JOYCE STUDIES IN ITALY

21

LANGUAGE AND LANGUAGES IN JOYCE'S FICTION

Edited by
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ANICIA

Volume pubblicato con il contributo di The James Joyce Italian Foundation

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Direttore responsabile: Franca Ruggieri
Registrazione Num.R.G, 1885/2016, Tribunale Ordinario di Cassino

ISSN 2281 – 373X

© 2019, Editoriale Anicia s.r.l. - Roma
http://www.edizionianicia.it/store/
info@edizionianicia.it

Single copy price: €18.00
Subscription rates (one issue annually):
Personal: €18.00
Institutional: €30.00

The journal will be published on the following website:
https://thejamesjoyceitalianfoundation.wordpress.com/
Purchases can be made by directly contacting the publisher and then completing a bank transfer covering the price of the book and postage costs (this is €5.00 within Italy, but varies according to the country of destination).

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FEDYA DAAS

"MASKED LICENCE": PARODY, HEROISM AND THE YEATSIAN THEORY OF THE MASK

In "Circe", Joyce chooses to enact the unconscious of his protagonist in a fantasized dramatic form. Bloom takes the role of the reformer and expands his imagined futuristic Bloomusalem in the following announcement:

> I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. Saloon motor hearses. Compulsory manual labour for all. All parks open to the public day and night. Electric dishscrubbers. Tuberculosis, lunacy, war and mendicancy must now cease. General amnesty, weekly carnival, with masked licence, bonuses for all, Esperanto the universal brotherhood. No more patriotism of barspongers and dropsical impostors. Free money, free love and free lay church in a free lay state. (*U* 15.433)

Bloom's imagined community embodies the Bakhtinian carnivalesque, with, of course, some changes of structure and emphasis. The word "carnival" is itself employed in Bloom's speech and backed up by items like "union", "the public ", "universal" (used twice), "mixed" deployed twice as well and "all" repeated five times, almost as though to match Bakhtin's definition of carnival, which is

> not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people ... It has a universal spirit: it is special condition of the entire world, of the world's revival and renewal, in which all take place. Such is the essence of carnival, vividly felt by all its participants. (1984: 7)

Indeed, the issue of Joyce and the carnivalesque has received much critical attention. Cixous, for example, reads "Circe" as "the feast day of the repressed" (1975: 388-9). Booker sees "Bakhtin's emphasis on the carnival as an image of the intermingling of the discourses of different social classes, an image of obvious relevance to the polyphonic writing of Joyce" (1995: 36). Kim also favours a Bakhtinian reading of "Circe" episode, "where heterolossic voices of the repressed others are reverberating without any censorship" (2017: 33). The above-mentioned critics, as well as many others' analyses of Joyce's writings in general and "Circe" in particular, have brought about valuable insights concerning the polyphony of *Ulysses*, its problematization of the epic and the novelistic genre as well as the liberation and celebration of repressed voices. My objective, however, is to emphasize the ways these repressed voices speak loud mainly through the ritual of the mask, parodic styles and the use of defense mechanisms and how these methods match the Yeatsian theory of the mask as well as his conceptualization of heroism. Hence my analysis becomes three dimensional, exploring Joyce's peculiar deployment of the image/ stratagem of the mask whose affinity with the Bakhtinian carnivalesque is undeniable but whose intersection with Yeats's theorizing of the theatrical mask is unpredictable yet possible.

The carnival's "peculiar logic of the "inside out", of the "turn about", of a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings" (Bakhtin 1984: 11) permeates the episode. And Karen Lawrence confirms the "general carnival atmosphere" in "Circe" with "puns, wisecracks, and burlesque" that "represents the dramatic eruption of the unconscious of the characters and of rhetorical energies in the language" (1981: 151). Strikingly, this eruption of the unconscious of the characters in the carnival takes place "with masked licence". The destabilizing effect of the carnivalesque, the reversal and subversions of all authorities and hierarchies be they psychological, political and linguistic are permitted through a mask. The "free money", "free rent", "free love" and "a free lay church in a free lay state" celebrate, just like in the carnival, "liberation from the prevailing truth and from the established order" (Bakhtin 1984: 10).

Since cultural, social and national codes in Ireland are established by and within British and Catholic institutions and their discourses, their dislodgement could neither be a straight forward matter nor an explicit endeavor. The expression of a free self, the shaking of power systems and the flying by the nets of stringent ideologies would have been made possible only through a "masked license". Exteriorizing repressed, revolutionary and unknown facades of the self, the mask, as Yeats in *Per Amica Silentia Lunae* explains, "permit[s] the expression of all the man most lacks" (Yeats 1918: 38). That the mask is evoked verbatim in the drama of "Circe" calls to mind the theatrical mask used and theorized by W. B Yeats. Yeats's late drama insists on the use of the mask on stage following the conventions of the Japanese Noh theatre. In fact, the mask is significant for him for many reasons, two of which are of particular importance to our purposes. The first is that the mask creates a stable and confident expression. Gordon Craig writes in the first issue of his magazine, *The Mask*, that "human facial expression is for the most part valueless […] Masks carry conviction […] The face of the actor carries no such conviction; it is over-full of fleeting expression — frail, restless, disturbed, and disturbing" (qtd. in Keane 2016). And Keane asserts that "Yeats also knew Craig's "A Note on Masks", published the same year Yeats wrote his poem "The Mask"" (ibid.). The second is that the principle of the mask matches Yeats's theorizing of the self as containing its double or its opposite. This doubleness of character is essentially Japanese yet it proves appealing to the Yeatsian notion of the self and anti-self.

Besides the dramatic space that Joyce carves in his novel to allow his protagonist to stage his multiple selves in a Yeatsian fashion, Joyce's carnivalesque atmosphere and the hectic and hazy wearing of masks within his realistic novel compels the creation of a phantasmagorical milieu that at once shatters the myth of a unified self and disrupts any view of an untroubled and homogenous reality. In the same vein, Yeats finds his other self or anti-self in visions and surreal circumstances. He writes:

> I sometimes fence for half-an-hour at the day's end, and when I close my eyes upon the pillow I see a foil always playing before me, the button to my face. We meet always in the deep of the mind whatever our work, wherever our reverie carries us, the other Will. (1918: 40)

"In the deep of the mind", in "reverie", or what on other occasions Yeats describes as "between sleeping and waking", the hero discovers his foil or his anti-self. The anti-self is everything the self is not and it can be visualized in dreams and acquire countenance by wearing a mask.

Bloom wears different masks on multiple occasions in nighttown hallucinations. In "Circe", Bloom has been welcomed in his own fantasy as "the famous Bloom […], the world's greatest reformer", "God save Leopold the First!" (*U* 15. 427) and even John Howard Parnell hails him as "Illustrious Bloom! Successor to my famous brother" (*U* 15. 428). Bloom is the successor of the uncrowned king of Ireland "Parnell", "a man like Ireland wants" (*U* 15.429). Yeats's hero "found hanging upon some oak of Dodona an ancient mask […] that he changed it to his fancy, […] that when at last he looked out of its eyes he knew another's breath came and went within his breath upon the carven lips, and that his eyes were upon the instant fixed upon a visionary world" (Yeats 1918: 36-7).

Mingling his own breath with that of a reformer (a comically crowned persona matching the spirit of carnival), Bloom identifies with the circumstances Parnell experienced and the text parodies the national Irish discourse unveiling its critique of the mass ingratitude poured upon this political figure:

> ALEXANDER J DOWIE
> *(Violently.)* Fellowchristians and antiBloomites, the man called Bloom is from the roots of hell, a disgrace to christian men. A fiendish libertine from his earliest years this stinking goat of Mendes gave precocious signs of infantile debauchery, recalling the cities of the plain, with a dissolute granddam. This vile hypocrite, bronzed with infamy, is the white bull mentioned in the Apocalypse. A worshipper of the Scarlet Woman, intrigue is the very breath of his nostrils. The stake faggots and the caldron of boiling oil are for him. Caliban!
> THE MOB
> Lynch him! Roast him! He's as bad as Parnell was. Mr Fox!
> *(Mother Grogan throws her boot at Bloom. Several shopkeepers from upper and lower Dorset street throw objects of little or no commercial value, hambones, condensed milk tins, unsaleable cabbage, stale bread, sheeps' tails, odd pieces of fat.)* (U 15.435)

Through this enacted scene in the drama of “Circe”, Joyce unmasks his commentary upon political events taking place in Ireland while seemingly keeping his authorial reticence. His weaving of a dense parodic religious register, ranging from “fellowchristians” to “Apocalypse”, “debauchery”, “infamy”, “fiendich” and “disgrace” that ends with ethics of punishment and retribution in a debased form of language like “The stake faggots and the caldron of boiling oil are for him”, “Lynch him! Roast him”, voices not only a mistrust and a deep-seated aversion towards religion itself and its doctrines but also his hate of servile and blind followers of Catholicism. The depicted scene is polyphonic in that it introduces multi-layered significations promoting the role of an active reader who also produces meaning. The multiplicity of discourses within the single utterance discloses the dialogic relationships that permeate speeches and words in *Ulysses*.

Just like the self in the carnival, which is transgressed through donning a mask, the language in the above-mentioned passage is at its minimum double-voiced, delivering selves and anti-selves, projecting texts and anti-texts, discourses and anti-discourses. There is indeed no authoritative voice, nor omnipresent or omnipotent narrator. Already the invasion of drama to the novelistic texture is a rupture against all linguistic authority or genre taxonomy while the intermeshing of hallucinations with reality in “Circe” attests to the impossibility of the supremacy of the rational worldview of the western culture. Graham Allen explains that: “[l]ike the tradition of the carnival, the polyphonic novel fights against any view of the world which would valorize one ‘official’ point of view, one ideological position and thus one discourse, above all others. The novel, in this sense, presents to us a world which is literally dialogic” (2000: 24). The carnivalesque is once more asserted in the stage directions replacing the narrative voice by trivial, comic behaviours of the mob and references to animal body parts like “sheep’s tails” and “odd pieces of fat” (*U* 15.435).

In his deliberate game of masks, Joyce offers Bloom the mask of a woman. In a carnivalesque fashion that celebrates “the freedom that comes from inversions in social hierarchy, suspension of sexual restraints, and the possibility of playing new and different roles” (Clark 1984: 251), Bloom in his revolutionary fantasy turns Bella, the brothel

Keeper, into Bello. Bloom through gender metamorphosis represents women's marginality and their occupation of the place of the “other”. In the drama of “Circe”, Joyce insists that it is “gender role” rather than “biological sex” that interferes in cultural representation of identities. Bello, in his patriarchal role, orders: “Feel my entire weight. Bow, bondslave, before the throne of your despot’s glorious heels, so glistening in their proud erectness” (*U* 15.464) and Bloom in his female identity “promise[s] never to disobey” (*U* 15.464). While Bloom “puts out her timid head”, “Bello grabs her hair violently and drags her forward”, “twists her arm” (*U* 15.465) then “slaps her face” (*U* 15.466). Bello also lists the cultural roles of a woman taken to be natural: “you will make the beds, get my tub ready, empty the pisspots in the different rooms” (*U* 15.470).

Sexually objectified, a woman must be, in Bello's words, “wigged, singed, perfume sprayed, rice powdered, with smoothshaven armpits” (*U* 15.467). They are also feeble-minded creatures who need man’s guidance. Bello addresses Bloom, the woman: “I only want to correct you for your own good” (*U* 15.465) and on another occasion “I'll lecture you on your misdeeds” (*U* 15.470). The comic gender shift becomes a parody of patriarchal society. “For Bakhtin, parody is just one of the cultural forms that draw upon the popular energies of the carnival” (Dentith 2000: 22). Dentith continues: “[f]ollowing Bakhtin, parody indeed emerges from a particular set of social and historical circumstances, it is mobilized to debunk official seriousness, and to testify to the relativity of all languages, be they the dialects of authority or the jargons of guilds, castes or priesthoods” (2000: 23). On this destabilizing effect, Kim remarks that “carnivalesque moments in “Circe” jeopardize any totalizing attempts of interpretation and signification; interpretations and significations are delayed and revised ceaselessly” (2017: 33). Nowhere can Joyce’s endless deferral and revision of the notion of an essentialist identity be more evident than in his description of Bloom as “a finished example of the new womanly man” (*U* 15.436).

In “Circe” as well as in “Telemachus”, Joyce refers to Mathew Arnold as a mask. Joyce tries very early to provide the general scape of his colonial Dublin which suffers in 1904 not only from English military interference but also from racial stereotyping to which Arnold is a basic

contributor. The mode is unequivocally parodic and the idea that Arnold participates in the familiarization or naturalization of such racial tropes is evident in Joyce's depiction of an imagined scene by Stephen of Oxford University: "Shouts from the open window startling evening in the quadrangle. A deaf gardener, aproned, masked with Matthew Arnold's face, pushes his mower on the somber lawn watching narrowly the dancing motes of grasshalms" (*U* 1.7). The opposition between "shouts", a plural noun denoting loud voices, and the adjective "deaf" reveals that Arnold closes his ears to other cultures. The gardener's sole focus on his task of mowing the lawn regardless of the surrounding shouts parodies Arnold's engagement in his so to speak elaborate study of the Celts having only a second-hand experience of the surveyed race and neglecting all forms of plurality.

In "Circe", Arnold makes a ghostly appearance in a brothel: "*The Siamese twins, Philip Drunk and Philip Sober, two Oxford dons with lawnmowers, appear in the window embrasure. Both are masked with Matthew Arnold's face*" (*U* 15.455). Again, he is placed between opposites "drunk" and "sober", which are twins. The mingling of opposites accompanying Arnold's presence challenges the binary logic adopted by the English critic. Again, that the scene is imagined relates to the spirit of the carnivalesque in literature that according to David K. Danow "supports the unsupportable, assails the unassailable, at times regards the supernatural as natural, takes fiction as truth, and makes the extraordinary or "magical" as viable as a possibility as the ordinary "real", so that no true distinction is perceived or acknowledged between the two" (1995: 3). In the carnival, the mask expresses alternative identities. Similarly, Joyce's parodic techniques, which employ Arnold's mask, unearth embedded colonial modes of thought. Parody, then, is closely intertwined with the mask. It foregrounds style as a way of narration, critique, subversion of hegemonic discourses, and revelation of hidden cultural and colonial structures. Dentith indeed asserts that "parody itself is socially and politically multivalent" (2000: 28). For Joyce, the parodic style is a mask that enables the multiplicity of perspectives engaging his novel in the carnivalesque.

Apart from the dramatic fantasy of "Circe" that enables the cult of the mask with its avowed theatricality, throughout the day Joyce's protagonist Bloom also deploys the stratagem of the mask that foregrounds the doubleness of the self, the will for happiness, the ability of adaptation and the power of creation. Yeats writes:

> I think all happiness depends on the energy to assume the mask of some other life, on a re-birth as something not one's self, something created in a moment and perpetually renewed; in playing a game like that of a child where one loses the infinite pain of self-realisation, in a grotesque or solemn painted face put on that one may hide from the terror of judgment [...]. Perhaps all the sins and energies of the world are but the world's flight from an infinite blinding beam. (1918: 35)

In "Calypso", Molly receives a letter from Boylan and explains to Bloom that her manager is bringing the programme of the concert that afternoon and that she is going to sing *La ci darem* and *Love's Old Sweet Song*. Of course Bloom is no fool and knows what kind of meeting will take place. For the rest of the book, he remains haunted by disturbing thoughts of his wife's infidelity that keep surging throughout the text in different forms and against which he employs a variety of defense mechanisms. In "The Lotus Eaters", when he and McCoy are conversing about Molly's upcoming concert tour with Boylan, Bloom is reminded of Boylan's letter and feels ill-at-ease and reduces the coming love affair between his wife and her lover to "a kind of tour" (*U* 5.66), which is a refusal to acknowledge the bitter reality or, to use the psychological term, a denial of the reality which "involves blocking external events from awareness" (McLeod 2009). In "Hades", Bloom's emotional pain becomes even more acute as when thinking of Boylan, he suppresses the name through a pronoun: "He's coming in the afternoon. Her songs" (*U* 6.82). His psychological avoidance

> is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious. […] [However] this is not a very successful defense in the long term since it involves forcing disturbing wishes, ideas or memories into the unconscious, where, although hidden, they will create anxiety. (McLeod 2009)

This is perfectly true for Bloom as at that moment the carriage with Bloom, Martin Cunningham, Jack Power and Simon Dedalus on the way to Dignam's funeral passes Blazes Boylan. Terrified by the unpleasant coincidence, "Mr Bloom reviewed the nails of his left hand, then those of his right hand" (*U* 6.82). Bloom's reviewing of his nails conceals his nervousness and stress and is a vain attempt to downgrade Boylan. Wondering about Molly's and others' attraction to Boylan, Bloom is comforting and satisfying himself by describing him as the "worst man in Dublin" (*U* 6.82). However, the men with Bloom on the carriage attempt to make Bloom look like the worst man in Dublin. They exhibit a blatant anti-Semitism mixed with jealousy because of Bloom's Jewishness and the fact that he has never borrowed money. The suicide of Bloom's father marginalizes Joyce's protagonist even further as the practice is prohibited in Catholic doctrines. Bloom's father and we may infer Bloom himself are outcasts both socially and religiously. "But the worst of all, Mr Power said, is the man who takes his own life […] The greatest disgrace to have in the family" (*U* 6.86). Well aware of the backgrounds of his exclusion and accordingly his own image in society, Bloom chooses to project it on Boylan. Projection actually "involves individuals attributing their own thoughts, feelings and motives to another person" in order to "protect" themselves "from feelings of anxiety or guilt, which arise because [they] feel threatened" (McLeod 2009).

In "Lestrygonians" Bloom adopts another defense mechanism to cope with reality. When Nosey Flynn mentions the tour and Boylan's name, "[a] warm shock of air heat of mustard hauched on Mr Bloom's heart" (*U* 8.154). Here the psychological shock is manifest behind the physical one. Regression, which "is a movement back in psychological time when one is faced with stress" (McLeod 2009), allows Bloom to escape the atrocities of the now. Bloom's regression is not behavioural but mental; it is a travelling back in time when things were in their normal and happy order. He warmly remembers making love with Molly once: "Screened under ferns she laughed warmfolded. Wildly I lay on her, kissed her; eyes, her lips, her stretched neck, […]. All yielding she tossed my hair. Kissed, she kissed me" (*U* 8.157).

In “Sirens”, as the time of Boylan’s rendez-vous with Molly approaches, Bloom’s inner turmoil becomes more evident. He is haunted by the time of the tryst all along the episode. “At four she” (*U* 11.237), then “Not yet. At four he. All said four” (*U* 11.238). Becoming more frustrated and unable to focus, “[a]imless he chose with agitated aim, bald Pat attending, a table near the door. Be near. At four. Has he forgotten? Perhaps a trick. Not come: what appetite. I couldn’t do. Wait, wait. Pat, waiter, waited” (*U* 11.239). The emotional pain reaches its climax around four o’clock, when “Bloom heard a jing, a little sound. He’s off. Light sob of breath Bloom sighed on the silent bluehued flowers. Jingling. He’s gone. Jingle. Hear” (U 11.241). All of Bloom’s actions during the day to keep himself busy are a way out of his sufferings and his mental confusion that he keeps renewing and re-creating according to the circumstances. Hugh Kenner, in his article “The Hidden Hero”, declares that while “*Ulysses* […] was long regarded as an eccentrically detailed account of a man spending a Dublin day: ‘the dailiest day possible’, it was even called. Not at all. The man is virtually in shock” (2004: 38).

Bloom’s “aimless” actions to fill in his day as well as the various defense mechanisms used and detailed above are indeed nothing else than his own masks to adapt to the world or, to use Nietzsche’s words, so that he can “recuperate”. Nietzsche writes in his *Beyond Good and Evil*:

> Whoever you might be: what would you like now? What would help you recuperate? Just name it: what I have I offer to you! “To recuperate? To recuperate? Oh how inquisitive you are, and what are you saying! But give me, please —” What? What? Just say it! — “Another mask! A second mask!” (Part 9: §278)

> Do people not write books precisely to conceal what they are keeping to themselves. Every philosophy also *conceals* a philosophy; every opinion is also a hiding place, every word also a mask. (Part 9: §289) (qtd. in Keane 2016)

For Bloom, almost every thought, every deed and every silence are masks. It remains to see whether Bloom would wear the heroic mask or not. In fact, in the “Sirens” episode there are several juxtapositions of

Bloom and Boylan. The most obvious of which is "Jingle. Bloo" (*U* 11.230). We know later on that "jingle" refers to the tinkling and ringing of Boylan's carriage that will take him from Ormond Hotel to Bloom's house in 7 Eccles Street. Then in a contest-like fashion of who is the real hero, "Lenehan heard and knew and hailed [Blazes Boylan]: — See the conquering hero comes". Then the narrator goes on "Between the car and window, warily walking, went Bloom, unconquered hero" (*U* 11.238).

The two adjectives "conquering" and "unconquered" are very telling in the context of who will finally conquer Molly. While Boylan sexually gets the advantage of Molly once, it is Bloom who possesses her mind and heart entirely; in her monologue in the final episode Bloom defeats Boylan. Apart from occupying the bigger part of her interior monologue, she thinks that Bloom is more virile than Boylan: "I dont know Poldy has more spunk in him" (*U* 18.645). He is more romantic and better-mannered as she "liked the way he made love then he knew the way to take a woman […] I couldnt describe it simply it makes you feel like nothing on earth" (*U* 18. 649) — which contrasts with Boylan's vulgarity depicted earlier "I didn't like his slapping me behind going away so familiarly in the hall though I laughed Im not a horse or an ass am I" (*U* 18. 643). And last but not least, he is or at least was probably more attractive as "he was very handsome at that time trying to look like lord Byron I said I liked though he was too beautiful for a man" (*U* 18. 646).

Accordingly, Bloom is the hero in Molly's view. Yet more significantly, Bloom achieves heroism by letting emerge his anti-self. For some time, however, after "Sirens", Bloom continues his defense strategies to subdue his pain using other techniques like evasion. In "Cyclops" for example, when everybody is speaking about Boylan, he wants to divert the talk to lawn tennis over and over. Yet, he progressively starts to have alternative attitudes towards affairs. In "Eumaeus", despite the omnipresent thought of Molly and Boylan's forbidden sexual intercourse, he shows a charitable attitude towards the adulterous Parnell and the married Kitty O'Shea. He even justifies that "the simple fact of the case was it was simply a case of the husband not being up to the scratch, with nothing in common between them beyond the name, and then a real man arriving on

the scene, strong to the verge of weakness, falling a victim to her siren charms and forgetting home ties, the usual sequel, to bask in the loved one's smiles" (*U* 16. 559). In "Ithaca", in a catechist fashion, Bloom's reactions towards Boylan are detailed: "What were his reflections concerning the last member of this series and late occupant of the bed? […] With what antagonistic sentiments were his subsequent reflections affected? Envy, jealousy, abnegation, equanimity" (*U* 17.635). The progression from purely hostile feelings to denial to an evenness of mind and balance of soul must have occurred under severe discipline having to put up with the usually jealous chemistry between lovers and couples, to rationalize profound suffering into a more flexible strategy of adaptation and to naturalise adultery itself.

The long and painful journey of Bloom's various attempts to deal with his cuckoldry ending with resignation and acceptance corresponds to Nietzsche's conceptualization of the mask. He writes in *Beyond Good and Evil*:

> That strength-cultivating tension of the soul…, its inventiveness and courage in enduring, surviving, interpreting…and whatever it was granted in terms of profundity, mystery, mask…: has all this not been granted…through the discipline of great suffering?….[in the] constant pressure and stress of a creative, shaping, malleable force…the spirit enjoys its multiplicity of masks…it is in fact best defended and hidden by precisely these Protean arts—this will to appearance, to simplification, to masks…. (Part 7: §225, 230). (qtd. in Keane 2016)

Bloom's forgiveness of his wife's infidelity is not a weakness, as Declan Kiberd asserts: "Yet it is at this very moment that he becomes a true hero with the courage to see Molly's infidelity as part of the larger process of nature" (1982: 159-60). Bloom, although with embarrassment, may be even willing to expect further affairs from the part of Molly. As far as his relationship with his wife is concerned, Bloom actually assumes a second self here, the very opposite of his real self, which is in essence jealous, protective and sensitive like any husband. In this he matches Yeats's affirmation that

> If we cannot imagine ourselves as different from what we are, and try to assume that second self, we cannot impose a discipline upon ourselves though we may accept one from others. Active virtue, as distinguished from the passive acceptance of a code, is therefore theatrical, consciously dramatic, the wearing of a mask…" (Yeats 1918: 35-6). Yeats also believes that the hero "instead of being merely dissatisfied, make[s] deliberate sacrifice. (1918: 33)

The analogy between parody and the masks Bloom wears is also reinforced by the fact that the mask is primarily a style. Keane exquisitely links Yeats and Wilde's aesthetic theories of the mask; although he never uses the term himself, Joyce would be an appropriate addition for all the realities he offers are the working of style:

> There are many sources (psychological, theatrical, occult) for Yeats's inter-related but shifting aesthetic and ethical theories about what he called "the Mask." In "The Decay of Lying," Wilde had asserted that "truth is entirely and absolutely a matter of style," and Yeats insists that "Style, personality (deliberately adopted and therefore a mask), is the only escape" from the heat of "bargaining" and the "money-changers" (*Memoirs*, 139; *Autobiographies*, 461). Contemporary "reality" and the merely individual may be transcended by tradition, by elemental, ideal art, "those simple forms that like a masquer's mask protect us with their anonymity." A quarter-century earlier, in "The Tragic Theatre" (1910), Yeats had celebrated, as another "escape" from the "contemporary," the expression of "personal emotion through ideal form, a symbolism handled by the generations, a mask from whose eyes the disembodied looks, a style that remembers many masters." (Keane 2016)

Like Yeats, Joyce exteriorizes the double or the anti-self of his protagonist but also the double or the rhetorical possibilities of his text. The characters, the events and the different issues in *Ulysses* are stylistically-made. The concept of the mask as a style to live by and adapt or to comment and criticize or to expand events and ideas from various angles, to write a thing and its opposite, to assert something and deny it, to put on happiness and create one's life proves adequate to describe the parodic acts in *Ulysses* and to trace Joyce's ethics of heroism. This is also intimately linked to the carnivalesque, where stylization is the essence whose

realization depends on the wearing of a mask. From a Bakhtinian perspective, "stylization" means "the borrowing by one voice of the recognizable style and timbre of another" (Vice 1997: 62). "Every authentic stylization," according to Bakhtin, "is an artistic representation of another's linguistic style, an artistic image of another's language" (1981: 362). The art of both writing and life in *Ulysses* is nothing but a "masked licence" in a carnival.

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