

The 'Usurpation' Motif in *Ulysses*

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In Episode I in *Ulysses*, that is, the 'Telemachus' Episode, Stephen Dedalus is watching a cloud which "began to cover the sun slowly, shadowing the bay in deeper green."¹⁾ This scene corresponds to that in Episode IV, the 'Calipsoe' Episode, where Leopold Bloom happens to be watching the same cloud which "began to cover the sun wholly slowly wholly."²⁾ In Episode I, the cloud beginning to cover the sun slowly shadowed the Dublin Bay in deeper green, and it cast a shadow on Stephen's soul. It reminded him of the green sluggish bile which his mother had torn up from her rotting liver by fits of loud groaning, vomiting. This shadow haunts him all through the day. On the other hand, in Episode IV, a cloud which Bloom sees is a sign of storm and merely a little cloud compared with the storm Poseidon brings forth when Odysseus leaves the Island of Calipsoe, but the influence this cloud gives upon Bloom's soul is not little as he says, "No wind would lift those waves, grey metal, poisonous foggy waters."³⁾ And "Grey horror seared his flesh."⁴⁾ This image of the Dead Sea and the Cities of Wilderness, Sodom, Gomorrah, Edom which are the Symbols of barren and bare waste corresponds to the storm which Poseidon brings forth. And, at the same time, the image is a revelation of the sea of Dublin in a difficult situation where modern Odysseus, Leopold Bloom, is drifting tossed about by terrible wind and waves.

Ireland, represented by the sea of Dublin, and her male inhabitants, represented by Bloom and Stephen, are placed in a difficult situation by usurpers. Towards the end of Part I, that is, Episode III, Stephen sees a threemaster, "He turned his face over a shoulder, rere regardant. Moving through the air high spars of a threemaster, her sails brailed up on the

crosstrees, homing, upstream, silently moving, a silent ship."⁶) Then towards the end of Episode X, the same threemasted schooner is depicted by the two usurpers, Haines and Mulligan, who are talking about Stephen at the tea room of Dublin Bakery Club: "Elijah, skiff, light crumpled throwaway, sailed eastward by flanks of ships and trawlers, amid an archipelago of corks, beyond new Wapping Street past Benson's ferry, and by the threemasted schooner *Rosevean* from Bridgwater with bricks."⁶) Then, in Episode XVI, this threemasted schooner is again referred to by a sailor who talks to Bloom and Stephen in the cabman's shelter: "We come up this morning eleven o'clock. The three-master *Rosevean* from Bridgwater with bricks. I shipped to get over. Paid off this afternoon. There's my discharge. See? W. B. Murphy, A. B. S."⁷) A book of connotation on *Ulysses* explains that this is part of 'usurpation' symbols in this novel and it comes from the reference to a passage in *the Exodus of the Old Testament*.⁸)

"Ye shall no more give the people straw to make brick, as heretofore: let them go and gather straw for themselves."⁹)

'Bricks' are considered to be the symbol of what severs the human souls from God, forces upon them a humiliating life, and this is applicable to *Ulysses*. Bricks are the stuffs which atrophy or benumb or get rid of Dubliners' spirit. The three-masted schooner *Rosevean* has come home to Dublin loaded with more bricks from the enemy, that is, England (Bridgwater is well known as the place producing bricks.) and has unloaded the cargo adding another humiliation to Ireland which is already sold to England.

It is symbolical that "a crumpled throwaway," on which the words "Elijah is coming" are written, is always sailing with the schooner. This ironically reinforces the 'usurpation' motif together with other symbolic descriptions such as a onelegged sailor who fought for England and begs money always growling "For England... home and beauty" and the Nelson's words "England expects..."¹⁰); the viceroy and his wife's cavalcade passing through the Dublin streets; "the superior, the very reverend

John Commee"¹¹) who does not like to traverse on foot "that dingyway past Mud Island" but likes "cheerful decorum."¹²)

These symbolic passages reinforce our sense of the marginality or the paralysis of the Irish males in the book *Ulysses* represented by Simon Dedalus as much as Leopold Bloom whose 'fatherland' is usurped by England and whose 'fatherhood' or 'manhood' is usurped by 'motherhood' or 'womanhood.' Between Bloom and his wife Molly there has been no real union as man and wife since the death of their son Rudy. Molly falls in love with one after another, and now Boylan is her twenty-fifth lover and Bloom's usurper. Their daughter Milly was born four years earlier than Rudy, but there is a hint that she is not his real child. In the morning scene of *Ulysses*, Bloom marvels at how Mr. Simon Dedalus is "full of his son," and decides that "he is right. Something to hand on." Then he thinks of his 'fatherhood,' "Last of his name and race. I, too, last of my race... No son. Rudy. Too late now. Or if not? If not? If still? ... Soon I am old."¹³) A passage in Episode XI, that is, the 'Sirens' Episode shows that Mr. Dedalus is dimly conscious of the abyss sundering him and his son Stephen.

"He (Lenehan) greeted Mr. Dedalus and got a nod.

—Greetings from the famous son of a famous father.

—Who may he be? Mr. Dedalus asked. Lenehan opened most genial arms. Who?

—Who may he be? he asked. Can you ask?

Stephen, the youthful bard.

Dry.

Mr. Dedalus, famous father, laid by his dry filled pipe.

—I see, he said. I didn't recognize him for the moment."¹⁴)

If Leopold Bloom has no son, Simon Dedalus has to ask for news of his son from passing cadgers of drink. On the other hand, the young child Stephen at Clongowes in *A Portrait of the Artist As a Young Man*, who had replied promptly 'A Gentleman' when he was asked "What is your father?",¹⁵) had changed his tune some years later: "A medical

student, and oarsman, a tenor, an amateur actor, a shouting politician, a small landlord, a small inventor, a drinker, a good fellow, a storyteller, somebody's secretary, something in a distillery, a tax gatherer, a bankrupt, and at present a praiser of his own past."¹⁶) Then Stephen felt that he stood to his family rather "in the mystical kinship of fosterage, fosterchild and fosterbrother,"¹⁷) and of his father and his friends he recognized his spiritual independence: "An abyss of fortune or of temperament sundered him from them."¹⁸) Now all through *Ulysses* we find Stephen's words which definitely renounce the 'fiction' of fatherhood:

"Wombed in sin darkness I was too begotten."¹⁹)

"I moved among them on the frozen Liffey, that I, a changiling, among the spluttering resin fires, I spoke to no-one; none to me."²⁰)

"A father is a necessary evil."²¹)

"Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession from only begetter to only begotten."²²)

"Paternity may be a legal fiction. What is the father of any son that any son should love him or he any son?"²³)

Stephen's comments on paternity as a necessary evil are made after he has repented of his refusal to follow his dying mother's wish for his praying at her bedside. As he ponders his dead mother's love saying "Was that then real? The only true thing in life?"²⁴) so the basic groundwork of *Ulysses* is laid when the truth of maternity is remarked to discredit the myth of paternity and the fake masculinity.

Leopold Bloom, another representative father in Dublin whose position is usurped, is characterized as an alternative image of authority Stephen is searching for. His fellow-feeling with Shakespeare which is shared by Stephen is based on a marked similarity in their marital situations. Just as Shakespeare was betrayed by his wife Ann and his brothers Edmund and Richard, and lost his son Hamnet, so Bloom was made a cuckold of by his wife Molly and his lovers, has lost his potency and is in search of a son of his soul, a substitute for Rudy, the son of his body. There is a very

universal and modern preposition in this relationship between man and wife (woman) or paternity and maternity. The woman naturally tends to gain the real power in her capacity to bear children, to enjoy the reciprocal love with them, and to gain her modern ability through their help to live on male terms in the world of men. Dr. Declan Kiberd says, "The very scope of traditional male power has proved self-defeating, for, since culture is largely a masculine creation, the increasing education of women has tended to reinforce the male element in all females, *without* a compensating extension in the sexual identity of males... If women can do all that men can do, and more besides, then nothing is intrinsically 'masculine' any more..."²⁵⁾ Thus, Leopold Bloom, the modern Odysseus, the typical father of our own time, has the fantasy of being pregnant—"O, I do so want to be a mother" in the 'Circe' Episode.²⁶⁾ Such wish-fulfilment seems to be an almost universal phenomenon and represent the male's secret desire for performing a more central role in child-bearing and child-rearing. When women usurp the traditional male functions, men intend to respond by trying to assume the attributes of wife, mother, or son. This is proved by the fact that Joyce as well as Bloom preferred a more passive role toward women. Richard Ellmann says,

"He was attracted particularly by the image of himself as a weak child cherished by a strong woman, which seems closely connected with the image of himself as victim, whether as a deer pursued by hunters, as a passive man surrounded by burly extroverts, as a Parnell or Jesus among traitors. His favorite characters are those who in one way or another retreat before masculinity, yet are loved regardless by motherly Woman."²⁷⁾

As one of the most striking examples for that relationship between Joyce and Woman, Ellmann quotes part of a letter which Joyce wrote to Nora in 1909 when their relationship as man and wife was in critical tension because of their long separation: "O that I could nestle in your womb like child born of your flesh and blood, be fed by your blood, sleep in the warm secret gloom of your body!"²⁸⁾ This personal sentiment is

extensively and symbolically developed into the mother and son motif through Mulligan's quotation from Algernon Charles Swinburne's poetry 'The Triumph of Time.'

I will go back to the great sweet mother,
 Mother and lover of men, the sea,
I will go down to her, I and none other,
 Close with her, kiss her and mix her with me;
Cling to her, strive with her, hold her fast
O fair white mother, in days long past
Born without sister, born without brother,
 Set free my soul as thy soul is free,

I shall sleep and move with the moving ships,
 Change as the winds change, veer in the tide,
My lips will feast on the foam of thy lips,
I shall rise with thy rising, with thee subside,²⁹⁾

After this Stephen, looking over at the sea, calls out to it as "allwombing tomb."³⁰⁾ This "allwombing (産む = to beget + progressive action) tomb (摘む = to nip in the bud)" represents the two contradictory attributes of mother or woman, that is, mercy and cruelty. The image comes from the amniotic fluid in the mother's womb, the Matrix Repository, the "Taizou-ka" (胎藏界) as called in Buddhism, which is believed to exist deep in the sea of the west where the sun sets and which holds all sentient beings and puts them to sleep peacefully for ever until they are permitted to be reborn into this world. This realm of Matrix Repository has the significance of holding and covering like keeping a child in the mother's womb, and it is Buddha's Law-Body of Principle, the realm of absolute equality, of dharma, of form, of the horizontal cross-section of the universe, of Cause, of Great Compassion and of sentient beings. Also, it is conceived as the void which is "neither holy nor characteristic, neither the root nor the attachment of feeling."³¹⁾ This Episode of Telemachus (Son Stephen) corresponds with Episode VI of *Odysseus* (Father Bloom) where Bloom

goes to the Glasnevin Cemetary for Dignam's burial just as Odysseus goes into the land of death, the land of ever-darkness (the allwombing tomb, the Taizou-kai or the Tokoyo-no-kuni). In Episode III, Stephen also fancies his journey to the west, to the evening land, that is, the allwombing tomb :

“Across the sands of all the world, followed by the sun's flaming sword, to the west, trekking to evening lands. She trudges, schlepps, trains, drags, trascines her load. A tide westering, moon-drawn, in her wake.”³²⁾

And, towards the end of Episode III, the word “to evening lands” reappear :

“My cockle hat and staff and his my sandal shoon.
Where? To evening lands. Evening will find itself.”³³⁾

Also, there is a description which reassures my point of view on “the allwombing tomb.”

“Pan's hour, the faunal noon. Among gumheavy serpentplants, milkoozing fruits, where on the tawny waters leaves lie wide. Pain is far.”³⁴⁾

This is the very picture of “Saihou-joudo” (the Paradise in the west) or “nirvana” painted by Oriental artists. Especially, the leaves in “leaves lie wide” are sure to indicate those of water lilies (or Japanese lotus) which are large enough for children to float on. The “tawny waters” indicates the “hasu-no-ike” (the lotus pond) in the “Saihou-joudo.”

In Episode V Bloom visualizes the same picture looking at Ceylon tea in a show-window and longing for the Orient :

“... choice blend, made of the finest Ceylon brands. The far east. Lovely spot it must be: the garden of the world, big lazy leaves

to float about on, cactuses, flowery meads, snaky leaves they call them. Wonder is it like that. Those Cinghalese lobbing around in the sun, in *dolce far niente*. Not doing a hand's turn all day. Sleep six months out of twelve. Too hot to quarrel. Influence of the climate. Lethargy. Flowers of idleness. The air feeds most."³⁵⁾

This Lotus-eater Episode is full of Bloom's narcissistic wish-fulfilment. At the end of this Episode he is wandering towards a Turkish bath, and he indulges in daydreaming his body held "in a womb of warmth" and his "floating hair of the stream around the limp father of thousands, a languid floating flower."³⁶⁾ Here we can notice Bloom's resignation to the marginality and powerlessness of the male, knowing that sooner or later children would take his place and his existence would not be the main purpose of a woman's life. Also, his sense of increasing isolation is countered by his fantasy of being pregnant or being reborn, his longing for wish-fulfilment to take the role of mother and son. Joyce, like his hero Bloom, had a life-long desire to heal his sense of disability by wish-fulfilment as the result that women have usurped traditional male prerogatives, and he, like D. H. Lawrence, was overawed by the sheer versatility of women's functions and believed that they were in the end more powerful than men.³⁷⁾

Stephen Dedalus has fled his father Simon after he pondered the truth of maternity, and he has started his journey searching for his spiritual father. However, there awaits a bitter struggle because Stephen is doomed to follow the same course as Bloom. When Bloom asks Stephen "Why did you leave your father's home?", he receives the reply "To seek misfortune."³⁸⁾ Stuart Gilbert explains the relation between Stephen and Bloom as that between the two complementary types, the intellectual Stephen and the instinctive Bloom, and he regards the central theme of *Ulysses* as the "atonement of Stephen, eternal naysayer, and positivist Bloom."³⁹⁾ His interpretation is, in some respects, right, but it seems to make the two personalities too much stereotyped and oversimplify the complicated significance of this encounter. We must consider the importance of the crucial likenesses between the two men. Both of them feel many of the same

thoughts and emotions through the day, for example, that death by drowning is not the worst way; that manly women are attractive; that the Jews should be defended, and so on. These similarities are far more important than the publicised contrasts, for example, Bloom is less hag-ridden than Stephen by the dead; those differences which are often used to suggest that Father Bloom has vital lessons yet to teach Son Stephen. I prefer to think of Stephen as "himself his own father," using Bloom for hints of what such a father might be, but ultimately conceiving of such a being out of his innermost self—like Hamlet, becoming the ghost of his own father. Nietzsche once said, on the question of paternity, that when a man hasn't had a good father, it becomes necessary to invent one. What he meant was to "become a father to oneself," which was what every artist does in giving birth to a conception of himself, and Stephen is no exception.

The paternity and creative artist motif has a prominent place in Episode X, and this motif in *Ulysses* is not only based on the model of the relation between Odysseus and Telemachus. It is extended to those relations between Father God and Son Christ, King of Denmark and his son Prince Hamlet, the fabulous artificer Daedalus and his son Icarus, Shakespeare and his son Hamnet, and so on. Its image is stratified doubly, trebly, nay, more complicatedly. On this theme Prof. Shunichi Ohishi gives us a very comprehensive argument.⁴⁰⁾ In Episode X, Stephen is unfolding his own Shakespearean criticism in an elated manner to Mr. Best, John Eglinton (Magee), Mr. George Russell (A. E.), the Quaker librarian, and others. He is obsessed with what Mulligan suggested of him "... Hamlet's grandson is Shakespeare's grandfather and he (Stephen) himself is the ghost of his own father."⁴¹⁾ Shakespeare as a cuckold meets on a common ground with King Hamlet. Therefore, Shakespeare is King Hamlet's 'ghost' whose part he himself acted on the stage.⁴²⁾ Also, Shakespeare was exiled from Stratford, which is often compared to Dublin, so he is a 'ghost' by his 'absence'. Stephen defines a 'ghost' as "one who has faded into impalpability through death, through absence, through change of manners."⁴³⁾ Stephen interprets the significance of the scene where the ghost of King Hamlet appears. Shakespeare who plays the role of the ghost of King Hamlet "speaks to the son of his soul, the prince, young Hamlet and

to the son of his body, Hamnet Shakespeare, who has died in Stratford that his namesake may live for ever."⁴⁴ Prince Hamlet is not Shakespeare himself as John Eglinton believes, just as Stephen is not Joyce who wrote *A Portrait* and *Ulysses*. Prince Hamlet is Shakespeare's son of soul, and the dead Hamnet, the son of his body, would be Prince Hamlet's twin brother if he were alive, so Shakespeare's consubstantial son. In this connection, Actor Burbage who played the part of Prince Hamlet was Shakespeare's adopted son. By the way, Stephen as the son Icarus or Prince Hamlet is suffering from a nightmare of his dead mother, and he is exiled by Simon, the father of his body, just as Prince Hamlet is distressed with his mother Gartrude's sin of incestuous love and is dispossessed by his father King Hamlet's death. And, Stephen is searching for a father of his soul in absence, as Buck Mulligan calls him "Japhet in search of a father!"⁴⁵ So, Stephen is a ghost by 'absence' or by 'being dispossessed'. Also, Stephen once exiled from Dublin to Paris as Shakespeare did from Stratford to London. So Stephen, here in the scene of the library, is assuming the role of father, that is, Shakespeare or the ghost of King Hamlet as the father of Prince Hamlet and Hamnet. In other words, he is assuming the role of Daedalus as the father artist of Icarus. And at the same time he is assuming the role of son, Prince Hamlet or Icarus. However, Stephen has not yet attained his competence to assume that role of father. He is only longing for doing it. Stephen has not attained enough maturity to be his ideal artist. He is not yet such a master-hand as Joyce, the father of his soul.

Now, what about Mr. Bloom? He is a father, and just like Shakespeare he was made cuckold of by his wife Molly, has lost his potency and is in search of his soul, a substitute for Rudy, the son of his body. So Mr. Bloom is another 'ghost' by absence and exile, and moreover, when Stephen is talking about the story of Hamlet which he calls a ghost story, Mr. Bloom makes his 'ghostly' appearance:

"A patient silhouette waited, listening."⁴⁶

"... a bowing dark figure following his hasty heels."⁴⁷

"About to pass through the doorway, feeling one behind, he stood aside."⁴⁸ (Stephen has not yet recognized Mr. Bloom at this

stage.)

“A man passed out between them, bowing, greeting.”⁴⁹⁾ (Buck Mulligan has recognized Mr. Bloom and has noticed Mr. Bloom looked “upon Stephen to lust after him,” but Stephen has not.)

The son is consubstantial with the father⁵⁰⁾, so the father is the son, and the son is the father, and both are the shadows or the ‘ghosts’ or the same substance. In Episode IX, the son Stephen has not yet been conscious of the existence of the father Mr. Bloom, but anyhow at this stage he has encountered Mr. Bloom, the father of his soul in ‘ghostly’ figure. And, the result produced from this encounter is the realization of a sort of ‘trinity’ of ‘father, son and ghost.’ This trinity is a god, and it is termed by Stephen “trinity of black Wills, the villain Shakebags, Iago, Richard Crookback, Edmund in *King Lear*, ...”,⁵¹⁾ and it is black ‘Wills’, that is, Will Shakespeare’s trinity. And, it indicates an artist as a creator who constructs his own microcosm in the manner of Almighty God. Therefore, the encounter of Stephen and Mr. Bloom has the significance of Stephen’s aspiration for the creative trinity, the unified image of artistic creation which he is craving for or which he thinks he has already gained self-conceitedly.

In Episode IX, Stephen says as follows:

“As we, or mother Dana, weave and unweave our bodies, . . . , from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image, and as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time, so through the ghost of the unquiet father the image of the unliving son looks forth. In the intense instant of imagination, when the mind, Shelley says, is a fading coal, that which I was is that which I am and that which in possibility I may come to be. So in the future, the sister of the past, I may see myself as I sit here now but by reflection from that which then I shall be.”⁵²⁾

Here, the ‘consubstantiality’ of father and son is described in the aspect of

'time.' The consubstantiality of father and son has been realized in the figure of 'ghost', and here it crosses with its 'time' aspect. It is 'time' that actualizes the *lex eterna* that father and son are consubstantial, and the self-image of the unliving son in the past looks forth through the ghost of the unquiet father in the future. So these two 'ghosts' are identical because they are looking forth through the other's 'image.' As Prince Hamlet, who was the twin brother of the unliving son Hamnet, was the son of soul for King Hamlet's ghost, that is, Shakespeare, so Stephen, who is the twin brother of the unliving son Rudy, is the son of soul for Mr. Bloom. And, for Stephen, Mr. Bloom must be his own reflection in the future. Frank Budgen says, "Bloom *is* while Stephen is becoming."⁵³) Stephen has only a vague idea of Mr. Bloom being his alter ego, but Stephen and Mr. Bloom are consubstantial beyond space and time, because from the first this trinity is not a corporal existence but logos and words. Stephen who is "entelechy, form of forms" is Stephen "by memory because under ever-changing forms."⁵⁴) And beyond time and space Stephen himself is his own son and all in all. Stephen says,

"He (Shakespeare) found in the world without as actual what was in his world within as possible. Maeterlinck says:

If Socrates leave his house today he will find the sage seated on his doorstep. If Judas go forth tonight it is to Judas his steps will tend. Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, wives, widows, brothers-in-love. But always meeting ourselves. The playwright who wrote the folio of this world and wrote it badly (He gave us light first and the sun two days later), the lord of things as they are whom the most Roman of catholics call *dio boia*, hangman god, is doubtless all in all in all of us, ostler and butcher, and would be bawd and cuckold too but that in the economy of heaven, foretold by Hamlet, there are no more marriages, glorified man, an androgynous angel, being a wife unto himself."⁵⁵)

Thus, Bloom at 38 is really too young to be Stephen's parent, and he

is only a working approximation of what the “invented father” of Stephen might be like, that is, if Stephen were to grow and mature, on the basis of his current personality. All this relates beautifully to the already quoted passage: “... So in the future, the sister of the past, I may see myself as I sit here now but by reflection from that which then I shall be.” This explains why Joyce’s recoil from the physical violence of World War I can nevertheless colour his portrait of peaceable Stephen and Bloom in 1904, or why he can use the experience of aerial bombardment in 1917 to evoke the contents of Stephen’s mind in *Nestor* as he contemplates the “shattered glass and toppling masonry”⁵⁶⁾ of the Last Day. If, as Stan (Joyce’s brother) said, Joyce was obsessed with the course of the past through the present, he was ever more fascinated by the rediscovery of the present in the past, which is to say, by the act of reinventing your father out of the experience of your current needs. After all, the entire Irish Revival was, in that sense, a search for a “better father,” a more proud revised version of the national past conducive to greater self-esteem. And, of course, that is what Joyce himself is doing with Dublin of 1904 — reinventing it. So, the encounter with Bloom is truly an encounter by Stephen with himself. The “intimations” of Bloom as he passes Stephen in the Library helps to bring this out wonderfully; as does the quotation on Japhet in search of a father. The boy of Episode I is indeed the mature man of Episode V, and not just a son. After all, the idea of the Trinity is the notion that Father and Son are one — or as Joyce cleverly indicates, “everyman and noman.”⁵⁷⁾

Notes

1. James Joyce, *Ulysses*, Penguin Books, 1969, p. 18.
2. *Ibid.*, p. 63.
3. *Ibid.*, p. 63.
4. *Ibid.*, p. 63.
5. *Ibid.*, p. 56.
6. *Ibid.*, p. 249.

7. *Ibid.*, p. 545.
8. *Exodus* 5:7.
9. *Exodus* 5:7, *The Holy Bible—The Authorized King James Version—*
10. *Ulysses*, p. 224.
11. *Ibid.*, p. 218.
12. *Ibid.*, p. 221.
13. *Ibid.*, p. 221.
14. *Ibid.*, p. 261.
15. James Joyce, *A Portrait of the Artist as a Young Man*. Penguin Books, 1968, p. 9.
16. *Ibid.*, p. 241.
17. *Ibid.*, p. 98.
18. *Ibid.*, p. 96.
19. *Ulysses*, p. 43.
20. *Ibid.*, p. 51.
21. *Ibid.*, p. 207.
22. *Ibid.*, p. 207.
23. *Ibid.*, p. 207.
24. *Ibid.*, p. 15.
25. Declan Kiberd, *Men and Feminism in Modern Literature*, Macmillan, 1985, p. 180.
26. *Ulysses*, p. 206.
27. Richard Ellmann, *James Joyce*, p. 295.
28. *Ibid.*, pp. 296-7.
29. Algernon Charles Swinburne, *The Poetical Works*, Oxford, 1960, p. 320.
30. *Ulysses*, p. 60.
31. Trigant Burrow, *Preconscious Foundations of Human Experience*, Basic Books, Inc., New York, 1965, p. 39.
32. *Ulysses*, p. 53.
33. *Ibid.*, p. 56.
34. *Ibid.*, p. 54.
35. *Ibid.*, p. 73.
36. *Ibid.*, p. 88.
37. Declan Kiberd, *Op. Cit.*, p. 181.
38. *Ulysses*, p. 620.
39. Stuart Gilbert, *James Joyce's Ulysses*, Penguin Books, 1969, p. 61, p. 63.

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40. Shunichi, Ohishi, *James Joyce-no-Bungaku (Literature of James Joyce)*, Aporonsha, 1978, pp. 40~69. This paper refers especially to pp. 45~55.
 41. *Ulysses*, p. 24.
 42. Shunichi Ohishi, *Op. Cit.*, p. 47.
 43. *Ulysses*, p. 188.
 44. *Ibid.*, p. 188-9.
 45. *Ibid.*, p. 24.
 46. *Ibid.*, p. 200.
 47. *Ibid.*, p. 201.
 48. *Ibid.*, p. 217.
 49. *Ibid.*, p. 217.
 50. *Ibid.*, p. 197.
 51. *Ibid.*, p. 209.
 52. *Ibid.*, p. 194.
 53. Frank Budgen, *James Joyce and the Making of 'Ulysses' and Other Writings*, Oxford University Press, 1972, p. 60.
 54. *Ulysses*, p. 190.
 55. *Ibid.*, p. 213.
 56. *Ibid.*, p.195.
 57. *Ibid.*, p. 648.