

“A very short space of time through very short times of space” (*U3.11*):

Reading the City in James Joyce’s *Ulysses*

By

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## ABSTRACT

In his famous novel, *Ulysses*, James Joyce utilizes the cityscape of Dublin, Ireland, as a physical and conceptual tool for constructing the narrative and linguistic structures of his text. The novelty of this thesis is that it explores how the cityscape of Dublin and its urban elements influence and control the text's characters, narrative structures, and linguistic structures. Critical studies on Joyce's use of Dublin's cityscape in *Ulysses* represent a new and emerging type of scholarship which this thesis joins, as it investigates the physical manifestations of the cultural ideology present in Dublin, as well as the subversions of these cultural ideologies that are enabled in the text when narrative events are set away from the actual city streets and public spaces. By applying urban, semiotic, and poststructuralist theory to *Ulysses*, including the works of Kevin Lynch, Jacques Derrida, Louis Althusser, Michel Foucault, Mikhail Bakhtin, and Julia Kristeva, this study argues that the city of Dublin is a prominent figure, a character, in the novel. It also investigates the concepts of city space through the individual perceptions of the characters as they enable subversion of political, religious, narrative, and bodily proscriptions.

Chapter 1 explores how the cityscape of Dublin influences the progression of the novel as well as the format of the text as mediated through Leopold Bloom. It further considers how space in the city allows for linguistic and narrative free play. Chapter 2 explores the functioning of the city as a material ideology that limits the characters' ability to express political, religious, and bodily subversions. Chapter 3 applies Foucault's theory of heterotopic spaces to investigate instances of open subversion – narrative, political, and bodily – when characters are physically outside of the public city spaces and away from the controls of the material ideology of the cityscape.

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## **DEDICATION**

For Charlie.

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## INTRODUCTION

In James Joyce's famous novel, *Ulysses*, as Mr. Leopold Bloom wanders through the streets of Dublin on 16 June 1904, the structure of the city dictates the paths he is taking and influences the progression of the narrative. Furthermore, by dictating the paths that Bloom takes, the cityscape also influences his thoughts, which, in turn, influence the structure of the narrative. Dublin's topography has an impact on the characters and allows for linguistic and narrative free play. In novels, urban spaces are usually used as just setting or frameworks for narration. However, Joyce portrays the streets of Dublin as significant material components – and not simply as frameworks – for narrative action. The city structures (buildings, bridges, monuments, etc.), can connote different meanings for different characters. Some city structures can function only as signifiers, as scaffolding (e.g., Saint Mary's Abbey or O'Connell bridge); others can have connotative meanings and produce different meanings and reactions in different characters (e.g., the Dublin Bakery Company, Ormond Hotel). In *Ulysses*, the actual functions and structures of Dublin – with its buildings, bridges or monuments, and their names – help recreate the city linguistically and frame the narrative in such a way that the “empty” streets of the city acquire substance.

But, as I will discuss in this thesis, semiotic codifications of city structures are harder to define because city space is an ambiguous or even chaotic space. In *Ulysses*, we see linguistic play at work in Bloom's stream of consciousness that, I will argue, reflects the chaotic/random nature of the streets. The topographical structure of Dublin gains control on the narrative of *Ulysses* as Bloom weaves throughout its streets;



however, the linguistic representations of the city are let lose within Bloom's thoughts, which in turn creates a space for linguistic free play.

Chapter 2 will center on city dwellers' subjection to the physical manifestations of cultural ideology. I will examine the cityscapes in terms of their function as a means for societal control from the very layout of the streets (that controls the Dubliners' paths), to the physical presence of the city structures that represent material ideology of the time: Ireland at the turn of the previous century was still under British rule, and the country was in turmoil over the conflict of Irish independence. Because the characters in *Ulysses* subtly subvert political, religious, and bodily restraints, this chapter will also examine how the cityscape of Dublin influences the narrative in that respect. The unsystematic urban environment in *Ulysses* reflects the "unruly" nature of city space and how these spaces allow for the subversion of ideology.

Chapter 3 considers the fact that when characters step out of the actual city streets and public spaces and enter locations closed off from the city's influence (pubs, churches, private rooms), they can openly subvert all of the constraints imposed on them by the imperial ideological rule. That is, on the one hand, the ideological control of the material (physical) city structure of Dublin that restricts the characters of *Ulysses* from openly subverting the dominant ideology of their culture; on the other hand, however, numerous narrative events that take place *away* from the city streets point to the loosening of the ideological control upon the characters and the narrative. Chapter 3 explores how subversion is enabled when the narration happens away from public spaces – Foucault's heterotopic spaces – where the characters of *Ulysses* are able to fully subvert ideological controls.

## CHAPTER 1

In *Ulysses*, as Leopold Bloom wanders the streets of Dublin on 16 June 1904, the structure and layout of the city dictates his paths and influences the progression of the narrative. Furthermore, the cityscape also influences Bloom's thoughts, which, in turn, bear on the structure of the narrative. As I will discuss below, Dublin's topographical layout reflected in Bloom's stream of consciousness also allows for linguistic and narrative freeplay.

### **Bloom and the City**

As Bloom progresses through the streets of Dublin on the morning of June 16, the reader follows him on a journey through his city as seen by his mind's eye. Following his stream of consciousness, the reader is placed between Bloom and the third person narration, and as Bloom encounters different places and people in the streets of Dublin, the narrative alternates between what he sees and thinks and what the narrator tells us Bloom sees and thinks. Thus the narrative becomes dependent upon the actual cityscape of Dublin: the cityscape controls the text because of what is being narrated.

In "Calypso," as soon as Bloom leaves his house in the morning to go buy his breakfast kidney, he encounters various landmarks and people that influence his thoughts. The text states: "He approached Larry O'Rourke's. From the cellar grating floating up the flabby gush of porter. Through the open doorway the bar squirted out whiffs of ginger, teadust, biscuitmush" (*U4.105-7*). The narrative then moves into Bloom's own thoughts: "Baldhead over the blind. Cute old codger. No use canvassing him for an ad" (*U4.112-13*). As Bloom sees Mr. O'Rourke, anticipates speaking to him, and then thinks about what he will say, the narrative becomes Bloom's – rather than the narrator's – recounting

of his interactions with O'Rourke. Since Bloom is topographically about to encounter Mr. O'Rourke based on his position in Dublin – walking toward “Dorset street” (U4.120) – the narrative becomes Bloom's stream of consciousness, which demonstrates how the structure or layout of the city impacts the progression of the narrative.<sup>1</sup>

Bloom's participation in the urban life of Dublin and his wandering through the streets make him a participating component of the city. Even though he is the main character of *Ulysses*, it is quite clear that Bloom is only one of many people and influences. Bloom's integration into the city reveals a common anxiety of a man placed within the confines of society: How does he define himself when becoming, for lack of better term, just a face in the crowd? Georg Simmel writes in his cornerstone work, “The Metropolis and Mental Life” that “[t]he deepest problems of modern life flow from the attempt of the individual to maintain the independence and individuality of his existence against the sovereign powers of society, against the weight of the historical heritage and the external culture and technique of life” (51). Bloom's integration into the city streets of Dublin demonstrates his willingness to give up his “independence and individuality” suggesting his complete integration into this urban environment.<sup>2</sup> This complete integration shows the power the city has over Bloom's life and, in turn, over the scaffolding of the narrative structure.

Furthermore, “Lotus-Eaters” begins with Bloom starting out in the street: “By lorries along sir John Rogerson's quay Mr Bloom walked soberly, past Windmill lane, Leask's the linseed crusher, the postal telegraph office” (U5.1-2). At the postal office, Bloom retrieves a letter from his clandestine correspondent, Martha; that letter influences the progression of the plot as Bloom attempts to read it, and then to rip it up under a

bridge. Bloom takes it out of his pocket near parked horses (“He came nearer and heard a crunching of gilded oats, the gently champing teeth” (U5.213-14)), but decides that he “might just walk into her here” (U5.221). He then proceeds to “Cumberland street” (U5.229) where he stops and reads in the “lee of the station wall” (U5.230). Bloom then continues walking again until he comes under a “railway arch” where he tears the letter “swiftly” and then scatters it “towards the road” (U5.300-1). As the chapter progresses, Bloom’s actions drive the *plot* of the chapter, and Bloom’s thoughts drive the *narrative style* of the chapter. Philip Herring argues that Joyce “controls not our perceptions, but Bloom’s. Not only does Bloom evaluate experience and suggest archetypal patterns, he also influences, *affects*, the external world by reordering it so as to illuminate his particular concerns” (78-79, emphasis Herring). The Dublin the reader “sees” is Bloom’s “reordering” of the actual cityscape.<sup>3</sup>

Not only is Bloom “reordering” the Dublin he (and the reader) sees, but he also further encounters different topographic obstacles when running various morning errands in “Lotus-Eaters.” Burton Pike points out that a literary character that wanders through the city streets “cannot see the whole of a labyrinth at once, except from above, when it becomes a map. Therefore, his impressions are primarily visual, but involve the other senses as well, together with a crowd of memories and associations” (9). The reader does not see the streets of Dublin as if on a map, but, rather, s/he sees the streets of Dublin through Bloom’s thoughts and reactions. Bloom’s primary objective in destroying the letter from Martha is so that his wife won’t see it. So, as he wanders the streets, his anxieties and responses to the city are influenced by this action. Bloom’s personal goals and anxieties are mixed with the unknown and uncontrollable factors of what he will run

into on the streets; this creates a narrative that is dependent upon the city as much as it is dependent upon Bloom's reactions to it.

As Bloom wanders the streets, different elements of the city come alive as he experiences them and adds to the impression of the living, breathing city as an independent character in the text. In "Lotus-Eaters," as Bloom wanders to find a spot to read his letter, he runs into M'Coy who interrupts his pleasure of viewing a lady across the street. M'Coy attempts to discuss Dignam's funeral with Bloom, noticing his black clothing ("His eyes on the black tie and clothes he asked with low respect: – Is there any ... no trouble I hope? I see you're ...") (*U5.89-90*), but Bloom only hopes to ogle the lady across the street waiting for the tram: "He moved a little to the side of M'Coy's talking head. Getting up in a minute" (*U5.124-25*). Bloom notices her "silk stockings" from across the street, but he is interrupted by not only M'Coy but also by a passing tram: "A heavy tramcar honking its gong slewed between" (*U5.131*). The woman then gets on the tram and is gone: "The tram passed. They drove off towards the Loop Line bridge, her rich gloved hand on the steel grip. Flicker, flicker: the laceflare of her hat in the sun: flicker, flick" (*U5.138-40*). The cut-off "flick" represents the tram finally moving out of Bloom's sight. During this entire scene, Bloom's narrative focuses on a woman waiting for a tram, her being blocked by his friend's "talking head" and the tram itself, and then the woman getting on the tram and leaving. This passage demonstrates the ever-flowing city life that Bloom is not only influenced by but is a part of.<sup>4</sup>

The predominance of realistic urban experiences is seen extensively in "Lestrygonians."<sup>5</sup> Different elements of the city all come alive and become acting components of the inanimate cityscape as Bloom progresses through the streets

attempting to find lunch. The first instance is when Bloom is handed a throwaway from a “somber Y. M. C. A. young man” (U8.5). The throwaway announces that “Dr. John Alexander Dowie restorer of the church in Zion is coming” (U8.13-14) and Bloom immediately begins to ponder the importance of the throwaway: “Paying game. Torry and Alexander last year. Polygamy. His wife will put the stopper on that” (U8.17-18). By crumpling up the throwaway and tossing it into the Liffey (“He threw down among them a crumpled paper ball” (U8.57).), Bloom adds to the city by creating an additional moving element in the vast amount of elements comprising a living and moving urban environment. Sara Danius writes of *Ulysses*: “A towering record of quotidian, *Ulysses* stubbornly seeks to capture life at its most ordinary, habitual, ritualistic, tedious, banal, common, compelling” (990). After tossing the throwaway in the Liffey, Bloom sees an old woman selling apples: “Two apples a penny! Two for a penny!” (U8.69). Her voice further adds to the diverse urban environment that is Dublin and that influences the narrative.

In addition to the people that we see functioning as components of the moving city streets, we also see trams, horses, cabs and other animate and inanimate objects that add to the back drop of Dublin making the city a living, breathing element of the novel. The sandwichboard men who work as a walking advertisement throughout the city streets are seen by Bloom as well: “A progression of whitesmocked sandwichmen marched slowly towards him along the gutter, scarlet sashes across their boards” (U8.123-24). Even though this walking advertisement is comprised of individual human beings, the overall function of the advertisement as a unit becomes a component of the diverse urban environment. That is, this walking advertisement is moving around the city creating a

sense of dynamics. These different urban elements – stationary, moving, and alive – all influence the *narrative* because they influence Bloom's reception of the city as he himself moves about the streets. The randomness of his encounters with these different elements suggests a loss of control for Bloom: he has no control over what might be around the corner.<sup>6</sup>

In "Hades" Bloom loses his volition to the cityscape of Dublin as he is moved through the streets in a carriage to attend Dignam's funeral. While the funeral carriage moves across the city, Bloom deals with various memories he doesn't want to remember. This chapter very literally becomes Bloom's own personal Hades.<sup>7</sup> As the carriage progresses through the streets, it passes by the "Queen's theatre" (U6.184) and Bloom is reminded of Boylan's impending visit with his wife, Molly, later in the day: "He's coming in the afternoon. Her songs" (U6.190). The theatre reminds Bloom about Molly, her profession, and her affair with a fellow singer, Blazes Boylan, which will actually occur later in the day during the chapter "Sirens."

Further along in the city, the carriage passes another funeral procession for a child: "Sad, Martin Cunningham said. A child" (U6.325). Bloom immediately then thinks of his own deceased child, Rudy: "A dwarf's face, mauve and wrinkled like little Rudy's was" (U6.326). Then just after this Bloom is reminded of his father's suicide when Mr Power states: "But the worst of all, Mr Power said, is the man who takes his own life" (U6.335). As Bloom travels through Dublin in the funeral carriage, he is continuously reminded of different aspects of his life that are particularly painful. The chapter's title, "Hades," is both metaphorical and symbolic: the participants are on their way to

Dignam's burial, but the title further suggests that Bloom is going through his own personal "hell" as he travels through the city in a coffin-like carriage to the cemetery.

Bloom's lack of control in "Hades" demonstrates how within a massive urban environment uncontrollable and random events can, and do, occur since an urban environment consists of so many different and always-moving components. Luke Gibbons, in his commentary on the realism of Joyce's narrative in *Ulysses*, and the use of real city streets, writes: "For Joyce [...], such semantic fields emanate as much from *outside* the text, the 'whole complex of associations' evoked not only by internal resonances but also by real-life personages, sites and streets that disturb the formal composure of the text" (79, emphasis Gibbons). Thus the real-life cityscape of Dublin as well as real-life elements are present in the text combining both the fictive and the material.

The city landmarks and events that spark Bloom's memories dictate both the narrative and Bloom's thoughts and are now codified to have different meanings in Bloom's life; they are personal to Bloom. However, within the narrative of *Ulysses*, the city space is given meaning through Bloom's connotations of what these landmarks and events represent. Since the narrative structure is dependent upon Bloom's thoughts and actions, it is also dependent upon Bloom's connotations of these moments. Thus seemingly random and typically unrelated elements of city space acquire meaning as a result of Bloom's unifying consciousness.

### **Linguistic Freeplay and the City**

Studying urban spaces is difficult when viewing the layout of city streets because, as such, the streets on a map lack substance and are mere frameworks in which action can take place. However, Joyce portrays the streets of Dublin as *significant* and not simply as



frameworks for narrative action. As Jacob Ledrut writes: “The city and its elements constitute a first level where urban reality is expressed in a language of denotation using natural language: ‘city,’ ‘road,’ ‘square’... ‘this road leads to a square,’ etc. The ‘city’ is signified. At this level there is nothing more than ‘things’ connected to each other [...]” (117). The city structures as seen in a text can connote different meanings for different characters. As city structures are sometimes only seen as signifiers – an outline, so to speak, or a scaffolding – their connotative meanings can vary, thus producing different meanings and perceptions for different characters. In *Ulysses*, the actual functions and structures of Dublin – with its buildings, bridges or monuments and their names – help recreate the city linguistically and frame the narrative in such a way that the “empty” streets of the city acquire substance.

Semiotic codifications of city structures are harder to define than simply giving them “substance.” The city does not lend itself to a “meaning,” or “signified,” or “center” (Harding 8); rather, city space is an ambiguous space. Desmond Harding examines the use of the city through Derridian terms, arguing that “[u]rban fiction thus represents a hospitable field of play, a paradigm of *différance*, of linguistic freeplay, defying unity, wholeness, and the authority invested in a unified subject” (9, emphasis Harding). If the city in literature is “defying unity,” the linguistic play at work in *Ulysses*, in Bloom’s head and on the street, demonstrates the chaotic structures taking hold within the scaffolding of the streets.<sup>8</sup> The topographical structure of Dublin gains control on the narrative of *Ulysses* as Bloom weaves throughout its streets; however, the linguistic representations of the city are let lose within the structure creating a space for linguistic freeplay.

For instance, in “Lestrygonians,” such linguistic freeplay is represented by the sandwichboard men. Each man of this walking advertisement team holds a different letter: “H.E.L.Y.S.” (U8.126). However, the letters break apart as the men move through the streets: “Y lagging behind drew a chunk of bread from under his foreboard, crammed it into his mouth and munched as he walked” (U8.126-27). And again: “He [Bloom] crossed Westmoreland street when apostrophe S had plodded by” (U8.155). These men, who together spell a word, are literally broken apart as they move through the busy streets. This is an interesting comment on language by Joyce who demonstrates that within city systems even language begins to fall apart due to the vast number of moving elements – a quite literal representation of deconstruction. The “H.E.L.Y.S.” men become representative of a language that comes apart and then back together while moving through the urban environment of Dublin.

The fact that city structures lack “center” further enables and facilitates linguistic freeplay. In “Structure, Sign, and Play in Discourse and the Human Sciences,” Derrida offers a critique of the concept of “center,” reminding us that “[t]he function of this center was not only to orient, balance, and organize the structure – one cannot in fact conceive of an unorganized structure – but above all to make sure that the organizing principle of the structure would limit what we might call the play of the structure” (278). But Derrida continues: “The Center is at the center of the totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality *has its center elsewhere*. The center is not the center” (288, emphasis Derrida). Similarly, major metropolitan systems lack “center” because an urban environment consists of many different components that move independently. As the narrative structure mirrors the city

structure and further influences and controls the very structure and language of the novel, this lack of “center” in the structure of the city of Dublin contributes to the linguistic free play within *Ulysses*.

Linguistic structures in the narrative are also at play in “Calypso.” As Bloom passes “Saint Joseph’s National school,” he begins to recount in his mind what children learn at school: “Brats’ clamour. Windows open. Fresh air helps memory. Or a lilt. Ahbeesee defeegeee kelomen opeecue rustyouvee doubleyou. Boys are they?” (U4.136-38). The narrative is influenced by what Bloom passes on the street, but in this instance the influence of the city on the narrative is furthered as Bloom’s thoughts now manipulate the very language of the narrative. We see this again when Bloom is heading home after purchasing the kidney, sees (but is not seen by) a “chap” he knows and prepares to salute him: “There’s whatdoyoucallhim out of. How do you? Doesn’t see” (U4.213-14). In both instances, such words as “defeeggee,” “kelomen,” and “whatdoyoucallhim” represent Bloom’s ultimate influence on the narrative since he isn’t even using real words but, rather, phonetic representations of his thoughts. Bloom’s play with language demonstrates how within the structured, and even coded, cityscape, unstructured free play on language can, and does, exist.

While the linguistic freeplay of Bloom’s thoughts determines the narrative, Bloom’s perceptions suggest an order to his seemingly random and arbitrary thought patterns that can be seen almost as a code. Peter Allingham explores the use of coded language and the influence of the city on such systems. He writes: “Codes consist of sets of rules that regulate the connection between a general order of a system and concrete manifestations of it. Therefore, codes can be read as ‘snapshot’ registrations of the state

of sign systems at given instances” (164). Even though the narration seen through Bloom’s thoughts appears disorganized or jumbled, his stream of consciousness is controlled by the urban environment around him. As he walks the streets, his mind wanders and so does the language he uses; however, the narrative still makes sense to the reader because, as Bloom interacts with urban semiotic codes by reacting to the elements of the city, he is still controlled by the very urban environment that surrounds and contains him.

### **Narrative Freeplay and the City**

Joyce’s linguistic manipulations lend themselves further to narrative manipulations. The chapters of *Ulysses* explored so far focus on Bloom wandering the city streets and give the reader a Bloom-eyed view of Dublin. However, the city of Dublin does, indeed, function and move independently from Leopold Bloom. Joyce reminds us of this in “Wandering Rocks” where Bloom is not moving within the streets (he’s stationary looking at books), but, rather, the other characters of the novel traverse the streets. This chapter demonstrates the life-flow of an urban environment as the characters move through the city, think about the city, and experience the city all on their own individual levels.

As “Wandering Rocks” progresses, the characters’ narratives are intertwined to form a picture of Dublin as one society. As Graham Livesey suggests: “[...] our movements or journeys in the world, and in time, are figural and carry the latent potential, through intersections with other figures, for contributing to a plot” (43). The city streets in “Wandering Rocks” thus form a labyrinth of “plot.” The labyrinth-ed cityscape structures the narrative so that the urban environment of Dublin can be seen as one whole consisting of many individual but intermingling characters. Sam Slote

suggests as much when he writes that Joyce's "patterns accumulate and fuse together out of lexical chaos, thereby reducing the critic's task to an explication of the tension of articulation between tenebrous individual passages and comprehensible macro-text" (66). "Wandering Rocks" represents an integration of the individual with the crowd forming a "macro-text" of the urban environment of Dublin.

In "Wandering Rocks," the city becomes a character to itself influencing the narrative of the plot. Stepping back from Bloom's influence on the narrative, the text now offers a bird's-eye view of the city and the narrative giving space and time to each character; the narrative progresses according to where the characters are in the city. The chapter is divided into nineteen brief sections, or vignettes. The first vignette follows Father Conmee as he walks past "H. J. O'Neill's funeral establishment where Corney Kelleher totted figures in the daybook while he chewed a blade of hay" (*U10.96-98*) before he steps onto an "outward bound tram" (*U10.108-9*). In the second section we see Corney Kelleher of J. H. O'Neill's funeral home as he finishes his daybook and then goes to the doorway. There Corney Kelleher sees Father John Conmee stepping onto the "Dollymount tram on Newcomen bridge" (*U10.213-14*). The narrative provides no direct connection between Father Conmee and Corney Kelleher except that they are connected topographically.

This topographical influence on the narrative continues in the second vignette as Corney Kelleher sees "a generous white arm" toss a coin out a window on Eccles street (*U10.221*). In the third vignette, the same "plump bare generous arm" tosses the coin out the window on Eccles street (*U10.251*), but this time it is seen by the onelegged sailor who is at the center of this vignette. Thus the sailor sees both Father Conmee in the first

vignette and the coin-tossing arm. The sailor and Corney Kelleher have witnessed the same event. Also during the third vignette, the sailor passes by Katey and Boody Dedalus as they walk home (*U10.233*). The next vignette shows Katey and Boody Dedalus in the kitchen of their house.

The minute details of the city streets' contents add to, and enhance, a realistic urban environment by replicating the actual structural layout of Dublin. Joyce famously stated to Frank Budgen: "I want [...], to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book" (69). However, the narrative and linguistic freeplay at work within *Ulysses* would hamper any attempts at recreating a physical cityscape out of Joyce's work. Slote addresses the issue of Joyce's exact use of Dublin cityscape in his essay, "The Thomistic Representation of Dublin in *Ulysses*" as follows:

The details out of which Dublin is formed *informs Ulysses* without being explicitly stated. The Dublin of *Ulysses* is thus not mimetic but rather the background to mimesis; in other words, in *Ulysses* Dublin is hypomimetic. [...] [R]ecreating Dublin out of *Ulysses* is as possible as recreating *Ulysses* out of Budgen's book, which is to say that neither task is really possible at all. (191, emphasis Slote)

Even though the actual city streets of Dublin in the text are represented fairly accurately in terms of their physical layout, the linguistic and narrative formats at play in the novel represent a kaleidoscopic portrait of Dublin mainly because we see the city through the characters' individual associations and perceptions. In "Wandering Rocks," the narrative is further shifting as the city itself becomes a character that drives the narrative.

The cityscape's influence over the narrative structure works again in vignettes nine and ten, as the narrative progression depends on the actions and the position of three characters, M'Coy, Lenehan and Bloom. In the ninth vignette, Lenehan and M'Coy pass Bloom (who is looking at books on a stand under Merchant's Arch) just before they start a conversation about the Bloom family (*U*10.520). The tenth vignette centers on Bloom looking through books. The urban environment is showcased in this chapter because if Lenehan and M'Coy weren't where they were at the time (i.e., passing Merchant's Arch and seeing Bloom), the subsequent vignette wouldn't have been of Bloom whose presence started their conversation about him in the first place. The spatial placement of the characters within the city thus advances the narrative flow of the text. Eric Ball observes that "[p]lace, in turn, makes meaning possible by providing landmarks, monuments, lines of connection, lines of flight, and barriers that facilitate or hinder representation" (242). The placement of characters in the city allows for their interaction and creates "meaning" connected to their topographical location within the city.

In addition to having the characters of "Wandering Rocks" cross paths spatially, Joyce also inserts small intrusions in the narratives that indicate concurrent events. As Gerry Kearns states: "The city as 'living labyrinth' is a place of simultaneous but colliding lives" (116). Joyce's intrusions work to portray Dublin as one large, ever-moving organism. Kearns posits that Joyce's alternative perspectives "give us a vertiginous vision of a whirling city without privileging the perspective of any one individual" (118). The vignettes' intrusions thus prevent any one narrative to stand on its own in the text. As the characters of "Wandering Rocks" move through the streets of Dublin independently, they are inscribed into the urban environment of Dublin, and work

together to create a complex urban experience; Joyce's textual intrusions demonstrate narrative freeplay at work within the novel.

The first narrative intrusion in "Wandering Rocks" occurs in the first vignette of Father Conmee. While the Father is walking "along Mountjoy square east" (*U10.54*), the narrative suddenly switches to "Mr Denis J. Maginni, professor of dancing &c [...] as he passed lady Maxwell at the corner of Dignam's court" (*U10.56-60*). This intrusion connects Father Conmee with Maginni (because Maginni's walk was occurring at the same time as Father Conmee's walk) as well as with Lady Maxwell (because Father Conmee was not able to read his breviary before lunch due to Lady Maxwell's visit; *U10.191*). Thus these two characters are connected temporally and in relation to who they see: Father Conmee is walking along Mountjoy square heading east, while Maginni and lady Maxwell are on the other side of Dublin when they coincidentally cross paths. Because lady Maxwell just happened to pass Maginni who "most respectfully took the curbstone" (*U10.58*), the narrative of the text switches instantly to Maginni to afford the reader a simultaneous snapshot of movement in the two remote places in the city.

Another intrusion that demonstrates the continuous motions of the city is the crumpled throwaway that Bloom tosses into the Liffey in the eighth chapter (*U8.57*). The first time we see this throwaway in "Wandering Rocks" is at the end of the fourth vignette: "[a] skiff, a crumpled throwaway, Elijah is coming, rode lightly down the Liffey" (*U10.294*). The throwaway appears again in the twelfth vignette as it floats by the "North wall and sir John Rogerson's quay, with ulls and anchorchains" (*U10.752-53*), and again at the end of the sixteenth vignette (*U10. 1096*). Joyce reminds us that there are different elements of the city at play at all times with this crumpled paper ball. John



Lechte argues that random, undefined urban elements create a space for, “disorder, chance, and random distributions” (101). The characters’ narratives are frequently interrupted because the city is in perpetual motion. Random elements of the cityscape, in this instance the narrative intrusions of the throwaway, become signs of disruption.

Furthermore, Joyce’s intrusions interweave personal stories of the characters within the vignettes. In the fourth vignette, Katey and Boody Dedalus are speaking when the ringing of a bell intrudes: “The lacquey rang his bell. Barang!” (*U*10.281). Then, in vignette eleven, when their sister Dilly and their father, Simon Dedalus, are standing outside Dillon’s auctionrooms, the bell is heard again: “The lacquey lifted his handbell and shook it: Barang!” (*U*10.649). The bell in the fourth vignette is connected directly to the bell in the eleventh vignette through the sisters. The intrusions are synchronized in “Wandering Rocks” to show that Dilly meets Simon outside the auctionrooms at the same time Katey and Boody return home in the fourth vignette. When Katey and Boody’s narrative is intruded upon by their sister’s narrative, it is the city recognizing their relation that is influencing the narrative. According to Roland Barthes,

There also exists a conflict between signification and reason, or at least between signification and that calculating reason which wants all the elements of a city to be uniformly recuperated by planning, whereas it is increasingly obvious that a *city is a fabric formed not of equal elements whose functions can be inventoried, but of strong elements and nonmarked elements.* (167, emphasis added)

The control of the narrative in this chapter is given to Dublin, and as the characters weave throughout the city, the urban consciousness influences the text and creates, once again, narrative freeplay.

The personal connections as vehicles for narrative intrusions happen again in the ninth vignette during Lenehan and M'Coy's conversation about the Bloom family. Simultaneously, a "card *Unfurnished Apartments* reappeared on the windowsash of number 7 Eccles street" (U10.542-43). This is Molly Bloom placing the advertisement card back in the window it fell from when, earlier in the chapter, she threw the coin to the onelegged sailor ("a card *Unfurnished Apartments* slipped from the sash and fell" U10.250-51). Molly's intrusion occurs here as Lenehan and M'Coy discuss her and her husband. Again, the city narrative recognizes the personal connection and manipulates the narrative structure by intruding upon it with an instance that has, otherwise, nothing to do with Lenehan and M'Coy. Lechte further compares the city in *Ulysses* to a palimpsest, whereby "one level of meaning contains another [...] one in the background" (105). For Lechte, palimpsestic writing is "a writing that is heterogeneous, undecidable with regard to reference and meaning, the source of multiple meanings, of layers of meaning [...]" (105). This description of the narrative of *Ulysses* in terms of a palimpsest works particularly well in relation to "Wandering Rocks" where the interwoven and intruding narratives create multiple narrative layers that foster narrative freeplay.

That is, in Joyce's depiction, this is exactly what Dublin – or any city – consists of: contradictory, conflicting and ambiguous linguistic and narrative structures. As Joyce creates a world for narrative and linguistic freeplay within the pages of *Ulysses*, he creates a narrative that is influenced by, and even dependent upon, the cityscape and urban environment that is Dublin. This influence on the text carries throughout the novel and the control of the narrative and linguistic structures expands to become a societal control, as I will explore in the following chapters.

## CHAPTER 2

As seen in Chapter 1, the cityscape of Dublin in *Ulysses* influences the narrative structure of the novel. In this chapter, I will explore how the characters of *Ulysses* are controlled by the social ideologies as well as by the social mores established through the culture of Dublin. These controls placed upon the characters are influenced not only by the political and religious history of a people, but also by the abject, as the body and its functions are regulated within public spaces. In *Ulysses*, the narrative and characters are dominated by a Western and British social ideology that regulates political, religious, and bodily behaviors within the city of Dublin. However, subtle subversions occur throughout the city as a result of the individual connotations of city spaces and elements as present within an urban environment.

### **The City as Material Ideology**

In this chapter, I will use aspects of Marxist philosophy to determine the degree of social control imposed on Dublin society.<sup>9</sup> Althusser calls it an Ideological State Apparatus; Gramsci calls it a superstructure created through hegemony.<sup>10</sup> As a citizen of a city, state, and/or culture, one is subjected to the prevailing ideologies of said State. I am borrowing Althusser's idea that "ideology has a material existence" in order to explore how within the streets of a city, in this case Dublin, one is controlled by and ultimately influenced by the ideologies of a culture (242).

As individuals move through the streets of a city and become parts of that city, they are subjected to the physical presence of their culture; therefore, they are influenced by the physical cultural ideology around them. Althusser writes:

Of course, the material existence of the ideology in an apparatus and its practices do not have the same modality as the material existence of a pavingstone or rifle. But at the risk of being taken for a Neo-Aristotle, I shall say that ‘matter is discussed in many senses’, or rather that it exists in different modalities, all rooted in the last instance in ‘physical’ matter. (242)

This can be seen through the examination of cityscapes and how they function as a means for societal control. Within the physical streets of the city of Dublin, the characters of *Ulysses* are controlled by the very layout and physical presence of the city and, in turn, by a quite literal material ideology of their culture.

Furthermore, not only does the Dublin cityscape function as a material reality for ideology, but it also demonstrates the control of the prominent ideology of the time. Ireland at the turn of the previous century was still under British rule, and the country was in turmoil over the conflict of Irish independence. It can be seen how in *Ulysses*, “political society” or “the State” ideology comes forward as the dominant controlling force of the “superstructure” (Gramsci 1142). The characters of *Ulysses* are controlled by the “State” that prohibits subversion of political, religious, and bodily rule. Gramsci writes about the “‘spontaneous’ consent” that is “given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is ‘historically’ caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production” (1143). As to say, citizens are controlled within this superstructure in order for society to exist; this causes the subversion of said superstructure to be culturally proscribed.

I am using Marxist theory as explained above in order to determine how society functions within a city. Exploring these sociological philosophies allows us to read the text with the assumption that there are social rules intact within the city, and Joyce's characters are following these rules in order to be a part of that city. However, there is subversion in the streets of Dublin. Even though a physical city plan (complete with roads, paths, buildings, monuments, trams, bicycles, people, and pubs) functions as material support of state ideologies, the undefined nature of space allows for individual connotations to subvert state ideologies within the physical boundaries of an urban environment. The characters of *Ulysses* are let loose, so to speak, within these streets where they must uphold social standards, but they are capable, even if secretly, of subverting these social rules through the interpretation of ambiguous city space.

### **Ideological Subversion Through City Space**

City structures create scaffoldings not only for physical places to exist, but they also become scaffoldings of cultural and personal histories. The framework of the city streets creates, quite literally, a blueprint of paths in which citizens move. These paths not only control the citizens (there are only so many streets and/or paths to be taken and they can't be picked up and moved topographically at will), but they also contain undefined spaces in which disorder can occur. These spaces can be filled with personal or cultural meaning and represent the urban experience as seen through the eyes of its citizens.

Urban theorist Kevin Lynch's landmark text, *The Image of the City*, explores the architectural aspects of the city as well as the science of urban planning. Looking at a city as buildings, streets, and landmarks enables one to view the city as a planner – a blueprint – and to study the city based on its physical reality. However, Lynch does posit the idea

that cities become a part of the observer – they are warped by those viewing them and experiencing them. He writes:

However distorted, there was a strong element of topological invariance with respect to reality. It was as if the map were drawn on an infinitely flexible rubber sheet; directions were twisted, distances stretched or compressed, large forms so changed from their accurate scale projection as to be at first unrecognizable. But the sequence was usually correct, the map was rarely torn and sewn back together in another order. This continuity is necessary if the image is to be any value. (87)

Despite the various perceptions of a city, the “continuity” of the layout and structure holds, even though people perceive things and events differently – there is still a static structure in which to place these varying perceptions. It creates an interesting place for social and political subversion because the locations are the same – statues and street corners are static – but their connotative meanings vary depending on when or who is interpreting them. This paradox creates a space for societal subversion; that is, even though the characters of *Ulysses* are all traversing the same streets and obey the same social mores of Dublin, they can and do have their own perceptions of the city as representing the material ideology of Dublin.

Exploring *Ulysses* with regard to how the characters subtly subvert political, religious, and bodily restraints highlights the influence of the cityscape of Dublin on the narrative and the characters. Beatrice Monaco investigates *Ulysses* site as a “tool” for looking at history and the literary text. She writes: “*Ulysses* offers itself as an experimental convergence of the ‘tools’ of history and thought as they stand at that/this point in history: of language, the organic and the mechanical, and of the tension, the

freedom and the capture in the deterritorialising and reterritorializing double-action” (93). This “deterritorialising” and “reterritorializing” allows for history and social ideology to be subverted and then rewritten. As Joyce subverts socio-political and religious doctrines through Dublin, the city is not only a material ideological tool that influences and enforces the ideologies of British occupied Ireland, but it also enables individual connotations of the static structures to be constructed, thus enabling ideological subversion.

This is demonstrated in “Wandering Rocks” as the H. E. L. Y’S sandwichboard men make an intrusion in the narrative in the seventh vignette. This vignette focuses on Miss Dunne as she sits at her typewriter in her office while the H. E. L. Y’S men come marching through: their narrative intrudes on Miss Dunne’s narrative from the streets of Dublin. The intrusion in this narrative is used to define temporal consistency and simultaneity; however, this narrative is also intruded upon for purposes of subversion. As the H. E. L. Y’S men pace the streets of Dublin – signifiers of the continuous urban environment – they pass by “the slab where Wolfe Tone’s statue was not” before heading back to re-loop their route (U10.377). The statue of Wolfe Tone, an Irish revolutionist of the late 18<sup>th</sup> century, represents the presence of Irish political and revolutionary figures prominent in the cityscape. As the H. E. L. Y’S men pass around this spot, the memory of Irish rebellion is implanted in the narrative despite the hegemony of British Imperialism.<sup>11</sup>

Furthermore, the description of the monument removed by British authority as “where [it] was not” underscores the fact that the symbolism of the statue is still strong among the Irish – almost like a scar upon the face of Irish culture. The H. E. L. Y’S men

together represent a component of an urban environment – a walking advertisement – and do not stand as individuals amongst the crowd which differentiates them from other characters in the chapter. This urban element, as it moves past the statue that “is not” and reminds the reader of British Imperialism, showcases the random and undefined nature of some urban environments. As the walking ad – a part of the city – by chance passes this one point of interest, the culture of Dublin is highlighted by Dublin itself: a subtle nod made in the direction of Irish subversion of the British rule. This secretive subversion is made possible by the unruly urban environment such as the slab for the absent statue.

The urban environment of *Ulysses* consisting of intermingling lives and perceptions of Dublin represents a cornucopia of differing perspectives on the city, which, in turn, represents a vast array of differing perspectives influencing the narrative. John Lechte writes of Joyce’s Dublin: “Considered from the perspective of the collectivity of idiolects, the singular appropriation of space gives way to random distributions of all kinds, distributions which *are* people walking in the city” (105, emphasis Lechte). These differing and contradicting perspectives on a city voice outlined in a narrative structure such as *Ulysses* demonstrates the differing connotations that a fixed city space can generate.

### **Elijah as Trash: Religious and Political Subversion in *Ulysses***

The unsystematic or unruly urban environment of *Ulysses* demonstrates the undefined and fluid nature of city space and makes it possible for a subversion of ideological rule to occur. As Bloom discards the Elijah throwaway in “Lestrygonians,” (see Chapter 1), this throwaway becomes a part of the urban environment adding to the diverse nature of city life. The throwaway also serves a further purpose: to signify Bloom’s rejection of the religious ideology. As Bloom is handed a throwaway



announcing the coming of “Dr John Alexander Dowie restorer of the church in Zion” (U8.13), he carries it with him for a moment, but then balls it up and throws it into the River Liffey: “He threw down among them a crumpled paper ball. Elijah thirtytwo feet per sec if com” (U8.57-58). Thus Bloom is quite literally and physically rejecting religious influence on his life. Religious propaganda in this instance becomes, literally, trash.<sup>12</sup>

Bloom further subverts religious dogma when he thinks about the Dedalus family and criticizes Catholic tradition. He sees one of the Dedalus daughters standing on the street waiting for her father when he thinks: “Fifteen children he had. Birth every year almost. That’s in their theology or the priest won’t give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? Eat you out of house and home” (U8.31-34). Bloom’s judgment upon this Catholic family reveals his subversive thoughts regarding Catholic tradition. However, Bloom does not blatantly stand on the streets and announce his disapproval of Catholic traditions; rather, we see his stream of consciousness demonstrating his disapproval.

Not only does Bloom produce subversive thoughts throughout his wanderings in the city streets, but so do other characters in the text as well. This is seen primarily in “Wandering Rocks” as the other characters of *Ulysses* become the main influence on the narrative. The consciousness of the city present in this chapter allows the narrative structure to encompass Dublin as a whole. Intrusions on the narrative structure, as explored in Chapter 1, demonstrate the always-moving, unpredictable nature of urban life. The always-evolving nature of urban environments is another reason why within city streets subversion can occur. Clive Hart writes regarding “Wandering Rocks”: “The mind

of this city is both mechanical and maliciously ironic. It chooses to define itself openly by means of physical relationships which are usually visual and observable in present time” (193). As “Wandering Rocks” attempts to represent an urban environment, the continually fluid nature of the city prevents the creation of static ideologies.

The cityscape of Dublin allows for both religious, as well as political, subversion as seen in the eighth vignette of “Wandering Rocks” where the powers of church and state are both equally undermined. Ned Lambert shows Saint Mary’s Abbey of Dublin to the reverend Hugh C. Love. Saint Mary’s Abbey is “the most historic spot in all Dublin” because it’s where “silken Thomas proclaimed himself a rebel in 1534” (*U10.408-9*). The setting of this vignette and the presence of the reverend set the tone for this section of the chapter as it includes both Dublin’s history and Catholicism. Gerry Kearns comments about the eighth vignette: “The Anglican clergyman was given a brief history lesson through Dublin’s landscape. Here was the oldest abbey in Dublin, dissolved by the founder of the Anglican Church. The stone of the city could be made to tongue the lesson of English religious and political oppression” (119). This vignette highlights both British “religious and political oppression” which it subverts through the intrusions on the narrative, demonstrating the subtle subversions preformed by the characters.

There are two intrusions on the text in the eighth vignette demonstrating the subversion of church and state. The first intrusion of “[t]he young woman with slow care” (*U10.440*), shortly after the introduction of the abbey and the priest, reminds the reader of the woman whom Father Conmee had seen in the first vignette coming out of the bushes with a man – it is suggested that they were, to use the colloquial term, fooling around (*U10.199*). This intrusion undermines religious authority as this young couple

was able to do as they wished in the bushes in broad daylight and under the noses of passers by, including the priest.

The second intrusion is of John Howard Parnell, the city marshal, as he sits in the Dublin Bakery Company (a café) with his gaze “hung on a chessboard” instead of doing his job back in the office (*U10.425*). This intrusion is explained in the fifteenth vignette where we learn that the marshal was absent during a hearing about Gaelic language. Jimmy Henry asks in the text: “Hell open to christians they were having... about their damned Irish language. Where was the marshal, he wanted to know, to keep order in the council chamber” (*U10.1007-9*). As the marshal sits in the Dublin Bakery Company, he is not effectively doing his job, diminishing his influence on the urban environment of Dublin and relinquishing his responsibility to “keep order” that his position requires. This intrusion in the eighth vignette demonstrates the subversion of political power by equating Irish history, Silken Thomas, with ineffective marshals.

Both these narrative intrusions subvert the church and the state in one vignette by showing the powerlessness of the priest in preventing these sexual encounters, and by showing that the city marshal, instead of utilizing his authoritative power, sits at a café playing chess. Since both the cityscape and the consciousness of Dublin influence the narrative to move freely and destabilize boundaries, the geographical location of Saint Mary’s Abbey is meaningful as an example of the powerlessness of both the church and the state. Kearns writes further regarding the historical landmarks of Dublin in *Ulysses*: “These statues, buildings and street names provide a historical and moral stage-set for Dublin’s citizens. Once the lesson had been taught, the reading of the landscape became involuntary” (122). Based on the topographical location for this vignette, the city’s

presence within the text comes forward to demonstrate the subversive elements and the lack of control within the city streets.

The presence of British authority in Ireland is further subverted in “Wandering Rocks” as Mr Kernan walks around Dublin after having a little gin in the twelfth vignette. He approaches Thomas Street West and passes the place where Robert Emmet, an Irish revolutionary from the turn of the 19<sup>th</sup> century, was hung: “Down there Emmet was hanged, drawn and quartered. Greasy black rope. Dogs licking the blood off the street when the lord lieutenant’s wife drove by in her nobby” (U10.764-66). The urban environment that Kernan walks through dictates the path he takes which leads him past this point of Irish history and triggers a memory of what happened on that spot. As the urban environment influences Kernan’s stream of consciousness, the narrative is influenced to include this moment of the subversion of British rule in Ireland. Ian Gunn writes of Joyce’s use of real historical points in his cityscape of Dublin: “The Dublin which Joyce recreates is the Dublin of physical reality, remembered and coloured by his own atypical personality, it is also the Dublin that one may find enshrined, embalmed in the pages of *Thom’s* [Dublin’s Directory] [...]” (15). The use of Ireland’s real-life history within the pages of *Ulysses* demonstrates the presence of state ideologies in the text. The pain of the history of Ireland is present and remembered by Dublin citizens as they move about the streets, leading to the notion of the uncontrollable nature of urban environments.

The prominence of British rule and ideology is not only represented through the material ideology of Dublin, but also through the figure of the earl of Dudley, whose cortege passes through the city in “Wandering Rocks” (a prominent reminder of the

British occupation). The earl travels through Dublin passing by most of the characters in this chapter, and he is seen only through their eyes and narratives; the earl of Dudley is the only character in “Wandering Rocks” who does not have a conscious narrative to himself. The text only describes where he is topographically in Dublin, based on whom he is passing at specific points in the narrative. For example: “Above the crossblind of the Ormond hotel, gold by bronze, Miss Kennedy’s head by Miss Douce’s head watched and admired. On Ormond quay Mr Simon Dedalus, steering his way from the greenhouse for the subsheriff’s office stood still in mistreat and brought his hat low [...]” (U10.1197-1201). The earl’s lack of conscious narrative demonstrates his place as only a symbolic figure of the ideological state apparatus at work within the city space of Dublin.

The earl’s placement throughout the chapter, intruding on different characters’ narratives, demonstrates not only the hierarchy of the government in Dublin, but also the ideological state apparatus at work: a figure of the British government moves in, out, and around the Irish narrative. Eric Bulson comments: “One learns geography through a series of hierarchical spatial scales ordered by and large around the greatness of the universe and the minuteness of the individual” (59). If the city is seen as one interconnected structure, the earl’s placement within the city works as a connotative symbol for the whole of the chapter as it demonstrates everyone’s place within the city of Dublin. Kearns comments further: “The labyrinth is a democratic space with significance distributed evenly over its surface” (118). Even though the earl of Dudley’s presence is intruding on the differing narratives, the urban environment of “Wandering Rocks” enables the subversion of the hierarchy of British rule in Ireland by equating the earl’s narrative with everyone else’s in the chapter.

The subversion of political and religious ideologies as seen in *Ulysses* is enabled by the individual connotations of each character in the text. These secret subversions hidden within the city streets demonstrate that, when subversion can and does occur in public spaces, it must occur under-the-radar. Richard Begam relates this technique in *Ulysses* to a “Trojan horse” stating: “[...] *Ulysses* seeks to decolonize Irish literature by employing the formal methods of modernism, but it does so indirectly, obliquely, and, as it were, undercover. In other words, Joyce’s novel functions as a kind of Trojan horse, which he uses to smuggle a distinctly Irish brand of literary culture into an English and internationalist canon” (186). Indeed, these “undercover” subversions of political and religious ideologies demonstrate further Joyce’s agenda in promoting the subversion of British political rule and Catholic religious rule.

**“Pprrpffrrppffff”(U11.1293): Marital and Bodily Subversion in *Ulysses***

Not only are political and religious ideologies subverted in the streets of Dublin, but so are marital and bodily standards. The subversive thoughts and actions of Bloom are enabled within the cityscape due to his individual connotations of the urban environment surrounding him. The subtle nature of these subversions demonstrates the controlling nature of ideologies that impose standards of what is appropriate in the public and what is not. As Bloom secretly subverts marital and bodily mores determined by social standards, he is undermining the control over his marriage and body by the State.

Bloom is carrying on an exchange of sexually-suggestive letters with Martha – a woman who is not his wife. As explored in Chapter 1, in “Lotus Eaters” Bloom goes to the post, receives his letter from Martha, and attempts to open it all while avoiding being seen doing so. However, his avoidance of being seen with this letter demonstrates that he is fully aware that he is doing something he is not supposed to be doing – carrying on a

semi-erotic correspondence outside of his marriage. The text states: “With careful tread he passed over a hopscotch court with its forgotten pickeystone. Not a sinner” (*U5.231-32*). As Bloom crosses the hopscotch court, he doesn’t step on the lines of the game drawn on the pavement; the superstition is that, to do so portrays one as a sinner. Bloom is relieved – “[n]ot a sinner” – because he worries both about sinning and crossing the line. The hopscotch court not only represents Bloom’s own anxieties about the letter, but it also functions as a random urban element that influences the narrative of the text.<sup>13</sup>

This subversion of marital ethics occurs hidden away secretly in the streets of Dublin. The text states: “He turned into Cumberland street and, going on some paces, halted in the lee of the station wall. No-one” (*U5.229-30*). This “[n]o-one” allows Bloom to read his letter safely and away from anyone who might pass judgment on him. In this instance, he is still controlled by the marital ideology around him; however, he is able to subvert it by engaging in an epistolary relationship with another woman as he hides himself within the streets of Dublin.

Bloom opens his letter clandestinely: “He opened the letter within the newspaper” (*U5.237-38*). Having to open this letter under the cover of the newspaper further demonstrates Bloom’s uneasiness about this subversive act. Bloom takes himself away from the crowds, and then, still, opens his letter as discreetly as possible. If Bloom were not within the city itself he would be able to easily open his letter without fear of someone seeing. However, since he is within the cityscape, he must be secretive in the way he goes about this marital subversion.

In order to fully understand the extent of the subversion of marital mores, it will be useful to explore a history of social and sexual purity in Ireland at the turn of the

century. Katherine Mullin, in her book, *James Joyce, Sexuality and Sexual Purity*, highlights some of the social initiatives conducted in order to preserve social purity in Dublin. The National Vigilance Association formed at the end of the 19<sup>th</sup> century in Dublin, set forth legislation regulating, what they considered, deviant sexual acts and insisted, as Mulling writes, “[...] that male sexual morality be raised to the standard expected of women and its progressive demands to break the ‘conspiracy of silence’ protecting sexual misconduct and hypocrisy from disclosure would be carried forth into the social purity movement it spawned” (23). There were also pamphlets and other propaganda produced in order to educate, or scare, the public about the dangers of unregulated sexuality: “Best-selling sex education manuals such as *Damaged Pearls* for girls and *True Manliness* for boys reached print runs of several millions” (Mullins 24). The very existence of such material about purity at the turn of the century demonstrates the sanctions placed on sexuality and sexual standards that Bloom is subverting through his correspondence with Martha. By understanding the force of the social purity movement and the legislative apparatus initiated to control sexuality, one can see why Bloom tries so hard to hide his letter.

As mentioned above, the letter from Martha further highlights Bloom’s subversion of marital vows because these letters contain erotic content. The letter from Martha reads: “I think of you so often you have no idea. I have never felt myself so much drawn to a man as you” (*U5.249-50*). Then, after reading the letter, Bloom walks down the road rereading the letter hidden by his newspaper thinking: “Angry tulips with you darling manflower punish your cactus if you don’t please poor forgetmenot how I long violets to dear roses when we soon anemone meet all naughty nightstalk wife Martha’s



perfume” (*U5.264-66*). The flower imagery in this exchange demonstrates the sexually explicit thoughts Bloom has regarding Martha. Furthermore, in order to discard the letter, Bloom tears it up away from the prying eyes: “Going under the railway arch he took out the envelope, tore it swiftly in shreds and scattered them towards the road. The shreds fluttered away, sank in the dank air” (*U5.300*). As Bloom discards this evidence of infidelity, he does so in an isolated place, under a railway bridge. Robert Alter writes regarding the trams in Dublin: “There is a new focus on sheer repetitive motion, punctuated by industrially metallic noise, and an accompanying tendency to reduce the space rapidly traversed to an abstraction, or at any rate to minimize any minutely concrete apprehension of it” (128). These places of chaos connote the ambiguous nature of the city whose streets function as places of unregulated social disorder while still upholding the image of social order.

In addition to subverting marital standards, Bloom also subverts bodily etiquette. At the end of “Sirens,” Bloom exits the Ormond Hotel restaurant, enters the streets of Dublin and passes gas after eating his meal. But, he waits for the tram to pass to cover up the noise he will make: “Tram kran kran kran. Good oppor” (*U11.1290*). By waiting for the tram to pass, Bloom allows the city to work in his favor by covering up the bodily noise that is considered socially impolite. By using the different elements of the city (the tram) to cover up the sound of flatulence, Bloom subtly upsets the status quo of what is allowed within societal bounds and what is not: “Yes. One, two. Let my epitaph be. Kraaaaaa. Written. I have. Ppprrffrrppffff. Done” (*U11.1291-92*). So he is done. Waiting for the tram to pass created an opportune moment – “Good oppor” — for Bloom to relieve himself in the streets, regardless of societal restrictions.

Bloom's subversions reveal the unregulated nature of city spaces. Whereas Bloom and various other characters in *Ulysses* are knowingly a part of a society and have certain rules to follow, they are still able to make their own decisions, even if subtly, regarding their perceptions of the city's material ideology around them. Wolfgang Wicht comments on the use of Dublin within *Ulysses* regarding ideologies. He writes: "The modern urban space constitutes an alternative place, first, to the 'traditional codings of space' which lay at the core of the Irish Renaissance and authorized the ideology of nationalist social identity; second, the British and Catholic strangleholds on the country; and third, to the 'paralysis' of Irish social, political and cultural life" (76). Within the structured and controlled streets of Dublin, the characters of *Ulysses* make individual meanings and agendas by subtly breaking away from social ideologies. Breaking away from these ideologies is enabled through the interpretative city space allowing subversion of political, religious, and bodily ideological regulations.

### CHAPTER 3

When one steps out of actual city streets and public spaces and into a location closed off from the city's influence, open subversion is enabled. As discussed in the previous chapter, the ideological control referenced through the material status of the physical city structure of Dublin restricts the characters of *Ulysses* from openly subverting the dominant ideological rule in their culture. However, there are numerous chapters and events that take place away from the city streets, loosening the ideological control upon the characters and the narrative. In this chapter, I will explore how subversion is enabled by examining what happens in *Ulysses* when characters step away from public spaces.

#### **Heterotopias and *Ulysses***

Foucault's work with heterotopias helps to explain how when set outside of the city streets of Dublin, the characters of *Ulysses* are able to fully subvert ideological controls. Foucault states in, "Of Other Spaces: Utopias and Heterotopias": "There are [...] in every culture, in every civilization, real places – places that do exist and that are formed in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted" (4). He calls these spaces "heterotopias." The heterotopic spaces in *Ulysses* are juxtaposed against the urban and "real places" of the rest of the novel. I am not arguing that every space outside of the city seen in *Ulysses* is a heterotopic space; rather, I argue that these spaces become heterotopic as a means to openly subvert State ideologies. Indeed, when the narrative of

*Ulysses* is set away from the city streets and the ideological state apparatus, open subversions of narrative, political, and bodily rule are facilitated.

Enda Duffy argues that all of Dublin as represented in *Ulysses* is a heterotopia due to its vast number of heterotopic spaces. He writes that Dublin's "status as heterotopia was inevitable because Dublin as a colonial capital was an 'other place' in relation to the imperial metropolis" (Duffy 51). In juxtaposition between the ideology of Ireland and the ideology of British rule, Ireland is the Other. This status as the Other as determined by British rule designates Dublin as a place where the ideological state apparatus is hegemony upon a colony. This hegemony makes Irish ideology a deviation from the general, British, ideology. Foucault writes further that "these heterotopias of crisis are disappearing and are being replaced [...] by what we might call heterotopias of deviation: those in which individuals whose behavior is deviant in relation to the required mean or norm are placed" (5). Dublin, even though inherently Irish, must abide by the rules of British ideology established through the scaffolding of a city structure. However, it is outside of such societal controls that subversions of the status quo happen. When exploring the chapters of *Ulysses* that are set away of the city streets – in pubs, bedrooms, bathrooms, etc. – it is easy to see that the influence of the State ideology is vastly diminished. The characters of *Ulysses* are allowed to move and subvert dominant standards as they chose.

### **Narrative Subversion in "Proteus"**

In comparison to chapters such as "Calypso," and "Lotus-Eaters," the narrative format of "Proteus" is influenced by its setting: the edge of the sea, that is, the beach of Sandymount Strand. "Proteus" is narrated through the stream of consciousness of Stephen Dedalus, which differs from the stream of consciousness of Bloom because

Stephen's thoughts in this episode appear to be almost completely unregulated. As Stephen is slowly walking down this stretch of beach, his mind is free from both societal and narrative control; he is alone on the beach with nothing to structure, or scaffold, his mind's pace but his own thoughts.

"Proteus" begins with Stephen's stream of consciousness: "Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs" (*U3.1-4*). Since the narrative of this chapter begins only with Stephen's thoughts, the lack of expository information regarding where Stephen is and where he is going shows that the only influence structuring this chapter is Stephen himself. The fact that Stephen is topographically on the beach and away from the city is of great significance: his stream of consciousness is free from urban distractions. Unlike Bloom, who encounters many different components of an active urban environment to influence his thinking, Stephen has only "seaspawn and seawrack" to respond to.

The unfettered thought patterns of Stephen allow him to break with traditional narratives. Whereas the chapters involving Bloom within the cityscape ("Calypso," "Lotus-Eaters," "Hades," etc.) are untraditional in their construction (that is, Bloom's thoughts through the city influence and manipulate the narrative structure), they are traditional in that they focus on a main narrative and so follow Bloom through the city – the city becomes the regulator of the narrative as it regulates Bloom's progression through the streets. On Sandymount Strand, however, Stephen gets little regulation of his thoughts, and the narrative of the chapter reflects this. To begin, Stephen thinks about his senses and how they affect what he is experiencing. In turn, the narrative reflects exactly

what Stephen is experiencing while he is walking down the beach: “Am I walking into eternity along Sandymount strand? Crush, crack, crick, crick” (U3.18-20). The rhythm of Stephen’s footsteps on the beach prompt his thoughts about the metrical foot as he remembers a song: “*Won’t you come to Sandymount, / Madeline the mare?*” (U3.21-22). Noticing the rhythm of the song, Stephen thinks: “Rhythm beings, you see. I hear. Acatalectic tetrameter of iambs marching (U3.23-24).<sup>14</sup> The narrative of this chapter flows freely in Stephen’s mind and follows the rhythm of his walk.

In addition, Stephen’s placement on the beach further enables him to transform himself through his thoughts. The title of this chapter, “Proteus,” evokes Proteus from *The Odyssey*, a god who would change into different shapes so he could not be caught by humans. Stephen’s stream of consciousness is different from those who are located in the city thanks to the malleability of his thought pattern – we see Stephen at the moment when he is not so much a citizen as much as he is the artist/outsider. J Mitchell Morse relates Stephen’s free-wheeling thoughts to the god Proteus: “Driven by conscious choice of will or by an unconscious tendency, the purposeful man, the artist, the prophet, is neither put off nor absorbed by the beast; he must on the one hand become identified with the beast, mere nature, the universe, the unconscious, the indifferent all-embracing all” (30). Stephen’s self-exile to this beach, as brief as it may be, symbolizes his position as the Other – the abject. He lets himself become something different and to think differently through the complete rejection and subversion of the culture and city in which he is a citizen. On the beach, he is literally on the fringe.<sup>15</sup>

Joyce subverts narrative structure further in this chapter when Stephen explores a dream he had: “After he woke me last night same dream or was it?” (U3.365). Stephen

then thinks about the dream: “The melon he had he held against my face. Smiled: creamfruit smell. That was the rule, said. In. Come. Red carpet spread” (*U3.367-69*). In a manner typical to *Ulysses*, this reference is, for now, ambiguous as it also ends with this: “You will see who” (*U3.369*). “You will see who” tells the readers that they will, indeed, see that the “who” is Bloom at the end of “Ithaca” – a whole fourteen chapters later.<sup>16</sup> Here the text becomes metatextual as the narrative assures that the reader will find out this information later on in the text.

The consciousness of *Ulysses* as a whole comes into play in “Proteus” anticipating what will come at the end of the text. William Chace explains: “Since individual consciousness is reduced to an anonymous screen that registers the stimuli that bombard it from all directions, the thoughts of one personage can be thought by another a few chapters later” (892). The arching consciousness of the narrative of *Ulysses* seen prominently in “Proteus” undermines the notion of a linear text, making all of *Ulysses* one consciousness. Fritz Senn argues: “Quite apart from depriving novice readers of the oldest literary pleasures of suspense and surprise, such anticipation implies that a first chapter is not really first, but coequal with all the others” (61). Breaking with the linear progression of the novel further enables the narrative of *Ulysses* in general – and of “Proteus” in particular – to subvert traditional narrative patterns.

### **Political Subversion in “Cyclops”**

In *Ulysses*, the setting of chapters such as “Cyclops” outside of public spaces allows not only for narrative subversion, but also political subversion. “Cyclops” is set in a pub, Barney Kiernan’s, away from the city streets as this heterotopic space enables expressions of subversive attitudes towards British rule in Ireland. The plot of “Cyclops” consists of men sitting around a pub talking politics and drinking, but the narrative of the

chapter is intruded upon by bombastic descriptive interjections. These bombastic intrusions are over the top in nature in order to suggest the overwhelming size of the Citizen, a Cyclops-like nationalistic character in the pub whose verbosity symbolizes the overbearing nature of political talk. The Citizen is described as: “The figure seated on a large boulder at the foot of a round tower was that of a broadshouldered deepchested stronglimbed frankeyed redhaired freelyfreckled shaggybearded widemouthed largenosed longheaded deepvoiced barekneed brawnyhanded hairylegged ruddyfaced sinewyarmed hero” (*U12.151-55*). The Citizen represents the Irish rebellion and the pub setting allows him to speak freely outside of the societal control embedded in the structure of the cityscape.<sup>17</sup>

The political subversion in this chapter can be seen as these men are discussing their support of the Irish rebellion against British rule. Throughout the chapter the characters use Gaelic words and phrases to express their support of Ireland, such as: “Bi I dho husht” (*U12.265*), “a chara” (*U12.148*), and “Sinn fein amhain!” (*U12.523*). By using their native language, the men subvert British rule by integrating old Irish sayings and vocabulary. Elizabeth Butler Cullingford explains Ireland’s postcolonial status and the revisionists who “[...] assert that Ireland was a beneficiary as well as a victim of empire, and that geographical proximity, common language and skin color, and shared prosperity link the Irish more closely with their ‘dominant’ British neighbors than with other postcolonial societies” (219). The similarities of British and Irish culture motivated Irish revolutionists to revert back to their native language instead of using the language of their colonizers. Indeed, we can see that “the Citizen begins talking about the Irish language and the corporation meeting and all to that and the shoneens that can’t speak



their own language” (U12.679-81). The promotion for the use of the Gaelic language was subversive towards British imperial as well as ideological rule as it separated Irish culture from British culture.

Not only do these men reject British rule through the use of the Gaelic language, but they also speak quite frankly about the violent revolution towards British rule. The Citizen states regarding the British: “The strangers [...]. Our own fault. We let them come in. We brought them in. The adulteress and her paramour brought the Saxon robbers here” (U12.1156-58). The postcolonial implications of this statement aside, calling the British “strangers” demonstrates the rejection of the British who had invaded Irish land. The rejection of the colonizer who is still in power subverts the rule of the established British government. Furthermore, the nature of the British army and its presence in Ireland is questioned because of its oppressive and aggressive violence on the Irish who wanted them out. The Citizen states: “That’s your glorious British navy, [...], that bosses the earth. The fellows that never will be slaves, with only hereditary chamber on the face of God’s earth and their land in the hands of a dozen gamehogs and cottonball barons. That’s the great empire they boast about of drudges and whipped serfs” (U12.1346-50). The very aggressive language and the antagonistic nature of the men of the Irish Revolution speak to the subversive nature of their discussion.

“Cyclops” demonstrates subversive Irish culture, but it also shows Joyce’s criticism of nationalistic attitudes towards the Irish revolution by Joyce’s own people who can be as blind as their oppressor.<sup>18</sup> We can see it in their distrust and dislike of Bloom, who is Jewish, and therefore not considered a citizen of Ireland.<sup>19</sup> Bloom is asked: “What is your nation if I may ask” by the citizen (U12.1430). His response is:

“Ireland. [...] I was born here. Ireland” (U12.1431). At which point the citizen spits in the corner of the pub. By rejecting Bloom, an Irishman, for his presumed religion, the oppressed Irish of oppressed Ireland oppress others – the Jewish in this instance.

Furthermore, they are also upset when Bloom compares persecution of the Irish to persecution of the Jews: “And I belong to a race too, [...], that is hated and persecuted. Also now. This very moment. This very instant” (U12.1467-68). When the men ask him why the Jewish do not stick up for themselves like “men” (U12.1475), Bloom’s response is: “But it’s no use, says he. Force, hatred, history all that. That’s not life for men and women, insult and hatred” (U12.1481-82). By subverting the very politics of the men subverting the politics of their country, Bloom represents subversion of subversion here. According to Cullingford, “[e]thnic hybridity threatens Celtic enthusiasts like the Citizen [...]” (236). By criticizing the violent revolution of Ireland, Bloom subverts the movement for Irish independence and upsets characters like the Citizen who are promoting an ethnic and nationalistic solidarity.<sup>20</sup>

The “Cyclops” chapter, located in a heterotopic space away from the streets of Dublin and in a pub, demonstrates the levels of subversion that can occur outside of the societal control. Within the streets of Dublin, these men would not be able to be as critical of British rule nor would Bloom be able to be as vocal about the oppression of the Jews. However, outside of the streets these men can speak as they wish because they are not controlled by the societal sanctions for these political subversions.

### **Bodily Subversion: Mr. and Mrs. Bloom**

As discussed previously, the cityscape can regulate political agendas, religious agendas, and narrative agendas; but it also regulates bodily agendas. In Chapter 2, I explored Bloom’s underhanded sexual exchanges with Martha, as well as his well-

concealed passing of gas, in order to demonstrate how the city constrains characters who must abide by certain societal rules that regulate desire and bodily functions. However, once away from the city, these controls are loosed (pun intended) as societal control ceases to be effective behind the closed doors. In such heterotopic spaces as a bathroom or Molly's bed, societal sanctions on the body are ousted which allows for openly subversive acts such as bathroom behavior and open sexual dialogues and acts.

Bakhtin's exploration of the grotesque in regards to the body helps to elucidate how the body is – and is not – controlled through culture. He writes that the new “canon” of thought regarding the human body came about at the turn of the 16<sup>th</sup> century, and this turn made the body grotesque (320). The phallus, anus, nose, lower body, breast feeding, maternity, menstruation, etc., all fit the designation of what body functions and parts are considered to be grotesque (Bakhtin 320). Bakhtin describes the control placed upon the human body as follows:

In the modern image of the individual body, sexual life, eating, drinking, and defecation have radically changed their meaning: they have been transferred to the private and psychological level where their connotation becomes narrow and specific, torn away from the direct relation to the life of society and to the cosmic whole. In this new connotation they can no longer carry on their former philosophical functions. (321)

The “private and psychological level” is what interests me with regards to Joyce's use of the grotesque body in *Ulysses*. Separating the body from society – putting it literally behind closed doors – creates a private space where the human body can, for lack of better phrase, do what it's got to do. Commenting on Joyce's use of the grotesque,

Rodney Sharkey states that “Bakhtin could just as easily have been writing of Joyce when he observes: ‘As an artist and an heir to grotesque realism, he conceived excrement as both joyous and sobering matter, at the same time debasing and tender; it combines the grave and birth in their lightest, most comic, least terrifying form’” (37). Even though the grotesque aspects of the human body are treated explicitly in *Ulysses*, within the text these subversions are occurring behind closed doors, in privatized spaces. These privatized spaces demonstrate that bodily activities are not allowed within the streets of the city as they are controlled and regulated; they are limited to “safer,” heterotopic spaces.

At the end of “Calypso” Bloom relieves himself in the outhouse while reading an issue of *Tidbits*: “Quietly he read, restraining himself, the first column and, yielding but resisting, began the second. Midway, his last resistance yielding, he allowed his bowels to ease themselves quietly as he read, reading still patiently that slight constipation of yesterday quite gone” (*U4.506-9*). He is able to do this because he is in the heterotopic space of the bathroom. This is in contrast to him passing gas in “Sirens” when he is standing in the streets of Dublin. That is, in his outhouse, he is safely away from societal standards and control, so he can relieve himself without regard for ideological structures as represented through the city.

Furthermore, in “Nausicaa” Bloom masturbates while sitting on a rock on Sandymount Strand. He is watching Gerty McDowell from a distance, and while watching her watch the fire works going off over the beach (and viewing Gerty’s underclothes as she leans back), Bloom reaches orgasm:

She [Gerty McDowell] would fain have cried to him shockingly, held out her snowy slender arms to him to come, to feel his lips laid on her white brow, the cry of a young girl's love, a little strangled cry, wrung from her, that cry that has rung through the ages. And then a rocket sprang and bang shot blind blank and O! then the Roman candle burst and it was the sigh of O! and everyone cried O! O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lovely, O, soft, sweet, soft! (*U13.733-40*)

Bloom's release, so to speak, is juxtaposed with the fireworks going off as both "explosions" are occurring at the same time.

It is important that the scene of Bloom climaxing is set on the beach, next to the sea (much like Stephen in "Proteus"). Within the city streets Bloom controls his sexuality: he only ogles women or reads and then tears up a potentially damaging letter. But on the beach, Bloom is away from the control of the city and he is able to subvert the socially accepted norms and prohibitions (against exposure and public masturbation). After masturbating, he further contemplates his flaccid penis and semen left in his shirt: "Mr Bloom with careful hand recomposed his wet shirt. O Lord, that little limping devil. Begins to feel cold and clammy. Aftereffect not pleasant. Still you have to get rid of it somehow" (*U13.851-52*). This explicit depiction of Bloom's body before, during, and after masturbation is possible because he is outside of the confines of the city. By placing this chapter on the beach, Joyce allows Bloom to be free to act on his impulses, even if that means masturbating while watching a young woman sitting on the beach.

In juxtaposing the Bloom-of-the-city streets with the Bloom-outside-of-the-city streets, Joyce highlights the societal control placed upon Bloom when he is inside of the scaffolding of a city structure as compared to Bloom in heterotopic spaces. Bloom's subversive bodily acts explicitly detailed in *Ulysses* can be defined through Kristeva's abject. In defining the abject, Kristeva states that it is "not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (4). Even though both defecation and ejaculation are potentially a health – or a sanitary – hazard (which is, arguably, why they are relegated to the private sphere), when performed in public, they are representative of social disorder. These bodily functions and fluids are shielded from the societal view, which is what makes them abject – they are placed in specific settings that society has designated as safe. The ideological control that prevents bathroom and sexual behavior from being expressed openly in public is subverted outside of the city streets as the ideological control as material structure loses its influence.

Finally, in "Penelope," Joyce presents us with the subversion of both the narrative structure and bodily control. Throughout this chapter, there are only eight sentences, almost no punctuation, and no censorship as Joyce explores the mind of a woman. The setting of this chapter is Molly Bloom's bed where she lies and thinks about her day. Taking place completely away from any societal control, Molly's monologue branches into some particularly subversive territory of intimate details about her sex life as well as her detailed thoughts about menstruation.

For example, Molly thinks: "I never in all my life felt anyone had one the size of that to make you feel full up [...] I had to halfshut my eyes still he hasn't such a

tremendous amount of spunk in him when I made him pull out and do it on me considering how big it is” (*U*18.149-55). The setting, Molly’s bed, allows Joyce to create a character that explores intimate, if explicit bits of life, while safely outside of societal control. Within the bedroom and away from public spaces, Molly is free to think as she pleases, as raunchy as those thoughts may be.<sup>21</sup> Incidentally, the explicitness of her thinking affected the reception of *Ulysses* and contributed to the charges of obscenity against the novel. But in the context of public/private spaces, it’s easy to see that Joyce was challenging social mores by creating Molly who subverts sexual restrictions by reminiscing and fantasizing about sex.<sup>22</sup>

But as much as Molly subverts sexual standards, it is important to stress that she also enjoys sex and that her open enjoyment subverts accepted mores and assumptions about female sexuality. Ellen Carol Jones writes regarding feminine discourse in Joyce’s works:

The text of male discourse gains its coherence through a double displacement of woman: the coupling or augmenting of woman with man in a hierarchized equation and the subtracting or cutting out of what the male considers the representational excess of the female sexual organs, for example, the effacement of the clitoris as the signifier of the sexed object (258).

By not “cutting” out Molly’s enjoyment of sexuality, a dominant male voice is subverted as female sexuality is brought forward regardless of patriarchal sanctions placed on feminine sexuality. Being in her bed, in a heterotopic space, enables Molly to subvert these standards.

The marginalization of Molly's sexuality to her bedroom further demonstrates the social regulations of sexuality. Foucault, in *A History of Sexuality*, equates our discourses on sex with societal management of sex. He writes: "[...] one had to speak of it [sex] as of a thing to be not simply condemned or tolerated but *managed*, inserted into systems of utility, *regulated* for the greater good of all, made to function according to an optimum" (24, emphasis added). This regulation and control of sexuality is what relegates it to the bedroom. Once outside of the public eye and away from the confining scaffolding of the city streets, Molly is free to experience her orgasm as a woman. Joyce thus subverts the socially established restrictions not only on sexuality but, more specifically, on female sexuality.

Joyce's subversion of social taboos extends to his representation of Molly's menstruation, as she thinks: "[...] have we too much blood up in us or what O patience above its pouring out of me like the sea anyhow he didn't make me pregnant as big as he is I don't want to ruin the clean sheets I just put on I suppose the clean linen I wore brought it on too damn it damn it all they want to see a stain on the bed to know you're a virgin" (*U18.1122-26*). Foucault writes that heterotopic spaces are spaces set aside for "crisis." He states: "[...] there are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, *menstruating women*, pregnant women, the elderly, etc." (4, emphasis added). Molly's bed represents such a place: she is able to react to her menstruation freely without regard for societal sanctions.

Molly's references to menstruation represent a level of subversion beyond Bloom's ejaculation in "Nausicaa" because menstrual blood is seen as much more taboo



than semen. Kristeva writes: “While they always relate to corporeal orifices as to so many landmarks parceling-constituting the body's territory, polluting objects fall, schematically, into two types: excremental and menstrual. Neither tears nor sperm, for instance, although they belong to borders of the body, have any polluting value” (71). Bloom, we saw, was allowed to ejaculate on the beach next to the city; menstruating Molly, however, is confined to her bed in her home, completely separated from society. The heterotopic space created by Molly's bed allows for her open subversion of the abjectification of menstruation. Kristeva writes further: “Menstrual blood, on the contrary, stands for the danger issuing from within the identity (social or sexual); it threatens the relationship between the sexes within a social aggregate and, through internalization, the identity of each sex in the face of sexual difference” (71). As Molly menstruates in bed and contemplates openly about it in the narrative of “Penelope,” a further societal repression of the feminine body is subverted: not only is she able to upset the male-dominated paradigm of feminine sexuality, but she also subverts the notion of masculine identity as established through patriarchal cultural ideologies. By not being ashamed of her menstruation and candidly considering it within her stream of consciousness, Molly subverts the notion that menstruation is something to be ashamed of. As can be seen, spaces that exist outside of public spaces inscribed by a cityscape – heterotopic spaces – enable and foster unrestricted subversion.

## CONCLUSION

Newly emerging scholarship on James Joyce's use of Dublin's cityscape in *Ulysses* offers interesting opportunities for re-reading not only of *Ulysses*, but also of Joyce's own artistic and political agendas encoded in this text. This thesis contributes to this scholarship by demonstrating that Joyce, as a modernist, used the cityscape as a physical and conceptual tool for constructing both the narrative and the linguistic structures of his text. The cityscape of Dublin and all of its urban elements shape, influence, and control the characters, the progression of the narrative and the linguistic texture of the novel. According to Ian Gunn and Clive Hart, Joyce "believed [...] he lacked creative imagination" and "prized memory above all other human faculties. However, profoundly exploratory and startlingly original his novels may seem, they are mere recreations, rearrangements of the known world, than creative explorations of the unknown" (15). The physical manifestations of the city in *Ulysses* represent important elements of Dublin's cultural ideology; they also represent the individual citizens and their perceptions of the city and culture of Dublin. Indeed, the city in *Ulysses* can be seen in much larger terms: to close with the words of Richard Kain, one of the founders of Joyce criticism, by creating Dublin, Joyce "has been able to create a microcosm of twentieth century civilization" (21).

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## NOTES

<sup>1</sup> See Ian Gunn and Clive Hart, *James Joyce's Dublin: Topographical Guide to the Dublin of Ulysses*, for a full example of the topographical position of Bloom and the other characters in *Ulysses*. Gunn and Hart mapped the entire text with regard to its topographical location and the characters' topographical progression in Dublin.

<sup>2</sup> A man wandering the streets in literature brings to mind Baudelaire's *flaneur*. Bloom is, arguably, a *flaneur* of the streets of Dublin. See Baudelaire's essay "The Painter in Modern Life."

<sup>3</sup> See Valérie Bénéjam's chapter, "The Acoustic Space of Ulysses." She argues that attempting to envision the Dublin of *Ulysses* architecturally is counterproductive because the real cityscape of Dublin is so different than the one read in the novel. Rather, she argues that the reader can attempt to understand the Dublin of *Ulysses* geographically through its use of acoustics. She writes: "[...] the architectural space of *Ulysses* is perhaps more fruitfully investigated in its acoustic rendition [...], this is made possible by Joyce's interest in purely acoustical properties of sound and their ability to exist in, and hence, define space" (55).

<sup>4</sup> See Beatrice Monaco's chapter, "The Hyperconscious Machinic Text," from her work, *Machinic Modernism*. This chapter highlights some of the machinist urban mechanisms that occur in Joyce's work regarding things like trams and how they fit into a picturesque cityscape.

<sup>5</sup> Joyce's Linati Scheme lists "Architecture" as the "Art" of this chapter (Gilbert 199).

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<sup>6</sup> For further information regarding urban elements and how they add to a city's environment, see Kevin Lynch's chapter, "The City Image and Its Elements," from his text *The Image of the City*.

<sup>7</sup> According to Joyce's Linati Schema, the "Organ" of "Hades" is the heart (Gilbert 159), which further supports the fact that Bloom is going through his own personal heart-wrenching "hell" at this hour, as he pretends not to be bothered by the conversation around him. The "heart" organ of this chapter helps to further demonstrate Bloom's pain.

<sup>8</sup> Harding further quotes Derrida from "Structure, Sign and Play in Discourse and the Human Sciences" to elaborate on this point: "If totalization no longer has any meaning it is not because the infinity of a field cannot be covered by a finite glance or a finite discourse, but because the nature of the field – that is language and a finite language – excludes totalization [...] instead of being too large, there is something missing from [the field]: a center which arrests and founds the freeplay of substitutions" (Harding 8).

<sup>9</sup> See Patrick McGee, *Joyce Beyond Marx*, especially Chapter 3, "Ethical Desires," for further information regarding a Marxist reading of *Ulysses*.

<sup>10</sup> See Louis Althusser's "Ideology and Ideological State Apparatuses," as well as Gramsci's *Selections from the Prison Notebooks*, for fuller explanations of these writers' theories.

<sup>11</sup> Gifford states: "In 1898 a foundation stone for the statue was laid at the northwest corner of St. Stephen's Green facing Grafton street; the statue was never completed" (267). The presence, or lack thereof, of this statue in Dublin represents not

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only Irish rebellion against British Imperialism, but it also can represent a subversion of Catholic ideology. Gifford states further: “Tone is outside the mainstream of the Irish revolutionary tradition, since his republicanism would have appeared to Catholics (and in part to Protestants) as atheism” (267).

<sup>12</sup> The Biblical Elijah that is announced on the throwaway is used as a religious control since Elijah is connected with the second coming of Christ. The *Bible* states: “Lo, I will send you the prophet Elijah before the great and terrible day of the Lord comes. He will turn the hearts of parents to their children and the hearts of children to their parents, so that I will not come and strike the land with curse” (*New Revised Standard Version*, Mal. 4.5). Bloom tossing the throwaway in the trash indicates his rejection of religious scare tactics used to control people.

<sup>13</sup> Gifford explains the allusion to the game of hopscotch as used in *Ulysses* as follows: “Bloom did not step on a line as he crossed the hopscotch court; if he had, he would have been disqualified to the tune of the child’s chant: ‘You’re a sinner; you’re a sinner’” (89).

<sup>14</sup> That is, the rhythm of “*Won’t you come to Sandymount, / Madeline the mare?*” falls into (almost) four iambs: 1) won’t you [ / - ], 2) come to [ / - ], 3) Sandy [ / - ], 4) mount [ / ], with the last iamb being incomplete due to a missing syllable. Thus, technically, this iambic tetrameter, is called “catalectic” because it misses the second part of the final iamb. However, because Stephen’s walking feet “complete” the rhythm and “add” the missing second beat into the final iamb, the rhythm becomes “acatalectic” (this term describes a metrically complete verse that has a full number of syllables in the final foot; Free Online Dict.). I’m grateful to Prof. Wawrzycka for helping me with this passage.

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<sup>15</sup> See Katherine O’Callaghan’s essay, “Mapping the ‘Call from Afar.’” She writes: “Stephen’s calling, his inclination toward the artistic life, appears bound with the call to leave his home and homeland and move into a state of exile, physically creating the remove which allow his art to flourish” (181). This “physical” distance from the city symbolizes Stephen’s separation from the city and from his identity as a citizen, in favor of his identity as an artist.

<sup>16</sup> In “Ithaca” we see Bloom and Molly: “He kissed the plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation” (*U*17.2241-43).

<sup>17</sup> See Enda Duffy’s *The Subaltern Ulysses* for further information regarding Joyce’s use of Irish nationalism.

<sup>18</sup> See Dominic Manganiello’s chapter, “The National Scene,” in his *Joyce’s Politics* for further information regarding Joyce’s attitude to the nationalist movement in Ireland. He writes regarding Joyce’s reaction of nationalist material: “Clery [a nationalist writer] wrote another article entitled: ‘The Theory of Nationhood,’ which explored the argument in a similar fashion. Joyce may have had Clery’s treatment of the theme I mind when he has Bloom being asked the same question in ‘Cyclops’ and with similar results. Joyce, however, reverses the situation by questioning the idea of Irish not English nationhood. Joyce’s insertion of this seemingly innocuous question of nationhood, therefore, indicates that he was acquainted with topical political issues” (118). These are the issues presented in “Cyclops” representing a further comment on the nationalistic prerogative.

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<sup>19</sup> See Jackson Cope's "Ulysses: Joyce's Kabbalah" from his text *Joyce's Cities*.

<sup>20</sup> See Ignacio Lopez-Vicuna's "Language of Exile and Exile of Language" from the collection, *Joyce and the City*. He writes about Bloom as an Other in reference to his Jewish heritage: "By invoking anti-Semitism, Bloom reminds his listeners (and readers) of his status as an other, an exile in his own homeland, a man at home yet never fully at home. Joyce seems to be showing here a particular way of inhabiting Dublin – as an exile, as an Irish Jew, as a native who is also at the same time an other, both familiar and unfamiliar, heimish and unheimlich" (146).

<sup>21</sup> Further examples of Molly's subversive sexual thoughts are: "[...] never gives you the the expression besides schrooching down on me like that all the time with his big hipbones hes heavy too with his hairy chest for this heat always having to lie down for them better for him put it in my from behind the way Mrs Mastiansky told her husband made her like the dogs do it and stick out her tongue as far as she she could" (*U18.414-19*). And "I was coming for about 5 minutes with my legs round him I had to hug him after O Lord I wanted to shout out all sorts of things fuck or shit or anything at all only not to look ugly" (*U18.595-97*). She also ends her monologue, and the entire novel, with another orgasm: "I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes" (*U18.1606-9*).

<sup>22</sup> In her essay forthcoming in *Mediazioni*, "Memory and Marital Dynamics in Ulysses," Jolanta Wawrzycka comments on Molly as a complex character by stating: "Vast critical commentary on Molly published within the past few decades goes a long way to revise-reread-rewrite her character as a multifaceted, sharp and funny half of the

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Bloom couple, qualities traditionally and more readily assigned to her spouse. The readings of Molly's character as an interpellated colonial subject, exploded the notions of cultural identity, class positioning, sexuality, consumption, and body politics. What and how she remembers – and the language of her memories – cast her as a particularly complex figure that marks the cross-section between subjectivity, performativity, and the public, as a subject in the metanarrative of state and church further demarcated by her marital status and, eventually, by her new status as an adulteress.”



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