This also plays into Gerty's connection to the carnivalesque, because her carnivalized image resembles the synecdochic fragmentation found in the real life advertisements. We can then truly see Gerty as representing the consumer's reception of the advertising process discussed in the previous chapter. There is one aspect, though, that we have left unexamined. Gerty is not the only woman to carnivalize her image or alter her femininity to attract the male gaze; the same dynamic is present in Molly.

### **The Devil in Mrs. Bloom: Molly and the Practice of Self Advertising**

Both women have a good deal in common, particularly in relation to their metonymic presentation, and the way they carnivalize their images. The difference between them, though, is how much more active in her role Molly is than Gerty. Where Gerty is a passive consumer of the magazines, Molly is actively engaged with advertisements and her audience to manipulate her presentation accordingly. Gerty can be seen as the consumer's imitation of advertising discourse, and Molly can be seen as the reapplication of it. We will now examine the similar and disparate aspects of these two women as a means of deepening our understanding of how Joyce envisioned the reception of advertising process.

Molly, just like Gerty, is synecdochically fragmented in the descriptions we are given of her. When we hear other people speaking about her throughout the day, and even when we are first introduced to her in "Calypso," she is broken down by her individual body parts. Never giving a full description, Bloom does tell us that her "full

lips, drinking, smiled" (*U* 4.315), she "wiped her fingertips smartly on the blanket" (*U* 4.334), and that "he smiled, glancing askance at her mocking eyes" (*U* 4.344).<sup>25</sup> We see a reflection of this when Bloom climbs into bed during the "Ithaca" chapter. Before telling Molly about his day, "He kissed the plum mellow yellow smellow melons of her rump, on each plump melons hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation" (*U* 17.2241-43). This is one of the few descriptions we are given of Molly, and it is certainly one that evokes the revivifying laughter of the carnival. This laughter grows not only out of its focus on Molly's lower stratum, or the fact that he further indexes her rump into not only each "plump melons hemisphere" but even where those globes of flesh come together in "provocative... osculation" (*U* 17.2242-43), it grows out of the combination of it all. Bakhtin writes that "carnival laughter is the laughter of all the people...it is directed at all and everyone, including the carnival's participants" (*Rabelais and his World* 11). Molly fairly humorously asserts her agency: "then if he wants to kiss my bottom I'll drag open my drawers and bulge it right out in his face as large as life he can stick his tongue 7 miles up my hole as hes there my brown part then I'll tell him I want £1 or 30/-" (*U* 18. 1520-23).<sup>26</sup> The humor and laughter around Molly's body is then a festive laughter, since it ambivalently includes all involved.

Even when we look specifically at the synecdochic fragmentation and fetishization done to Molly, by both herself and the other citizens of Dublin, we see how

---

<sup>25</sup> Valérie Bénéjam thoroughly explores the synecdochic fragmentation and metonymic fetishism of Molly's body, determining that "what is fascinating[, about Molly and her clothing,] may not so much be the garment or the body, as the limit between the two, and how this limit, in the form of the hem, signals and points to the potential presence or disappearance of the body" (Bénéjam 73).

<sup>26</sup> There is also a connection to the carnivalesque in the couple's inverted position in bed. Bloom deliberately subverts the typical sleeping dynamic when he "[removes] a pillow from the head to the foot of the bed, [prepares] the bedlinen accordingly and [enters] the bed" (*U* 17.2112-13).

everyone is joining in this festive laughter concerning Molly's parts. When Lenehan is talking to M'Coy in "Wandering Rocks," his description of the car ride with the Blooms after the "annual dinner" at the "Glencree reformatory" (*U* 10.536-37) focuses on her breasts:

She was well primed with a good load of Delahunt's port under her bellyband. Every jolt the bloody car gave I had her bumping up against me. Hell's delights! She has a fine pair, God bless her. Like that.

He held his caved hands a cubit from him, frowning: — I was tucking the rug under her and settling her boa all the time. Know what I mean?

His hand moulded ample curves of air. He shut his eyes tight in delight, his body shrinking, blew a sweet chirp from his lips. (*U* 10.557-65)

Lenehan uses physical gestures to give a visual, albeit likely skewed, comparison for Molly's breasts. A similar situation occurs when the narrator in "Cyclops" calls her, "The chaste spouse of Leopold is she: Marion of the bountiful bosoms" (*U* 12.1006-1007).<sup>27</sup> Both of these descriptions have reduced her to a commodity, but Molly's attitude toward her own breasts is surprisingly similar to the men's: "I suppose its because they were so plump and tempting in my short petticoat he couldnt resist they excite myself sometimes its well for men all the amount of pleasure they get off a womans body" (*U* 18.1378-79). Molly then understands, enjoys, and participates in the staging of her own body.<sup>28</sup>

---

<sup>27</sup> Joseph Heinger notes "most men in Dublin speak of [Molly] as if she were a piece of good, a tradeable commodity on the Dublin male sex exchange" (Heinger 163).

<sup>28</sup> Christine Van Boheemen writes of Molly, that she "incarnates the qualities of the consumer fetish, she is infinitely available (indiscriminatingly willing to engage any passerby in Joyce's ballad), and infinitely desirable (even to herself, so that she vicariously identifies with men who have the privilege of making love to such desirable creatures as women)" (Van Boheemen 280).

Another one of the similarities that stands out between Gerty and Molly is their keen sense of what Molly calls "style" (*U* 18.467). Garry Leonard glosses her use of the word "style" to mean the idea of a "lifestyle," or "an individual's or group's established patterns of consumption" (Leonard 142), which in turn causes other people to gaze upon that group or individual, and make certain assumptions. I argue that for these women a "lifestyle" means carnivalizing their image to sell themselves as something that they potentially are not, which we saw with Gerty earlier. We can see both Molly and Gerty attempting to exhibit a certain "lifestyle" by altering their image to be more feminine. They hyperbolize their given attributes to make themselves more appealing, like Gerty's "haunting expression to the eyes" from her "eyebrowline" (*U* 13.111-12) and Molly's thoughts that Bloom should have shown Stephen a photo "taken in drapery," because "that never looks out of fashion" (*U* 18.1303-04). Leonard notes that "ads suggested that what one buys, where and when one buys it, the manner in which one chooses to display it, and the imagined audience that is expected to see it all combine to produce a stable identity" (Leonard 146). Gerty's "identity" is a mirror of the advertisements, magazines and romance literature she reads.<sup>29</sup> Molly's identity is a bit trickier, since she is able to adeptly analyze her audience, then adapt the performance of her femininity/identity accordingly.<sup>30</sup>

---

<sup>29</sup> Richard Pearce cites Kimberly Devlin when he notes, "Gerty MacDowell may have internalized male construction of an ideal woman of magazine advertisements and popular novels. And she may have idealized Bloom as a dashing foreign gentleman. But, as Kimberly Devlin points out, Gerty sees him as a physical man whose masturbating gives her pleasure (136-140)" (Pearce 46). Gerty then has some agency in her ability to direct the encounter so that she draws pleasure from it as well.

<sup>30</sup> Judith Butler outlines the idea of gender performativity in her book *Gender Trouble: Feminism and the Subversion of Identity* writing that "gender is an 'act,' as it were, that is open to splitting, self-parody, self-criticism, and those hyperbolic exhibitions of 'the natural' that, in their very exaggeration, reveal its fundamentally phantasmatic status" (*Gender Trouble* 200).

Of Molly, Leonard says that she "performs her lifestyle for an imagined audience that is of a particular social class" (Leonard 149), but she is not alone in this. Gerty's imagined audience, as well as her ideal husband, both seem to be of a certain social standing. She envisions their hypothetical honeymoon as being "three wonderful weeks" (*U* 13.238) on the continent, which would have certainly cost not an insignificant sum. Also "every morning they would have brekky, simple but perfectly served, for their own two selves and before he went out to business he would give his dear little wifey a good hearty hug" (*U* 13.239-42). The fact that she imagines being able to provide even a "simple but perfectly served" breakfast "everyday," means the "business" her beau would be going to would have to be at least somewhat lucrative. Molly's standpoint is somewhat different from this, which we see when she thinks about how she hates people calling unexpectedly, "you think its the vegetables then its somebody" (*U* 18.334). As Leonard identifies, if anyone other than "the man who delivers vegetables" then "she would not feel she had been caught unaware, because he is not part of the imagined audience for which she performs" (Leonard 149).<sup>31</sup> We can then say that the women's aims in altering or exaggerating aspects of their femininity are similar as well. Both are attempting to direct the male gaze, and both are successful in doing so.

---

For more on identity and gender performativity see also Butler, "Bodily Inscriptions, Performative Subversions" (New York: Taylor and Francis Group, 1999); Wayne Martino & Maria Pallota-Chiarolli, "Gender Performativity and Normalizing Practices" (New York: Peter Lang, 2001); Annette Schlichter, "Do Voices Matter? Vocality, Materiality, Gender Performativity" (*Body and Society* 17.1, 2011); and Butler, *Bodies That Matter: On the Discursive Limits of Sex* (New York: Taylor and Francis Group, 2011).

<sup>31</sup> Let us not forget, though, that Molly shares the same level of interpolation that Gerty does. Brian Shaffer acknowledges just how interpolated she is, saying "Indeed, Molly clearly has absorbed the dogmas of authority... — perpetuated by the colonial situation, by the church, and by the popular culture industry — when it comes to gender relations" (Shaffer 146).

Interestingly, it is in Molly and Gerty's performance<sup>32</sup> of femininity that their biggest difference comes to light. Molly's own personal sensibilities are more involved in her implementation than Gerty's are. Gerty's dialogical interactions with the advertisements and articles of "feminine" culture are to simply reflect back what she sees. She is wearing "a neat blouse of electric blue selftinted by dolly dyes (because it was expected in the *Lady's Pictorial* that electric blue would be worn)" (*U* 13.150-51). Molly, on the other hand, is aware of the finer nuances involved in the production of feminine beauty. Both Molly and Gerty's performance can be seen in terms of what Kimberly Devlin terms "female masquerade" and "female mimicry." Devlin says that "the female masquerade...is a potentially oppressive gender identity, but female mimicry is a potentially playful one," which she then elaborates on stating that "the distinction between female masquerade and female mimicry allows women's interactions with representations of the feminine to take contrasting forms" (Devlin 71). If we look at Gerty and Molly as contrasting forms, we can see that Gerty would be enacting a masquerade of femininity since she "[assumes] and internalizes those culturally determined images passively" (Devlin 71). Though she is very conscious of her interactions, she is certainly still passive. Molly, then, is enacting a mimicry of femininity since we see how she "[appropriates] them ironically, [manipulating] them from an internal critical distance" (Devlin 71) in the active role she takes in her productions.<sup>33</sup>

---

<sup>32</sup> Cheryl Herr writes of Molly that "for [her], 'Penelope' projects imply an actor reading as script, a star singing an aria" (Herr 69).

<sup>33</sup> Wicke seems to affirm this when she writes "While fashion is a language of class, and its nuances map out the border territories of class overlap and conflict, Molly's interpolation of fashion should be understood as mental energy, a productive use of what she consumes" (*Who's She When She's at Home* 188). Molly's interpolation of fashion is rather a dialogical reapplication of what she finds useful in fashion/consumer culture.

A prime example of Molly's active role can be seen when she thinks about herself in relation to the *Bath of the Nymph*:

the woman is beauty of course thats admitted when he said I could pose for a picture naked to some rich fellow in Holles street when he lost the job in Helys... would I be like that bath of the nymph with my hair down yes only shes younger or Im a little like that dirty bitch in that Spanish photo he has nymphs used to go about like that. (*U* 18.559-65)

Molly quickly compares herself almost simultaneously with these two variations on the feminine figure, the "high art" painting of the nymph and the "pornographic" photo of "that dirty bitch." She can easily see herself as both, and as Devlin points out "views neither term of the polarity (i.e., virgin or whore) critically" (Devlin 76). She reaffirms this when she thinks, "nymphs used to go about like that."<sup>34</sup> Neither does she shy away from Bloom's suggestion that she "sell" her figure, or "pose for a picture naked to some rich fellow." Molly is willing to actively engage in a display of her figure, as long as she is able to stage the proper accoutrements before.

Staging for Molly is everything. It is where she is able to carnivalize her image to fit the kind of feminine performance the situation might require. We already know from her disdain of uninvited guests that she is out of sorts, when not allowed to stage her performance for the proper audience. When she is unable to stage herself as concert performer because "frostyface Goodwin called about the concert in Lombard street" (*U* 18.336), the only thing she can think to do in a futile attempt to maintain that presentation is to tell him "dont look at me...Im a fright" (*U* 18.338). Yet when her viewer is someone

---

<sup>34</sup> Molly's blending of the *Bath of the Nymph* and "that dirty bitch" can be seen as carnivalesque, in that she brings into contact the official discourse of high art, and the unofficial discourse of pornography. Molly can be seen as carnivalesque in that she identifies with both equally.

she deems less important, Molly is far less concerned with her staging. As she remembers seeing the "2 Dedalus girls coming from school" (*U* 18.344), she thinks of having thrown "the penny to that lame sailor" and how "when I was whistling there is a charming girl I love and I hadn't even put on my clean shift or powdered myself or a thing" (*U* 18.346-48).<sup>35</sup> When the only people who could be gazing at her are poor school children and a lame sailor, Molly is less concerned with her presentation, because she does not stand to learn or gain anything from the encounter. Were Molly masquerading femininity, rather than mimicking or adapting it, she would feel compelled to act out her performance no matter who was looking, or whether she stood to profit from the encounter.

Molly and Gerty can now be seen as the multiplicitous ways people can receive and respond to advertisements. Where Gerty takes the things she sees in advertising and alters her features to mirror them as a means of becoming more "feminine,"<sup>36</sup> Molly takes what she learns from mimicking the femininity of advertisements, the theatre, etc., and then reapplies them in her life to produce a presentation that is entirely unique for each situation. That presentation may play off of popular tropes and trends, but it will always be recognizably Molly.<sup>37</sup> Joyce's message out of this seems to be that everyone carnivalizes aspects of their self-presentation to appease a particular audience, and that one of the ways we learn to do so is by interacting with advertisements and the

---

<sup>35</sup> This scene in "Wandering Rocks," where Molly throws the sailor a coin is an instance of her synecdochic fragmentation, since the only thing we see of her is a parallaxic sighting of her arm, which from Corny Kelleher's perspective is described as "a generous white arm from a window in Eccles street" (*U* 10.222), and by the Dedalus twins as "a plump bare generous arm shone, was seen, held forth from a white petticoatbodice and taut shiftstraps" (*U* 10.251-552).

<sup>36</sup> Heininger similarly notes that, "Gerty is a true believer in advertising as the 'magic system'" (Heininger 168).

<sup>37</sup> Heininger also writes that Molly "asserts the value of the individually created image over the value of the mass-produced advertising image, which always denies the past and the future to feature the static and glamorized present" (Heininger 171).

commodity culture that surrounds them. For Joyce, it seems the process of both creating and seeing advertisements was a process of carnivalizing reality that could potentially result in both carnivalesque and non-carnivalesque final products. Joyce is fully aware of the multiplicity of both words and advertising as well, as we can determine from Bloom's comment "never know whose thoughts you're chewing" (*U* 8.717-18). It makes sense then that he would present the reception of the advertising process as a multiplicitous and fluid thing. Molly's mimicking of femininity and feminine advertising tropes does allow her a much wider range of expression and potential in her self-marketing, but we cannot ignore Gerty's success from following the direct advice of advertisements and style guides. She may not have been able to fully make up for her lame leg in the end, but she still successfully attracted the male gaze, which was her original intent.

In my examination of Gerty and Molly, I have drawn distinct connections to the carnivalesque advertising process discussed in the previous chapter. When this connection is taken into consideration with Joyce's proximity to real advertisements, which utilize tropes similar to those he uses in describing his women, it seems clear that Joyce saw advertising as a process of carnivalizing reality. Whether it is women hyperbolizing aspects of their femininity, or advertisements offering to transform your home into an "abode of bliss," something is always aggrandized or distorted when a product is being sold. In providing complimentary images of female consumers, Joyce shows that even when consumers blindly follow the trends of advertising, they are still interacting with them dialogically and internalizing the tropes and processes inherent in them. Just as Bakhtin saw "the living utterance" as unable to resist "[becoming] an active participant in social dialogue," so did Joyce see people as active participants in the

discourses surrounding them. Everyone is an actively participating in the social dialogue and can either follow along like Gerty, or become truly active and adaptive performers like Molly.

## Conclusion, or Moving Forward

In the conclusion to *Joyce, Bakhtin, and Popular Culture*, R.B. Kershner writes:

"The implications of a Bakhtinian reading of Joyce tend to be expansive rather than narrowing; that is, unlike other, perhaps more rigorous critical methodologies... Bakhtin's questioning of texts produces widening circles of suggestion" (297). By writing this thesis, I hope to have widened some of the circles begun by other scholars, such as Richard Pearce, Jennifer Wicke, and Garry Leonard. As I noted in the introduction, the true scope of examining both the carnivalesque and advertisements in *Ulysses* is beyond what I could accomplish here, and the expansive quality of Bakhtin's theories that Kershner discusses only worked to confirm the massive scope of my endeavor. The analysis I have done, though, serves as a good beginning to fully exploring the carnivalesque aspects of Joyce's engagement with advertisements in the novel. As well, my examination of Gerty and Molly works to broaden the polylogue on Joyce's representation of the consumer's interaction with advertisements and popular culture.

First, by examining the connections between Bakhtin's theory of the carnivalesque, Bloom, and advertisements, I have shown that Bloom represents Joyce's deep understanding of how ads are created. Bloom has a keen appreciation for the dialogical potential of advertisements, which he demonstrates, for instance, in the deliberate construction of the Keyes ad designed to raise the awareness and the implication of home rule in visiting tourists from the Isle of Man. By following Bloom throughout his day and tracing the creation of the Keyes ad, I explored how Bloom takes various aspects of his day and carnivalizes them to create an advertisement. Examining his position in the advertising industry, I determined that what may at first look to be a

minimal role in the industry could potentially be a rather influential position. Both Bloom's ability to work around the system and his ability to influence the placement of subtly subversive advertisements grant him the chance to influence the discourse around him, even if he is otherwise perceived as a social outsider.

Second, I focused on comparing Gerty and Molly, to show that the two women have similarly internalized the trends and accoutrements that advertising and consumer culture exalt as "feminine." Both women carnivalize, or hyperbolize/exaggerate, their features to augment their looks and to manipulate how they present their femininity to the outside world. But there is a difference in their dialogical interaction with the advertisements that is, potentially, the function of their age and experience: Gerty is a young woman of unspecified age, who "will never see seventeen again" (*U* 13.173), while Molly is 33 and married since she was 18 (*U* 18.475). Where Gerty is more passive and accepting of the culture's new trends, Molly is much more active, looking to produce a presentation which is uniquely her own. As Bénéjam points out, these presentations are often marked by a synecdochic fragmentation of the body that we see in Gerty's "well turned ankle" (*U* 13.168) or Molly's "generous white arm" (*U* 10.222) and in many other examples discussed in Chapter 2. This fragmentation is certainly not limited to Molly and Gerty either. When Bloom meets Josie Breen in "Lestrygonians," his thoughts about her body focus on her eyes. Bloom notices "Mrs. Breen turned up her two large eyes. Hasn't lost them anyhow" (*U* 8.228). We also see it in Bloom's examination of the women in posters: "Wise Bloom eyed on the door a poster, a swaying mermaid smoking mid nice waves. Smoke mermaids, coolest whiff of all. Hair streaming: lovelorn" (*U* 11.299-301). We can also see the similarities that this fragmented representation shares with the Art

Nouveau style of advertisements in the "streaming" hair and "smoke mermaids," particularly the works of painter Alphonse Mucha, who was known for depicting women with long, flowing "'macaroni' tendrils of hair" (Ormiston 106). As discussed earlier, though, the similarities in these women's hair is only the beginning of the similarities between Mucha's artwork and Joyce's depictions of women. A full exploration of such intertextualities is yet to be undertaken.

The above examples help highlight just how many aspects of Joyce's *Ulysses* concerning both Joyce's engagement with advertisements and the carnivalesque aspects of his novels are still to be explored, and, as I hope this thesis has shown, that it is pertinent to examine the two in relation to one another. For Joyce, the world of advertisements and consumer culture appears to be a carnivalesque space of discourse, where the pleasure, laughter, and revivification of the people is brought into contact with the producer's desire of selling their product. Bloom's process of carnivalizing reality to produce ads seems to evince a correlation between advertisements and the carnivalesque, as do the exaggerated presentations of femininity which the women in his novels don and doff like masks, carnivalizing their image. As I have noted, each of the characters discussed in this thesis carnivalizes, or reshapes, some aspect of their reality, and while it is Bloom who is bestowed the moniker of "the world's greatest reformer" (*U* 15.1459) in "Circe," all of them are manipulating and reforming the world around them. It seems then that Joyce may have seen the modern world as one entirely driven by the advertising of either products or oneself — every interaction being underlain with the hopes, desires, and persuasive tactics the parties have implemented — as if the world is one large marketplace.

## Works Cited

- Althusser, Louis. "Ideology and Ideological State Apparatuses (Notes towards an Investigation)." *Lenin and Philosophy and Other Essays*. New York: Monthly Review Press (1971): 127-187. Print.
- Bakhtin, Mikhail. *Rabelais and his World*. Hélène Iswolsky. Bloomington, In. Indiana University Press, 1975. Print.
- . *Rabelais and his World*. Hélène Iswolsky. Bloomington, In. Indiana University Press, 1975. Print.
- Bénéjam, Valérie. "Molly Inside and Outside 'Penelope'." *Joyce, "Penelope" and the Body*. Ed. Richard Brown. New York, Rodopi B.V. (2006): 63-74. Print.
- Bertolini, C. David. "Bloom's Death in 'Ithaca,' or the END of Ulysses." *Journal of Modern Literature* 31.2 (2008): 39-52. *Project Muse*. Web. 3/09/2016.
- Bishop, John. "A Metaphysics of Coitus in 'Nausicaa'." *Ulysses—En—Gendered Perspectives: Eighteen New Essays on the Episodes*. Ed. Kimberly J. Devlin and Marilyn Reizbaum. Columbia, University of South Carolina Press (1999): 185-209. Print.
- Booker, M. Keith. "Rabelais and Joyce's World: The Poetics of Inverse Transgression." *Joyce, Bakhtin, and The Literary Tradition*. University of Michigan Press, 1997. 45-81. Print.
- Bowen, Zack. *Bloom's Old Sweet Song*. Gainesville:University Press of Florida, 1995. Print.

- Brown, Stephen, Lorna Stevens & Pauline Maclaran. "I Can't Believe It's Not Bakhtin!: Literary Theory, Postmodern Advertising, and the Gender Agenda." *Journal of Advertising* 28.1 (1999): 11-24. Print.
- Butler, Judith. *Bodies That Matter: On The Discursive Limits of Sex*. New York: Routledge, 2011. Print
- . "Bodily Inscriptions, Performative Subversions." *Feminist Theory and the Body: A Reader*. Ed. Janet Price, and Margrit Shildrick. New York: Taylor and Francis Group (1999): 416-422. Print.
- . *Gender Trouble: Feminism and the Subversion of Identity*. New York: Taylor and Francis Group, 2007. Print.
- Crumb, Michael. "Sweets of Sin: Joyce's *Ulysses* and Swinburne's 'Dolores'." *James Joyce Quarterly* 28.1 (1990): 239-245. *JSTOR*. Web. 06/12/2016
- Devlin, Kimberly J. "Pretending in 'Penelope': Masquerade, Mimicry, and Molly Bloom." *NOVEL: A Forum on Fiction* 25.1 (1991): 71-89. *JSTOR*. Web. 06/04/2016.
- . *Wandering and Return in 'Finnegan's Wake': An Integrative Approach to Joyce's Fiction*. Princeton: Princeton University Press, 1991. Print.
- Eck, Beth. "Men are Much Harder: Gendered Viewing of Nude Images." *Gender and Society* 17.5 (2003): 691-710. *JSTOR*. Web. 06/04/2016.
- Ellmann, Maud. "Joyce's Noises." *Modernism/modernity* 16.2 (2009):383-390. *Project Muse*. Web. 6/02/2016.
- Ellmann, Richard. *James Joyce*. New York: Oxford University Press: 1983. Print.
- Hastings, Patrick. "Leopold Bloom's Curriculum Vitae." *James Joyce Quarterly* 50.3 (2013): 824-829. *Project Muse*. Web. 3/10/2016.

- Hayman, David. "Forms of Folly in Joyce: A Study of Clowning in Ulysses." *ELH* 34.2 (1967): 260-283. *JSTOR*. Web. 06/07/2016.
- Hayward, Matthew. "Bloom's Job: The Role of the Advertisement Canvasser in Joyce's Dublin." *Modernism/modernity* 22.4 (2015): 651-666. *Project Muse*. Web. 2/24/2016.
- Heininger, Joseph. "Molly Bloom's Ad Language and Goods Behavior." *Molly Blooms: A Polylogue*. Ed. Richard Pearce. Madison: The University of Wisconsin Press (1994): 155-173. Print.
- Herr, Cheryl. "'Penelope' as Period Piece." *Molly Blooms: A Polylogue*. Ed. Richard Pearce. Madison: The University of Wisconsin Press (1994): 63-79. Print.
- Karimova, Gulnara Z. "Defining Advertising: A Carnavalesque Perspective." *International Journal of Journalism and Mass Communication* 1.1 (2014): 02-10. *Premierpublisher.org*. Web. 06/12/2016.
- Joyce, James. *Ulysses: The Corrected Text*. Ed. Hans Walter Gabler. New York: Random House, 1986. Print.
- Kelman, Edna. "Song, Snow, and Feasting: Dialogue and Carnival in *The Dead*." *Orbis Litterarum* 54.1 (1999): 60-78. *EBSCO*. Web. 06/16/2016.
- Kenner, Hugh. "The Rhetoric of Silence." *James Joyce Quarterly* 14.4 (1977): 382-394. *JSTOR*. Web. 06/12/2016.
- Kershner, R. B. "Framing Rudy and Photography." *Journal of Modern Literature* 22.2 (1998-1999): 265-292. Web. *JSTOR*. 06/06/2016.
- . "Conclusions" *Joyce, Bakhtin, and Popular Literature: Chronicles of Disorder*. Chapel Hill: U of North Carolina, 1989. 297-303. Print.

- . "Joyce, Bakhtin, and the Canon" *Joyce, Bakhtin, and Popular Literature: Chronicles of Disorder*. Chapel Hill: U of North Carolina, 1989. 1-21 Print.
- . "Young Dubliners: Popular Ideologies" *Joyce, Bakhtin, and Popular Literature: Chronicles of Disorder*. Chapel Hill: U of North Carolina, 1989. 22-93 Print.
- Knowles, Sebastian D.G. *Bronze by Gold: The Music of Joyce*. New York: Routledge, 1999. Print.
- Leonard, Garry. *Advertising and Commodity Culture in Joyce*. Gainesville: University Press of Florida, 1998. Print.
- Mainar, Luis Miguiel Garcia. "Mulvey's Alleged Avoidance of Essentialism in 'Visual Pleasure and Narrative Cinema.'" *Atlantis* 19.2 (1997): 113-123. *JSTOR*. Web. 06/11/2016.
- Manlove, Clifford. "Visual 'Drive' and Cinematic Narrative: Reading Gaze Theory in Lacan, Hitchcock, and Mulvey." *Cinema Journal* 46.3 (2007): 83-108. *JSTOR*. Web. 06/11/2016.
- Martino, Wayne & Maria Pallotta-Chiarolli. "Gender Performativity and Normalizing Practices." *Unseen Genders: Beyond the Binaries*. Ed. Felicity Haynes, and Tarquam McKenna. New York: Peter Lang (2001): 87-119. Print.
- McCormick, Kathleen. "'Just a Flash like That': The Pleasure of 'Cruising' the Interpolations in 'Wandering Rocks'." *James Joyce Quarterly* 24.3 (1987): 275-290. *JSTOR*. Web. 06/12/2016.
- Messaris, Paul. *Visual Persuasion: The Role of Images in Advertising*. Thousand Oaks, SAGE Publications: (1997). Print.

- Mucha, Alphonse. *Lefèvre-Utile Gaufrettes Vanille biscuit-box design*. 1900. Watercolor on paper. Ivan Lendl, Connecticut. *Alphonse Mucha: In Quest of Beauty*. Sainsbury Center for the Visual Arts. Web. 06/12/2016.
- . *Job Cigarette Poster*. 1898. Color Lithograph. Ivan Lendl, Connecticut. *Alphonse Mucha*. Masterpiece Art. Web. 06/12/2016.
- Mullin, Katherine. "Menstruation in *Ulysses*." *James Joyce Quarterly* 46.3-4 (2009): 497-508. *Project Muse*. Web. 06/11/2016.
- Mulvey, Laura. *Visual and Other Pleasures*. Bloomington, Indiana University Press: (1989). Print.
- Ochoa, Peggy. "Joyce's 'Nausicaa': The Paradox of Advertising Narcissism." *James Joyce Quarterly* 30.4/31.1 (1993): 783-793. Print.
- Ormiston, Rosalind. *Alphonse Mucha: Masterworks*. London, Flame Tree Publishing Limited: (2007). Print.
- Osteen, Mark. "Seeking Renewal: Bloom, Advertising, and the Domestic Economy." *James Joyce Quarterly* 30.4/31.1 (1993): 717-738. Print.
- Pearce, Richard. "Introduction" *Molly Blooms: A Polylogue*. Ed. Richard Pearce. Madison: The University of Wisconsin Press (1994): 3-13. Print.
- . "How Does Molly Look Through The Male Gaze?." *Molly Blooms: A Polylogue*. Ed. Richard Pearce. Madison: The University of Wisconsin Press (1994): 40-60. Print.
- Pelt, April. "Advertising Agency: Print Culture and Female Sexuality in 'Nausicaa.'" *James Joyce Quarterly* 48.1 (2010) 41-53. *Project Muse*. Web. 3/29/2016.

- Sakr, Rita. "Monumental Space and the Carnivalisation of Power in Joyce's *Ulysses* and al-Daif's *Ghaflat al-Turab*." *Perspectives on Power*. Spec. issue of *Quest* 1.4 (2007): 1-12. Web. 20. May. 2016.
- Schlichter, Annette. "Do Voices Matter? Vocality, Materiality, Gender Performativity." *Body and Society* 17.1 (2011): 31-52. Sagepub. Web. 06/15/2016.
- Senn, Fritz. "The Ovidian Roots of Gigantism in Joyce's 'Ulysses'." *Journal of Modern Literature* 15.4 (1989): 561-577. JSTOR. Web. 2/28/2016.
- Shaffer, Brian W. "Negotiating Self and Culture: Narcissism, Competing Discourses, and Ideological becoming in 'Penelope'." *Molly Blooms: A Polylogue*. Ed. Richard Pearce. Madison: The University of Wisconsin Press (1994): 139-151. Print.
- Stevens, Lorna, and Pauline Maclaran. "The Carnal Feminine: Womanhood, Advertising and Consumption." Eds. Stefanis Borhini, Mary Ann McGrath, and Cele Otnes. *European Advances in Consumer Research* 8 (2007): 169-174. Acrwebsite.org. Web. 06/12/2016.
- Studlar, Gaylyn. "Visual Pleasure and the Masochistic Aesthetic." *Journal of Film and Video* 37.2 (1985) 5-26. JSTOR. Web. 06/11/2016.
- Van Boheemen, Christine. "Molly's Heavenly Body and the Economy of the Sign: The Invention of Gender in 'Penelope'." *Ulysses: En-Gendered Perspectives*. Ed. Kimberly J. Devlin & Marilyn Reizbaum. Columbia, University of South Carolina Press (1999): 267-282. Print.
- Wawrzycka, Jolanta. "Memory and Marital Dynamics in *Ulysses*." *MediAzioni* 16 (2014): 1-20. *Academia.edu*. Web. 06/11/2016.

- . "Newspapers, Print, Language: Steganography in Joyce." In *Joyce in Publishing* (forthcoming). Ed. by William Brockman. Amsterdam: Rodopi/Brill, 2017. [PDF from the author].
- Wicke, Jennifer. "Joyce and Consumer Culture." Cambridge Companions Online (2006): 234-253. Web. 3/5/2016.
- . "Modernity Must Advertise: Aura, Desire, and Decolonization in Joyce." *James Joyce Quarterly* 30.4 & 31.1 (1993): 593-614. Print.
- . "Who's She When She's at Home?." *Molly Blooms: A Polylogue*. Ed. Richard Pearce. Madison: The University of Wisconsin Press (1994): 174-195. Print.