Form in James Joyce's *Ulysses*: Fragmentation and Closure

James Joyce'un *Ulysses* Romanında Biçim: Parçalanma ve Kapanış

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Abstract

Regarded as one of the masterpieces of modernist literature, James Joyce's Ulysses *was serialized between 1918 and 1920, and was published in 1922 in book form. Both in the period of its serialization and since its publication, there have been frequent discussions about* Ulysses, *and scholars have tried to tackle it from within diverse interpretive frameworks. In these interpretive and analytical endeavors,* Ulysses' *extraordinarily rich formal quality has always occupied a prominent place. This article focuses on some of the major formal analytical approaches to Joyce's novel, and it examines various kinds of interpretive practices carried out on* Ulysses *as well as the meanings that were sought in the text as a whole. The discussion made in the article underlines the problematic aspects of the approaches that choose to apply Homer's epic* the Odyssey *and its content to Joyce's work in a mode of one-to-one matching, including the musical reading of* Ulysses' *form. Moreover, it is argued that the phenomena of fragmentation and loss of totality, the dominant social and subjective experience of the period that gave rise to modernist literature, should be taken to the center in* Ulysses' *formal analyses.*

Keywords: Ulysses, James Joyce, modernist literature, modernist novel, literary form.

Öz

James Joyce'un modernist edebiyatın başyapıtlarından biri kabul edilen Ulysses *başlıklı romanı 1918-1920 yılları arasında tefrika edilmiş ve 1922 yılında kitap olarak yayımlanmıştır. Hem tefrika edildiği dönemde hem de yayımlanmasından bu yana* Ulysses *hakkında yoğun tartışmalar yapılmış, roman farklı yorumlama çerçevelerinden ele alınmaya çalışılmıştır. Bu yorumlama ve çözümleme çabalarında* Ulysses'in *olağanüstü bir çeşitlilik gösteren biçimsel özelliği her zaman önemli bir yer işgal etmiştir. Bu makalede James Joyce'un romanına yönelik belli başlı biçimsel çözümleme yaklaşımları üzerinde durulmakta, bu yaklaşımlarda* Ulysses'e *dair ne tür yorumlama pratikleri gerçekleştirildiği ve metnin tümüyle ilgili ne gibi anlam arayışlarına girişildiği ele alınmaktadır. Makalede yapılan tartışmada,* Ulysses'in *biçiminin müzikal okuması da dâhil olmak üzere, Homeros'un* Odysseia *destanını ve bu metnin içeriğini Joyce'un eserine birebir eşleyerek uygulamayı tercih eden yaklaşımların sorunlu yanları vurgulanmaktadır. Bunun yanında,* Ulysses'in *biçimsel çözümlemelerinde modernist edebiyatın ortaya çıktığı dönemin egemen toplumsal ve öznel deneyimi olan parçalanma ve bütünlük kaybı olgularının mutlaka merkezde yer alması gerektiği öne sürülmektedir.*

Anahtar Kelimeler: Ulysses, James Joyce, modernist edebiyat, modernist roman, edebi biçim.

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Introduction: Major Approaches to *Ulysses*, Old and New

Ever since its publication in 1922, literary critics and scholars have extensively discussed *Ulysses'* structure and form, and sometimes, its formlessness. One of the earliest and most receptive of such formal analyses appeared in T.S. Eliot's 1923 essay "*Ulysses,* Order and Myth," where he asserted that after the exhaustion of the representational capacities of the novel as a genre, James Joyce presented his contemporaries with a method that could enable them to make modern life a subject-matter of literature. This method was original as its principle was to be found in mythic structure; "using the myth [and] manipulating a continuous parallel between contemporaneity and antiquity is a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history." (Eliot, 2005: 167) Modern condition was one of decay and chaos, and the task of the new literature was to make it into a sensible and meaningful whole. This was also what Eliot argued he intended to do in his five-part poem *The Waste Land,* published in the same year as *Ulysses*.

Ulysses is set in Dublin on a single day in the June of 1904, and in the most general sense, it moves along the theme of home rule. This theme has diverse significances in the novel vis-à-vis the lack of self-determination of colonial Ireland at the time and the lives of Leopold Bloom and Stephen Dedalus as modern counterparts of two main characters in Homer's epic. To start with the characters, in the novel's first episode set in the Martello Tower, we find Stephen alienated and ostracized by Buck Mulligan and the Englishman Haines despite that he is the one who pays the rent for the house and that the two Oxford students are merely his guests. Stephen is the young Telemachus in the *Odyssey* who finds his household overrun by suitors willing to marry his mother Penelope in the absence of his father and to become king usurping his rights as the heir. Besides, Bloom is practically expelled from his house and has to wander all day before returning to his wife Molly who prepares to cheat on him with Blazes Boylan sometime during the day. According to the Homeric parallel, Bloom is Odysseus who sails for ten years all around the Mediterranean Sea to return to his wife and throne in Ithaca after his victory in the Trojan War. Stephen and Bloom spend the day without the prospect of gaining access to their own territories as both happen to have lost the keys to their houses. This only reinforces the theme of home rule (or its lack, thereof) on the individual level; however, home rule has an immediate cultural and political significance as it is the slogan of Irish nationalists who fight to achieve independence from the British colonial rule. This dual aspect of the figure of home and the theme of home rule will prove highly crucial in our discussion of certain formal analyses of *Ulysses'* Homeric maneuvers and their significances, so we will return to this point later on.

Contrary to Eliot, in "The Ideology of Modernism" dated 1962, Georg Lukács accused modernist literature of not producing a cohesive representation of social life, of not representing it as totalizable or as something one can grasp by recognizing its fundamental structure. Anti-realism constituted the ideological basis of all modernist trends, and Lukács' discussion of the different functions of *monologue intérieur* in Joyce and Thomas Mann can be taken as an instance elucidating this point. The technique of interior monologue (or stream of consciousness), or technique as such, was the very aesthetic ambition that *Ulysses* relied upon; it was the absolute form-giving principle that determined not only the narrative pattern but also the depictions of characters. In Mann's *Lotte in Weimar*, however, "the *monologue intérieur* is simply a technical device, allowing the author to explore aspects of Goethe's world which would not have been otherwise available." (Lukács, 1971: 18) The opposition between Joyce and Mann was one of intention or attitude deriving from their respective ideologies. Joyce, precisely with his extensive use of "sense- and memory-data, their powerfully charged—but aimless and directionless—fields of force, give[s] rise to an epic structure which is *static,* reflecting a belief in the basically static character of events." (Lukacs, 1971: 18) Mann, on the other hand, followed the tradition that structured events and characters in a dynamic and developmental way, and this enabled him to retain the idea of history and the changeability of society.

Diverging from the formalists who praised the technical and stylistic mastery of modernist writers, Lukács asserted that what one had to consider in a modernist work was not its form, which was in fact a non-form. Critics should rather focus on "the view of the world, the ideology or *weltanschauung*" of modernism propagating the fragmentation of the subject, angst, despair, and alienation as an eternal human condition. Modernists made the ideological decision to reject history and the reality of modern society. The protagonist or the narrative point of view was deliberately disintegrated to such an extent that the external world was no longer penetrable, and in this state depicted in complete disarray the only option left to the subject was to take refuge in nothingness. (Lukács, 1971: 19) This gesture foreclosed the possibility of perceiving any kind of wholeness (e.g., society or subjective and historical temporality) that might enable the subject to act in a meaningful way, and that was revealed in the non-structured and the non-plotted texture of modernist works.

Lukács' observation about the excessive use of data in *Ulysses* coming from sense perceptions and remembrances finds an interesting—and most likely, unintentional—echo in contemporary criticism. (Emerson, 2017) But this time the tone is not negative in that the emphasis is not on the aimlessness of the proliferation of such data in the novel—the ultimate aim, for Lukács, being the cognitive and aesthetic training in imagining the abolishment of bourgeois society and capitalism. Kent Emerson approaches *Ulysses* from a comparative textual media perspective and views not only this sheer

proliferation of sense- and memory-data but also the ever-expanding lists of so many different elements—objects, places, names, allusions, concepts—as the sign of a new formal and structural program called "database aesthetics." (Emerson, 2017: 42) The continual beckoning to database aesthetics in the novel becomes a complete shift with "Cyclops," and in the penultimate episode "Ithaca," it reaches its apex. Emerson writes that

> *database as a media form represents a useful model for accounting for all the elements appearing in Ulysses because (…) the comparison illuminates characteristics operating in "Ithaca" that resemble information retrieval dynamics of databases. However, the database comparison helps in a more profound way. Because they organize and present elements of information according to an associational logic, databases feature the structural links like hypertext, but those links are by nature composed of informational relationships shared by the elements they connect. Every element in a database is related to others through shared informational characteristics, each feature of each element having the potential to relate to others through associational relationships. In addition to a helpful structural metaphor (…), comparison with databases allows us to define the logic behind the links throughout Ulysses.* (Emerson, 2017: 43)

According to this analogy, the important thing is not so much the inertia of the epic form rising on the fields of force made by multiple kinds of data as the fact that in his more experimental episodes, Joyce managed to invent a narrative form that worked with a whole new set of principles anticipating data science or computing. Then, it seems possible to suggest that rather than being a shortcoming or causing harm, Joyce's extensive employment of data and lists through an associational logic enables him to reflect the enormous diversity of modern life and subjectivity more adequately—a standpoint that is somewhat akin to Eliot's.

In his thought-provoking essay making a persuasive case for Bloom's death in "Ithaca," David Bertolini (2015) claims that "Penelope," the final episode of *Ulysses,* is actually a piece of writing in itself that is separate from the rest of the novel. The reason why "Penelope" does not belong in *Ulysses* is because Bloom dies in the preceding episode and the novel ends there. (Bertolini, 2015: 40) "Penelope" stages a new reality expressed throughout the novel with the term "metempsychosis" (transmigration of souls), and now Bloom and his wife inhabit the same body (Molly's) and share one consciousness. Without going deeper into the specifics of this argument, it should be noted for the purposes of this study that by dissecting "Penelope" from *Ulysses,* Bertolini invalidates all the interpretations that are "predicated upon understanding *Ulysses* as a novel comprised of a series of interconnecting events, brute forces, and malleable characters, with 'Penelope' as its radical conclusion." (Bertolini, 2015: 45) If this claim does not break up the entire novel formally and structurally, it at least rejects the notion that there is a conclusion or closure to *Ulysses.* Indeed, Joyce himself may be implying that he sees "Penelope," Molly's extended monologue, as a separate piece when he writes,

> *The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word* yes*. It turns like the huge earth ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words* because, bottom *(in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart),* woman, yes*.* (as cited in Weir, 2015: 210)

With its own bodily coordinates, beginning and ending with the same word (Yes), and rotating like an earth ball, "Penelope" seems to have been given a self-sustained and self-enclosed life, disconnecting it from the seventeen episodes it follows.

Another striking but relatively obscure approach to the form of *Ulysses* belongs to Ahmet Hamdi Tanpınar. Two years before Lukács' essay, in a letter he sent from Paris to artist Adalet Cimcoz in Istanbul, Tanpınar inquires about a novel he had lent to one of their mutual friends: "Please ask Teo if he will give *Ulysses* back to me. I cannot do without this book. If he won't, I'll happily buy a new copy."[2] (Tanpınar, 1992: 154) Relatedly, in an essay about Tanpınar and the circle of Turkish artists and writers he met in Paris in 1960, Ferit Edgü recounts how his copy of *Ulysses* ended up in Tanpınar's hands and how the latter reacted when asked to return the book: "He said, 'Please don't take it away from me. Because I can't sleep without reading a page from it every night.'" Edgü notes that he was quite surprised by Tanpınar's response. "To be honest," he says, "I couldn't see a relationship between James Joyce and Tanpınar's novelistic universe. I'm unable to see a connection even today." (Edgü, 2008: 570)

Beyond a talismanic quality that Tanpınar might have attributed to *Ulysses,* the reason why he could fall asleep only after having read a page from Joyce's novel may be that it functioned as a book of nursery rhymes rather than a prayer book. Sean Sheehan emphasizes how in *Ulysses* Joyce constantly draws attention to the materiality of language and the material aspect of the novel as writing and textual production: "The book becomes a self-reflexive, carnivalesque work combining a heteroglossic style with innovative narrative strategies and stylistic aberrations." (Sheehan, 2009: 13-14) In a qualified sense, Fredric Jameson refers to this quality as "autistic textualization" whereby the narrative, especially in the novel's last episodes, is radically depersonalized, sentences are produced in a void, and "the book begins to elaborate its own text,

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[2] All translations from Turkish to English were made by the author.

under its own momentum, with no further need of characters, point of view, author or perhaps even reader." (Jameson, 2007a: 148) Although it is a veritably reified form of addressing the divine, the prayer still requires a minimum degree of thinking or engagement with meaning. A nursery rhyme, on the other hand, is lulling enough with its often-meaningless repetitions, mere sounds, onomatopes, and so on. Pushed as it is to the extreme in the more experimental episodes of the novel, this kind of non-mimetic textuality may result in what Henry Staten calls the "becoming formless of form." (Staten, 1997: 381)

Did Tanpınar regard these aspects of *Ulysses* as a mode of writing that liberates one from the obligation to signify? There is no record to support this assumption. However, it is known for certain that he admired *Ulysses* for its form and for the solution it provided to an important problem Tanpınar himself faced while writing his monumental novel *A Mind at Peace*, namely creating a totalizing narrative despite an immense variety of material that does not necessarily present an internal logic of closure. In a diary entry from 1958, Tanpınar compares Virginia Woolf to Joyce and writes: "I've recently read *Mrs. Dalloway.* It's very beautiful but formless. (…) It isn't like *Ulysses.* Is it formless or does it lack resilience [*mukavemetsiz*]? But aren't these the same thing?" (Tanpınar, 2010: 140) Where Lukács found formlessness, Tanpınar detected resilience of form over narrative material. Joyce did succeed in keeping *Ulysses* together despite his encyclopedic striving to include as many data, elements, and characters as possible from the life and history of Dublin. This ambition underlay the equally encyclopedic Istanbul novel *A Mind at Peace* (1949) as well.

Having overviewed these somewhat overlapping and contradicting classical and contemporary views, in what follows, this essay will continue examining *Ulysses'* form and structure in tandem with the *Odyssey*-based interpretive strategies and arguments. This examination will pay special attention to the social and ideological implications of these arguments and will focus more particularly on the musical analyses of the novel's formal organization and progression. The central point made in this study is that the content of the *Odyssey* cannot be used as the basis of any kind of formal analysis of *Ulysses* precisely when its cultural and ideological engagements are concerned. It is rather the case that the Homeric parallel should be taken literally, as it were, as the grid providing the form and the closure that this notoriously scattered novel would otherwise lack.

1. Reading Form into *Ulysses*: The Musical Approach and Homeric Projections

Eliot's reading of *Ulysses* gave way to one of its most canonical readings that concerned not only the novel's structure but also its content and significance. To be sure, that long-cherished reading which has served as an interpretive guide for each episode by drawing on the Homeric parallel was motivated by the novel's title and Joyce's own interventions. While *Ulysses* was serialized in *The Little Review* between 1918 and 1920, Joyce used episode titles from the *Odyssey*, and when the novel was published in 1922, these Homeric references had been replaced by numbers. (Levine, 2004: 123) Moreover, in 1920, in order to explain the underlying structure of *Ulysses,* Joyce gave Carlo Linati a schema containing the same titles and even the names of main figures from the *Odyssey* that corresponded to certain characters in each episode. He produced a similar document in 1921 for Stuart Gilbert.

Joyce was apparently aware of the difficulty the public might have in making sense of *Ulysses*, therefore he wanted to provide his readers with various tools to penetrate the text. In doing so, he also initiated several reading procedures that have over the years been conventionalized in literary scholarship. Jennifer Levine calls one of these procedures the poetic model, which regards *Ulysses* as "a vast symbolic project whose logic is metaphorical and allusive rather than narrative." (Levine, 2004: 129) Fredric Jameson, furthermore, identifies three types of readings that have overdetermined our interpretation of the novel, and he calls them the mythical, the psychoanalytical, and the ethical approaches which signify the readings of *Ulysses*, "first in terms of the *Odyssey* parallel; second, in terms of the father-son relationship; and third, in terms of some possible happy end according to which this day, Bloomsday, will have changed everything, and will in particular have modified Mr. Bloom's position in the home and his relationship with his wife." (Jameson, 2007a: 137) None of these readings is satisfactory for Jameson since, in one way or another, they subject *Ulysses* to a moralizing reading. One may even suggest that the psychoanalytical and the ethical readings too are motivated by the *Odyssey* parallel as they feel compelled (alongside numerous other literary references such as *Hamlet* or *La Vita Nuova*) to allude to the temporarily broken Telemachus-Odysseus relationship, the nostos of the latter, and such ancient virtues as heroism, resourcefulness, cunning, and patriarchal authority that shaped the ideology of Homer's world. All in all, each of these interpretations seems to be trying to read a form or structure into *Ulysses* by following certain themes and motifs adopted from the *Odyssey.* Also, they often aim to demonstrate the restoration of various types of orders—psychological, marital, social, patriarchal—at the end of the novel. Here, we would like to look at a different kind of reading that would be expected to avoid the shortcomings of the abovementioned procedures precisely because it takes as a model the only non-referential form of art, but that ultimately merges those readings into another theme-based formal analysis. This method reads *Ulysses* as a musical composition, and specifically, as a sonata.

Don Noel Smith presents one of the most emblematic musical analyses of the novel and argues that if we were to find a musical analogue to the structure of *Ulysses*, it would have to be the sonata. Taking the *Oxford Companion to Music* which defines the sonata form under the title "Development" as his departure point, Smith sets out to explain how the three common processes of musical composition might enable us to better understand the working of *Ulysses*. These are "a) the statement of musical themes or subject, b) the treatment of them by breaking them up into their constituent members and making new passages out of these (…), and c) the repetition of them." (Smith, 1972: 81) While examining how these developmental movements occur in the novel, Smith focuses on three themes: "1) the search for the father, or for protection, guidance, authority, and most of all identity; 2) wandering and return; 3) usurpation, perceived as disorder or an unrightful order by those who feel displaced." (Smith, 1972: 82) Although it is possible to see Stephen and Bloom as two different themes that can be named as the first and the second according to the sequence with which they are introduced, Smith prefers to take them as subjects that cause the accruing of various themes, the most significant of which are the three cited above. Smith then divides the novel into three sections reflecting the stages of statement, development, and recapitulation in the sonata form, and he considers the last episode, "Penelope," as the coda in which the themes are resolved.

In Smith's analysis, episodes 1 through 6 ("Telemachus" and "Hades") constitute the exposition or the statement of themes. Accordingly, the first three episodes foreground the main themes in relation to Stephen, the younger protagonist who is tormented by the lack of meaning and direction in a world where fluidity and uncertainty prevail in the absence of a nurturing mother and a protective father that would effectively establish a center, a point of return for the son in search of one. As the "Telemachus" episode ends, we encounter the older protagonist of the novel, and this time the same themes are reiterated in relation to Bloom, "except that the search for the father is inverted, appearing in its obverse form, the search for the son—someone to care for, rely upon, share with, in an exclusively masculine sense." (Smith, 1972: 82) Although Bloom is also a wandering figure, he has a home, a point that he starts from and eventually returns to. While in the case of Stephen the theme of usurpation is linked to the presence of the Englishman Haines in the Martello Tower, in Bloom's case, it emerges with Blazes Boylan preparing to have an affair with his wife Molly. Smith argues that the themes of search for the father/son, wandering and return, and usurpation are resolved at the end of Bloom's movement throughout the novel; as for Stephen, the resolution of these themes is rather projected into the future.

Episodes 7 through 15 ("Aeolus" and "Circe") display the novel's development and the main operation in these episodes is the modulation of the (musical) subjects and themes. With "Aeolus," Bloom ceases to be the focal point; "[h]is day is interwoven with that of Stephen: paralleling, counterpointing, intersecting, and finally merging with it." (Smith, 1972: 83) The themes and the two subjects start to recapitulate with "Eumeus," and this movement is reinforced in "Ithaca," episodes 16 and 17 respectively. "Eumeus" is a kind of bridge between development and recapitulation as this is the first instance where Stephen and Bloom are engaged in close conversation, and although they still retain their distinct concerns and characters, they are intimately connected and intermingled in their exchange of ideas and meanderings. "Ithaca" functions as an abstract recapitulation of the previous experiences and explorations of the two subjects while the last episode, "Penelope," is the coda whose purpose is to effect the resolution of the themes and to give a stronger sense of closure to the work. In "Penelope," Molly, with the secureness coming from her identity, does not feel the need to wander and search for another person who will confirm her spiritual or physical being. "She does not remove from home all day, remaining at center, in key;" hence, at the end of the episode, the two subjects, with their common themes (father and son, returning wanderer, usurped usurper) unite and resolve in relation to Molly, in this final chord. (Smith, 1972: 91)

This analysis seems to be purely formalistic with its references to strictly technical/compositional terms of music, but it works only if one makes the preliminary verdict that *Ulysses* unquestioningly espouses the Homeric themes together with all the moral-social values they project. Nevertheless, the restoration of patriarchal order, the reestablishment of the father-son relationship, the attendant rebirth of kinship or organic community, and the reconstitution of the sovereign subject are themes or conditions that in *Ulysses'* world appear to be either in severe crisis or completely undermined. For one, Barry McCrea's reading of *Ulysses* as a queer family epic is a powerful rejection of the conventional interpretations of the novel. (McCrea, 2009) From this perspective and among other instances, the breakpoint of the novel in "Eumeus" stages the meeting of Stephen and Bloom as a gay marriage (McCrea, 2009: 80), let alone as the reunion of father and son: "The driver never said a word, good, bad or indifferent. He merely watched the two figures, as he sat on his lowbacked car, both black-one full, one lean-walk towards the railway bridge, *to be married by Father Maher*." (Joyce, 2000: 775)

Smith's musical analysis shares the Homeric bias of the four reading procedures cited above and it promotes as perfectly attainable what is no longer possible in modernity—a situation that was diagnosed and even lamented by Lukács, but also erroneously attributed to the individual preferences of modernist authors like Joyce, instead of being located in the concrete conditions caused by capitalist modernity. Furthermore, the most significant features imposed on *Ulysses* through the sonata analogy are development and resolution (of themes) within a tonally hierarchical movement, along with a thoroughly controlled structure that conforms to established musical patterns. These aspects have much broader philosophical and

social-political implications. For instance, it is noted that "one of the remarkable aspects of tonality is the high degree of interdependence between the various dimensions of a composition, such as pitch, rhythm, dynamics, timbre and form," and unlike atonality, in tonal music, functional relations between these dimensions are clearly defined. (Headlam, Lansky & Perle, 2013) Tonality is achieved with compositional practices that both utilize and foster a sense of unity based on interdependent elements with definite functions and organized around normative procedures. This definition, one could argue, is analogous to the conceptualization of modern sovereignty and national community. Organicism of social classes instituted through certain norms and procedures that are seen as reflecting the common will and interests of people is the principal element of representational or contractual sovereignty theorized in the age of bourgeois revolutions. In this analogy, the sovereign figure, or the notion of sovereignty itself becomes the home key in relation to which all dissonances are turned into consonances, and in the final moment, resolved and unified.

The idea of a musical process finding its departure point and justification in the home key and developing along a hierarchically organized movement of tones and themes also suggests the notion of organic autonomy Daniel Chua presents in *Absolute Music*. As he writes, in the nineteenth century, "[i]nstrumental music was declared autonomous. It had soul. This was not a mechanical autonomy, but an organic one: machines are made, organisms generate themselves. (…) The energy [of musical material], however diverse, emanates from the unity of the rational soul." (Chua, 1999: 146) Taking the referential function of the law-giving home key into consideration, one may add that this self-generating and self-justifying soul is the very logic that ordains tonal music in general. Yet, Chua continues, "the self-creating structure of the instrumental music is (…) the delusion of the male ego kicking against nature, believing that deep within its being is an organic force that could create a fallen world into his perfect image." (Chua, 1999: 147-8) Once again, this characterization echoes the vision of the autonomous self of modernity as well as the heroic figure of the self-made bourgeois, and likewise, the movement that is evoked in the sonata analogy reflects that self-becoming ego which explores the world by essaying its dissonant chords but ultimately reaches a point of reconciliation, mastery, and re-stabilization thanks to its own rational center.

2. Fragmentation(s) and Resolution: Role of the *Odyssey*

Does the formal-structural character of *Ulysses* reinforce such notions as organicism, progress/development, unity of the self, and its integration into or reconciliation with the external world? Arguably, these values were rather inherent in the aesthetics and ideology of the national moment of capital itself. In other words, such notions retained a social-cultural value only in that period in which realism could become the dominant mode of representation since the loss of social and experiential totality was not yet experienced as an all-pervasive phenomenon. Reading *Ulysses* along the lines of Homeric themes or in accordance with the implications of the sonata form and tonal music amounts to subjecting it to interpretive procedures that rather fit the older novelistic forms and aesthetics.

We should nevertheless admit that in the first six episodes of the novel ("Telemachus" through "Hades"), Joyce uses a somewhat realistic narrative style echoing the novel's generic role in the delineation and portrayal of the nation, the city, or the country. The two protagonists do not meet until the seventh episode, "Aeolus," but we do not think that under the title *Ulysses* there are two distinct narratives set in different societies, telling the stories of two characters inhabiting different temporal or spatial coordinates. This pattern might also be seen as an example of the movements of the subjects/themes in the dominant and subordinate keys during the expository part of the sonata. Enda Duffy notes that the greatest merit of the nineteenth-century novels that the first episodes of *Ulysses* draw on was "to show many members of a diverse community simultaneously going about their business, unaware of each other, in a single place." In the case of *Ulysses*, he adds, "[o]nce the novel moves suddenly from Sandymount to Eccles Street and the whole other world of Bloom household is introduced in 'Calypso,' this strategy of imagining different subjects existing simultaneously is shown as key to notating a potential national community." (Duffy, 1994: 52) Stuart Gilbert evokes the same point with respect to the technique Joyce employs particularly in "Wandering Rocks" in order to create a sense of community. Gilbert observes that the structure of this episode is suggestive and unique in the novel. The episode features eighteen short scenes that end in a *coda* showing a viceregal passage through the city. "All these scenes take place in the streets of Dublin between the hours of 3 and 4 p.m., and their synchronism is indicated by the insertion in each fragment of one or more excerpts from other fragments, which serve to fix the correspondence in time." (Gilbert, 1952: 227) What we have got is eighteen short scenes occurring in one place during an hour, eighteen episodes taking place during an ordinary day in Dublin, and fragments inserted in each scene and episode from the others to create synchronicity—the parallelism seems so obvious that Gilbert defines "Wandering Rocks" as the small-scale model of *Ulysses* as a whole.

However, it seems possible to assert that in devising such a synchronicity, Joyce does not try to instill in readers a sense of collectivity and unity in the same way as nineteenth-century novelists did. He rather attempts to illustrate upon what kind of a perceptual basis that organism called the nation or national community can be imagined and represented in the first

place. That particular novelistic strategy—the classical, realistic narrative form—is just one among many other styles and techniques utilized throughout *Ulysses*. Joyce supersedes the structural parallelism that Gilbert points out and turns it into a mere effect, while the novel also reveals what is absorbed into the social organism as it increasingly focuses on the diverse temporalities of the mind which are not sequential or clocked but move with the chaotic spontaneity of remembrances, nervous stimulations, and expressions of the unconscious. As Franco Moretti suggests, fragments of other Dubliners' speech keep coming up as "pieces of undigested language" in Bloom's (and arguably in Stephen's) stream of consciousness. These fragments "are mixed up with innumerable other things—noises, commonplaces, memories, onomatopoeias—and at the first sight they are barely even distinguishable. In the long run, however, they will have a quite different significance, because it is precisely from this undigested language that the polyphony of *Ulysses* develops." (Moretti, 1996: 187-8) Below is an example of such undigested language from the "Sirens" episode. The passage features a Leopold Bloom who, having had a couple of drinks during the workday, is anxious that a fellow Dubliner passing by may hear him if he releases gas, but is at the same time relieved that a tram is approaching with all the covering noise it makes:

> *Seabloom, greaseabloom viewed last words. Softly.*
> When my country takes her place among.
> *Prrprr.*
> *Must be the bur.*
> *Fff. Oo. Rrpr.*
> Nations of the earth. *No-one behind. She's passed.* Then
> and not till then. *Tram. Kran, kran, kran. Good oppor.*
> *Coming. Krandlkrankran. I'm sure it's the burgund. Yes.*
> *One, two.* Let my epitaph be. *Karaaaaaaa. Written.* I have.
> *Pprrpffrrppffff.*
> Done. (Joyce, 2000: 375-376)

Below is another excerpt from the "Aeolus" episode set in the *Freeman*'s newspaper office that shows the slightly more digested language of Stephen stopping by to leave the school headmaster Mr. Deasy's article on foot and mouth disease. The passage reads both like an interior monologue and stream of consciousness, and it presents a mixture of Stephen's memory-data connected to Mr. Deasy's article and to some lines from Dante's *Inferno* that pop up in his mind by association:

> *Mouth, south. Is the mouth south someway? Or the south a mouth? Must be some. South, pout, out, shout, drouth. Rhymes: two men dressed the same, looking the same, two by two.*
>
> ………………………………………...……………………… la tua pace
> …………………………………………………………… che parlar ti piace
> ………………………………….... Mentre che il vento, come fa, si tace.
>
> *He saw them three by three, approaching girls, in green, in rose, in russet, entwining,* per l'aer perso *in mauve, in purple,* quella pacifica oriafiamma, *gold of oriflamme,* di rimirar fe piu ardenti. *But I old men, penitent, leadenfooted, underdarkneath the night: mouth south: tomb womb.* (Joyce, 2000: 175)

Through passages as the ones above, Joyce disrupts the alleged identity and continuity of the themes and subjects mentioned in the sonata analogy, and he unweaves their unity through a kind of linguistic machinery that works almost independently of the characters and displays no reliable logic of coherence.

Curiously enough, Joyce also dissects the novel's "body" into different organs and the social fabric of Dublin into multiple institutional spaces such as the school, the graveyard, the newspaper, or the hospital. Michael Tratner comments on the structure and the designated organ and symbol of "Wandering Rocks," and by implication, describes how Joyce is transfiguring the older novelistic form and program in *Ulysses*:

> *Joyce dubbed the "organ" of this chapter the "blood," which, combined with his use of "citizens" as its symbol, suggests he is taking up a conservative metaphor and one invoked by nationalist movements everywhere. But this chapter makes us think of the circulation of the blood in its numerous different veins, not of the unity produced by people of "one blood" joining together. Indeed, throughout the novel, Joyce twists biological metaphors to subvert the oppressive and essentially conservative results of nationalist essentialism. He assigns an organ to each chapter, which roughly translates into assigning each institution in the novel an organ, suggesting that this novel presents a view of society as an organic whole. But his presentation of organs emphasizes that each organ is radically different from the others. Joyce thus subverts the most common political uses of the metaphor of an organic nation as distortions. (…) The breakage and discontinuity in this novel are efforts to show the relationship of that personal multiplicity to the institutional multiplicity of any social order. (Tratner, 1995: 187)*

Following Tratner, one may assert that by radically compartmentalizing the life in Dublin along with his novel's form, Joyce also releases the social heteroglossia with all the different styles, languages, and institutional discourses it contains, and he does this with no anticipation of reunion and resolution in a single linguistic key or in a dominant tone. After "Aeolus,"

the episode with which the stylistic and formal experiments of *Ulysses* become even more explicit, the place or the institution that an episode is set begins to determine both the idiom and the subject of conversations among the Dubliners. For instance, "Aeolus," set in a newspaper office, is written in the journalistic discourse and its organization reflects the pattern of a newspaper—it is composed of sixty-three sections titled in the way stories are headlined in a newspaper. In the "Oxen of the Sun" set in a maternity hospital, Joyce parodies the different styles observed in English literature from the eleventh to the early twentieth century, thereby including in his novel not only one of the elements of heteroglossia (i.e., literary discourse) but also its historical and generic variations—its gestation, birth, and maturation. This abundance of linguistic idioms in *Ulysses* is accompanied by a diversity of narrators and narrative points of view. In other words, the omniscient third-person narrator of the opening episodes using a rather standard language and keeping a relatively neutral stance towards events and characters later transforms into various narrative voices having different degrees of command over the narrative material and coming from different social groups.

For Tratner, by showing the effects of institutional roles and languages on the characters, Joyce suggests that the self "is no longer located inside the individual but becomes something maintained by outside forces." (Tratner, 1995: 191) This is one of the ways in which *Ulysses* debunks the claims of the subject of modernity regarding its self-generated and self-contained character. Moreover, unlike the nineteenth-century novels that often have an overarching style and a controlling structure, in Joyce's text, the diverse languages and discourses that inform (and even dissolve) individual and collective subjects are not made subservient to a single narrative center or to a sovereign style. In the last section of "Wandering Rocks," having traversed all the fragments of the episode and been saluted by some of the citizens of Dublin, the viceregal cavalcade emerges in full view like a knot that gives the episode a peculiar sense of unity and continuity.

Yet, Tratner suggests that the sovereign, which ordinarily claims to represent everyone in a society, is here "reduced to a passing perception, something seen by all, but only among many sights, and a sight that produces quite disparate responses: it is not the basis of unity of the whole nation, but merely one institution that intersects other institutions in many ways." (Tratner, 1995: 186) If we were to draw a parallel between the increasingly autonomous linguistic and stylistic elements in *Ulysses* and the multitude of citizens walking in the streets of Dublin, the failure of the political authority to represent and unify the nation would also appear as a sign of the author's deliberate rejection of creating a totalizing representation of Dublin's social life. In the "Cyclops" episode, we are given the description of a coin on which Queen Victoria's image is pressed:

> Thereon embossed in excellent smithwork was seen the image of a queen of regal port, scion of the house of Brunswick, Victoria her name, Her Most Excellent Majesty, by grace of God of the United Kingdom of Great Britain and Ireland and of the British dominions beyond the sea, queen, defender of the faith, Empress of India, even she, who bore rule, a victress over many peoples, the wellbeloved, for they knew and loved her from the rising of the sun to the going down thereof, the pale, the dark, the ruddy and the ethiop.(Joyce, 2000: 387)

This list, however long and populated, recalls the failure to unite and represent. But the same failure is witnessed in a mirrored form in the discourse and deeds of Irish nationalists, as it is evident with the character named "citizen" and his ferocious discrimination against the Jewish Bloom in the "Cyclops" episode. However, if Joyce rejected to produce a totalizing narrative, he would have been implying that just as political sovereignty is realized through the negation or suppression of actual differences within society, the authorial sovereignty was realized through the subsumption of the mentioned stylistic and linguistic plurality into a centered and strictly organized text. And, in this sense, Joyce would have been undermining the role not only of the author but also of the novel as the authoritative narrative form of modernity.

To be sure, one cannot argue that these remarks are entirely inaccurate; however, we maintain that one should probably avoid applauding *Ulysses* from the perspective of the literary-aesthetic program of postmodernism, whereby Joyce becomes a dedicated champion of pastiche, intertextuality, decentered subject, death of the author, sheer difference, and so on. It rather seems to be the case that when certain aspects of capitalist modernity begin to take root amidst a relatively traditional mode of social life such as the one found in colonial Ireland or Dublin, the processes causing the loss of totality or unity in the experience of subjectivity and sociality are felt much more intensely. In this regard, Joyce, rather than merely celebrating the emancipatory or subversive role of decentralization, may indeed be struggling to create a narrative and formal apparatus that can register the manifold effects of fragmentation on the more "organic" community of Dublin, the psyche or the self, the experience of temporality, language, and on the available ways of representing all these elements.

Conclusion: Narrative Grid and Resilience of Form in *Ulysses*

Tanpınar's remark about the resilience of *Ulysses* concerned the form and structure that Joyce used to manage an ever-diversified, potentially infinite linguistic and narrative material. This endeavor illustrates two things at once: In the historical milieu that gave rise to modernism, social totality—characters, classes, languages, experiences, and so on—became increasingly imperceptible or inaccessible for representation; nonetheless, the modernist novelist tried to contain that

totality as successfully as realism had previously done. In this connection, we may consider the relationship Jameson establishes between modernism and the crisis of representation witnessed in the period that shaped the agenda of literary modernism:

> *The concept of such a crisis is (…) a useful interpreting tool for the modernist period because although the great modernists didn't understand that it couldn't be resolved, they tried to do so, resulting in projects like Joyce's* Ulysses*. The premise of all modernism is that language cannot express these things—that finally human psyche is too complicated, you can't trace the map of society, you can't position yourself outside of an individual life and look down at totality from above—and yet this is exactly what Joyce tries to do. This is, then, a necessary failure, but it is a failure whose authenticity is guaranteed by the urgency of the impossible attempt to represent this totality [and] this crisis is a desperate matter for the modernist artist, in which he invests all of his existence and passion. (Jameson, 2007b: 142)*

One may then argue that, alongside the phenomena of separation, fragmentation, and (semi)autonomization experienced in social and subjective life, it is precisely Joyce's restless desire to create a totalizing, and not a gratuitously decentralized, narrative which results in the unceasing proliferation of linguistic materials and narrative styles in *Ulysses*. In other words, the more strongly Joyce wills to represent totality, the more expansive and diversified his text becomes. However, as it was stated in the beginning of this article, this proliferation itself creates another structural problem that has to do with narrative closure. Discussing Jameson's reading of *Ulysses* in tandem with his notion of national allegory, Ian Buchanan mentions two fundamental problems that every writer faces; namely, how to generate sentences and how to bring them to a closure. As he suggests, these problems have become even severer with the collapse of realism as the dominant mode of writing that determined the production of narratives. In this post-realist condition, writers had to invent their own codes and methods for creating texts. In order to overcome these obstacles, that is, to generate sentences that could register the lives of Dubliners on Bloomsday in an adequately detailed way, and to prevent these sentences from proliferating endlessly, Joyce used an allegorical structure: "Without the conceit of the epic allegory, any form of closure Joyce imposed would be intolerably arbitrary." (Buchanan 2006: 180-1) And to this, one may add that by abolishing time and linear progression in *Ulysses,* Joyce creates a spatial form as the one seen in paintings, whereby another means of totalization and closure is put to use. (Tskhvediani, 2018: 364)

The Homeric original draws the limits of *Ulysses* as a whole and it structures the narrative internally by providing the outlines of its smaller units that are the eighteen episodes. "The *Odyssey* parallel," Jameson writes, can "be seen as one of the organizational frameworks of the narrative text: but it is not itself the interpretation of that narrative, as the ideologues of myth have thought. Rather it is itself (…) what remains to be interpreted." (Jameson 2007a: 139) While Homer's epic provides a schema of closure for Joyce's ever-expanding totalizing narrative, there is another, more literal "map" used to fulfill the same role, and that is Dublin itself: "[I]n *Ulysses* space does not have to be made symbolic in order achieve closure and meaning: its closure is objective, endowed by the colonial situation itself." (Jameson 2007a: 165) Perhaps it was Joyce's idea of manipulating primarily the *Odyssey*'s structure (not its themes) and the spatial grid of Dublin (or any kind of grid for that matter) that Tanpınar regarded as a remarkable solution to the representational problems faced by the modernist novel. Woolf's *Mrs. Dalloway*, Tanpınar seems to have suggested, was not written with a similar method adding to the formal possibilities and strengths of modernism, and this absence left the novel formless and without resilience in a world of decomposition yielding a vast array of narrative material. Tanpınar himself exploited such structural frameworks as Istanbul, its historical geography, and the patterns of Sufi mystical love and music functioning as the main elements of his "dream aesthetics." *A Mind at Peace* is at least as ambitious as *Ulysses* in its endeavor to create a totalizing narrative that can register and respond to certain forms of fragmentation and separation experienced (and suffered) in the national situation of a modernizing Turkey. However, this discussion is outside the scope of this study.

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