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Dissertation

Going down the Flow of Life

A Transcultural, Ecocritical Approach to Joyce's *Ulysses* and
Twain's *Huckleberry Finn*

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Xialin Liu

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Erstgutachter: Herr Prof. Dr. Hubert Zapf

Zweitgutachter: Herr PD Dr. Timo Müller

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1. Introduction

There are varied ways of looking at literature. Some say that literature is a product of human imagination for expressing the artist's self, and others would see it as a reflection of social reality as well as the objective world and thus a useful tool of social criticism; or some may simply think of it as a pure art of language, premised that a text exists in its own realm despite any context of history, class, gender, race, and so on. So what is literature? Is it a mere cultural phenomenon, an art which exists in its own right or more than this? Through the eco-critical analyses of two literary works, this thesis aims to convey a new understanding of literature.

As a new theory of literary criticism, ecocriticism links the cultural concept of literature to the broad realm of nature. This critical theory is based on an ecological, holistic world view. This theory derives from ecocritics' contemplation of the tension between man, society and nature as well as the split between culture and nature, spirit and matter, mind and body in modern times. Therefore it intends to break the limitation of the dualistic discourses dominating in Western tradition.

Literature is not a mere cultural phenomenon and does not only bring us an aesthetic feeling—it leads us further to a broader world. As cultural ecology, literature is capable of healing the dualistic oppositions between culture and nature and between mind and body and functions as a special way of cognition, a special way of understanding of the world and the self.

In the theoretical part of the thesis, there is an exploration of the philosophical thoughts behind the traditional dualistic, mechanistic world view in the West and ecological, holistic world view that links early Greek philosophers, the *Book of Changes* from China and modern ecocriticism. And water as the basic element of all ecosystems is introduced to explore its key function in the dynamic process of life as well as in the discursive functions of cultural ecology. This provides a theoretical basis for the following literary analyses.

The water element is especially explicit and prominent in James Joyce's *Ulysses* and Mark Twain's *The Adventures of Huckleberry Finn*, with the innovative technique of stream of consciousness dominating the former and a journey on the Mississippi River running

through the latter. Their ecological structures and main bodies can be seen as different kinds of water entities, different manifestations of cultural ecology. Through the analyses of the two literary works, this thesis aims to explore the water element in literature as cultural ecology and conveys a new understanding of literature from a dynamic, organic, ecological perspective.

Because of its grasplessness, water is often seen as a symbol of creative thinking and poetic speech (Goodbody 13). Modern literature like *Ulysses* strikes our mind with its dense, fluid text in its bold attempt to present life in a full manner and thus represents a challenge to our reading habit, to literary criticism, and more profoundly, to our whole world view. The traditional understanding of text as a logical, coherent and consistent form is deconstructed.

In the light of an organic, dynamic and ecological world view, literature is not assumed to contain a solid structure with a unity of form and a coherent narrator's voice, or to promise a one-sided meaning (Levine 157). It is the product of life, with its text being organic, fluid and complex—it functions as “cultural ecology” (Zapf, “Notes” 85). Literature stages the flow of life, and literary creation is generated by a flow of “free mental energy” (Attridge 96) in human mind.

The main body of this thesis—the literary analyses—further explores *Ulysses*'s theme, “stream” (of consciousness), and *Huckleberry Finn*'s theme, “river”. Furthermore, the chapter that follows the two analytical chapters compares and combines the ecocritical readings of the two works. It provides an in depth exploration of the element water inside the ecological structures of *Ulysses* and *Huckleberry Finn* and helps us to grasp the fluid and variational image of life in literature.

This thesis focuses on how literature functions as an ecological way of perception of the world and the self. Both *Ulysses* and *Huckleberry Finn* disclose a picture of reality that is just like an inexhaustible sea, in which life overflowing like water. Driven by the flow of free mental energy, artists create literature to convey their animated experiences of life. Thus literature reflects complex, dynamical processes of life and has its special critical-creative energy to bring culture from its abstract forms of conceptions and ideologies back to concrete, vivid life.

2. An Ecological Literary Criticism

Modern literature such as *Ulysses* challenges the traditional framework of literary reading as well as the traditions of literary criticism; more profoundly, it demands a radical transformation of our view of literature as well as view of life. With modern literature as one of its products, the modern age as a whole results in “a deep revision in man’s conception of the universe and his relation to it” (Capra 17).

How does literature function? And how does it relate to reality, culture and finally, human existence? In the development of literary criticism, there are two distinct directions concerning how to understand literature. The one focuses on text reading, for its premise is that a text exists in its own right and contains a fixed meaning despite any context of history, class, gender, race, and so on. The other represents attempts to establish analytical methods and handle general issues concerning literature. The second direction contains various special interests in literature study: the structure of literary works, the reception of the audience, text language, its relations to contemporary issues, and its philosophical point of view.

From the late 1980s onwards, related to an increasing awareness of a global eco-crisis, ecocriticism emerged as a new method of literary criticism, aiming to redefine the relationship between man, culture and nature (Barry 239). This new theory of literary criticism derives from ecocritics’ contemplation of the tension between man and environment as well as the split between spirit and matter, mind and body, culture and nature in modern times. Linking the cultural concept of literature to the broad realm of nature, ecocriticism bases itself on an organic, ecological and holistic world view and breaks the limitation of the dualistic, mechanistic discourses dominating in Western tradition.

2.1 *An Organic, Dynamic and Ecological World View*

2.1.1 From Descartes’ Dualism to Newton’s Mechanism

Fritjof Capra, the author of *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism*, explores the limitations of the world view in the mainstream of Western thoughts in that it fails to provide explanations for new discoveries as well as the new world picture unveiled in the modern age. In his book, he reviews how a du-

alistic, mechanistic view of the world has developed and dominated in Western thoughts over a span of more than two thousand years.

Early in ancient Greece, the theory of the Eleatic school began to split the unity of all things of the world by assuming that there exists a divine spirit that is separated from and also standing above the world and all its beings. This trend of thought led to the dualistic separation of spirit and matter which came to dominate Western world views (Capra 20).

Parmenides of Elea based his theory on the principle of the unchangeable Being in opposition to Heraclitus's eternal Becoming. According to Parmenides, "the Being is manifest in certain invariable substances", and this principle gave rise to the concept of the atom—"the smallest indivisible unit of matter" (Capra 21), which was elaborated in the philosophy of Leucippus and Democritus. These atomists thought matter as being made of some 'basic building blocks'—atoms, which are indestructible but "passive and intrinsically dead particles" (Capra 21). The motion of atoms as well as all the changes in the world was often associated with an external force of "spiritual origin and fundamentally different from matter" (Capra 21).

In the seventeenth century, René Descartes formulated his theory that advocates an extreme dualism between mind and matter and between body and soul. His view of the world is based on "a fundamental division into two separate and independent realms; that of mind (*res cogitans*), and that of matter (*res extensa*)" (Capra 22). The Cartesian dualism allows us to treat matter as completely objective and independent, and it defines a material world which exists just as "a multitude of different objects assembled into a huge machine" (Capra 22).

Isaac Newton based his mechanics on such a mechanistic world view and thus set the foundation for classical physics (Capra 22). Newton's equations of motion aim at explaining all physical events as the motion of material particles, which is caused by the force acting between the particles, that is, by the force of gravity (Capra 56).

In the Newtonian view, there should be fixed laws which "account for all changes observed in the physical world". He assumed that in the beginning, God had created the world, which resembles a giant machine equipped with the material particles and the forces between them, and then God had imposed "the fundamental laws of motion" on this cosmic machine (Capra 56). From then on, this mechanistic universe has been "set in motion" and been ever "governed by immutable laws" (Capra 56).

From the second half of the seventeenth century up to the present day, the Cartesian dualism and the Newtonian mechanistic world view have tremendously influenced the general Western view of the world and even the general way of thinking in all societies. Individuals are taught “the fundamental division between the I and the world” (Capra 57) as well as between the mind and the body, and then they see themselves as “isolated egos” separated from their own bodies as well as from the physical world (Capra 23).

This “inner fragmentation” (Capra 23) of individuals reflects their fragmentary view of the whole world. Capra suggests that “The belief that all these fragments—in ourselves, in our environment and in our society—are really separate can be seen as the essential reason for the present series of social, ecological and cultural crises” (Capra 23). The mechanistic, fragmentary world view has alienated individuals from nature, from each other, and also from themselves (Capra 23).

2.1.2 Deconstruction

The twentieth century saw “the rise of brutal totalitarian regimes, genocide, two horrific world wars, and the spread of nuclear weapons” (Ioppolo 183). Under the shadow of these contemporary catastrophes, a large number of Western intellectuals tended towards a nihilistic view of the new world order that offers no hope for redemption. In the modern age, suffering, justice, the human goal of social progress, and even life itself, all seem to have lost their meanings; and those intellectuals failed to rationalize or moralize the world order.

For critics, modern literature particularly exhibits the absurdity and emptiness of the universe (Ioppolo 183-184). Modern novels such as *Ulysses* challenge our traditional way of reading and bring us a sense of alienation not only from the text but ultimately from the massive and complex life these novels present. The traditional concept of text as a logical, coherent and consistent form is inevitably deconstructed. To quote the term of T.S. Eliot, such a novel is always read to be an “immense panorama of futility and anarchy of contemporary history” (qtd. in Hunter 7-8).

The concept of deconstruction was born in the background of the modern times, in which the old order of the world has gone and the truths that people used to believe to be self-evident have turned to be absurdity. In his famous article “Structure, Sign, and Play in the

Discourse of the Human Science”¹, Jacques Derrida formulates a significant concept “deconstruction”, which has immensely shaped the thoughts of our contemporary society.

In his article, Derrida first points out the dubious connection between a structure and a center and consequently the effect of deconstruction on the history of metaphysics. In Western philosophic and scientific view, anything, or the whole universe, has always been seen as a structure with a center. In the history of metaphysics, Western metaphysics itself remains a structure constructed around a certain center, whether the center is named Logos, God, or human reason, or something of the kind.

But through analyzing the concept of structure itself, a paradox emerges. On the one hand, the center of a structure should govern the whole structure and define the rules of play for every part of the totality; but on the other hand, the center itself is surely exempted from these rules of play that it imposes on the whole structure so that itself keeps immobile as a fixed origin. Therefore, this center must be out of the structure and never belong to the totality. Then an astonishing fact is inferred from this paradox: there may be no center at all, and every structure is just a discourse of freeplay.

Furthermore, Derrida draws an example from Levi-Strauss’ ethnological research to study the flaw in the opposition of nature–culture and hence the flaw in conceptualization. A contradiction of this pair of opposition is discovered in the incest-prohibition phenomenon: this phenomenon is universal but also varied in norms of different societies, thus it is both natural and cultural. Then nature and culture is not exclusively opposite but a unity. Because the whole history of metaphysics is founded on these dualistic concepts, great doubt is cast on the truth and value of all these doctrines. Thus Levi-Strauss coins a word “bricolage” to explain that these concepts can still be useful in a sense but will never reflect the ultimate reality of the world.

In the conclusion of this article, Derrida criticizes Levi-Strauss’ nostalgic attitude towards the lost “center” as well as the lost “truth” or “origin”. In contrast to Levi-Strauss, Derrida approves of “Nietzschean affirmation of the freeplay of the world and without truth, without origin” (240); then he hails the birth of a monstrosity.

But in fact, though the attitude of Derrida and that of Levi-Strauss seem opposite, both of

¹ This chapter is based on Jacques Derrida’s article, “Structure, Sign, and Play”, *Writing and Difference* (Chicago: U of Chicago P, 1978): 278-294.

them still do not surpass the basis of a static, mechanistic and dualistic world view because the premise of both construction and deconstruction is that they all first assume the “world structure” as a self-closed, fixed model, with a permanent, static center, like a stable, immobile house. In Derrida’s view, the structure of the world is all or nothing: if the so called fixed “world structure” does not exist, then the world has to be a chaos, with no place for true existence.

But if the reality of the world is not a stable and mechanistic structure with a static center but another mode of existence, the concept of “deconstruction” will be no deconstruction of existence at all but only the deconstruction of the man-made concept of “world structure” itself. The truth and the structure of our universe must be beyond human abilities of logical reasoning. Gone is the old universe of Newton, with its mechanistic world structure. In the new universe of Einstein, nothing is fixed or absolute, even time and space are interchangeable. A universe without a static center does not automatically mean chaos or monstrosity. We are just surpassing our narrow-mindedness.

2.1.3 Heraclitus and the *Book of Changes*

An organic, dynamic world view that is expressed both in the early Greek philosophies and in the *Book of Changes* from ancient China provides an alternative to the mechanistic, dualistic one, which is still dominating the mainstream of modern societies but increasingly exposing its limitations. These ancient philosophers from Greece and China considered spirit and matter as a unity instead of a pair of dualistic opposites.

As a physicist, Capra traces the origin of the word “physics” and finds that it was originally called “physis” by the philosophers of the Milesian school in the sixth century B.C., meaning “the essential nature of all things” (Capra 20) in a time when philosophy and science were still a unity. The Milesians did not separate spirit from matter; among these philosophers, Anaximander saw not only the human body but also the universe as “a kind of organism which was supported by ‘pneuma’, the cosmic breath” (Capra 20).

Heraclitus of Ephesus also held an organic view of the universe. He saw all things as eternal “Becoming” instead of static being. In his eye, change is perpetual, arising from the dynamic interplay and unification of all opposing forces. He said, “The way up and down is

one and the same”, and “God is day and night, winter and summer, war and peace, surfeit and hunger”. Furthermore, his sayings such as “Cold things warm themselves, warm cools, moist dries, parched is made wet” (qtd. in Capra 116) suggest that the whole world is a unity of all opposites and exists in a process of eternal change (Capra 20).

The ancient Chinese philosophers who wrote the *Book of Changes* saw the world as “a system of inseparable, interacting and ever-moving components” (Capra 25), or more accurately, an organic unity of all opposing forces, which has a striking parallel with the idea of the universe as an organism that was conveyed in the early Greek philosophies. Furthermore, this Chinese classic strives to explore the eternal life process of the cosmic; thus the theme of this book is life and change.

According to the philosophy expressed in this book, the world is never treated as a lifeless machine created and ruled by a divine spiritual force from outside but is seen as a living entity with own inexhaustible vital energy from inside. The entity of the universe is the whole of all life energy, or in Chinese terms, an energy field full of Chi power. The Chi power means the vital energy, material and spiritual at the same time; and it can take varied kinds of forms to become different particles and substances and thus constitutes our complex world. The universe exists on the basis of the Chi power field and at the same time, forms a unity of differences.

In this view, the universe derives from the inexhaustible life force of its own and hence forms itself naturally, in other words, it can be said to be created by its own nature. So the Chinese call nature as the creator. The cosmic living entity is eternally imperfect and ever in motion, moving on for change and self-regeneration. Nature does not like perfection because perfection means stop, stagnation and eventually, death; on the contrary, the universe is always alive, dynamic, in a ceaseless process of evolution. History never heads for an ultimate aim of perfection. And living is changing.

In a dynamic, organic and holistic world view, all things and all phenomena are inseparable and connected to each other. Therefore, subject and object are interdependent; “all things and events perceived by the senses are interrelated, connected, and are but different aspects or manifestations of the same ultimate reality” (Capra 24).

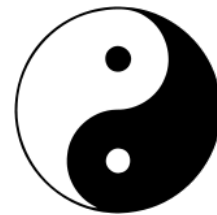
Therefore, the ultimate reality of the universe cannot be dissected or abstracted because it is a full and concrete entity, an organic whole. The universe can be seen as a living organ-

ism of flesh and blood, and every detail, every fiber of it cannot be omitted because they are an indispensable part of its life. So the atomists' tendency to "divide the perceived world into individual and separate things and to experience ourselves as isolated egos in this world is seen as an illusion" (Capra 24). The totality of our animated experiences of life reminds us of the limitation of such a fragmentary way of thinking in that it fits all things into the clear-cut framework of conceptions but omits the lively and unnamable force within everything.

Both Heraclitus and the authors of *Book of Changes* believed that change is the essence of this organic universe, which is "not regarded as fundamental laws imposed on the physical world" (Capra 282) but driven by the intrinsic life energy of the world itself. But these ancient Chinese did not stop here—in this Chinese classic, they further explored the constant patterns of all changes of the world.

Before the study of the change patterns, all forces and counter-forces in the ceaseless motion of the universe were categorized by the Chinese as two basic polar forces: *yin* and *yang*. *Yang* represents all the dominating, active, creative forces whereas *yin* the counter-forces of *yang*: passive, suppressed, in the dark (Capra 106).

The *yin* and *yang* literally means two sides of a hill—the shady and the sunny—and then extends to opposing forces within all things and events; that also means that the opposites are actually two aspects of the same thing. Therefore, the relationship between *yin* and *yang* is opposite and at the same time complementary, implying the "unity of all opposites" (Capra 114). Therefore "their conflicts can never result in the total victory of one side, but the ceaseless interplay between the two sides" (Capra 146).



"Life," Chuang Tzu says, "is the blended harmony of the *yin* and *yang*" (qtd. in Capra 107). The *Tai-chi Tu* or "Diagram of the Supreme Ultimate" on the right, illustrates the dynamic interplay of *yin* and *yang*. Though *yang* is bright and dominating and *yin* stays suppressed in the dark, the diagram shows an overall symmetric distribution of power between *yin* and *yang*. This symmetry is not static but rotational, vividly suggesting the dynamic interaction between the two fundamental forces: each grows in turn to an extreme point and then starts to give place to its counter-force. The *yin*-dot inside the *yang* and the *yang*-dot inside the *yin* symbolize that "each time one of the two forces reaches its extreme, it contains in itself already the seed of its opposite" (Capra 107).

We can also apply the archetypal poles *yin-yang* to humankind. The *yang* represents the active aspect of human nature: rational thinking, creativity, and so on. The *yin* reveals our non-rational side: suppressed consciousness, emotion, instinct, intuition, and suchlike. We unify ourselves in two complementary aspects of human nature; “neither is comprehended in the other, nor can either of them be reduced to the other, but both of them are necessary, supplementing one another for a fuller understanding of the world” (Capra 306).

The *Book of Changes (I Ching)* is considered by Confucius as the most important of all Chinese classics. It is originally a book of divination in ancient China, based on sixty-four divinatory symbols or hexagrams. The Ten Wings are ten commentaries on the philosophical meanings of the hexagrams, which are said to have been written by Confucius and his disciples. The ten commentaries are combined with the original *I Ching* to form the classic we know today and add profound philosophical meanings to it (Jin and Lü 10).

The six lines of each hexagram represent a pattern of the interplay between *yin* (a broken line) and *yang* (a solid line). The sixty-four hexagrams cannot be separated from each other—all of them as a whole symbolize the cosmic processes of change caused by the ceaseless interplay of all forces and their counter-forces in the world, with each hexagram representing several certain typical situations in the movements of all things and events as well as of human life.



**The Hexagram
“Incompletion”**

The sixty-four hexagrams are arranged in a certain order with a number attached to each hexagram. But that does not mean that things change in an orderly way. Because of the dynamic interaction of complex elements, everything has uncountable probabilities of development. The overall motion of the world features an “interwovenness of all things and events”: complex elements “alternate or overlap or combine”, interacting with each other “in an infinitely complicated way” (Capra 139).

Rather than telling the future, this book helps us detect the “disposition of the present situation” (Capra 110). Furthermore, it points out the blind spots one has not yet realized and gives advice about how to act properly in order to improve in the future. A significant feature of the book is that it encourages human participation, with regard to the natural order of things. It aims at exploring the relationship between the movement of the universe and social actions of human beings.

Sandra A. Wawrytko describes that in Western tradition, “anthropocentric and anthro-

pomorphic projection upon the natural world” often results in “false expectations” of reality and thus “breeds an outraged sense of betrayal, existential despair, and fatalism” (400), but in contrast it has never come to Confucians’ mind that “either we are pawns of nature or we conquer it; either we submit or we dominate” (400). Instead,

[W]e are co-creators with nature—that we are part of nature without necessarily being submissive or superior to it. [...] This Chinese perspective allows for human participation, and hence some degree of control and responsibility, with regard to natural events. For the Confucian the tragic ending of the play [*King Lear*] is not cause for “hopelessness”, but an occasion to learn from the bad along with the good. (Wawrytko 400)

Instead of imposing a presumptive rational system on the world, Confucians advocate learning from the reality as well as human experience and then accordingly adjusting our system of rationality.

Furthermore, the Confucian attitude towards history is not fatalistic because the cosmic movement depicted in the *Book of Changes* does not hint at the structure of a closed cycle. Though events are interwoven in an extreme complex way and do not occur in the sequence of the sixty-four hexagrams, the *Book of Changes* suggests that all events ultimately end with the last two hexagrams: first the ‘Completion’ and then the ‘Incompletion’. The former displays an orderly balance between *yin* and *yang* lines, signifying the end of events, but then the latter rearranges the *yin* and *yang* lines in order to symbolize a new start (Jin and Lü 5). The two hexagrams echo the theme of the book—forever change with no perfection, no end. According to the cosmic pattern of change depicted by the book, from the end of old things ensues a new start, so the whole world moves forward ceaselessly. The universe exists in an endless process of development and evolution.

2.2 Ecocriticism: Literature as Cultural Ecology

Ecocriticism agrees with the early Greek philosophies and the *Book of Changes* in adopting an organic, ecological and holistic world view, seeing the world as an ecological field, an organic whole and a unity of all opposites and all conflicts; furthermore, it integrates the new world view into literary criticism. However, the popular view of criticism always focuses the attention on literature’s textuality, its autonomy and independence on the outer world. Literary text is supposed to be an entity created by its own God—the author—and exists in its own right despite any context of history, class, gender, race, and so on. Thus litera-

ture is seen as a pure product of human creativity, only a textual world that is self-contained, and the world of literature as well as that of art should run autonomously according to its own laws which differ from those of the larger world of the reality (Barry 17).

In his article “Literature as Cultural Ecology: Notes towards a Functional Theory of Imaginative Texts with Examples from American Literature”², Zapf illustrates a new way of literary criticism. Through the ecocritical theory, the relationship between culture and nature is redefined. Zapf argues that this relationship is not a binary opposition as assumed in the mainstream of Western thoughts; instead, culture is not an independent phenomenon and therefore can never be self-sufficient—it derives from and is ceaselessly reshaped by the process of life. In the ecological term, literature is included in the ecological force-field of life; literatures, culture as well as all things of the world are involved in the natural course of the universe. Culture is also a natural phenomenon because culture is, after all, founded on nature. As for literature, it has its uniquely critical-creative energy to bring culture from its abstract forms of conceptions and ideologies back to life.

However, some ecocritics such as Lawrence Buell are still influenced by the dualistic distinction between culture and nature—they confine their study to limited literary texts in which writers deliberately choose nature as the subject of writing; in this way, they mainly focus on non-fictional natural writings and tends to separate the fictional literature, actually literature in general, from the domain of ecology. Hubert Zapf differentiates his own concept of ecocriticism from that of ecocritics such as Buell to overcome the latter’s limitation. From a holistic point of view, Zapf proposes to integrate the contradictory oppositions of nature and culture into an organic whole and constructs his method of “literature as cultural ecology” (85).

Life, art and literature are all taking part in the dynamic process of nature. All things in nature are constantly shifting and altering and can never be fully grasped by logical, linear patterns of thinking. Nothing is fixed, and change is the essence of existence. Reality cannot be totally described through conceptual language. However, literature provides imaginative ways of exploring and expressing life—it depicts human life, society as well as the world with its figurative speech and creative imagination. Only in this unique way can the shifting imag-

² The following part of this chapter is based on Hubert Zapf’s article, “Literature as Cultural Ecology,” *REAL* 17 (2001): 85-99.

es of nature and the “deeper human self” (88) be grasped.

According to Zapf, ecocriticism should declare a departure from the “anthropocentric bias of Western culture” (86). Its world view is organic, dynamic and holistic, presenting a sharp contrast to the mechanistic, dualistic world view of the mainstream of Western culture. This significant departure is manifested in the seven basic principles of ecocriticism: (1) “Everything is connected to everything else” (88), so the world is not a space containing isolated substances but seen as a whole with all parts organically connected; (2) Change or evolution is an essential process for the world, and the structures of the world are displayed as “non-linear cycles” (88) instead of a straight line of social progress that moves to an ultimate state of perfection; (3) “The whole is more than the sum of its parts” (89), so it only makes sense when each individual thing belongs to a whole ecosystem, just as a piece has to fit into a large picture; (4) The uniqueness of each individual thing and the diversity of life are unified in this whole ecosystem; (5) “Nature is not simple but complex” (89); (6) Nature is a “self-regulating power” (89), thus all forces of the world conflict with and at the same time complement each other, tending to achieve a state of balance for the preservation of the continuity of life; (7) Human civilization especially modernization acts as a threat to “biophilic disposition” (90). “The technological and scientific rationality” (90), and expansionist, exploitative human behavior have pushed the overall balance of the world to a critical point. Moreover, the overemphasis on the abstract, rational way of thinking neglects the potential and the need of the non-rational side of human nature; it inevitably leads to the split of human body and mind and thus the loss of vitality since an individual does not see him- or herself as an organic whole.

Ecocriticism is in accord with the philosophies of Heraclitus and the *Book of Changes* in a common ecological, dynamic and holistic world view. According to the philosophies of Heraclitus and the *Book of Changes*, the world can be seen as “a system of inseparable, interacting and ever-moving components” (Capra 25) in the eternal process of life and change; and in this organic whole, “all things and events perceived by the senses are interrelated, connected, and are but different aspects or manifestations of the same ultimate reality” (Capra 24). Similarly, the fundamental principles of ecocriticism recognize the organic interrelatedness of all things, and thus the world is seen as a holistic entity, a unity of complexity and diversity (Zapf, “Notes” 88-89). In ecocritical view, the dynamic movement of the world as an

ecosystem displays “non-linear cycles”: “becoming and vanishing, order and chaos” (Zapf, “Notes” 88), destroying and creating. The ecological principals of diversity, individuality as well as complexity, and of interrelatedness among all things describe the fundamental features of life, of reality.

Literature reflects the “processual, non-linear models of mind and life” (92). As cultural ecology, literature inherits a naturally “conflictive and competitive yet at the same time self-regulating and balancing power” (92): in this cultural ecosystem, the dominating forces and discourses ceaselessly confront the challenge of their counter-forces and counter-discourses, and then the intrinsic trend towards a state of balance within this literary ecosystem addresses “what is suppressed, disempowered, pushed to the margins or excluded by those systems” (92); this ecological tendency finally leads to the reintegration of all conflicts and the regeneration of this ecosystem.

In the process of modernization, “the balance between an expansionist technological civilization and natural life cycles has been increasingly disturbed until it has reached the crisis-point” (92-93). At this point, the intrinsic trend towards a state of balance within this cultural ecology will lead to the restoration of “complexity, vitality and creativity” (93) to human mind, reconnecting human beings with life force that exists both in the human body and in the human psyche.

According to ecocriticism, an ecocritical analysis of a literary text contains the three discourses: (1) A cultural-critical metadiscourse—the critical presentation of the deficit caused by one-sided dominating forces and discourses of politics, economics, ideology and the social system; (2) An imaginative counter-discourse, which displays the intrinsic “holistic-pluralistic” (93) trend within literature as cultural ecology and restores the repressed counter-forces and counter-discourses to a communication with the whole system in an imaginative and creative way; (3) A reintegrative inter-discourse, in which all the repressed reintegrate “into the whole system of cultural discourses” through “highly turbulent and conflictual processes” (93). These processes possibly end with great catastrophes but ultimately result in a renewal and regeneration of the whole ecosystem.

This discursive functions of cultural ecology strikingly resemble the pattern of the cosmic movement depicted by the ‘Diagram of the Supreme Ultimate’, with both illustrating the dynamic interplay and balance between conflicting forces, or *yin* and *yang*. Though *yang* is

aggressive and dominating while *yin* seems suppressed in the dark, they ceaselessly conflict yet depend on each other and lastly reach a rotational balance of power.

Moreover, according to ecocriticism, the interplay of conflicting forces is not closed in a cycle but open and dynamic: life flows towards multiplicity, chaos and strangeness and then constantly returns to the course of reunion and regeneration (Zapf, "Notes" 92-93). In literature, the interplay between cultural-critical metadiscourse and the imaginative counter-discourse finally leads to the reintegrative inter-discourse; and the last discourse of ecocriticism has a striking parallel with the last two hexagrams of the *Book of Changes*, 'Completion' and 'Incompletion', in that both see life as a process of renewal and evolution.

The reintegrative inter-discourse suggests that all contradictory forces are fundamentally connected and will reintegrate into a meaningful unity. The ecocritical view of the world is accord with the philosophy of Heraclitus and the *Book of Changes* since all suggest that being contradictory also means being complementary, and that the world is a unity of all opposites. Thus literature as cultural ecology is capable of overcoming the separation of mind and body, of power and love, of individual and environment, and mixing reason with passion (Zapf, "Notes" 91). More importantly, it reconnects human mind to life.

2.3 *The Water Element in Literature as Cultural Ecology*

Ulysses and *Huckleberry Finn* are two novels in which the water element is key to their fluid structures, with the innovative technique of stream of consciousness dominating the former and a journey on the Mississippi River running through the latter. Of the two novels, the dense, fluid text of *Ulysses* is especially impenetrable for traditional literary reading, and the world of this modern text seems extremely complex, chaotic and deconstructive to the mainstream world view.

Alternatively, this thesis adopts a dynamic, ecological world view to observe the fluid, dynamic and ecological texts of two novels. In the light of this new view, the structures and main bodies of the two texts can be seen as different kinds of water entities, different manifestations of cultural ecology. To have a new reading of both novels, the organic, dynamic view of life as well as literature from both East and West, the discursive functions of cultural ecology, and an in-depth exploration of the water element can form the basis for a transcultur-

al, ecological analysis. Water as the key element of the fluid, dynamic and ecological structures of the two texts is introduced to this thesis, with its fundamental connections with the dynamic, ecological world view and the discursive functions of cultural ecology.

By nature, water is fluid, dynamic and organic as the basic element of all life systems. Various water entities such as the sea and the river are different kinds of ecosystems. Furthermore, all ecosystems are based on water because water is crucial to the life process. Water stimulates a circulation process in ecosystems, including the circulation of blood inside human body, and results in the exchange of old and new things. Therefore, water is the life force of renewal and regeneration.

The circulation of water throughout the human body as well as the external world suggests that human beings are not isolated from but connected to nature, and that each individual is actually part of nature (Uysal 151). As the basic element of life, water symbolically heals the dualistic opposition between subject and object and between humans and the environment.

Thomas Kluge explores a “water culture” by interrogating the “substance metaphysics” of Western culture. Descartes’ two basic categories, *res cogitans* (spirit) and *res extensa* (the material world), have greatly influenced Western thought. According to the “substance metaphysics”, nature is the material world and made up of substances, that is, solid particles that are isolated from each other, while the world of *res cogitans* represents spirit and reason. Therefore, it is assumed that nature stands outside the boundaries of reason and can be analyzed and conquered by reason.

But the existence of water as a basic element of the world totally contradicts the assumption of the Substance-Metaphysics (Kluge 27). Contrary to the definition of substance, water is fluid, formless, ungrasped by hand, beyond the frame of substance; at the same time, water is capable of containing substances.

According to the *Book of Changes*, the vital energy of the universe (the Chi) is both material and spiritual. It is an inexhaustible creative force flowing in the movement of the cosmos, and the creation of literary or artistic works derives from the free mental energy that nature endows each individual with. Ecocriticism suggests that literature functions as cultural ecology; hence literature is involved in the overall life process and dependent on real life. Artists compose literature to express life, and literature demonstrates how the flow of their thoughts is as variational and unlimited as water. As a mighty force of change and transfor-

mation in life, water embodies the cosmic flow of life energy, which flows beyond the Cartesian dualistic frame of the world. The fundamental life energy is as unstructured and formless as water.

Furthermore, water can be seen as the symbol of the fluid structure of life, which blends chaos with harmony. The flow of life contains all contradictory elements and integrates them into a meaningful unity. In the flow of everyday life there is “no metaphysical impasse” since it tolerates both the vulgar and the sublime (Smith, “Musical” 91). The concrete life is made up of all human experience and local knowledge and also contains those “unpresentable”, “illogical, ungrammatical, disteleological” (Castle 324), the so-called chaos of life.

Water represents “the fundamental structure” which underlies all structures (Spoo, “Teleology” 448) and “transcends the frame of any logos” (Eddins 811). The openness of the ultimate structure is implied in the basic, cosmic element of water, which functions as the symbol of the intrinsic fluidity of life. Like water, the structure of the ultimate reality overflows all fixed frames or forms, for only a fluid world structure is capable of containing all the orders and chaos of the real. The ultimate form is as fluid as water—it is the formless form.

Because of its grasplessness, water is also seen as a symbol of creative thinking and poetic speech. In poetry, language is flowing, changing, breaking free from the frames of the abstract logic, one-dimensional meaning and conventional syntax (Goodbody 13, 17). The flow of speech aims to overcome the separation between form and content; with a sense of change, renewal and endlessness, the water-like language conveys an unnamable feeling of existence (Judex 195-6).

Ecocriticism presents an ecological view of literature and sheds new light on literary reading. In the ecocritical view, literature functions as cultural ecology; and as the basic element of all kinds of ecosystems, the water element can be found in the discursive functions of cultural ecology: in literary sense, water functions as a critical discourse which ceaselessly flows forward and breaks free from all limitations of parameter and conception; and with the water-like power of creative thinking and imagination, literature brings those “otherness” that are suppressed and marginalized by the one-sided dominating system back to the course of communication. Thus like water, literature promises a potential of renewal of the cultural ecosystem (Uysal 150). In general, literature has water-like capacities of healing the split between culture and nature that originates from dualism.

Furthermore, water has an all-embracing power in the flow of life; at this point it can be seen as a representation of the ecocritical principal of the holistic connection, which suggests that everything as well as all contradictory elements is fundamentally connected with each other. Of the three ecocritical discourses, the reintegrative inter-discourse functions as such an all-embracing power to reintegrate all conflicts into a whole (Zapf, “Notes” 91).

As cultural ecology, literature is organic, dynamic, and no longer assumed to be a fixed, closed structure with a unity of form, or to promise a “final revelation”. Instead of claiming a one-dimensional meaning, literature can demonstrate how the flow of thought is as variational and unlimited as water. The water-like text conveys the richness of extra-conceptual and extra-linguistic meanings.

In this thesis, *Ulysses* and *Huckleberry Finn* are chosen for literary analyses as well as a transatlantic comparison. The two novels may be seemingly rather different, but both of them are considered as innovative modern literary works on the two sides of the Atlantic; moreover, the water element is key to their ecological structures, so *Ulysses* and *Huckleberry Finn* can present two different textual ecosystems of water, which respectively contain local, concrete and complex contents of Irish and American lives.

Through the analyses of *Ulysses* and *The Adventures of Huckleberry Finn*, we can observe that literature reflects complex, dynamical processes of life with its special critical-creative energy. Modern literature such as these works challenges the traditional framework of literary reading with its complex or dynamical text.

Ulysses is an iconic novel of literary modernism in Ireland as well as Europe. Its fluid and dense text attempts to represent the rich life on a day of Dublin and at the same time deconstructs the traditional concept of text as a logical, coherent and consistent form. There is “discontinuity on all levels of presentation, structural as well as the thematic and narrative level” (Hayman 172),

In another side of the Atlantic Ocean, *Huckleberry Finn* is similarly an iconic work of modern literature in America. Ernest Hemingway commented, “All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*. [...] All American writing comes from that” (Hemingway 22). This novel declares the authenticity of American way of life as well as its vernacular voice, and it unfolds a broad picture of local, concrete life of America along the Mississippi River.

Furthermore, through a transatlantic comparison of the two icons of modern European and American literature, the different emphasis of their ecological texts is to be explored. In *Ulysses*, the narrative breaks the frame of any single character's consciousness and perspective. The collective consciousness of *Ulysses* derives from the flow of Joyce's free mental energy, which functions as a cultural-critical metadiscourse to break free from the limitations of a one-sided dominating system, both social and textual, with its fertile potentials of words and styles.

While the stream of consciousness dominates the text of *Ulysses* as a cultural-critical metadiscourse, in Mark Twain's *The Adventures of Huckleberry Finn*, the imaginative counter-discourse for renewal is prominent on the narrative level, which is expressed by the vernacular voice of the little boy on his journey on the Mississippi River. The text itself is the quest of an American writer for the expression of the genuineness of life experience on the Mississippi River.

In the following analyses of the two novels with prominent water elements, we can watch human consciousness flow, watch life flow, and feel that meaning arises out of the existence, the motion and the interaction of everything. In the cosmic process of flow and change, art merges with life, and both emerge as a dynamic blend of chaos and harmony.

3. *Ulysses*: “The Mind is its Own Sea”

At the first glance, the world of *Ulysses* is pressingly complex and chaotic: the stream of consciousness flows spontaneously, adapting itself to every immediate purpose and randomly shifting from one topic to another; the text seems unstructured and language illogic and fragmentary, transgressing the grammatical laws and social norms. We find ourselves in the same situation as Stephen Dedalus on Sandymount Strand, facing the life flux of *Ulysses* and failing in reading “signatures of all things” (*U* 39)³. Just like Stephen, we feel struck by and estranged from the massive and complex life presented in this novel.

In this novel, the traditional understanding of text as a logical, coherent and consistent form is deconstructed, and human consciousness is presented in its originally fluid state—all kinds of thoughts spontaneously flow in and off the mind in a non-linear and unsystematic way. As ecocriticism suggests, literature reflects the “processual, non-linear models of mind and life” (Zapf, “Notes” 92). It is the product of life, with its text being organic, fluid and complex.

A lively mind flows like water, for flowing water never grows stale. The lively state of consciousness reflects the free flow of human mental energy. Employing the technique of stream of consciousness, *Ulysses* demonstrates that the mind is a sea of its own, complex, heterogeneous, constantly changing (Duncan 290).

The beginning of *Ulysses* first discloses Stephen’s inner world to us. His stream of consciousness shows that most of his attention is devoted to the inner world of abstract ideas; for him, the outer world seems a jumbled mass, whose meaning he can hardly comprehend. In front of him, the sea opens a huge world of ceaseless change.

With the ending of its first part, Telemachia, *Ulysses* is released from the hegemonic occupation of Stephen’s inner-focused mind which is abstract from life. The start of the second part leads to the world of Bloom’s consciousness, which never centers on the self but merges itself with the outer world—the on-going flow of life in Dublin.

Bloom does not conceptualize life; instead, he directly experiences it as is. Through Bloom’s vision of reality, the multidimensional image of the Dublin life begins to unfold be-

³ Quotations from James Joyce, *Ulysses* (Pennsylvania: Pennsylvania State U, 2007) will be cited parenthetically in the text.

fore our eyes. In his stream of consciousness, the life scenes of Dublin streets are fused with his own sensational and emotional world. The Dublin way of life shapes the way Bloom thinks and speaks.

As *Ulysses* proceeds to the Aeolus episode, the Dublin life breaks the frame of a single character's consciousness and perspective. The text begins to present a panoramic view of Dublin and illustrate a reality in which "the heterogeneity and chaos" (Hegglund 168) of life and the local knowledge cannot be forced into a comprehensive system.

According to Stephen's aesthetic theory, "An impersonal, objective art stands free from kinetic stresses: the artist, like the God of creation, out of existence, indifferent, paring his fingernails" (Joyce, *Artist* 184). But with Joyce's life experiences in it, *Ulysses* is not "An impersonal, objective art", nor is the writer Joyce the indifferent "God of creation". He does not stand "free from kinetic stresses" of Dublin life in this novel; instead, he himself emerges in this novel as "the arranger" (in Hugh Kenner's term) and actively involves himself in it.

In the first six episodes, there is an implied narrator following Stephen or Bloom around and moving into their minds (Perlmutter 487). From the Aeolus episode on, the fictional world of *Ulysses* is increasingly "invaded by the arranger's musings, chaotic inner speech" (Perlmutter 483). In fact, he is always present in *Ulysses*, though in the first six episodes, he stays low (Hayman 161). The whole novel is actually manipulated by an arranger—it is Joyce's "arranging hand" (Kenner 27). Though Bloom remains the major figure throughout *Ulysses*, he is by no means the sole center of attention (Smith, "Musical" 83).

The arranger does not have the voice of a storyteller, does not address us, and does not even speak (Kenner 22). It is a "collective consciousness" (Bersani 208) in *Ulysses*, including not only consciousness of all characters but also voices of things. This collective consciousness of *Ulysses* is actually Joyce's own stream of consciousness, which derives from the flow of Joyce's free mental energy.

Running through the whole text is the flow of the writer's free mental energy: it is a critical force that breaks free from the limitations of a one-sided dominating system, both social and textual, and its creative power produces a text that boasts of its fertile potentials of words and styles. Through the technique of stream of consciousness, Joyce explores new ways to represent the nonverbal life experiences and to express his "direct mediation with the phenomenal world" (Perlmutter 482).

First and foremost, his flow of free mental energy deconstructs the representational system. In the textual world of *Ulysses*, there is “discontinuity on all levels of presentation, structural as well as the thematic and narrative level” (Hayman 172). Word is involved in the universal flow of change. It conveys not only semantic meanings but human experience and impressions of the phenomenal world. Like a flow, language adapts itself to current circumstances and immediate contexts. And as *Ulysses* proceeds, its language tends to go beyond the frame of the traditional representational system and break free (Hunter 16).

Moreover, the consistency of point of view cannot be hold when it comes to the episode of Cyclops. The narration of this episode is invaded by the arranger’s musings, with thirty-three intrusive parodies breaking the traditional narrative modes. On the whole, the narrative randomly digresses and unexpectedly expands at many points. Multiple topics and views proliferate in the decentralized narrative (Gordon, “Boss” 233). Through the textual deconstruction of the single-minded dominating narrative system, the episode of Cyclops politically deconstructs the ideology of Irish extreme nationalism.

What Joyce’s flowing mental energy next deconstructs is the economic system—the burgeoning commodity culture. In the episode of Nausicaa, he reveals how the culture of commodity and advertisement as well as its language seeps into the stream of human consciousness and persuades people to relate themselves to life via commodities. But on the other hand, his free mental energy turns the language of commodity and advertisement into the object of play and parody.

The flow of Joyce’s free mental energy acts as a cultural-critical metadiscourse: it not only plays beyond the limitations of the cultural representational system and parodies the economical system but also stages a revolt against the suppressing political and religious systems. The double dominance of “The imperial British state” and “the holy Roman catholic and apostolic church” (*U* 22) have caused the nightmare of history, which is dominated by the themes of betrayal and usurpation.

The theme of political and military war runs through this novel as well as human history. But in imperialistic rhetoric, the complex content of history is abstracted for a telos: “All human history moves towards one great goal, the manifestation of God”. Deasy accounts for all the killings and suffering or all the turmoil with human cause (Spoo, “Nightmare” 142) as just “one great goal, the manifestation of God”.

However, what Stephen senses is the terror and shock of history. He listens to the noise from the hockey game field and says, “That is God”—God is only “A shout in the street”. For him, history provides only a vision of ruin and despair.

Joyce’s view of history is broader than that of Stephen’s. Through a big picture of the complex social life of Dublin, Joyce further reveals a deep link between British imperialism and Irish extreme nationalism: both share the features of “racism, ethnocentrism, and violence” (Schwarze 243). In *Ulysses*, a wide range of people expose their common anti-Semitic tendency—from the Englishman Haines, to the Protestant unionist headmaster Deasy, and to Catholic nationalists, the Citizen and his fellow drinkers. Through Bloom’s mouth, Joyce openly condemns the hatred and exclusion resulting from the ethnocentric nationalism, but he also shows that Bloom’s notion of tolerance and inclusiveness is ineffectual in this society.

When *Ulysses* proceeds to the Oxen of the Sun, Circe and Ithaca episodes, the time on this special day comes to night, and the novel’s stream of consciousness becomes increasingly looser and wilder than ever in these night episodes. Accompanying the themes of the nightmare of history and the doubt on a telos, Joyce’s free mental energy is devoted to deconstruct a chain of things—from the literary canon to Western civilization, scientific system, reason—and the whole conceptual world. It unfolds a reality that is seemingly a chaos because the real order of nature is too complex and heterogeneous to be explained by conceptual reasoning.

The central theme of the Oxen episode is that the artist brings the Word to birth (Garvey 116). The growth of literature mirrors the development of Western civilization: from “homogeneity to heterogeneity” (Gordon, “Journeys” 159), from “Rome to the provinces”, from Latin into a variety of dialects, from common memory into “a collection of private memories”, from “Roman classicism into provincial romanticism”, from concordance into “tempers so divergent” (Gordon, “Journeys” 166).

This concluding vision of chaos of the present times suggests the very anxiety of the modern age about the “multiplicity of discourses” (Ames 402). But on the other hand, it reflects the fertile potentials of words and styles that derive from the free flow of creative mental energy of Joyce as well as all human beings. The writer’s free mental energy boasts its fertile potentials of words and styles and produces a flow of heterogeneous discourses.

The following episode “Circe” is the wild flow of the subconscious. Everything is delir-

iously changing; the self loses a core of identity; and “a syntax is produced, by non-logical connection, by heterogeneous links” (Cixous 389). Bloom transforms from one state to another, punished by the sadistic mother-father, while taboos of sexuality are pushed to the limit (Cixous 388, 394).

This episode stages the psycho-drama of both Bloom’s and Stephen’s guilt and desire (Quick 233). In contrast to the rationality of conscious thoughts, the dark realm of the unconscious is open in the wild, in which the boundaries between object and subject, between interiority and exteriority, collapse, and the self and the world interpenetrate each other. The wild flow of the unconscious “bursts all logical chains, divisions, differences”; the system of representation as well as “the great ontological structures” has collapsed (Cixous 388).

In the penultimate episode of Ithaca, the text seemingly escapes from the “chaotic” flow of literary discourses as well as creative mental energy in Oxen and the surge of suppressed desire, fear and guilt in the wild world of the unconscious in “Circe” and finally settles down on the hard rock of reason. However, this “scientific” episode is actually flooded with unorderly data and jumbled catalogues.

When we look through the surface of scientific factuality of Ithaca, so many tricks and errors that Joyce has set are to be found that the hard rock of reason in this episode turns out to be “not altogether reliable” (McCarthy 606). The form of catechism functions like a scientific machine and segments the reality into pairs of questions and answers. The cold and rational scientific method is ludicrously employed to force full-blooded humanity into conceptually categorized systems and put experience into an absolute order. Ithaca concludes in the void of uncertainty, which is represented by the large black dot as the end (McCarthy 616-7).

All the previous episodes can be said to be the work of the arranger—they derive from the free flow of his mental energy, his stream of consciousness. But the last episode, Penelope, is something totally different. Basically, it is composed as just a woman’s stream of consciousness.

In the last episode, all the previous experiments upon style and form have ceased. The style returns to the “plain words” (Stanier 329), or the “artless, unmediated representation” (Doody 198): it is just a flood of spontaneous words, without punctuation and without any stop.

In her flood of memories, the previous tensions between order and chaos and between

reason and unreason have dissolved into a more fundamental force in life and engulfed in the torrent of her thoughts. The nightmare of history is deconstructed into a woman's story, her story. As the archetype of history, her story reveals that all human stories are grounded on "all remembered events and characters, all local lore, songs, and superstitions" (Castle 321). She writes her memory into history "in the rhythms of everyday life" (Castle 322), whose content is all human experience and local knowledge. More significantly, her memory contains those "unpresentable", "illogical, ungrammatical, disteleological" (Castle 324), that is, the so-called "chaos" of life. Her story is actually the "history for life" (Castle 324).

In her memory, time moves freely among the past, the present and the future and throbs in the emotional rhythm of the flow of her thought. The reintegrative inter-discourse of *Ulysses* reintegrates all life experience and life energy into her memory or her story, which represents the sea of consciousness and therefore can never exhaust itself. "The mind is its own sea" (Duncan 290), in which there is "no beginning, middle or end" (qtd. in Litz 40).

3.1 Joyce's *Stream of Consciousness*

The text of *Ulysses* exhibits that human thought is a fluid mixture of both pictorial and auditorial contents: images, songs, pictures, sounds, and so on. And the threads of thought are not logically arranged but entangled together through random associations. Immediate situations will preoccupy the present attention of thought, and the cultural and social environment fundamentally shapes the mind. When it comes to the scenes of dream and unconscious, this novel displays not a stream of thought but a flood of suppressed desire, fear and guilt.

The characters of *Ulysses* unconsciously merge themselves, their consciousness and actions with "here and now" situations as well as memories of the past, with the social and cultural environment, and with everything surrounding them and inside them to form the flow of life. The stream of consciousness displays the joint existence of a character and of his or her world and thus confirms a fundamental fact of the joint existence of subject and object (Little). The stream of consciousness is a dynamic unity of characters and their world. In the world of *Ulysses*, everything and everyone do connect with each other. No one can actually stand apart from the overall flow of Dublin life.

3.1.1 Stream of Consciousness

Already at the very beginning, *Ulysses* stands out as a non-traditional novel: there is no trace of an intention of developing a well-constructed plot that is made up of a sequence of significantly interconnected actions. Instead, in the first three episodes, several keenly depicted scenes are loosely related, such as “The bright light and wit and cynical boredom of breakfast in the Martello Tower, the dullness and jerky gracelessness of schoolfellows resisting their riddling teacher, Mr. Deasy’s counting house office and cramped and counting house mind, and the mercurial and manifold walk of Stephen Dedalus along Sandymount strand” (Caraher 186). There is no “meaningful” thread running through these events—they are just ordinary life scenes that Stephen experiences this morning. A significant feature of these scenes is that they are mainly presented on the level of his mental reality, that is, through his stream of consciousness.

This novel shifts the literary focus from the plot and the story-telling narration to the on-going life of human mind, the stream of consciousness. This shift is a ground-breaking, enabling us to explore the deep side of human self. In *Ulysses*, the interior monologue technique is not simply a translation of the third-person pronoun into the first-person one, or of the past tense into the present tense: it produces a text that is immersed in the nonverbal area of human mind, in the on-going stream of consciousness.

Joyce usually employs elliptical sentences or fragmentary phrases to convey a quick flow of ideas and mental images in human consciousness (Steinberg 47). In the following paragraph, the concrete, detailed scenes of Kevin Egan’s story quickly flash past in Stephen’s mind in the form of compressed phrases:

The blue fuse burns deadly between hands and burns clear. Loose tobaccoshreds catch fire: a flame and acrid smoke light our corner. Raw facebones under his peep of day boy’s hat. How the head centre got away, authentic version. Got up as a young bride, man, veil, orangeblossoms, drove out the road to Malahide. Did, faith. Of lost leaders, the betrayed, wild escapes. Disguises, clutched at, gone, not here. (*U* 46)

Moreover, the quick flow of impressions of this story in his consciousness is rendered with “appropriate romantic overtones, and with just a touch of Stephen’s ironic attitude” (Steinberg 43) (“How the head centre got away, authentic version”).

The stream of consciousness in *Ulysses* demonstrates the real state of the mental life as well as life itself with its complexity and heterogeneity. Traditionally, a realistic novel is nor-

mally a story told by a narrator, who little by little unfolds a plot which is linear-structured, logically conceived, and ultimately coherent. In *Ulysses*, the stream of consciousness never flows within a linear and logical structure but freely moves forward, grounded on a pattern of random association. The following paragraph is an example of free association, taken from the Proteus episode:

They came down the steps from Leahy's terrace prudently, Frauenzimmer: and down the shelving shore flabbily, their splayed feet sinking in the silted sand. Like me, like Algy, coming down to our mighty mother. Number one swung lourdily her midwife's bag, the other's gamp poked in the beach. From the liberties, out for the day. Mrs Florence MacCabe, relict of the late Patk MacCabe, deeply lamented, of Bride Street. One of her sisterhood lugged me squealing into life. Creation from nothing. What has she in the bag? A misbirth with a trailing navelcord, hushed in ruddy wool. The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello! Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one. Spouse and helpmate of Adam Kadmon: Heva, naked Eve. She had no navel. Gaze. Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn, orient and immortal, standing from everlasting to everlasting. Womb of sin. (*U* 40)

In this paragraph, Stephen's train of thought starts at his sight of two midwives, and he finds that he even knows the name of one of them. Later, they partly inspire Stephen to weave their images into those of the two old virgins of Dublin in his plum parable. But at this moment, the midwives remind Stephen of his birth, and then the puzzle of birth flashes into his mind for a second, "Creation from nothing". One of the midwives carries a bag, and out of a reason that only he himself knows, the bag makes him associate a misbirth with it. This triggers the opening of the floodgate of his imaginative energy.

In the flight of imagination, first appears a foetus "with a trailing navelcord" still uncut because of its misbirth. The navelcord joins with other cords and then they are twisted together into a cable which leads to the source of "all flesh", that is, humankind, or all living beings. The source of life makes him think of the myth of the gods, then he depicts a scene in mind in which the monks gaze their navels and contemplate the mystic link between them and the gods. In a humorous way, Stephen turns this mystic link into a modern mechanical system: in his imagination, he can just use a telephone line stretching up to heaven and dial number Edenville AA 001 to inquire about the answer that the monks are questing after. His thought

then turns from Edenville and navels to the first creatures, Adam and Eve. Since they were not born by other human beings, they certainly had no navels. Stephen gazes at Eve's navelless stomach in his imagination and likens it first to a shield, then to the "white heaped corn". The corn relates his thought to a passage from Traherne's *Meditations* ("The corn was orient and immortal wheat"). Swiftly, his thought jumps from Eve's stomach to her womb—human beings were born sinners from her womb because she committed the original sin (Steinberg 36-7).

Through the stream of consciousness, the text is immersed in the sea of human thoughts, which mixes the past and the present, the verbal and the visual, the real and the fictional. In the stream of Stephen's consciousness, the boundaries of varied scenes are blurred, "allowing images to come and go as they will" (Steinberg 44), and the direction of thought keeps swiftly shifting. The stream of consciousness never flows within a linear and logical structure but freely moves on, displaying a pattern of random association.

The flow of thought moves in and out of inner and outer reality, blurs their boundaries, and quickly jumps from one topic to another, leaving sentences fragmentary and unfinished. This takes us to a new level of realism (Adams 600): one perceives the reality solely through one's mind "eye", so all we can know is never an objective world but the subjective reality which is immersed in our stream of consciousness.

3.1.2 Self and the Flow of Life: Integration

Through depicting stream of consciousness, the text displays different inner worlds of the two protagonists, Stephen and Bloom, as to how they face the ever-changing life of the external world and relate the self to the overall flow of life. Finally, the textual focus is fixed on Bloom, whose stream of consciousness discloses the joint existence of man and his world and thus confirms a fundamental fact of the joint existence of subject and object (Little). In the world of *Ulysses*, no one can actually stand apart from the flow of Dublin life.

The first part of *Ulysses*, Telemachia, contains three episodes: Telemachus, Nestor and Proteus. A series of life scenes are presented from Stephen's perspective and according to his attention of thought; for example, what Haines says in Celtic to the milkwoman is not included in the narration because Stephen does not pay attention to it (Adams 600). When it comes

to the last episode of Telemachia, the whole text is almost immersed in Stephen's own stream of consciousness. In this episode, namely Proteus, he walks alone, wandering along Sandymount strand and contemplating. Of all the episodes in *Ulysses*, this one is the most complete exposition of Stephen's inner world.

His consciousness focuses on the self—the abstract idea of soul. Ernst Cassirer explains how Aristotle relates sense perception and knowledge of the external world to the self-realization and self-perfection of the soul: “Sense perception, memory, experience, imagination and reason are all linked together by a common bond; they are merely different stages and different expressions of one and the same fundamental activity, which attains the highest perfection in man” (qtd. in Steinberg 66). The self-fulfillment of the soul is called entelechy. Preoccupied by Aristotle's philosophy, Stephen considers the Aristotelian entelechy as his ultimate goal of life as well as of art creation; thus he says, “But I, entelechy, form of forms, am I by memory because under everchanging form” (*U* 200).

In addition, there is obviously the idea of another man that also appears in Stephen's consciousness, as Tindall discovers. The first line of Proteus, “Signatures of all things”, is the title of a seventeenth-century book, *Signatura Rerum*, which is written by a Christian mystic, Jacob Boehme. Similar to Aristotle's notion of the soul as form of all forms, Boehme declared that the outer world is just a manifestation of the inner spirit (Steinberg 67), “The whole outward visible world with all its being is a signature, or figure of the inward spiritual world; whatever is internally, and however its operation is, so likewise it has its character externally” (qtd. in Steinberg 67).

Therefore, Stephen's view of the world displays an egocentric tendency, and his thought of the external things always leads back to himself. In the earlier discussed train of thought, his sight of the midwives on the beach starts the theme of birth in his consciousness, but then his thought turns to himself and relates this theme to his own birth. Also, his association of Adam and Eve with the original sin immediately reminds him of his own conception. Much of his stream of consciousness presented in this episode repeats this egocentric pattern (Steinberg 80-1).

Preoccupied by philosophical concepts that are not his original ones, he tries to read the concrete life in the external world he is facing through the abstract system:

Ineluctable modality of the visible: at least that if no more, thought

through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his sponce against them, sure. Go easy. Bald he was and a millionaire, maestro di color che sanno. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it is a gate, if not a door. Shut your eyes and see. (*U* 39)

He attempts to decipher “Signatures of all things” and transcend the outer world so that life can attain perfection and finally center on his soul. Still, he is aware that the existence of the external things, such as “stones and bits of wood on the strand and slippy seaweed” (*U* 385), can hardly be abstracted into an orderly system but stay a concrete, jumbled mass; and in front of him, the sea opens a huge world of ceaseless change.

Disclosed in Stephen’s stream of consciousness, change is his perception of the external world as well as the theme of this episode, just as metempsychosis is the theme of Proteus of Homer’s *Odyssey*. Joyce once spoke of his own opinion about this episode to Budgen: “You catch the drift of the thing? [...] It’s the struggle with Proteus. Change is the theme, Everything changes—sea, sky, man, animals. The words change, too” (qtd. in Steinberg 70). A dog trots about the beach and sniffs at the carcass of a dead dog, then Stephen ponders on the bleak meaning of the scene: “Dogskull, dogsniff, eyes on the ground, moves to one great goal” (*U* 49). In his eye, the live dog constantly transforms: “from buck to bear to wolf to calf to fox to leopard to panther” (Steinberg 70). Stephen recalls the image of the corpse of a drowned man, which has gone through a “seachange” and suffered a “seadeath” (*U* 53): “Bag of corpsegas sopping in foul brine. A quiver of minnows, fat of a spongy titbit, flash through the slits of his buttoned trouserfly” (*U* 53). Thus everything seems to be a meaningless “Becoming”: “God becomes man becomes fish becomes barnacle goose becomes featherbed mountain” (*U* 53).

Language fails to explain the meanings of “signatures of all things”; to express the reality of the pre-linguistic world, language itself has to go through an elementary change. The wave speech that Stephen listens to is spelled as “seesoo, hrss, rsseeiss, oos” (*U* 52), and the “roar of cataractic planets, globed, blazing, roaring wayawayawayawayaway” (*U* 51).

Stephen closes his eyes to test if the existence of the world really depends on his sense perception and on his soul, but it is certainly still there. He concludes, “See now. There all the

time without you: and ever shall be, world without end” (*U* 39-40). The planets, the wave, the sea and the earth always exist as they were, as they are, and as they will be, in spite of human sense perception, of human rational soul, or of the existence of humankind at all. The whole universe lives its own life, ever in a process of living and change, without a single trace of attaining perfection. Nature does not like perfection. Perfection means the final stop, or the ultimate death, but the life energy of the universe remains inexhaustible.

Stephen finally “laid the dry snot picked from his nostril on a ledge of rock, carefully” (*U* 53-4), in defiance of this imperfect, ever-changing world. He is deeply trapped in the nightmare of history. And he knows that he is powerless to control the chaotic reality, or even his own chaotic mind.

Then *Ulysses* proceeds to its main part, *Odyssey*, and there is a shift in focus, tone and the scale of vision, introducing the real hero of this book, Leopold Bloom. He comes into sight as the true soul of *Ulysses*, “the obscure soul of the world, a darkness shining in brightness which brightness could not comprehend” (*U* 30). As a practical hero as well as an ordinary person, Bloom sees life as it really is: concrete, heterogeneous, and ever imperfect; moreover, his vision of life is never restricted within an egocentric or abstract structure. Deep inside, his self takes the most natural attitude towards the outer world: no alienation or isolation but empathy and integration.

Like Stephen, Bloom also closes his eyes and wonders how the world would be like without the visual perception. But unlike Stephen, Bloom does this experiment not for an interest in Aristotle’s theory but out of his sympathy for the blind boy he met (Steinberg 206). While Stephen keeps being haunted by the nightmare of history, Bloom is facing an even more painful problem of here and now—his wife’s infidelity, for Molly will have a date with her lover Boylan at home today. But Bloom will not brood over his own problem:

[A]s we saw, he worries that Boylan might infect Molly; remembering Molly flirting with Boylan a fortnight before, he urges himself rather desperately, “Stop. Stop. If it was it was. Must” (*U* 175); reminded of the approaching meeting of Boylan and Molly by a comment of Nosey Flynn, he experiences a lurch in the midriff; dreaming of making love to Molly in the days of their courtship, he brings the scene in his mind to a quick close with “Me. And me now” (*U* 185); wondering whether he should buy Molly a silk petticoat to match her garters, he is again reminded of the assignation and checks himself with “Today. Today. Not think” (*U* 189). (Steinberg 81)

Though the pain of his own life problem stabs his heart from time to time, Bloom’s consciousness still concern itself with the world around him whereas Stephen’s thought always

focuses on himself (Steinberg 81). Bloom's stream of consciousness is not self-centered but heterogeneous, jumping "from advertising to bicycle races, from lost-and-found offices to sunspots" (Steinberg 82). He shows generous concern for the living beings that he meets, such as hungry seagulls, the blind boy, the family of the late Paddy Dignam, poor Mrs. Breen with a husband almost mad, Mrs. Purefoy, who is undergoing birth pangs, the drunken Stephen, and so on.

While Stephen's mind has been shaped by metaphysical ideas and tends to fit life into abstract concepts, Bloom's thought is fully occupied by the concrete life itself. Unlike Stephen, Bloom's interest in science is not philosophical but practical. He thinks about sunspots and a coming eclipse, and he is curious about how food is digested by the body. As a practical hero of ordinary life, his knowledge of science comes more likely from those popular articles on newspapers than from the academic sources (Steinberg 75-6).

Stephen is concerned with the theological aspects of the Roman Catholic Church; in contrast what Bloom cares about is still its influence on the everyday life of the people. His practical mind decomposes the mysticism of religious teachings and restores it to what it is in ordinary life as he is observing: religion is just another kind of man-made ideology. In the Lotus Eaters episode, when he passes by the All Hallows church and sees those women inside, kneeling "in the benches with crimson halters round their necks, heads bowed" (*U* 82), he thinks of the function of religion as a consolation in human life (Castle 317):

Look at them. Now I bet it makes
them feel happy. Lollipop. It does. Yes, bread of angels it's called.
There's a big idea behind it, kind of kingdom of God is within you feel.
First communicants. Hokypoky penny a lump. Then feel all like one family
party, same in the theatre, all in the same swim. They do. I'm sure of
that. Not so lonely. In our confraternity. Then come out a bit spreeish.
Let off steam. Thing is if you really believe in it. Lourdes cure,
waters of oblivion, and the Knock apparition, statues bleeding. Old
fellow asleep near that confessionbox. Hence those snores. Blind faith.
Safe in the arms of kingdom come. Lulls all pain. Wake this time next
year. (*U* 83)

He treats the Church not as the embodiment of a divine ideal but a concrete thing. And he casually thinks of much of its bad deeds; his glance at a notice posted on the back door of All Hallows church triggers a sarcastic image in his mind concerning the Church's mission to "enlighten" and "save" the non-Western people (Castle 134), "Sermon by the very reverend

John Conmee S. J. on saint Peter Claver S. J. and the African mission. [...] Save China's millions. Wonder how they explain it to the heathen Chinese. Prefer an ounce of opium" (*U* 81-2).

Stephen only cares about the metaphysical idea of change, but what Bloom concerns are the changes in real people's lives. He thinks of how time changes the rebellion of young people, "Few years' time half of them magistrates and civil servants. War comes on: into the army helter-skelter: same fellows used to. Whether on the scaffold high" (*U* 171). And recalling the early happy days with Molly on Howth hill, he bitterly muses on the present state of their marriage, "Me. And me now" (*U* 185). Dignam's funeral and the birth of a Purefoy child on this same day remind him of an eternal cycle of birth and death:

Things go on same, day after day:
squad of police marching out, back: trams in, out. Those two loonies
mooching about. Dignam carted off. Mina Purefoy swollen belly on a
bed groaning to have a child tugged out of her. One born every second
somewhere. Other dying every second. Since I fed the birds five minutes.
Three hundred kicked the bucket. Other three hundred born, washing the
blood off, all are washed in the blood of the lamb, bawling maaaaaa. (*U* 172)

Then his thought naturally flows from nature's birth-death cycle to the cycle of the rise and fall of cities and civilizations:

Cityful passing away, other cityful coming, passing away too: other
coming on, passing on. Houses, lines of houses, streets, miles of
pavements, piled-up bricks, stones. Changing hands. This owner, that.
Landlord never dies they say. Other steps into his shoes when he gets
his notice to quit. They buy the place up with gold and still they have
all the gold. Swindle in it somewhere. Piled up in cities, worn away age
after age. Pyramids in sand. Built on bread and onions. Slaves Chinese
wall. Babylon. Big stones left. Round towers. Rest rubble, sprawling
suburbs, jerrybuilt. Kerwan's mushroom houses built of breeze. Shelter,
for the night. (*U* 172)

His contemplation of change is based on his experience of change in real life; he knows that all changes are changes in life and by life and that all is engulfed into life. Thus he feels that we are "in the stream of life we trace. Because life is a stream" (*U* 161).

What Bloom perceives is concrete life whereas Stephen only lives in a world of ideas and concepts, detached from real life. Towards life, Bloom never thinks of conceptualizing it; instead, he directly experiences it as it is. Stephen devotes himself to gaining cold, supposedly objective knowledge of the world, the "Ineluctable modality of the visible" and "the ineluctable modality of the audible". But for Bloom, life is not only for seeing and hearing—he tastes,

smells and touches it; he directly experiences life itself. In the Lestrygonians episode, he goes for lunch and devotes himself to the enjoyment of food: first he “smellsipped the cordial juice” (*U* 181) and then “ate his strips of sandwich, fresh clean bread, with relish of disgust pungent mustard, the feety savour of green cheese” (*U* 182); he also enjoys “Wine soaked and softened rolled pith of bread mustard a moment mawkish cheese” (*U* 183).

During this day, the remembrances of other tastes have also drifted into his stream of consciousness from time to time: “Bloom thinks of the taste of pastry; of spicy fruits from Jaffa; of the flavor of garlic, onions, mushrooms, and truffles; of ‘smokinghot, thick sugary’ (*U* 179) blood, of all sorts of food, and of the taste of Molly’s seedcake and her lips” (Steinberg 75). Inside his memory, he stores the smells of soup at Harrison’s and of food at Burton’s, the life scene of “Grafton Street gay with housed awnings”—“Muslin prints silk, dames and dowagers, jingle of harnesses” (*U* 176)—and the colorful windows of Brown Thomas’s silk shop. He daydreams of the color, the perfume and the warmth of the Eastern world, imagining lovers there of “Perfumed bodies, warm, full” (*U* 177). But of all these memories, what he is most fascinated with is the warmth of Molly’s body (Steinberg 75).

For Bloom, experiencing life of Dublin does not only mean to sense perception—his experience is full of emotion and sensation. During his wandering through the streets of Dublin, sometimes the joy and happiness of life stored in memory floats into his stream of thought:

Touched his sense moistened remembered. Hidden under wild ferns
on Howth below us bay sleeping: sky. No sound. The sky. The bay purple
by the Lion’s head. Green by Drumleck. Yellowgreen towards Sutton.
Fields of undersea, the lines faint brown in grass, buried cities.
Pillowed on my coat she had her hair, earwigs in the heather scrub
my hand under her nape, you’ll toss me all. O wonder! Coolsoft with
ointments her hand touched me, caressed: her eyes upon me did not turn
away. Ravished over her I lay, full lips full open, kissed her mouth.
Yum. Softly she gave me in my mouth the seedcake warm and chewed.
Mawkish pulp her mouth had mumbled sweetsour of her spittle. Joy: I ate
it: joy. Young life, her lips that gave me pouting. Soft warm sticky
gumjelly lips. Flowers her eyes were, take me, willing eyes. (*U* 184-5)

But sometimes the pain from Molly’s infidelity suddenly stings him, but then he will try to remove the negative feeling out of his thought:

Wait. The full moon was the night we were Sunday fortnight exactly there
is a new moon. Walking down by the Tolka. Not bad for a Fairview moon.
She was humming. The young May moon she’s beaming, love. He other side
of her. Elbow, arm. He. Glowworm’s la-amp is gleaming, love. Touch.

Fingers. Asking. Answer. Yes.
Stop. Stop. If it was it was. Must. (*U* 175)

Still, the random thought of Molly's lover Boylan will strike Bloom's heart—that makes him experience a moment of strong sensation:

That quack doctor for the clap used to be stuck
up in all the greenhouses. Never see it now. [...]
Just the place too. POST NO BILLS. POST 110 PILLS. Some chap with a dose
burning him.
If he...?
O!
Eh?
No... No.
No, no. I don't believe it. He wouldn't surely?
No, no.

Mr Bloom moved forward, raising his troubled eyes. (*U* 161)

The sight of an advertisement on a rowboat leads his stream of consciousness to a series of random ideas such as water, doctor and advertisement. The thought of an advertisement for pills suddenly triggers his fear that during their love affair, Boylan might infect Molly. "If he...?" records the sudden rise of this doubt in his mind. He cuts short this idea but "O!" and "Eh?" express his strong feeling of sensation (Steinberg 45).

In his stream of consciousness, the life scenes of Dublin Streets are fused with Bloom's own sensational and emotional world. He is immersed in the flow of city life, which conveys a vision of reality that erases the distinction between subject and object, between the individual mind and the local life of Dublin.

As the focus of the text shifts from Stephen to Bloom, there is consequently a drastic change in language from the stream of consciousness of an intellectual to that of an "every-man" (*U* 404). Bloom's stream of consciousness demonstrates the normal state of human mind, which is often full of jumbled ideas. While Stephen tends to think with neatly structured and well-balanced sentences (Steinberg 103), Bloom's consciousness flows in an uncontrolled, natural manner so that several related ideas always rush out together into the present thought and form an ungrammatical and awkward sentence:

Where was that ad some Birmingham firm the luminous crucifix. (*U* 158)

Elijah thirtytwo feet per sec is com. (*U* 159)

Windy night that was I went to fetch her there was that lodge meeting on
about those lottery tickets after Goodwin's concert in the supperroom or
oakroom of the Mansion house. (*U* 163)

In a rush of the stream of consciousness, some words are inevitably omitted. The jumbled ideas in the quick flow of thought are reflected by the sentences with words out of order (Steinberg 99, 100, 102).

Full of jumbled and heterogeneous ideas, the Bloom style language coordinates with his state of mind that differs from that of Stephen—his existence is not egocentric, not based on abstract ideologies but merged with the local, concrete and heterogeneous life. While the first part of *Ulysses* heavily focuses on the inner world of an egoist that is full of abstract ideas, the second part and also the main body of the novel conveys a much broader vision, which does not center on the human self but integrates it into the large body of the worldly life, the flow of concrete, heterogeneous life of Dublin.

3.1.3 Dublin: Local Place, Concrete Life

With the ending of its first part, *Ulysses* is released from the hegemonic occupation of Stephen's inner-focused mind that is abstract from life. The start of the second part leads to the heterogeneous world of Bloom's consciousness that is integrated into the larger world of Dublin. Through his sense perception, life is no longer equal to cold, rational knowledge but can be felt with the concrete, fleshy texture of its hot-blooded body.

Through Bloom's vision of reality, the on-going flow of Dublin life begins to unfold before our eyes. We can have a quick glimpse of the street scene of Dublin: "He passed, dallying, the windows of Brown Thomas, silk mercers. Cascades of ribbons. Flimsy China silks. A tilted urn poured from its mouth a flood of bloodhued poplin: lustrous blood" (*U* 176). All kinds of human perception of the multidimensional reality are jammed together into the on-going stream of consciousness. In Bloom's stream of consciousness, his sense perceptions are accumulated "one immediately after another with no punctuation between" (Steinberg 52); for instance, the simultaneous smells that rush into his nose become a mixture of both odors and words, "Pungent mockturtle oxtail mulligatawny" (*U* 166).

The vivid, concrete life of Dublin is presented to us: the smells of food, "Hot mockturtle vapour and steam of newbaked jampuffs rolypoly poured out from Harrison's. The heavy noonreek tickled the top of Mr Bloom's gullet" (*U* 165); the mixed smells of a crowded restaurant, "Smells of men. His gorge rose. Spaton sawdust, sweetish warmish cigarette smoke,

reek of plug, spilt beer, men's beery piss, the stale of ferment" (*U* 177); and the noise of people's talk, the cat's meow, "Mkgnao! [...] Mrkgnao! [...] Mrkrgrnao!" (*U* 55-6), the "expanding yawn" (Steinberg 140) of a man, "Tiiiiichaaaaaach!" (*U* 186), and such like.

The Dublin way of life also shapes the way Bloom thinks and speaks—his language is often typical of Irish. The Irish type of sentence flows into his mind or out of his mouth in abundance, which features part of the predicate at the beginning of a sentence (Steinberg 96), such as:

Underfed she looks too. (*U* 159)

Live on fishy flesh they have to. (*U* 160)

Another Dubliner in this novel, Lenehan, also uses the Irish sentence:

Val Dillon it was. (*U* 244)

Lashings of stuff we put up. (*U* 245)

Bloom and other Dubliners naturally use language typical of Irish because everyday they mix in the life circles of Dublin (Steinberg 98); in contrast, Stephen tends to think and speak in Standard English. It is not only because he has received a highly intellectual education; also, his language reflects the extent to which he is aloof from life.

In the first three episodes of the second part of *Ulysses*, the Dublin life is presented mainly through Bloom's perspective and is concerned with the people and things around Bloom. Following him, for example, we see "a girl in Graham Lemon's sweet shop dispensing candies to a Christian brother, a YMCA young man placing a throwaway in Bloom's hand, Butler's monument house corner, Bachelor's walk, and Stephen's sister standing outside Dillon's auction rooms" (Steinberg 137). What we perceive about Dublin has to depend on how its reality is mediated by Bloom's perception and consciousness.

But as *Ulysses* proceeds to the Aeolus episode, the Dublin life breaks the frame of a single man's consciousness and begins to stand in the foreground. Dublin comes to manifest the existence of its giant body:

IN THE HEART OF THE HIBERNIAN METROPOLIS

Before Nelson's pillar trams slowed, shunted, changed trolley, started for Blackrock, Kingstown and Dalkey, Clonskea, Rathgar and Terenure, Palmerston Park and upper Rathmines, Sandymount Green, Rathmines, Ringsend and Sandymount Tower, Harold's Cross. The hoarse Dublin United Tramway Company's timekeeper bawled them off:

--Rathgar and Terenure!

--Come on, Sandymount Green!

Right and left parallel clanging ringing a doubledecker and a singledeck
moved from their railheads, swerved to the down line, glided parallel.

--Start, Palmerston Park! (*U* 121)

Such an opening suddenly draws us to the center of a noisy metropolis. The text is no longer dominated by Stephen's or Bloom's consciousness, and a mass of sound of the bustling city life engulfs each individual's voice of thought. We hear the "krandlkrankran" (*U* 304) of the city trams, the deafening noise of the printing machines, and even the sounds of the "dullthudding barrels": "Grossbooted draymen rolled barrels dullthudding out of Prince's stores and bumped them up on the brewery float. On the brewery float bumped dullthudding barrels rolled by grossbooted draymen out of Prince's stores" (*U* 121-2). The trams take their daily regular courses back and forth across Dublin—they represent a symbolic force that is running the machinery of the modern city.

In the flow of city life, everyone is as busy with talk as they are with life. In the Aeolus episode, some citizens of Dublin gather in the newspaper office and talk loudly. Bloom comes in and out of the office for his little advertisement business but is hardly attended to by those talkative Dubliners. Stephen's parable of the plums cannot draw their full attention, either. Everyone's voice joins into the whirlwind of human sounds in city life, and each asserts his existence in his own right. J.J. O'Molloy is among these vivid characters:

Consider his entry into the scene. He will not be drawn into conversation, even by the warm welcome of his fellow citizens. After minimal courtesies he responds with a silent shake of the head to Dedalus's greeting, fail to react to someone's "You're looking extra", except perversely, by "looking [instead] towards the inner door" and asking "Is the editor [Myles Crawford] to be seen?" (*U* 131). Learning that Crawford is in his "inner sanctum" he strolls to a desk and begins to look through a file. In effect he lapses into silence and invisibility until the editor reappears. [...] He comes to life with Crawford's entrance. (Levine 144-5)

He eagerly responds to the greeting from Crawford: "Good day, Myles, J. J. O'Molloy said, letting the pages he held slip limply back on the file" (*U* 133-4). He murmurs but finally follows Crawford into the inner office. He must have asked a question inside, for when both of them come out again, Crawford is answering it: "Nulla bona, Jack, [...] I'm up to here. I've been through the hoop myself. I was looking for a fellow to back a bill for me no later than last week. Sorry, Jack" (*U* 154). It is not until now that we can infer the reason for J. J. O'Molloy's previous silence and neglect of others: he has been distressed about the money problem that has to do with Myles Crawford. Listening to Crawford's careful rejection, "J. J. O'Molloy pulled a long face and walked on silently" (*U* 154). He resumes his sullen silence;

to other people's bombastic conversation, he "sent a weary sidelong glance towards the statue and held his peace" (*U* 157).

Bloom is familiar with many Dubliners just as he is familiar with Dublin life; he silently comments O'Molloy's situation in his mind, "Decline, poor chap. [...] What's in the mind, I wonder. Money worry" (*U* 131). Crawford obviously feels embarrassed by his rejection of O'Molloy's request. As if to make up for his embarrassment, afterwards, Crawford intentionally rejects Bloom's request concerning Mr. Keyes's advertisement in a dramatic way: "Will you tell him he can kiss my arse? [...] He can kiss my royal Irish arse, [...] Any time he likes, tell him" (*U* 154). The voices and actions of J. J. O'Molloy, Crawford and other Dubliners weave together and create the larger drama of society and money in Dublin's daily life (Levine 146).

The episode of Wandering Rocks provides a panoramic view of Dublin. Joyce told his friend Frank Budgen about his intention of writing this episode: "I want [...] to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book" (qtd. in Hegglund 164). With the portrayal of the simultaneous movements of over thirty Dubliners, Joyce endeavors to offer a comprehensive vision of Dublin on 16 June 1904.

According to Budgen, Joyce composed the Wandering Rocks episode "with a map of Dublin before him on which were traced in red ink the paths of the Earl of Dudley and Father Conmee"; Budgen continued to express his own impression of Joyce's work: "To see Joyce at work on the 'Wandering Rocks' was to see [...] a surveyor with theodolite and measuring chain" (qtd. in Hegglund 164-5). Jon Hegglund comments, "Following Frank Budgen's characterization of Joyce as a writer-cum-mapmaker, scholars and critics of *Ulysses* have delighted in reading the novel through the lens of geography, producing maps, itineraries, and surveys of the 'real-world' Dublin to which the text endlessly refers" (Hegglund 174).

But after all, an abstract map is doomed to failure in presenting the fullness of the concrete real world. As a matter of fact, we have become more and more certain that the complexity of the real world is beyond imagination. Although logic reasoning and conceptual abstraction are really powerful ways to understand nature, these methods are confined to a linear model of thinking, focusing on selected groups of phenomena and at the same time neglecting all the other related ones. This logical and linear pattern of thinking cannot fully grasp the

complicated interrelatedness of the reality (Capra 287).

So our system of conception and abstraction is only an approximation, or a map of the reality, not the actual territory. According to the cartographic historian J. B. Harley, to create a map man has a concrete place undergo a process of “selection, omission, simplification, classification, the creation of hierarchies, and symbolization” (qtd. in Hegglund 168) to fit into this map. Matthew Edney points out that a map represents “Enlightenment models of positive knowledge” (qtd. in Hegglund 171); but a map as well as such models of knowledge just represent an illusion of permanent and comprehensive possession of reality.

In fact, the Wandering Rocks episode cannot be likened to an archive or a map of Dublin. Unlike a map, the Wandering Rocks episode illustrates a reality in which “the heterogeneity and chaos” (Hegglund 168) of life and the local knowledge of a place cannot be forced into a comprehensive system. As a matter of fact, what this episode stages is never the permanence or abstraction of a place in a map but the ever-changing life scenes of Dublin and the spontaneous movements of its citizens.

In this episode, Joyce composes a number of heterogeneous and intrusive narratives to depict the interwoven texture of Dublin life. Jon Hegglund analyzes the sequence of the vignettes of Wandering Rocks in detail, referring these heterogeneous narratives as “episodes”. He first points out Joyce’s factual denial of any governing logic or thread through all these diverse vignettes:

After the long narration of Father Conmee’s itinerary from Gardiner Street toward Artane, we first cut to Corny Kelleher speaking with the constable, then to the “onelegged sailor” singing for alms. Both of these scenes are encountered by Father Conmee on his walk, assume that the subsequent episodes will follow from their relation to Conmee in his journey. In the fourth episode, however, this pattern is broken: we move to the Dedalus household, which is removed from any of the previous characters by at least half a mile. This shift signals a liberation from a sequence of episodes based on immediate spatial contiguity, and suddenly the principles of cross-cutting A sequence that begins with an organizing principle of physical contiguity quickly throws off this rationale with no discernible governing logic to take its place. (Hegglund 179-80)

Furthermore, he discovers that the key to the structure of Wandering Rocks is not a linear logic but random connections between all these heterogeneous narratives, such as people’s secret relations (Boylan-Molly-Bloom), sound connections, and name coincidence. Through random connections, the text of Wandering Rocks jumps from one life scene of one character to that of another—the corresponding narratives are really “wandering”:

While Boylan is arranging to have champagne sent to Molly Bloom, the narration cuts to a “dark-

backed figure under Merchant's arch" who "scanned books on the hawker's cart"—that is, Bloom (*U* 238). The connection seems obvious: Molly's paramour and her husband. To obtain her affections Boylan sends food and drink, while Bloom searches for soft-core pornographic novels. Similarly, the theme of mechanistic technology connects Tom Rochford's device to alert tardy theater patrons of a show's progress with Miss Dunne's "clicks" on the typewriter (*U* 239-40). The connective logic can be linguistic as well as thematic, as in the transition from the "Barang!" of the "Iacquey's bell" in front of the auction house to the "Bang" of the "lastlap bell" at the Trinity College track race (*U* 248). Even the coincidence of character names can lead to connections, as if the chapter's movement were determined by the sequencing of Thom's Almanac rather than any narratively motivated reason. The name Dudley, for example, occurs three times, first referring to "the reverend Nicholas Dudley C.C. of saint Agatha's church" (*U* 232), then to the Viceroy, William Humble, Earl of Dudley, and finally to one of the citizens passed by the Earl of Dudley's cavalcade, "Mr. Dudley White, B.L., M.A" (*U* 264). (Hegglund 180)

It turns out that the Dublin life in the Wandering Rocks episode resists the frame of a logic system—its textual body expands like a real body with the texture of flesh and blood, with all elements interweaving in any possible directions. And this giant body is alive, ever-changing, moving in unpredictable ways.

Combining together, all the episodes of the book bring us to tour through the Dublin of *Ulysses*, starting from the Martello tower to a school, then to Sandymount Strand, Bloom's bedroom and toilet, streets, shops, pubs, bars, restaurants, the graveyard, the newspaper office, the library, a hospital, a brothel, a cabman's shelter, and lastly, returning to Bloom's house and his bed. This Dublin is created by Joyce for this novel and it exists only in this novel; however, that is not to say, the text of this novel exists only in a fictional Dublin.

Some references in the text have already gone beyond the framework of the created Dublin in *Ulysses*. Two phrases about a character named Cranly provide examples of extra literary references: "The Tinahely twelve" (*U* 169) and "Cranly's eleven true Wicklowmen to free their sireland" (*U* 195). To find the real source of the two phrases, we have to jump out of the textual world of the Dublin in *Ulysses* and know about a remark of a real person, Joyce's friend J. F. Byrne, who is the prototype for Cranly. He agreed with his friends Merriman and Clanly that to save Ireland, one needed only to find twelve brave and devoted Irishmen; and he said that he could find all of them in Wicklow. The number twelve jokingly turns into eleven in "Cranly's eleven true Wicklowmen to free their sireland" in association with the number of a soccer team. And the "The Tinahely twelve" replaces the Wicklow twelve because "the railway station where Byrne would leave the train on his visits to Wicklow was Tinahely" (qtd. in Steinberg 40). Such extraliterary references come only from Joyce's own

knowledge and experience of the real Dublin life.

Ulysses is based on the real life of Dublin which Joyce has experienced. Marvin Magalaner describes the Dublin in this novel as “a clear mental and emotional picture of the Dublin he left behind him” (Magalaner 1223), which is full of fragments drawn from the real Dublin—“the physical environment, the people, the speech, the local shops, the smells” (Magalaner 1223). And it is a Dublin of a most special day for Joyce—June 16, 1904 was the date when he first met Nora Barnacle (Magalaner 1223). A large number of Dubliners in real life who Joyce have the acquaintance with are written into this novel, and over thirty of all the characters with real-person prototypes even bear the same names as their respective models—from AE, Alf Bergan, Richard Best, William Brayden, Davy Byrne, and so on “through the alphabet to Dudley White” (McMichael 478). Richard Best was plagued by the influence of this novel on society and had to defend his real life and his real personality as non-fictional (Herr 58).

Moreover, this novel is inspired by Joyce’s in-depth knowledge of the real Dublin at the beginning of the twentieth century—about its past and present, its culture, the society, its geography, and so on. For example, the text of the Sirens episode contains fragments from a very popular folk song “The Croppy Boy”, but it requests the pre-knowledge of the whole song and of its historical context to catch the underlying theme concerning national and martial betrayal in the life of Irish people as well as in Irish national history (Levine 136). Irish myth and Irish folk songs are an indispensable part of a cultural, social and historical Dublin, and they all play their part in *Ulysses*.

Overall, *Ulysses* presents the on-going flow of concrete life of Dublin beyond the frame of a single character’s consciousness and perspective—it is based on the real Dublin life that exists in Joyce’s stream of consciousness and illustrates a reality in which “the heterogeneity and chaos” (Hegglund 168) of life and the local knowledge cannot be forced into a comprehensive system. In the episode of Wandering Rocks, Joyce chooses particular itineraries of more than thirty characters to remap Dublin, but what this episode stages is never the permanence and abstraction of a place in a map but the ever-changing life scenes of Dublin and the spontaneous movements of its citizens.

3.1.4 Art and Life: Static or Kinetic?

In Joyce's *A Portrait of the Artist as a Young Man*, its hero Stephen Dedalus expresses his view of art to his friend Lynch. In his opinion, the true art conveys a sense of beauty by an aesthetic stasis:

Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical. It awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged, and at last dissolved by what I call the rhythm of beauty. (Joyce, *Artist* 176)

Here he separates the realm of art, which is supposed to represent stasis and ideal emotions, such as ideal pity and terror, from the physical world with its kinesis and sensations. To stress this kind of aesthetic stasis as his ideal, Stephen dismisses "kinetic" emotions as the opposite of "esthetic" emotions:

The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic emotion (I used the general term) is therefore static. The mind is arrested and raised above desire and loathing. [...] The desire and loathing excited by improper esthetic means are really not esthetic emotions not only because they are kinetic in character but also because they are not more than physical. Our flesh shrinks from what it dreads and responds to the stimulus of what it desires by a purely reflex action of the nervous system. (Joyce, *Artist* 175-6)

Stephen's point of view derives from that of the Western mainstream: art lifts human mind up to the realm of ideal, and therefore it should distinguish itself from earthly life in its triumph over desires and emotions of the physical world. The status of art is held high above ordinary life; thus art is set a distance from ordinary life, and those disturbing desires and emotions arising out of our flesh and blood are dismissed as "a purely reflex action of the nervous system" (Joyce, *Artist* 176).

In *A Portrait of the Artist as a Young Man*, Stephen describes an image of the artist as a God-like creator: "An impersonal, objective art stands free from kinetic stresses: the artist, like the God of creation, out of existence, indifferent, paring his fingernails" (Joyce, *Artist* 184). And in the light of his aesthetic theory declared in *Ulysses*, an artist should record his past, present and even the possible future to achieve the fulfillments of his soul. Stephen thinks that an artist can attain maturity through the artistic activity of self-composition; at that time, an artist's view of the world can finally be free from the disturbance of his own feelings and emotions to become objective God. The God-like artist-creator can cast off his kinetic

relation to the whole world (Goldberg 56).

But Joyce composed *Ulysses* in defiance of such a definition of “high art”. In this novel, ordinary life always contrasts sharply with the purified life of “high art”, for real life is anything but perfection. This novel imitates the real life and emerges as an organic entity, or cultural ecology, full of kinetic emotions and desires. *Ulysses* is the very piece of art that concerns itself with the kinetic flow of life in Dublin.

Once being the hero of *A Portrait of the Artist*, now Stephen has to be subject to ridicule: in the Nestor episode, “a smell of wet branches overhead seems ‘to war against the course of Stephen’s thought’, [...] and when a few pages later the young man hears a long dray laden with old iron come rattling and jangling around the corner, he suspends his lecture until it has gone past” (Hunter 110). His ideal world is pure, made up of scholastic conceptions and “abstracted from Dublin” (Hunter 110). In the physical world, he even cannot handle the smells and the noise from real life. Reading his musing on the world, we can hear the loud voice of his mind: “Come out of them, Stephen. Beauty is not there” (*U* 42).

Joyce commented on the Stephen of *Ulysses* in a rather negative way to his friend Frank Budgen: “Stephen no longer interests me to the same extent [as Bloom] ... he has a shape that can’t be changed” (qtd. in Davison 73). In *A Portrait*, Stephen was still a growing young man and was still developing his spiritual world while doubting and criticizing the contemporary Irish society. But after he came back from Paris and entered into the world of *Ulysses*, he has become a man of sterile spirit, increasingly trapped in his own narrow world which centers on the ego.

Brennan suggests that “Bloom, not Stephen, is Joyce’s aesthetic spokesman in *Ulysses*” (Brennan 147). The vision of *Ulysses* broadens from Stephen’s narrow vision which is focused on the ego to that of Bloom which is identifying with the world around him, with “the force of Bloom’s characteristic ‘compassion’, which we see throughout *Ulysses*, as when Bloom commiserates with the horses of ‘Lotus Eaters’ (‘Poor jugginses!’, *U* 78), or imagines the agonies of Mina Purefoy in ‘Lestrygonians’ (‘Poor thing! Three days!’, *U* 166)” (Brennan 148).

Brennan sums up both Bloom’s compassion and Joyce’s aesthetics in composing *Ulysses* as one word: empathy, which he defines as “feel oneself in to it” (Brennan 151). In the context of *Ulysses*, the word “empathy” has a two-fold meaning. First, the knowledge of the world

and the self is never cold, objective and rational but always emotional and subjective. Brennan draws inspiration from Pater's view of knowledge that "Our knowledge is limited to what we feel" (qtd. in Brennan 154), so Brennan argues that "sentiment, or feeling, is the touchstone of all knowledge because it is a form of individual, and direct, sensory impressions" (Brennan 154). Secondly, we do not merely sense the outer world with our own feelings and emotions but in fact merge our consciousness into those around us. In *Ulysses*, Bloom's empathy is not only emotional devotion to but "more intensive identification with those around him" (Brennan 156). "Not mere imitation, but identification" (Brennan 157) is the principle of Joyce's aesthetics in *Ulysses*.

Joyce wrote and reshaped his life experiences as well as things and people around him into *Ulysses* (King 300). The following are some examples:

the humorous valentine poem sent to Joyce, a valentine that Joyce later uses in *Ulysses* as the one Bloom sends to his daughter Milly; George Russel's snubbing Joyce by not including him in an anthology of young Dublin poets that Russel was editing, a snub that Russel administers to Stephen Dedalus in the library scene; and Joyce's rescue by a Mr. Hunter--Joyce's model for Leopold Bloom--which appears as Bloom's rescue of Stephen in "Circe". (King 300)

According to Stephen's aesthetic theory, an artist should record his life and compose his ego into his art (Caraher 207), and when an artist attains maturity, "An impersonal, objective art stands free from kinetic stresses: the artist, like the God of creation, out of existence, indifferent, paring his fingernails". But with Joyce's life experiences in it, *Ulysses* is not "An impersonal, objective art", nor is the writer Joyce the indifferent "God of creation". He does not stand "free from kinetic stresses" of Dublin life in this novel; instead, he himself emerges in this novel as "the arranger" (in Hugh Kenner's term) and actively involves himself in it.

3.1.5 The Arranger: a Flow of Free Mental Energy

In the first six episodes, there is an implied narrator, following Stephen and Bloom around. The narrator "knows what he [Stephen or Bloom] is thinking, moves into his mind, describes his feelings along with his external movements and activities" (Perlmutter 487). "The initial style" (qtd. in Kenner 19) of *Ulysses*, as Joyce calls it, is a combination of the "seemingly objective" (Hayman 161) narrative voice and the interior monologue, or stream of consciousness, of the two major characters.

These six episodes present the flow of thoughts of first Stephen then Bloom as well as

their perceptions of the external world from their respective perspectives. But from the Aeolus episode, “for the first time, a general atmosphere begins to be created, beyond the specific minds of the characters” (qtd. in Smith, “Musical” 83), as Edmund Wilson points out. Though the narrative returns again and again to the consciousness of Bloom or Stephen or even other characters, the stream of thoughts of all the characters is not yet the whole picture of this novel. Bloom remains to be the most prominent figure throughout *Ulysses*, but from the Aeolus episode, he is no longer the sole center of attention (Smith, “Musical” 83).

Hugh Kenner selects an example from the text of *Ulysses* to awake our awareness of the existence of a personality that is neither Bloom nor Stephen (Kenner 21): “Leopold cut liverslices. As said before he ate with relish the inner organs, nutty gizzards, fried cods’ roes while Richie Goulding, Collis, Ward ate steak and kidney, steak then kidney, bite by bite of pie he ate Bloom ate they ate” (*U* 281). In this paragraph from the Sirens episode, this person refers to the sentence he said before in the previous episode Calypso through the phrase “as said before”, and the sentence that “this person” said before is “the first of all Bloom sentences” (Kenner 21): “Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with crustcrumbs, fried hencods’ roes” (*U* 55).

From the Aeolus episode, the objective and neutral tone is abandoned in the narrative, and this intrusive person is increasingly generating large stylistic units (Hayman 161). He comes to exert his dominating power over the text; for example, there is an I-narrator in the Cyclops episode, but the arranger takes over the narrative again and again through those intrusive asides. In Ithaca, the arranger asks and answers questions all by himself, and he describes “Bloom’s space and activities according to what Bloom sees, thinks, feels and remembers” (Perlmutter 488).

This novel presents a problem concerning the notion of narration. In literary tradition, a novel is always narrated by someone (Adams 598). But in *Ulysses*, it is difficult to determine the location and identity of the narrator at any time (Bersani 208-9) and to determine how much of the narration comes from the consciousness of the characters and how much from the narrative voice. Also, the consistency of point of view cannot be hold throughout *Ulysses* because of the stylistic intrusions generated by the arranger. Now a narrator is there and now he is not, so the text analysis in terms of narratology becomes a “literary version of

hide-and-seek” (Bersani 206-7). Throughout *Ulysses*, there are different narrators, sometimes nameless, but no narrator can be regarded as the authority of the whole text.

The novel is actually manipulated by the arranger, with more and more obvious manifestations of Joyce’s “arranging hand” (Kenner 27). He is actually always present in *Ulysses*, though in the first six episodes he stays low. But there are still some traces of his subjective existence to be found under the camouflage of the objective narrative voice or in the stream of consciousness of the characters (Kenner 25). The following is an example:

Getting on to sundown. The shadows of the mosques among the pillars: priest with a scroll rolled up. A shiver of the trees, signal, the evening wind. I pass on. Fading gold sky. A mother watches me from her doorway. She calls her children home in their dark language. High wall: beyond strings twanged. Night sky, moon, violet, colour of Molly’s new garters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass. (*U* 57-8)

The whole paragraph is a flow of Bloom’s consciousness, illustrating the flight of imagination around the “sundown” scene in an exotic place. But between his short phrases, such as “the shadows of the mosques”, “the evening wind”, “Fading gold sky” and “Night sky, moon, violet”, “Strings”, lurks this sentence: “She calls her children home in their dark language”—“their dark language” are surely not Bloom’s words but Joyce’s, as Kenner keenly observes. In the last episode of Penelope, Joyce eventually uncovers his identity as the arranger and lets Molly cry out his name from the chamber pot (Kenner 28-9): “O Jamesy let me up out of this” (*U* 792).

The arranger does not have the voice of a storyteller, so he does not address us. And he does not even have a voice because actually he does not speak (Kenner 22). He emerges as a “collective consciousness” (Bersani 208) of *Ulysses*, including not only consciousness of all characters but also voices of things; this collective consciousness is heterogeneous, inclusive of the “Miaow” of Bloom’s cat, of the speech of a trolley’s gong in Circe, “Bang Bang Bla Bak Blut Bugg Bloo” (*U* 455), and of the voices or thoughts of all the things and characters in *Ulysses*. This collective consciousness of *Ulysses* is actually Joyce’s own stream of consciousness, intrusive and playful throughout the novel, driven by the flow of his free mental energy.

3.2 Break the Frame: The Cultural-critical Metadiscourse

3.2.1 Play and Parody of the Representational System

In his conversation with Arthur Power, James Joyce expressed his ambition to present reality as it is: “in realism you are down to facts on which the world is based: that sudden reality which smashes romanticism into a pulp. [...] In *Ulysses* I tried to keep close to fact” (qtd. in Doody 197). He seeks the expression of his “direct mediation with the phenomenal world” (Perlmutter 482). In *Ulysses*, Joyce’s free mental energy goes outside of the representational system in an attempt to present life in a full manner.

Through the technique of stream of consciousness, Joyce explores deeply into the human mind and even the realm of the unconscious, which reflects a great “depth and complexity in matter” (Doody 202). And he himself emerges as the arranger in *Ulysses* to challenge the traditional narrative system and other reductive systems that aim to abstract and simplify the natural world despite its complexity and richness.

The arranger’s own stream of consciousness functions as a critical discourse, which implies an eternal urge to move and break the rigid frame of any one-sided dominating system. For Joyce, “The eternal qualities are the imagination and the sexual instinct, and the formal life tries to suppress both” (qtd. in Doody 197). The playful and intrusive consciousness of the arranger and his pursuit of freedom in the imagination and the instinct are all driven by the flow of his own free mental life energy.

In the world of *Ulysses*, things and ideas proliferate so rapidly that any univocal system is reductive (Doody 214); there is “discontinuity on all levels of presentation, structural as well as the thematic and narrative level” (Hayman 172), so the whole text cannot be constructed inside the frame of the traditional representational system. The stream of the arranger’s consciousness flows beyond this frame and begins to freely play and parody.

3.2.1.1 Word-play

Joyce seeks to reproduce the phenomenal things in words (Poss 70). In *Ulysses*, words transmits not only semantic meanings but also sounds, tastes and feelings of the texture of the reality. Here, human language is not merely employed for the spiritual understanding of the

world—Joyce experiments with words more in the interest of the physical experience of the phenomenal world.

The first two sentences of the Aeolus episode strike us with such a physical experience of bumping: “Grossbooted draymen rolled barrels dullthudding out of Prince’s stores and bumped them up on the brewery float. On the brewery float bumped dullthudding barrels rolled by grossbooted draymen out of Prince’s stores” (*U* 121-2). Not only barrels but also words are bumping, dullthudding through the text; moreover, the second sentence repeating the first sentence with a change of word order heightens this bumping effect (Prescott 310).

Moreover, the flow of Joyce’s creative energy does not intend to follow the course of the traditional concept of word but aims to invent new words to convey human experience and impressions of the phenomenal things. At first, he simply imitates the sounds in the natural world through the technique of onomatopoeia, for example:

[T]he cat in Bloom’s household, impatiently awaiting her morning milk, utters a crescendo of protests:

-Mkgnaol [...]

-Mrkgnao! the cat cried [...]

-Mrkrgrnao! the cat cried loudly. (*U* 55-6)

Later, at the burial of Paddy Dignam, Bloom indulges in one of his scientific vagaries:

Have a gramophone in every grave or keep it in

the house. After dinner on a Sunday. Put on poor old greatgrandfather.

Kraahraark! Hellohellohello amawfullyglad kraark awfullygladaseeagain

hellohello amawf krpthsth. (*U* 118)

And in the brothel scene the waterfall at various points speaks, in harmony with the context:

Poulaphouca Poulaphouca

Poulaphouca Poulaphouca [...]

Poulaphouca Poulaphouca

Phoucaphouca Phoucaphouca [...]

Phillaphulla Poulaphouca

Poulaphouca Poulaphouca. (*U* 562, 564, 567)

The words which Joyce invents are all admirably suited to the speakers. The cat and the phonograph and the waterfall could hardly do better themselves. (Prescott 311)

Furthermore, Joyce’s creative energy transforms a word’s static meaning into a dynamic image of an action. The new innovative forms emerge in abundance: the “riprrippled” when Bloom foresees his bath in which “his trunk and limbs ripprippled over” (*U* 89); the “chewchewchew” when in the Burton Restaurant, “A man spitting back on his plate: halfmasticated gristle: no teeth to chewchewchew it” (*U* 177); and the “smiledyawnednodded” that is a verb for the three actions “all in one”, which then produce an extended yawn “Iiiiiichaaaaaaach!”

(U 186). In this way, the word-experiment vividly creates an impression of all actions in the process of dynamic development and change.

With the flow of free mental energy, Joyce attempts to overcome the linearity of language by creating the “polysemantic/polyphonic” (Steinberg 284) effect in order to reform, or rather resume word as an “emotional complex” (Steinberg 297). Punning is one of the inventive ways of creating multiple meanings, for example “Seen him today at a runefal [funeral]” (U 447) and “With all my worldly goods I thee and thou [I thee endow]” (U 461).

For composing *Ulysses*, Joyce found words everywhere in Dublin life: “in the shops, on the advertisements, in the mouths of the plodding public” (qtd. in Cope 86). He pays attention to the fusion of word with character. The language of the Citizen is a superb example with his mouth full of Dublin idiom (Prescott 313) from the Irish folk songs: in the Cyclops episode, he “starts gassing about the invincibles and the old guard and the men of sixty-seven and who fears to speak of ninety-eight [...]” (U 319) while “who fears to speak of ninety-eight” is the first line of a folk song “The Memory of the Dead”, and so on, and so forth.

Like a flow, word adapts itself to current circumstances and immediate contexts. Two good examples of language’s flexibility and transformation are the narration of “barroom concertizing in language imitating musical devices” in the Sirens episode and that of “late-night wandering in language itself wandering and repetitive” (Hunter 15-6) in Eumaeus.

And as *Ulysses* proceeds, its flow of language tends to go beyond the frame of imitation and break free (Hunter 16). Words are rearranged and played with. Word is always played with in a comic and mockery mood. In fact, play itself is an action of parodying all the formal restrictions and displaying a free spirit. The protagonist’s name “Leopold Bloom” becomes the subject of an anagrammatic game:

Ellpodbomool
Molldopeloob
Bollopedoom
Old Ollebo, M. P. (U 692)

This list of anagrams is a group of nonsense except “Old Ollebo, M. P.” from “Leopold Bloom” that can make some sense. The word-game in *Ulysses* is obviously not used for seeking a meaning but largely for having the pleasure of playing; for example, words are comically echoing such as “reassuraloom”, “Bloom”, “assuraloom” and “reassuraloomtay” in “Corny Kelleher again reassuralooms with his hand. Bloom with his hand assuralooms Corny

Kelleher that he is reassuraloomtay” (*U* 620).

In the world of *Ulysses*, everything is involved in the universal flow of change, including word. Joyce remarked on his unusual usage of a word to Budgen: “That’s all in the Protean character of the thing. Everything changes: land, water, dog, time of day. Parts of speech, too. Adverb becomes verb” (qtd. in Prescott 309)—this word is “almosting” in “After he woke me up last night same dream or was it? Wait. Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it” (*U* 49). By emphasizing the adverb “almost” through the form of a verb, Joyce transmits to us the eagerness of Stephen’s desire to grasp his dream.

When it comes to the Sirens episode, the arranger’s manipulating hand becomes clearly apparent, which transforms words into musical forms. Words are echoing like the musical sounds; they are “repeated, slightly distorted, one after another” (Stanier 326):

Miss Kennedy sauntered sadly from bright light, twining a loose hair behind an ear. Sauntering sadly, gold no more, she twisted twined a hair. Sadly she twined in sauntering gold hair behind a curving ear. (*U* 269)

Such examples are to be found throughout this musical episode.

A word itself is as fluid as liquid-like sound; it breaks its original fixed form and expands naturally like a flow: “endlessnessnessness” (*U* 288), “lugugugubrious” (*U* 296), “wavyavyeavyheavyeavyevyevyhair un comb:’d” (*U* 290), and so on, and so forth. At the climax of the musical atmosphere, word and music can even merge together and transform the sound of music into the visual image of a flying bird in Joyce’s rendition of Simon Dedalus’s song:

--Come!
It soared, a bird, it held its flight, a swift pure cry, soar silver orb
it leaped serene, speeding, sustained, to come, don't spin it out too
long long breath he breath long life, soaring high, high resplendent,
aflame, crowned, high in the effulgence symbolistic, high, of the
etherial bosom, high, of the high vast irradiation everywhere all
soaring all around about the all, the endlessnessnessness... (*U* 288)

Word is used like music notes to achieve an endlessly upward movement of sound with the ever stronger stress on the repeating words “soar”, “long”, “high” and “all” plus the ever-expanding “endlessnessnessness...”: “soared [...] leaped [...] long long [...] long life, soaring high, high [...] high, of the high [...] everywhere all [...] all around about the all, the endlessnessnessness...” (Herr 139).

In the magic of musical words, human identity is as fluid as those sounds; for example:

[A]s the barmaids laugh about the “old fogey” (*U* 270), their “goldbronze voices” merge, and they become “bronze gigglegold”, “Kennygiggles” (*U* 271), “bronzegold goldbronze” (*U* 272), almost indistinguishable in the description of their laughter. In turn, their fused ridicule of the “greasy nose” is transferred in the narrative to Bloom, who is called “greaseabloom” (*U* 272). (Herr 139)

In the text Bloom’s identity is fluid; also, his name becomes an object of playing:

Bloowho went by by Moulang’s pipes. (*U* 269)

Bloowhose dark eye read Aaron Figatner’s name. (*U* 271)

Winsomely she on Bloohimwhom smiled. (*U* 275)

And in the same way, Miss Kennedy toys with Ben Dollard’s name: “Tank one believed: Miss Kenn when she: that doll he was: she doll: the tank. /He murmured that he knew the name. The name was familiar to him, that is to say. That was to say he had heard the name of. Dollard, was it? Dollard, yes” (*U* 300). Dollard is remembered as “doll”, a sound drawn from his name, and so are Lidwell as “Lid”, Si Dedalus as “De”, Bob Cowley as “Cow” and Kernan as “Ker”—together they form the clinking notes of the “clinking glasses”: “First Lid, De, Cow, Ker, Doll, a fifth” (*U* 303). Ben Dollard is also playfully referred to as “Ben bulky Dollard” (*U* 280), “Bensoulbenjamin” (*U* 282) as well as “Big Benaden Dollard. Big Benben. Big Benben” (*U* 300).

By word-play, the arranger’s free mental energy flows beyond the frame of the traditional representational system—the action of play itself is to parody all the formal restrictions. Word is involved in the universal flow of change. Like a flow, language adapts itself to immediate contexts and transmits human experience and impressions of the phenomenal world. The flow of words can break its original fixed form and merge themselves into the liquid-like sounds of music. In the magic of musical words, sounds and even human identity become as fluid as water

3.2.1.2 “Cyclops”: Decentralization of Narrative

What the text of *Ulysses* deconstructs is not only the traditional concept of word but also the narrative structure. Through the decentralization of the arbitrary narrative of an I-narrator in the episode of Cyclops, Joyce’s insuppressible free mental energy overthrows the tradition-

al narrative system, and at the same time, the suppressing narrative of Irish extreme nationalism.

In *Cyclops*, there is a collective psychology in Barney Kiernan's bar; in the narrow minds of these nationalists, a storm of hatred and exclusion is brooding and ready to erupt towards any outsider, such as Bloom (Gordon, "Boss" 233). Here in Barney Kiernan's bar, Bloom encounters the Fenian Citizen, "in his gloryhole, with his cruiskeen lawn and his load of papers, working for the cause" (*U* 308). Barney Kiernan's bar is the Citizen's "gloryhole"; he and his fellow drinkers gather in this pub, including the foul-mouthed I-narrator and his friend Joe. They are "completely at home in their narrow world of pubs, politics, and litanies to the Virgin" (Kuehn 212). The Citizen and his fellow Dubliners routinely spend their daily time in drinking and talking, brooding hatred for all outsiders. "Full of the sublime certitude of the provincial, they regard English 'syphllisation' with contempt and they look upon the French as a 'set of dancing masters' and the Germans as so many 'sausageating bastards'" (Kuehn 212).

For them, Bloom is a stranger: "Is he a jew or a gentile or a holy Roman or a swaddler or what the hell is he? [...] Or who is he?" (*U* 353). And obviously, Bloom does not belong to their familiar circle, that of Dublin drinkers. Bloom is restrained in drinking; also, he is not fond of the idea of offering to buy drinks for others. The rowdy drinkers are aware of Bloom's different identity. "With the capacity of the savage for penetrating quickly to the essential defects of others different from himself", the I-narrator describes Bloom's "most ridiculous qualities in colorful metaphors of abuse" (Kuehn 213):

I declare to my antimacassar if you took up a straw
from the bloody floor and if you said to Bloom: Look at, Bloom. Do you
see that straw? That's a straw. Declare to my aunt he'd talk about it
for an hour so he would and talk steady. (*U* 331)

From the I-narrator's point of view, Bloom is ridiculed as "Old lardyface" (*U* 348), a typical strange Jew, who is fond of "jawbreakers" (*U* 318) and "his high horse about the jews and the loafers" (*U* 358).

But the text of this episode expands much larger than the narration of the I-narrator: thirty-three intrusive parodies deconstruct the domination of his singular point of view or of the collective psychology of him and his fellow Dubliners and construct a more complicated and heterogeneous narrative beyond that of these narrow-minded nationalists. In an atmos-

phere of joyous parody, the thirty-three intrusive parodies and the I-narrator's narration interact with, cancel and contradict each other. By intruding and providing alternative opinions and points of view, these intrusive parodies undermine the open biases and prejudices of these extremists and expose the limitation of their singular point of view, just as the singular eye of Cyclops hints at (Nunes 176).

These parodies constantly intrude into the text and result in a whirlpool of change in point of view as well as the whole narrative framework. Thus Bloom's image as well as his identity does not settle down as a ridiculous Jew as in the I-narrator's eye but transforms constantly:

The medical journal parody, for example, transforms Bloom's muddled scientific knowledge into a precise explication of physiology, as he himself becomes Herr Professor Luitpold Blumenduft (*U* 318). [...] through the parodies, the reader also gets a vision of Bloom as the hero and patriot "O'Bloom, the son of Rory" (*U* 311), the scientist and Herr Professor, the skillful orator of the controversial, "the distinguished phenomenologist" "Nagyasagos uram Lipoti Virag" (*U* 358), and ultimately ben Bloom Elijah (*U* 361). (Nunes 175-6)

Each parody pushes the narrative into a new framework with character's identities subject to change. Another vivid example of such an intrusive parody is a business dispute between the merchant Herzog and a plumber Geraghty. The I-narrator describes to his friend Joe how he went to collect a debt from Geraghty for Herzog; he impersonates these two persons in his street-corner slang:

-Tell him, -says he, -I dare him, -says he, -and I doubledare him
to send you round here again or if he does, -says he, -I'll have
him summonsed up before the court, so I will, for trading without a
licence [Geraghty]. -And he after stuffing himself till he's fit to burst. Jesus,
I had to laugh at the little jewy getting his shirt out. -He drink me my
teas. He eat me my sugars. Because he no pay me my moneys? [Herzog] (*U* 305-6)

According to the I-narrator, Geraghty is "the most notorious bloody robber" (*U* 305). But then a long and boring legal passage intrudes upon the vivid dialogue between the two lower-class Dubliners, the I-narrator and Joe, and then Herzog and Geraghty immediately transform from the characters of a farce that is staged by the I-narrator into two decent citizens with legal, formal titles: "Moses Herzog, of 13 Saint Kevin's parade in the city of Dublin, Wood quay ward, merchant, hereinafter called the vendor" and "Michael E. Geraghty, esquire, of 29 Arbour hill in the city of Dublin, Arran quay ward, gentleman, hereinafter called the purchaser" (*U* 306).

Intrusive parodies constantly interrupt the narration of the I-narrator, as in the above case

the legal parody does to the I-narrator's story about his debt-collecting experience; but the I-narrator also intrudes upon the long narration of a parody when he interjects "I dare him, says he, and I doubledare him. Come out here, Geraghty, you notorious bloody hill and dale robber!" (*U* 308) in the midst of the epic parody about the abundance of Geraghty's alleged farm in the country. It is a "battle for narrative control" (Nunes 177), and each side can suddenly lose grip of the only microphone even in the midst of a thought or a movement (Nunes 178). In this way, those parodic voices and the I-narrator always mix in with each other and produce a mass of dissonances.

The multiple voices compete with each other and end with tangling together. The final sentence of this episode provides a blending of multi-linear narratives:

When, lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven. And they beheld Him in the chariot, clothed upon in the glory of the brightness, having raiment as of the sun, fair as the moon and terrible that for awe they durst not look upon Him. And there came a voice out of heaven, calling: *_Elijah! Elijah!_* And He answered with a main cry: *_Abba! Adonai!_* And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend to the glory of the brightness at an angle of fortyfive degrees over Donohoe's in Little Green street like a shot off a shovel. (*U* 361)

In this paragraph, a voice begins to celebrate the ascending Elijah Bloom in a biblical-epic tone till "at an angle of fortyfive degrees over Donohoe's"—at this point it comically turns into a scientific report on "the trajectory of projectile Bloom" (Nunes 178). Next, the narrative shifts to a colloquial tone as the final touch of parody, which is obviously from the mouth of the I-narrator and ends this paragraph with "in Little Green street like a shot off a shovel".

In this episode, the narrative is totally decentralized. The intrusive parodies and the I-narrator's narration compete for the center stage of the narrative but disrupt and cancel each other. Multiple topics and views proliferate in the decentralized narrative. A verbal cue can trigger a parody to make a lengthy excursion of the narrative (Gordon, "Boss" 233); for example, the I-narrator reports that Alf Bergan asserts that he saw Paddy Dignam in the street minutes ago but is told that Dignam is already dead, and then it triggers a narrative excursion to a seance for Dignam. Among all the parodies, the longest is the one of execution-marriage (Nunes 180).

On the whole, these parodies take the narrative to randomly digress and unexpectedly expand at many points—they bring the reader experience these moments of "gigantism"

(Nunes 177), which enlarge the comic-parodic effect of this episode (Kuehn 214). Through the textual deconstruction of the single-minded dominating narrative system, the episode of Cyclops politically deconstructs the ideology of Irish extreme nationalism.

3.2.2 Parody of Bourgeois Commodity Culture

What Joyce next parodies and deconstructs is the economic system—the burgeoning commodity culture. In the episode of Nausicaa, he reveals how the culture of commodity and advertisement as well as its language seeps into the flow of human consciousness. But on the other hand, his free mental energy turns the language of commodity and advertisement into the object of play and parody.

Reading the mind of Gerty MacDowell, the reader is aware about how a commercial discourse has flooded the consciousness of a sentimental Irish maiden with advertisements, slogans, brands and commodities. Gerty is keen on reading the sentimental domestic fiction of the nineteenth-century, like the common reader of that time. She mentions her favorite novel, Maria Cummins's *The Lamplighter*; and Joyce intentionally names her Gerty, the same as the protagonist of *The Lamplighter* (Richards 755-6). At the beginning of this episode, she is posing and looking into the picturesque distance to present to possible audience as well as to herself her own fragile beauty, just like a typical protagonist of the sentimental domestic fiction:

Gerty MacDowell who was seated near her companions, lost in thought, gazing far away into the distance was, in very truth, as fair a specimen of winsome Irish girlhood as one could wish to see. She was pronounced beautiful by all who knew her though, as folks often said, she was more a Giltrap than a MacDowell. Her figure was slight and graceful, inclining even to fragility but those iron jelloids she had been taking of late had done her a world of good much better than the Widow Welch's female pills and she was much better of those discharges she used to get and that tired feeling. (*U* 364)

But after “but” her thought immediately turns into a commercial discourse with slogans, brand names and commercial products, which materially serve the maintenance for her fragile beauty; beauty and commerce have become integrally associated since the birth of the commodity culture in the modern times (Richards 757). In the next sentence, her voice blends both an emotional tone of the sentimental domestic fiction and the language of the commodity

culture:

The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid's bow, Greekly perfect. Her hands were of finely veined alabaster with tapering fingers and as white as lemonjuice and queen of ointments could make them though it was not true that she used to wear kid gloves in bed or take a milk footbath either. (*U* 364)

The sensational feeling expressed in this paragraph is evoked not only by her self-sensed rare beauty but also by those “glamorous” commercial products such as “queen of ointments”. Her narrative has departed from the style of the sentimental domestic fiction and at last overwhelms the reader with more and more slogans, brands and commodities (Richards 758).

The “superabundance and specificity” of the manufactured objects in her narrative are “striking” (Richards 759). She dresses herself as well as lives her life according to the prescription of fashion magazines such as the *Lady's Pictorial*. Her mind is full of manufactured objects, “a full ensemble from the pages of the *Lady's Pictorial*” (Richards 759): a “blouse of electric blue”, “dolly dyes”, “piece of cottonwool scented” with perfume, “a navy threequarter skirt cut to the stride”, “a hat of wideleaved nigger straw”, “a butterfly bow of silk”, “patent toecaps”, “finespun hose”, “highspliced heels”, “wide garter tops”, and underwear “slotted with different coloured ribbons”. She thinks in the terms of department store: “navy threequarter”, “cut to the stride”, “petite” (for dress size), and shoes as “the newest thing in footwear” (*U* 366-7). And more specialized idioms for manufactured objects emerge in her language (Richards 759-60):

“[E]lectric blue”, “fingers” (used as a monetary measurement), “blued” (that is, the use of any of various coloring agents to counteract the yellowing of laundered fabrics, agents that were blue neither in color nor in effect), “footwear” (a term popularized by department stores as a division of space on the display floor), “extra” (its position in the sentence implies here that “extra” means not “more than normal” but “something for which an additional charge is made”), and “ribbon-slotted” underwear (the only kind of underwear available to Gerty at that time for those prices was made of artificial silk). (Richards 760)

The commodification of language is a prominent feature of her narrative, in which flows a muddle of manufactured objects such as pills, cosmetics, and clothing (Richards 759-60). Joyce remarked on her style in a letter to Frank Budgen: “Nausikaa is written in a namby-pamby jammy marmalady drawersy (alto la!) style with effects of incense, mariolotry, masturbation, stewed cockles, painter's palette, chitchat, circumlocutions, etc etc” (qtd. in Richards 760).

As a reader of the early twentieth century Europe, Gerty obviously reads not only novels but also advertisements. In her times, the manufacture and sale of commodities such as soap, shoes, and stockings were expanding to an unheard-of scale, and commercial advertisements have been aggressively invading each corner of city life (Richards 765). In an attempt to surround people with advertisements, the commodity culture forced their way into people's mind. Gerty accepts the ideas of this new culture without resistance; actually, her mind is immersed in it.

A slogan like "queen of ointments" convinces consumers like Gerty of its cure-all promise. "Queen of ointments" promises her not only white skin—just as importantly, it promises her a spiritual satisfaction of royalty with the "languid queenly hauteur" (U 365). In this manipulating way, advertisements write consumers a prescription for glamorous living and provoke their urge to purchase and to own more and more manufactured goods (Richards 771).

Her language reflects how she relates herself to life via commodities. In such a relationship, she sincerely believes that only with those consumer goods sanctioned by fashion magazines could she "lead a full life" (Richards 757). Joyce depicts such a commercialized personality to mock the spirit of commodity fetishism which was burgeoning at the beginning of the twentieth century (Richards 755): "In bringing the novelist of *The Lamplighter* and the romances of popular magazines within the expanding universe of the commodity, 'Nausicaa' marks the capacity of manufactured objects to become dominant images for the self" (Richards 761).

The changing status of objects such as keepsakes in human mind announces the coming of the times of fetishism. Traditionally, keepsakes are objects that are given or kept for the sake of memory. Stephen's mother once owned such things when she was still alive:

Her secrets: old featherfans, tasselled dancecards, powdered with musk,
a gaud of amber beads in her locked drawer. A birdcage hung in the sunny
window of her house when she was a girl. She heard old Royce sing in the
pantomime of Turko the Terrible and laughed with others when he sang:

-I am the boy
That can enjoy
Invisibility.

Phantasmal mirth, folded away: muskperfumed. (U 10-1)

Featherfans, dancecards, beads, and a birdcage may evoke the memories of her girlhood with a song she once heard and all the past "Phantasmal mirth". These objects are her private re-

membrances and kept secretly “in her locked drawer”. For her and for people of her times, the keepsake evokes the past, and these objects safeguard its owner against the passage of time. Objects always bear a relation to human experience (Richards 762).

Gerty also keeps keepsakes, but her interest has little to do with memories of human relations and experiences but is focused on the object itself:

For Gerty had her dreams that no-one knew of. She loved to read poetry and when she got a keepsake from Bertha Supple of that lovely confession album with the coralpink cover to write her thoughts in she laid it in the drawer of her toiletable which, though it did not err on the side of luxury, was scrupulously neat and clean. It was there she kept her girlish treasure trove, the tortoiseshell combs, her child of Mary badge, the whiterose scent, the eyebrowline, her alabaster pouncetbox and the ribbons to change when her things came home from the wash and there were some beautiful thoughts written in it in violet ink that she bought in Hely’s of Dame Street for she felt that she too could write poetry if she could only express herself like that poem that appealed to her so deeply that she had copied out of the newspaper she found one evening round the potherbs. (*U* 381)

One of her precious keepsakes—an album for writing her thought—is blank, and so is traditional meaning for keepsakes for her. Except for her child of Mary badge, all the objects in her “girlish treasures trove” are designed for consumption. Her ink is purchased from Hely’s of Dame Street, and this sort of detail is her focus of attention. The poem that she keeps for deeply touching her heart is the one printed on a newspaper for everyday reading consumption (Richards 764). What appeals to her is not those old things attached to private memories but only branded objects, which are packaged in glamorous forms and distributed in fashionable stores. With the coming of the commodity culture, Karl Marx claimed, “all the physical and spiritual senses give way to ‘the sense of having’ ” (qtd. in Richards 765).

Gerty’s narrative is crammed with romance and sentiment and also overburdened with material objects. These phenomena of popular culture of Dublin in 1904 are implicit in her voice, which actually represents the historical voice of her times. Gerty is unconsciously pre-occupied with the commercial culture while another character—Bloom—consciously embraces this culture and cheerfully devotes his creativity to it (Richards 773). Joyce deliberately gives the profession of an advertising canvasser to the protagonist of *Ulysses*.

Through commercial advertisements, one can feel the throbbing of commerce culture in

Dublin. Throughout the novel, advertisements actively present themselves in many corners of city life. A “Elijah is coming” throwaway floats down the river through Dublin, and five sandwich-board men spelling out “H.E.L.Y.S” parade in the streets of Dublin, advertizing for Wisdom Hely Ltd., Manufacturing Stationers of Dame Street. In the Lestrygonians episode, Bloom stands on O’Connell Bridge, seeing that an advertisement even takes the Liffey River as its stage:

[A] rowboat rock at anchor on the treacly swells lazily its plastered board.

Kino’s

11/-

Trousers. (*U* 160-1)

The language of this advertisement is artificial because it is detached from context and never part of a natural conversation between people. The commercial language resembles this advertisement on the rowboat: rootless, floating on water (*Gunn* 481).

The advertisement’s characteristic artificiality and detachment become a comic source of Joyce’s parody. The Hely’s advertisement carried by the sandwich-board men is such an example:

A procession of whitesmocked sandwichmen marched slowly towards him along the gutter, scarlet sashes across their boards. Bargains. Like that priest they are this morning: we have sinned: we have suffered. He read the scarlet letters on their five tall white hats: H. E. L. Y. S.

Wisdom Hely’s. Y lagging behind drew a chunk of bread from under his foreboard, crammed it into his mouth and munched as he walked. (*U* 161-2)

The right place for the word “H.E.L.Y’S” should be in a sentence, but now it is moving through the streets of Dublin; this advertisement word becomes comically out of place to its actual surroundings just as that “Kino’s 11/- Trousers” advertisement does to that rowboat and to the river. More ludicrously, the letter Y lags behind and then distorts the word as well as the advertising function; being not merely a representation of a letter, this sandwich-board man reveals his human identity by drawing a chunk of bread and munching (*Gunn* 485).

As a matter of fact, advertisements presented at every possible corner have seeped into people’s mind. Bloom’s sight of “Bantam Lyons’s yellow blacknailed fingers” in the street triggers his thought of Bantam Lyons’s need to wash off his dirt with soap, and then a familiar advertising phrase floats into his mind: “Good morning, have you used Pears’ soap?” (*U* 87). On another occasion, he takes a glance at an advertisement for “Cantrell and Cochrane’s Ginger Ale (Aromatic)” (*U* 77), later this phrase returns to his mind:

The priest was rinsing out the chalice: then he tossed off the dregs smartly. Wine. Makes it more aristocratic than for example if he drank what they are used to Guinness's porter or some temperance beverage Wheatley's Dublin hop bitters or Cantrell and Cochrane's ginger ale (aromatic). (U 83)

The priest rinses out the chalice, and this action makes Bloom associate with wine and beer; then that advertising phrase emerges in his thought. With the word "aromatic" still in parentheses as in its original written form, the advertisement has squeezed its unnatural grammar into human consciousness (Gunn 486).

Advertisements force their way into human mind; but on the other hand, they have to be subject to playful and parodic rewriting in human mind (Gunn 487). In his imagination, Bloom comically inserts an advertisement for Hely's into a fictional conversation: "Hello, Jones, where are you going? Can't stop, Robinson, I am hastening to purchase the only reliable inkeraser Kansell, sold by Hely's Ltd, 85 Dame street" (U 162). And in the Ithaca episode, he creates a lost-and-found poster for himself:

5 pounds reward, lost, stolen or strayed from his residence 7 Eccles street, missing gent about 40, answering to the name of Bloom, Leopold (Poldy), height 5 ft 9 1/2 inches, full build, olive complexion, may have since grown a beard, when last seen was wearing a black suit. Above sum will be paid for information leading to his discovery. (U 746)

The most ludicrous rewritten advertisement is triggered by that of "Plumtree's Potted Meat". This advertisement is printed out in the *Freeman's Journal* and inappropriately placed under the obituary notices. It leads Bloom to a grotesque imagination of consuming people's meat:

Potted meats. What is home without Plumtree's potted meat? Incomplete. What a stupid ad! Under the obituary notices they stuck it. All up a plumtree. Dignam's potted meat. Cannibals would with lemon and rice. White missionary too salty. Like pickled pork. Expect the chief consumes the parts of honour. Ought to be tough from exercise. His wives in a row to watch the effect. There was a right royal old nigger. Who ate or something the somethings of the reverend Mr MacTrigger. With it an abode of bliss. Lord knows what concoction. Cauls mouldy tripes windpipes faked and minced up. Puzzle find the meat. (U 180)

Bloom imagines a spectacle of cannibals enjoying their feast with the supply of white missionaries' meat; in a sarcastic tone, he blends the Plumtree's advertising rhyme into this grotesque feast: "What is home without Plumtree's potted meat? Incomplete [...] With it an abode of bliss". As soon as the notion of "Dignam's potted meat" comes into the mind, Bloom associates the sale of a corpse with it (Gunn 487): "Well preserved fat corpse, gentleman, ep-

icure, invaluable for fruit garden" (*U* 112).

In the Aeolus episode, Professor McHugh mentions "the gentle art of advertisement" when other people in the press office talk about a list of arts like "Law", "the classics", "Literature" and "the press" (*U* 141); Bloom also seriously considers advertisements as a kind of art. He appreciates those short advertising phrases with condensed meanings that can arrest consumers' attention. Naturally, he has a most negative feeling for the long and boring advertisement for Plumtree's Potted Meat with the cliché-ridden words "home" and "bliss"; in contrast, the Keyes advertisement designed by himself is among his most favorite. In his advertisement, the key is a pun, alluding to both the merchant's name Keyes and the house of keys, "the Manx parliament". The latter can be associated with both Irish home rule and the isle of Man. This advertisement aims to hold consumers' interest; whether their interest is in politics or in tourism, either is the same to him (Gunn 490). The advertising business does not really have any political or other social concern; after all, this business is all about consumption.

Through the advertising discourse in the stream of consciousness of both Gerty and Bloom, Joyce shows us how the influence of the commercial culture has been already deeply shaped human consciousness even in its burgeoning phase. In this novel, Joyce explores the artificiality of its discourse but also presents it as a comic source for human free mental energy to play and parody.

3.2.3 The Nightmare of History

Throughout the novel, the overall stream of consciousness of characters and the arranger acts as a cultural-critical metadiscourse: it not only plays beyond the limitations of the cultural representational system and parodies the economical system but also stages a revolt against the suppressing political and religious systems. The double dominance of "The imperial British state" and "the holy Roman catholic and apostolic church" (*U* 22) has caused the nightmare of history.

Ireland has a long colonial history, which began in 1171 when the King of England Henry II arrived at Ireland and ended in 1922 with the independence of this nation except the part of Northern Ireland. A national experience of British occupation and Irish revolt has shaped the Irish mind (Schwarze 244).

There was once a temporary unity of Irish nationalist fractions of both Protestants and Catholics, including Davitt's Fenian Irish National Land League and the Catholic Church, because of the Irish political hero Parnell's leadership. But in 1911, he and Kitty O'Shea's sexual scandal led to his political demise and eventually, his death the next year. Irish nationalist movements resumed their old state of fractionalism (Schwarze 247).

Many Irish Catholics liken their motherland Ireland to the Catholic Virgin mother Mary in that both are the embodiments of purity and chastity. In this sense, Parnell's and O'Shea's adultery is perceived as the betrayal of not only moral and religious values but also Irish nationality (Schwarze 248-9). But for other Irish people, the person who betrays Ireland is not Parnell—it is the Catholic Church that betrays Ireland and sells Parnell to the British Empire. That is why in *Ulysses*, Stephen tells the Englishman Haines: "I am the servant of two masters, [...] an English and an Italian". As an Irishman, Stephen means that he and his fellow people are undergoing the double dominance of "The imperial British state" and "the holy Roman catholic and apostolic church" (*U* 22), both physically and spiritually.

The political betrayal that Parnell suffered is part of Ireland's colonial history. In *Ulysses*, the nightmare of history is dominated by the themes of betrayal and usurpation. Joyce first introduces the two major themes in the Telemachus episode (Williams 44), in which Stephen feels betrayed since he rents the Martello tower but his friend Buck Mulligan has led the Englishman Haines into this tower and excludes Stephen from his own place.

The Englishman Haines is not only the usurper of Stephen's residence; symbolically, he represents the imperial Britain, the usurper of Ireland's sovereign authority. And Mulligan is the "gay betrayer" (*U* 15): when the old Irish woman comes to their tower and sends them milk for their breakfast, Mulligan presents her to Haines as a specimen for Haines' study of Irish "sayings" (*U* 17). Haines speaks to her in what is supposed to be her indigenous language, and Mulligan mocks her religious belief, hinting at her God as a "collector of prepuc- es"; despite that she is present, he casually refers to her as one of "The islanders" (*U* 15) to Haines.

Mulligan blasphemes and mocks, and at the same time he plans to gain profit from the British sovereign. He knows that Haines is "stinking with money" because Haines' "old fellow made his tin by selling jalap to Zulus or some bloody swindle or other" (*U* 7). Haines's father made his fortune by swindling the colonized people in Africa, and now Haines comes

to Ireland with his father's money to study the natives in another British Empire's colony. Mulligan exposes his mercenary nature to Stephen and tells him what he wants is to "touch him [Haines] for a guinea" (*U* 7). First Mulligan tries to persuade Stephen to sell his phrase "Cracked lookingglass of a servant" (*U* 7)—a metaphor for Irish art—to Haines, and then Mulligan presents this poor old milkwoman to the usurper of Ireland as an "authentic" specimen of Irish peasants (Schwarze 245).

Symbolically, the old milkwoman represents the rural, old Ireland. In Stephen's imagination, she is "Crouching by a patient cow at daybreak in the lush field, a witch on her toadstool, her wrinkled fingers quick at the squirting dugs. [...] Silk of the kine and poor old woman, names given her in old times" (*U* 15). She is nameless but embodies the old traditions of Ireland. Her own language is gone with old times, and now she is under the colonial domination and dismissed by Haines and Mulligan. As the symbol of Ireland (Williams 48), she emerges as the "lowly form of an immortal serving her conqueror and her gay betrayer" (*U* 15).

The Englishman Haines is undoubtedly the "conqueror". In the Nestor episode, Stephen recalls Haines' "seacold eyes" and thinks of Englishmen's role as the "seas' ruler" (*U* 32). He has paid attention to Haines' "smooth silver case in which twinkled a green stone" (*U* 21). One can certainly associate the symbolic meaning of this case with one of the headlines in the Aeolus episode: "ERIN, GREEN GEM OF THE SILVER SEA" (*U* 129). The green stone in the silver case obviously refers to Erin (Ireland) of the silver sea; as the "seas' ruler", Haines holds this green stone in his hand (Williams 45).

However, Haines evades his symbolic role as the "master" of Ireland and casually suggests that Stephen is his "own master". This triggers Stephen's "embittered, anti-imperialist eruptions" (Schwarze 245):

--After all, Haines began...

Stephen turned and saw that the cold gaze which had measured him was not all unkind.

--After all, I should think you are able to free yourself. You are your own master, it seems to me.

--I am a servant of two masters, Stephen said, an English and an Italian.

--Italian? Haines said.

A crazy queen, old and jealous. Kneel down before me.

--And a third, Stephen said, there is who wants me for odd jobs.

--Italian? Haines said again. What do you mean?

--The imperial British state, Stephen answered, his colour rising, and the holy Roman catholic and apostolic church.

Haines detached from his underlip some fibres of tobacco before he spoke.

--I can quite understand that, he said calmly. An Irishman must think like that, I daresay. We feel in England that we have treated you rather unfairly. It seems history is to blame. (*U* 22)

This time Stephen does not stand aside “in scornful silence” (*U* 15). He directly confronts this Englishman and makes fully explicit that he is not free but the servant to one English master and one Italian master. Haines immediately recognizes who Stephen refers to as the English master. He attempts to evade this accusation and change the focus to the “Italian”. Stephen’s color is rising; he gains the courage to spell out the names of his two masters: “The imperial British state” and “the holy Roman catholic and apostolic church”. Haines has to put on a calm face with a gesture of removing the fibres of tobacco from his underlip to respond to Stephen’s explicit confrontation. Finally, Haines deflects blame on to “history”—with this mysterious term, “all the sins of past and present”, including those the imperial Britain has committed to its colonies, “are deprived of all human cause” (Williams 41-2).

In the Nestor episode, Stephen encounters the theme of history again with his meeting with the headmaster Mr. Deasy. This morning, the lesson that Stephen teaches in Deasy’s school is concerned with war and history:

As it opens, Stephen is drilling his students on Pyrrhus’ military career. One of the boys, Cochrane, is certain “There was a battle”, but when prodded for more he says, “I forget the place, sir. 279 B.C”. He manages, though, to recall Pyrrhus’ famous remark, “*Another victory like that and we are done for*” (*U* 25, Joyce’s emphasis). Cochrane’s poor memory allows the Battle of Asculum to grade into all battles, and though Stephen gives the boy the textbook answer, he silently approves the blurring: “From a hill above a corpsestrewn plain a general speaking to his officers, leaned upon his spear. Any general to any officers. They lend ear” (*U* 25). Any general to any officers, indeed. (Spoo, “Nightmare” 139-40)

“Any general to any officers”, and any war to any nation’s history—they refer to the same thing: the nightmare of human experience. The theme of political and military war runs through this novel as well as human history—“the Peloponnesian war, Pyrrhic victory, the assassination of Julius Caesar, the English conquest of Ireland” (Law 202), and “the recent suppression of the Boers” (Spoo, “Nightmare” 149) in Africa.

Stephen's employer, the schoolmaster Garrett Deasy, is an Irish Protestant unionist. In his conversation with Stephen, he falsifies Irish colonial history to glorify British imperialistic history. With his imperialistic rhetoric, he recalls his version of "Anglo-Protestant history in Ireland—with its unabashed elision of Catholic persecution—with Stephen's decidedly more bloody recollections of Catholics massacred at Irish Protestant or British hands at Armagh and Wexford, and the economic pillage of Catholic landowners" (Schwarze 254).

In Homer's *Odyssey*, the old warrior Nestor is a horse-tamer; similarly in *Ulysses*, Nestor's counterpart Deasy is a warrior of British imperialism and tries to tame Stephen to follow the course of history decided by imperialists. But history has already revealed its own dark side to Stephen:

--History, Stephen said, is a nightmare from which I am trying to awake.

From the playfield the boys raised a shout. A whirring whistle: goal.

What if that nightmare gave you a back kick?

--The ways of the Creator are not our ways, Mr Deasy said. All human history moves towards one great goal, the manifestation of God.

Stephen jerked his thumb towards the window, saying:

--That is God.

Hooray! Ay! Whrrwhee!

--What? Mr Deasy asked.

--A shout in the street, Stephen answered, shrugging his shoulders. (*U* 36-7)

According to Deasy, history is simplified as a single meaning, namely a telos: "All human history moves towards one great goal, the manifestation of God". Listening to Stephen's bitter remark about history being a nightmare, Deasy coldly responds: "The ways of the Creator are not our ways". Deasy's imperialistic rhetoric has already reminded Stephen of Haines with his "seacold eyes" and cold remark that "it seems history is to blame" for Ireland's persecution at British hands. Deasy accounts for all the killings and suffering, or all the turmoil with human cause (Spoo, "Nightmare" 142), as just "one great goal, the manifestation of God".

But the noise from the outside disturbs Deasy's solemn announcement of divine providence. Outside, the schoolboys also score their "goals" on the hockey field; for the "goals", they are engaging in a "joust". "Stephen thinks of the boys' hockey game in imagery that blends medieval warfare with the horrific accounts of trench conditions and bayonet-fighting" (Spoo, "Nightmare" 145): "Jousts. Time shocked rebounds, shock by shock. Jousts, slush and uproar of battles, the frozen deathspew of the slain, a shout of spear spikes baited with men's bloodied guts" (*U* 34).

Among all his students, who are involved in the “joust” of the world, Stephen especially pities Sargent because this boy is weak and dull-witted and doomed to be the victim of human killings in the future; even now in his boyhood, if it had not been for his mother’s love and protection, “the race of the world would have trampled him under foot, a squashed boneless snail” (*U* 29). In contrast with Deasy’s claim that “All history moves towards one great goal, the manifestation of God”, what Stephen senses is the terror and shock of history. He listens to the noise from the hockey game field and says, “That is God”—God is only “A shout in the street”. In his view, history provides only a vision of ruin and despair.

In the Nestor episode, an intruding voice interrupts the theme of telos for a moment: “May I trespass on your valuable space. That doctrine of laissez faire which so often in our history. Our cattle trade. The way of all our old industries. Liverpool ring which jockeyed the Galway harbour scheme. European conflagration [...]” (*U* 35). This is Stephen reading Deasy’s letter about foot-and-mouth disease. But the association between these fragmentary words as “laissez faire”, “trade”, “industries”, “history” and “European conflagration” is very revealing (Spoo, “Nightmare” 143).

In the Eumaeus episode, Bloom has the similar insight into the relationship between history and human cause:

All those wretched quarrels, in his humble opinion, stirring up
bad blood, from some bump of combativeness or gland of some kind,
erroneously supposed to be about a punctilio of honour and a flag, were
very largely a question of the money question which was at the back of
everything greed and jealousy, people never knowing when to stop. (*U* 655)

The voice of Bloom’s mind and the intruding voice in the Nestor agree at one point: there is always the power of money, or the international market competition, or human greed, behind “European conflagration” or “All those wretched quarrels”, stirring the course of history (Spoo, “Nightmare” 143).

In Stephen’s view, Ireland is a land burdened with the nightmare of history, but many Celtic revivalists try to Hellenize their country and see it as the Promised Land. They promote insularity and exclusivity in an attempt to “rebuild Ireland’s spiritual essence through a distinctive Irish literature” (Schwarze 246). In eighteenth- and nineteenth-century Ireland, a variety of nationalist movements emerged in pursuit of the goal of Irish isolationism and revivalism. (Schwarze 246).

The influential members of the Irish Literary Revival like Russel and John Eglinton introduced the insular political agendas into this movement and therefore imposed political restrictions on the freedom of its artists. In the National Library scene of *Ulysses*, what Stephen tries to advocate through his Shakespeare theory is the very freedom of an artist though he is aware of the weakness of his theory. Then he experiences the “most crushing defeat” (Schwarze 257): Russell walks out when he is still presenting his theory; though the others still show politeness by staying and listening, all are actually determined to exclude him from the circle of the Irish “elite”. So Stephen wonders, “What have I learned? Of them? Of me?” (*U* 225). These nationalist-revivalists make him feel more suppressed than ever. He is trapped “between two roaring worlds” (*U* 253), between the nightmares of the past and of the gloomy future.

Stephen is haunted not only by the nightmare of Irish history but also by that of his own life. In the Proteus episode, his contemplation of abstract ideas is always disturbed by the memories of pain and despair, especially the memory of his dead mother. He was called back from Paris to see his dying mother, and now he ends up with the aborted quest for freedom and the failed ambitions. Both the impoverished condition of his own household and the memories of his Aunt Sara’s and Uncle Richie’s house impress in his mind an imagery of “Houses of decay, mine, his and all” (*U* 42). He also recalls Kevin Egan of Paris, the Fenian leader and the outcast from a culture of decay. Now Stephen is also an outcast with no place to return, for his place is usurped by his friend and betrayer Mulligan. Earlier in school, when teaching those dull and graceless students, “Stephen touched the edges of the book. Futility” (*U* 29).

As the author, Joyce displays a broader view of history than Stephen. Through a big picture of the complex social life of Dublin, Joyce further reveals a deep link between British imperialism and Irish nationalism: both share the features of “racism, ethnocentrism, and violence” (Schwarze 243). In *Ulysses*, a wide range of people expose their common anti-Semitic tendency—from the Englishman Haines, to the Protestant unionist headmaster Deasy, and to Catholic nationalists, the Citizen, and his fellow drinkers.

In the Telemachus episode, after vaguely blaming “history” for England’s ill treatment of Ireland, Haines expresses his much overt accusation against the Jews: “I don’t want to see my country fall into the hands of German jews either. That’s our national problem, I’m afraid,

just now” (*U* 23). This illustrates the true cause of racism—to “deflect attention from the true origins of a national problem, blame a vulnerable minority” (Williams 46). Later in the Nestor episode, siding with the British Empire, Deasy also announces to Stephen: “England is in the hands of the jews, [...] As sure as we are standing here the jew merchants are already at their work of destruction. Old England is dying” (*U* 35).

In the Cyclops episode, the atmosphere of anti-Semitism reaches its climax. In Barney Kiernan’s bar, the Citizen loudly announces his intense hostility towards the Jews as well as to all strangers: “Those are nice things, [...] coming over here to Ireland filling the country with bugs. [...] Swindling the peasants, [...] and the poor of Ireland. We want no more strangers in our house” (*U* 338). “Putting up his fist”, Bloom finally asserts his Jewish identity in public and defies all the persecutors to his race: “And I belong to a race too, [...] that is hated and persecuted. Also now. This very moment. This very instant. [...] Robbed, [...] Plundered. Insulted. Persecuted. Taking what belongs to us by right. At this very moment, [...] sold by auction in Morocco like slaves or cattle” (*U* 348).

As a Jew, Bloom is ridiculed and finally attacked by the Citizen and his fellow drinkers in Barney Kiernan’s bar. As Bloom leaves, they pursue him out of the bar; and then Bloom gathers his last courage to retort against these racists: “Mendelssohn was a jew and Karl Marx and Mercadante and Spinoza. And the Saviour was a jew and his father was a jew. Your God” (*U* 358). The Citizen turns his racist hatred into bodily violence—he hurls a tin at Bloom and narrowly misses hitting him. Bloom has to quickly flee away in a jaunting car.

Through Stephen’s stream of consciousness, Joyce reveals the nightmare of history, which is haunted by the suppressing political, social and religious systems. And through Bloom’s mouth, Joyce openly condemns the hatred and exclusion resulting from the ethnocentric nationalism, but he also shows that Bloom’s notion of tolerance and inclusiveness is ineffectual in this society.

3.2.4 Deconstruction: “Chaos” of the Real

When *Ulysses* proceeds to the Oxen of the Sun, Circe and Ithaca episodes, the time on this Bloom’s day comes to night and the novel’s stream of consciousness becomes increasingly looser and wilder than ever in these night episodes. Accompanying the themes of the

nightmare of history and the doubt on a telos, Joyce's free mental energy is devoted to deconstruct a chain of things—from the literary canon to Western civilization, scientific system, reason—and the whole conceptual world. It unfolds a reality that is seemingly a chaos because the real order of nature is too complex and heterogeneous to be explained by conceptual reasoning.

3.2.4.1 "Oxen of the Sun": Deconstruction of Literary Canon and "Chaos" of Civilization

In this episode, Bloom, Stephen and a group of medical students gather in a maternity hospital while Mrs. Purefoy is undergoing a long and painful labor to give birth to a baby. What Joyce's creative energy concentrates on in this episode is a series of pastiches which correspond to the chronological development of English prose while the characters, their actions and plot are supplied as the material for the chronological pastiches (Bersani 221). Joyce plays with the history of English prose in the mood of comic exaggeration and parody, with the different voices of English literary canon quarrelling with and contradicting one another (Ames 403).

In a joking way, Joyce extracted the literary sources of the chronological pastiches from Mandeville to Ruskin—which are not original but second-hand—from George Saintsbury's *A History of English Prose Rhythm* and William Peacock's *English Prose from Mandeville to Ruskin*; and he deliberately chooses "the passages most ridiculous and egregiously self-indulgent" (Ames 394). Consider this comic stylistic imitation of *The Maid's tragedy*: "An exquisite dulcet epithalame of most mollificative suadency for juveniles amatory whom the odoriferous flambeaus of the paranymphs have escorted to the quadrupedal proscenium of connubial communion" (*U* 411)—through the literary pastiche, Joyce exaggerates the idiosyncrasies of each original style "to the verge of threatening narrative coherence" (Ames 394).

The central theme of this episode is that the artist gives birth to the Word. Joyce himself takes over woman's labor, and language usurps the focus of attention from a human baby. The writer's free mental energy boasts its fertile potentials of words and styles and produces a flow of chaotic discourses.

A maternity hospital in the Holles Street, at 10.00 p.m., man's word emerges in its first

form of ancient Latin that expresses a unity of Roman high minds. This episode begins with an opening chant (Gordon, “Journeys” 160):

Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus.
Send us bright one, light one, Horhorn, quickening and wombfruit. Send
us bright one, light one, Horhorn, quickening and wombfruit. Send us
bright one, light one, Horhorn, quickening and wombfruit.

Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa! (*U* 401)

The first Latin sentence repeats itself three times to imitate the form of a magic incantation. According to Gilbert’s outline, the first chant in Latin derives from the annual fertility rite of the ancient Roman times with which the Arval Brethren, an elite Roman sect, invoked the aid of their gods (Gordon, “Journeys” 160). The following triads in English also imitate the form of the Latin incantation but contain rather banal contents: Bloom goes to the maternity hospital in a hurry; this hospital is owned by Dr. Horne and it is the place where the fruit of the womb comes into the world. And the final triad expresses “the threefold delight of the midwife as she holds the newborn baby in her hands” (Iser 30).

In the following paragraph, the voice is still Sallustian-Tacitean but Anglicized. This voice acts as the spokesman for the high purpose over everything else. This voice adopts monistic but convoluted long sentences and correspondently, what it conveys is of high purpose but quite simple-minded—it can be deciphered without severe loss as “anyone who knows anything agrees that a nation’s first priority should be the business of childbirth” (Gordon, “Journeys” 161).

This Sallustian-Tacitean voice is constantly parodied in the episode for its advocacy of highness and unity and for its habitual diction of public addresses. For example, Buck Mulligan adopts a mockingly solemn tone to express his lechery and institutionalizes himself as a “national fertilising farm to be named Omphalos” to perform the duty of “fecundation any female of what grade of life soever who should there direct to him with the desire of fulfilling the functions of her natural” (*U* 421); and in a comic manner, Mrs. Purefoy’s baby is certified (Gordon, “Journeys” 162) “in the presence of the secretary of state for domestic affairs and the members of the privy council” (*U* 429).

The voice from the Medieval English prose succeeds the Sallustian-Tacitean one and continues to celebrate the continuity and unity of a nation with its citizens. Accompanying Bloom’s visit to the maternity hospital, this voice praises this public institution for its treat-

ment of diseases and for its function of aid in childbirth. With civic high-mindedness, this voice claims that a hospital is the “public work” of “all citizens” of a “prudent nation”, and that female citizens give birth in the “high sunbright wellbuilt fair home of mothers”—the maternity hospital—and therefore achieve the high purpose of connecting “images, divine and human” (*U* 402-3). Still in the grave and homiletic tone, this voice then describes how Bloom meets Nurse Callan and begs pardon in formal register (Gordon, “Boss” 236).

But “eccentric” deviation from the absoluteness of a nation’s unity and destiny has begun. Though the solemn Medieval voice describes that downstairs a group of medical students is holding a meeting that is “the keenest in the land” and “engaged on the loftiest and most vital” theme (*U* 436), they are actually boozing up and debating on the subject of abortion, birth control and Catholicism in a blasphemous manner (Gordon, “Journeys” 165). And they hail the homely contraceptive as the heavenly blessing.

A “Malory” voice gives an account of these young men’s round-table discussion. Their debate imitates aggressive rivalry (“the other [...] pricked forward with their jibes where- with they did malice him” (*U* 408)), which Joyce depicts in a mock-heroic tone. The turbulent spirits of these young students become even looser when the voices of Elizabethan prose chroniclers slip free of the Middle Ages and produce a riot of bawdy, blasphemy, and ostentatious wit. These Elizabethan voices are succeeded by that of late-Renaissance authors, who, to quote Stephen’s remark, describe “an age of exhausted whoredom groping for its god” (*U* 216). Then a voice from “Sir Thomas Browne” moans about the benightedness of the new times (Gordon, “Boss” 237).

The loud noise of thunder that is long rumbling scolds the students’ blasphemy, but their rowdy talk continues. With the coming of Buck Mulligan and Alec Bannon begins the worldly age of Restoration and Augustan authors. First the voice of a famous realist, Defoe, is introduced. The premier satirist of his times, Swift, follows Defoe, deflating illusions about history regarding the Irish case. Swift’s tale of betrayal makes a link with the “gay betrayer” Mulligan, and then the “Addison-Steele” paragraphs become Mulligan’s stage to exhibit his opportunist’s wit, for Mulligan’s wit resembles that of Addison in Joyce’s eyes (Gordon, “Boss” 238).

With a voice of Sterne in *A Sentimental Journey*, Bannon delivers a blasphemous speech concerning the Sallustian-Tacitean theme: “he thanks God repeatedly as the ‘Beneficent Disseminator of blessing to all Thy creatures’, whose sweet ‘tyrannies’, that is, lust, can ‘hold in

thrall' the race of man, and curses his earlier lack of 'foresight' (*U* 423-4), that is, his failure to bring along a contraceptive when out with Milly Bloom" (Gordon, "Journeys" 165). In Sterneian fashion, Bannon's paragraphs intermingle with French words, for example, Bannon's farewell words "Bonsoir la compagnie" (*U* 446) at the end (Gordon, "Boss" 238).

The central event of this episode—the birth of a Purefoy baby—is announced by the sound of bell. And a student called Costello is rebuked by a storm of voices for his dirty jokes about the nurse and the doctor. This drama generates the voices of "Burke", "Sheridan", "Junius", and "Gibbon", and all are concerned with public well-being and a nation's decline-and-fall and defend traditional unitary values against chaos and anarchy (Gordon, "Boss" 238).

But the rise of eccentricity is already a sign of disintegration. "Costello, the eccentric" (*U* 437), exemplifies those mutants and deformities in life. In Bloom's eyes, Costello is a malignant mutant, both physically and spiritually (Gordon, "Journeys" 160): "But the word of Mr. Costello was an unwelcome language for him for he nauseated the wretch that seemed to him a crop-eared creature of a misshapen gibbosity born out of wedlock" (*U* 426).

Mulligan retells Haines's tale and brings in the language of the pre-romantic Walpole. In the mock-Gothic style, he describes how Haines appeared at Moore's meeting with "portfolio full of Celtic literature in one hand, in the other a phial marked Poison" (*U* 431) and lamented the nightmare of history as well as his last night nightmare of a black panther.

With the advent of the Romantic times, the voice that is ever-changing but still manages to correspond to the change of English prose canon becomes eventually lost in a blend of heterogeneous voices. Meanwhile, the floodgate of private memories has opened: Stephen in the language of "Landor", Purefoy in "Dickens", Costello in "Landor", Bloom in "Lamb", "deQuincy" and "Pater", and intones in "Newman" (Gordon, "Journeys" 165). Bloom's memories blend with the background noise of voices: Mulligan telling Haines's tale, Stephen and Lynch recalling their boyhood days in Clongowes, and the rowdy crowd discussing the Gold Cup race, which is mixed with Lynch's story about him and his lover in the field (Gordon, "Boss" 239).

The phenomenon of confusion has already emerged when the chronological progression of English prose styles approaches the end. The voice of "Carlyle" is the last distinguishable voice from the chronicles within English prose canon. Though this voice still loudly defends

high purpose and celebrates Purefoys' triumph over "sterile cohabitation" (*U* 443), things become wild (Gordon, "Boss" 243). With the burst of a sound "Burke's!" (*U* 444), which is the name of a pub, the rowdy crew of the medical students rush off for a drink and produces a storm of chaotic words (Hayman 168)—it is the disconnected talk of Rabelaisian drinkers (Ames 402):

Steve boy, you're going it some. More bluggy drunkables? Will immensely splendiferous stander permit one stooder of most extreme poverty and one largesize grandacious thirst to terminate one expensive inaugurated libation? Give's a breather. Landlord, landlord, have you good wine, staboo? Hoots, mon, a wee drap to pree. Cut and come again. Right. Boniface! Absinthe the lot. *Nos omnes biberimus viridum toxicum, diabolus capiat posterioria nosteria*. Closingtime, gents. Eh? Rome booze for the Bloom toff. [. . .] Tarnally dog gone my shins if this beent the bestest puttiest longbreak yet. Item, curate, couple of cookies for this child. Cot's plood and prandypalls, none! Not a pite of sheeses? Thrust syphilis down to hell and with him those other licensed spirits. Time, gents! Who wander through the world. Health all! *A la votre!* (*U* 446-7)

The last pages of "dialects, slang, tongue-twisters, drunken gab, evangelistic bombast, and onomatopoeic renderings of bodily noises" (Ames 401) present a vision of chaos:

Your attention! We're nae tha fou. The Leith police dismisseth us. The least tholice. Ware hawks for the chap puking. Unwell in his abominable regions. Yooka. Night. Mona, my true love. Yook. Mona, my own love. Ook. Hark! Shut your obstropolos. Pflaap! Pflaap! Blaze on. There she goes. Brigade! Bout ship. Mount street way. Cut up! Pflaap! Tally ho. You not come? Run, skelter, race. Pflaaaap! (*U* 447)

With the concluding pages, we reach the present—the anarchic modern age (Gordon, "Journeys" 160). The Word becomes "the language of release" (Gordon, "Boss" 243), free from linguistic restrictions or canonical styles.

Reviewing the development of prose style in this episode, we see that it begins with the group authorship such as "Medieval prose", "Elizabethan prose", and "Milton-Taylor-Hooker-Burton", and then there emerge numerous individual authors; but in the end, there is not any distinguishable style at all. And as far as language is concerned, this episode opens with Latin incantations, which represent the ancient origin of Western civilization and languages, then in its long course of development, the divine Word turns to local dialects. The last pages are flooded with "Irish, Scottish ('Carlyle', Crothers), American (Dowie), and

other dialects” along with various references to “injuns”, “coons”, “sheenies”, “Rooshians”, “Jappies”, and so forth, which are even beyond the extreme borders of Western civilization (Gordon, “Journeys” 165-6).

The growth of English prose, or literature in general, mirrors the development of Western civilization: from “homogeneity to heterogeneity” (Gordon, “Journeys” 159), from “Rome to the provinces”, from Latin into a variety of dialects, from common memory into “a collection of private memories”, from “Roman classicism into provincial romanticism”, and from concordance into “tempers so divergent” (Gordon, “Journeys” 166).

Throughout this episode, the styles of English prose chronicles are comically exaggerated and parodied; and at the same time, they are celebrated for the presentation of the richness and multiplicity of language. At the conclusion, the vision of “chaos” of the present times suggests the very anxiety of the modern age about the “multiplicity of discourses” (Ames 402); but on the other hand, it reflects the fertile potentials of words and styles that derive from the free flow of creative mental energy of Joyce as well as all human beings.

3.2.4.2 “Circe”: “Chaos” of the Unconscious

Circe is the fifteenth episode of *Ulysses*, and it begins with Bloom following Stephen to enter the zone of brothel. Time is midnight, the time for dream and hallucination; correspondingly, the setting is the Nighttown, the forbidden zone of the city and in fact, the forbidden zone of the mind—the unconscious. The scenes of dream and unconscious is illustrated through the form of drama, with dialogues and extraordinarily long stage directions. It displays not a stream of thought but a flood of suppressed desire, fear and guilt.

It is a psycho-drama, in which inner unconscious stages out as outer action (Quick 233). Joyce tries to expose on stage the wild flow of human desire, fear and guilt in subconscious, in which both the body and the identity of the self consequently become fluid and constantly mutating. The hallucinatory scenarios of this episode exhibit a spectacle of masochism (Devlin 55).

Bloom’s hallucination reflects his deep anxiety about the corrupted relationship with his family. With the heavy burden of Molly’s affair in his mind, Bloom is full of anxiety all day long. His hallucination firstly results from his sense of guilt about his family duties. In his

psychic vision, his father Rudolph scolds him for his careless spending and abandoning the religion of his own race. Then Molly appears in costume, mesmerizing him with a gleaming object on her forehead, supposedly a third eye, to speak out his guilt and desire: “He breathes in deep agitation, swallowing gulps of air, questions, hopes, crubeens for her supper, things to tell her, excuse, desire, spellbound. A coin gleams on her forehead” (*U* 459). He is even stirred by his petty domestic crime—his neglect of the errand to the store to pick up her lotion.

Bloom met his former lover Mrs. Breen earlier on this day, and now she appears in his vision as a police-like figure. She accuses him of trespassing on the forbidden zone—the Nighttown—“in the haunts of sin”: “I caught you nicely!” (*U* 462). Bloom hastily seeks all kinds of implausible excuses to defend himself, such as “Short cut home here” and “Rescue of fallen women. Magdalen asylum. I am the secretary” (*U* 462). Mrs. Breen triggers Bloom to recall their youthful days. Bloom makes a symbolic gesture—to put a ruby ring on her finger. His gesture of wearing a ruby ring on Mrs. Breen’s finger expresses his desire to “deny the irreparability of the past” (*Ungar* 494) and foster a firm relationship with a wife-like woman.

The idea of a ruby ring in Bloom’s mind obviously comes from the title of the erotic novel he bought for Molly: “Ruby: Pride of the Ring”. In this novel, Ruby is a performer in a circus ring and she undergoes sadistic abuse from the circus owner Signor Maffei. Bloom may buy these erotic novels for Molly as a kind of “compensation for the absence of full conjugal relations” (*Ungar* 493). The relationship between Ruby and the circus owner hints at the masochistic tendency of Bloom, which is related to his hurt feeling resulting from his marital problem.

Bloom’s hallucination is also intermingled with his anxiety about the identity. In the following scene, he encounters two watchmen of the Dublin Metropolitan Police, who he associates with the sadist circus owner Maffei from “Ruby: Pride of the Ring”. Then Maffei appears in this scene and boasts of the cruelty of his skills in taming animals:

It was I broke in the bucking broncho Ajax with my
patent spiked saddle for carnivores. Lash under the belly with a knotted
thong. Block tackle and a strangling pulley will bring your lion to
heel, no matter how fractious, even Leo ferox there, the Libyan
maneater. A redhot crowbar and some liniment rubbing on the burning part
produced Fritz of Amsterdam, the thinking hyena. (*U* 473)

Same as Maffei, the constables of the D. M. P. represent a suppressing power whose object of

taming is the citizens so that they can ensure a “colonialist”, “classist”, and “racist” order (Devlin 54).

Earlier when Bloom entered Mabbot street, a “figure” asked him for a “password”. Bloom suspected the figure to be a nationalist spy: “Gaelic league spy, sent by that fireeater” (*U* 456). Now when facing Martha’s accusation of obscene letter writing, Bloom whispers a password to the watermen: “(he murmurs vaguely the pass of Ephraim) Shitbroleeth” (*U* 475). Bloom’s password comes from a Biblical story in which Jephthah gives his border guards the password “shibboleth” to prevent the captured Ephraimites from crossing the border to escape because the people of this race cannot pronounce this word and thus will betray their identity (qtd. in Devlin 53). This “passing” scene reveals Bloom’s deep anxiety about “passing” the identity test because he is an outsider to the Irish society, especially as his real identity is a Jew.

Under the pressure of a colonialist order, Bloom tries to pass as a pro-colonialist or even English citizen (Devlin 53). He claims that he belongs to a British military club—“the Junior Army and Navy” (*U* 474), that he fought “for king and country” in the Boer War, and that he is “as staunch a Britisher as you are, sir” (*U* 476). He deliberately exaggerates the military rank of his wife’s father. He also tries to appease the two watchmen by loud praise of both the spirit and the body of the police:

The royal Dublins, boys, the salt of the earth, known the world over. I think I see some old comrades in arms up there among you. The R. D. F., with our own Metropolitan police, guardians of our homes, the pluckiest lads and the finest body of men, as physique, in the service of our sovereign. (*U* 476)

And he even resorts to the gestures of Freemason in an attempt to impress the watchmen with a kind of British membership: “scared, hats himself, steps back, then, plucking at his heart and lifting his right forearm on the square, he gives the sign and dueguard of fellowcraft” (*U* 475). Obviously, he associates the membership of Freemason with the “signifiers of Britishness (club membership, military enlistment, Unionist politics)” (Devlin 53).

And under the pressure of a classist order, Bloom tries to “pass as upper class” (Devlin 53). He first usurps the name of “Dr Bloom, Leopold, dental surgeon” and goes further to lie to the watchmen that he is the cousin “of von Blum Pasha”, an incredibly wealthy man who is of “Umpteen millions” and “Owns half Austria. Egypt” (*U* 474). Later he admits that he has a

“literary occupation” but comically alleges “author-journalist” (*U* 476) as his position, though his factual job is to work as a canvasser for newspaper advertisements.

There is also a notion of “Racial passing” (Devlin 53) emerging in his hallucination. After claiming to have fought for Britain in the Boer war, he adds, “I did all a white man could” (*U* 476) that implies that the Boers are black, just like the British commonly define. Later in his public trial, Bloom defends himself against the accusation of his housemaid, Mary Driscoll, “I treated you white” (*U* 479), and his defense attorney J.J. O’Molloy testifies, “I regard him as the whitest man I know” (*U* 482). In these contexts, the skin color “white” means that a man belongs to the civilized world and behaves as a decent gentleman (Devlin 53).

The police and the witnesses refuse to recognize Bloom’s various fabricated identities and convict him of fraud: he is “a soapy sneak masquerading as a litterateur” (*U* 477), a man “leading a quadruple existence! Street angel and house devil” (*U* 478), and so forth. His imposture betrays his sense of guilt that stems from his secret correspondence with Martha. Responding to the police’s request for “name and address” (*U* 473), he nervously “takes off his high grade hat” (*U* 474) and therefore leaks the hiding place for the post office card of his fake name, Henry Flower, then the card falls to the ground and is read by a watchman. Bloom’s Jewish identity is another source of his sense of guilt because in an anti-Semitic society, Jewishness is not authentically acknowledged as a valid identity but a “non-identity” (Devlin 55).

In Bloom’s hallucination, his inner sense of guilt and anxiety accumulates in a spectacle of public trial. The jury that judges him includes a crowd of his acquaintances. And he is threatened with being whipped in public: “All these people. I meant only the spanking idea. A warm tingling glow without effusion. Refined birching to stimulate the circulation” (*U* 486). The crier loudly announces that “Leopold Bloom of no fixed abode is a wellknown dynamitard, forger, bigamist, bawd and cuckold and a public nuisance to the citizens of Dublin” (*U* 489). Together, Bloom is accused of a series of crimes: public defecation, cruelty to animals, plagiarism, sexual harassment, obscene letter writing, murder, and so on (Devlin 52).

So in this absurd manner, Bloom is declared as a guilty criminal; but the next minute, the wild power of fantasy transforms him first into the Lord Mayor of Dublin and then into “his Majesty” (*U* 489) of Bloomusalem. He is crowned as “Leopold the First”, the “undoubted emperor-president and king-chairman, the most serene and potent and very puissant ruler of

this realm” (*U* 499). This time, Bloom puts the symbolic ruby ring on his own finger, then he “ascends and stands on the stone of destiny” (*U* 500). These actions symbolize his reigning not only over the land in front of him but also over himself—he desires to take his fate in his own hand and transcend the anxiety about his current conditions and about his identity (Ungar 496).

In the wild flow of desire, fear and guilt, Bloom’s identity constantly transforms and oscillates between alternate extremes. From the bottom position of a society as a convicted criminal, he suddenly rises to the top, reaching the most glamorous position he can imagine within his bourgeois world—a celebrity. He receives thunderous hail from a crowd of citizens: “That’s the famous Bloom now, the world’s greatest reformer. Hats off!” (*U* 499). And a millionaire shrills: “Isn’t he simply wonderful?” (*U* 499). A veiled sybil shouts enthusiastically: “I’m a Bloomite and I glory in it. I believe in him in spite of all. I’d give my life for him, the funniest man on earth” (*U* 508). The frenzied atmosphere of celebrity worship brings about a spectacle of a number of “most attractive and enthusiastic women” committing suicide in various ways. And what is more to add to the treatment that a celebrity receives—“A magnesium flashlight photograph is taken” (*U* 503). This touch of glamour makes Bloom’s best dream about his identity—as a celebrity in the modern age—complete (Wicke 131).

Once inside the brothel, Bloom’s hallucination becomes wilder than ever. Not only his identity but also his body undergoes constant transformation. The entrance of Bella/Bello Cohen triggers Bloom’s underlying masochistic desire (Garvey 117), as Bello says, “What you longed for has come to pass. Henceforth you are unmanned and mine in earnest, a thing under the yoke” (*U* 550).

In the “pornosophic” drama of his unconscious, Bloom acts out his most private desires with his body used as the stage for exposure. The pornographic action is the general language for the actors and actresses in this fanatic drama, and “Pornosophical philotheology” (*U* 452) the metaphysics of this episode. The hallucinational text pushes the taboos of sexuality to the limit, in which Bloom is punished, castrated by the sadistic bi-sexual figure Bella/Bello. He is “at once guilty and punished, curious and anguished, frustrated, satisfied” (Cixous 394).

In the surge of subconscious guilt and desire, not only Bloom’s identity but also his body becomes fluid (Devlin 58). By the order of the female/male tyrant Bella/Bello, Bloom’s form fluctuates between a female whore and a “male prostitute” (*U* 558)—he is called “old son”

and then a “good girly” (*U* 547)—or stays both female and male. He is described by the stage direction as a “charming soubrette with dauby cheeks, mustard hair and large male hands and nose, leering mouth” (*U* 551).

This minute Bello orders Bloom to give up his male identity in order to become the girl, Ruby Cohen, who Bello owns—“You will shed your male garments, you understand, Ruby Cohen?” (*U* 550), and the next minute a counter-command comes that Bloom should stick to his masculineness—“Do it standing, sir! I’ll teach you to behave like a jinkleman!” (*U* 552). Bella/Bello makes Bloom “a maid of all work” to serve a client of the brothel. Therefore, Bloom’s new identity brings him double layered humiliation: he becomes twice repressed as both a maid, who is subordinate to the employer, and a prostitute, who is subordinate to the client. To add to his humiliation, he is put up to auction—here his human identity is diminished and he himself is reduced to an object at auction (Cixous 394, 396).

In this Circean episode, interior monologue is not only projected externally as hallucinatory action; also, the characters’ flows of unconscious lose their personal boundaries and merge with one another. Stephen and Bloom look into the same mirror, but what they see is not two men’s images but that of one person: “The face of William Shakespeare, beardless, appears there, rigid in facial paralysis, crowned by the reflection of the reindeer antlered hatrack in the hall” (*U* 581). The mirror reflects Stephen’s daylong preoccupation with Shakespeare but the image of Shakespeare that the mirror reflects is a Shakespeare with the reindeer antlers, which signifies one identity that Bloom and Shakespeare have in common—a cuckold (King 308).

Stephen and Bloom’s stream of consciousness as well as their identities can converge in this episode. It is Bloom who hears the incantation “Nebrakada femininum” (*U* 459) from the Circean Molly in his hallucination, yet it was Stephen who read these magic words for winning a lover from a second-hand book earlier in this novel. And in his own fantasy, Stephen says: “God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self” (*U* 521); yet in reality, the commercial traveller is Bloom. Finally, “Jewgreek is greekjew. Extremes meet” (*U* 520); extremes meet, and “opposites assimilate each other” (Rogers 325).

Like Bloom, Stephen also has to face the horrific realization of his deepest guilt and fear. He encounters his dead mother as a ghoul and is overwhelmed by “maternal ocean” (Garvey

117). The shock is so huge that Stephen cannot bear it—he smashes the chandelier of the brothel and run away from this spiritual inferno. His last fantasy is quasi-apocalyptic, in which Dublin is burning like a hell (Garvey 117-8).

The setting of this episode is the Nighttown, the “rejected darkness” (Knight 75) in Dublin; what the drama of this episode stages is also the “rejected darkness” in human mind, the forbidden zone of the unconscious. In contrast to the rationality of conscious thoughts, the dark realm of the unconscious belongs to the wild, in which the boundaries between object and subject and between interiority and exteriority collapse and the self and the world interpenetrate each other. There is no longer distinction between “the inner and the outer, the past and the future, the living and the dead” (Doody 197).

In the roaring world of the unconscious, the self loses its unified core of identity. Personal identities decompose, and objects are personalized; Bella’s fan, as well as other things, can talk. Everything transforms. Without distinction, without solidity, the wild flow of the unconscious “bursts all logical chains, divisions, differences”. Under the power of its flow, the system of representation as well as “the great ontological structures” has collapsed (Cixous 388).

Descending the world of the unconscious, we witness the sudden liberation of all the repressed. Forbidden things surge out, guilt surfaces from its hidden places and exposes itself, and “masochism satisfies its most torturing desires” (Cixous 389). Apparently, Joyce gains the inspiration for this “psycho-drama” from the sadomasochistic pornography. This episode stages “a lurid magnification of daily experience” (Quick 233)—what the “chaos” of the unconscious world in “Circe” conveys is, in fact, reality.

3.2.4.3 “Ithaca”: Deconstruction of the Hard Rock of Reason

“Ithaca” is the penultimate episode of *Ulysses*, but in fact, Joyce considers it as the end episode since he describes the Penelope episode as “no beginning, middle or end” (qtd. in Litz 40). In this intendedly concluding episode, the text seemingly escapes from the “chaotic” flow of literary discourses as well as creative mental energy in Oxen and the following surge of suppressed desire, fear and guilt in the wild world of the unconscious in “Circe” and finally settles down on the hard rock of reason. However, this “scientific” episode is actually flooded with unorderedly data and jumbled catalogues.

Joyce left rough notes for this episode, which contain more than two thousands entries and are now kept in the British Museum and the Lockwood Memorial Library at the University of Buffalo. The comparison between these entries in his notes and the correspondent paragraphs in this episode shows how common events are retold in ludicrous jargon of natural sciences such as mathematics, logic, astronomy, and physics, and overwhelmed by a flood of data and catalogues (Madtes 443-4, 448).

This scientific style of this episode boasts of its pretentiousness and transcribes those originally simple questions to those that are almost impenetrable and incomprehensible for the common reader. For instance, the original question of “What did Bloom think that Stephen thought about Bloom?” (qtd. in Madtes 451) in the notes becomes “What, reduced to their simplest reciprocal form, were Bloom’s thoughts about Stephen’s thoughts about Bloom and Bloom’s thoughts about Stephen’s thoughts about Bloom’s thoughts about Stephen?” (*U* 696) in *Ulysses*, “Why did he not conclude?” (qtd. in Madtes 451) is revised into “Why was the chant arrested at the conclusion of this first distich?” (*U* 704), and the simple “Was it possible to contract for these several schemes?” (qtd. in Madtes 451) contrasts with its final complex version “Positing what protasis would the contraction for such several schemes become a natural and necessary apodosis?” (*U* 737).

The Ithaca episode is not only a parody of scientific language; moreover, it highlights the absurdity of scientific method in its attempt to segment full-blooded humanity into separate factors and categories and force experience into an absolute order. Overall, this “scientific” episode casts doubt on the principle of certainty in science as well as the hard rock of reason.

Joyce acknowledged the technique he employs in this episode in one of his letters:

I am writing Ithaca in the form of a mathematical catechism. All events are resolved into their cosmic physical, psychical, etc. equivalents, e.g., Bloom jumping down the area, drawing water from the tap, the micturition in the garden, the cone of incense, lighted candle and statue so that not only will the reader know everything and know it in the baldest coldest way but Bloom and Stephen thereby become heavenly bodies, wanderers like the stars at which they gaze. (qtd. in Fleishman 377)

He mentioned “mathematical”, “catechism” and “in the baldest coldest way” as the key words for the style of Ithaca. It is a tradition in catechism that questions are abruptly asked and then absolute answers are provided by a voice of authority who is supposed to know complete information for all kinds of questions. In this episode, the narrator’s answer to a question turns out to be more like a satire on his seemingly omniscience: when Bloom returns home with

Stephen but finds himself keyless and has to jump over the wall around his house, this question is asked: “Did he fall?”, but the answer does not match the question at all since all it tells about is just Bloom’s weight. Moreover, even the information of Bloom’s weight is problematic because it was measured more than a month ago and therefore is not Bloom’s exact weight at present. The answer from the supposedly omniscient narrator is far from complete and accurate (Fleishman 383-4).

When we look through the surface of scientific factuality of Ithaca, so many tricks and errors that Joyce has set are to be found that the hard rock of reason in this episode turns out to be “not altogether reliable” (McCarthy 606). The paragraph about the calculation of Bloom’s and Stephen’s age can be revealed as a trap which Joyce sets for the reader with facts muddled with errors. Under the guise of the authenticity of the scientific style, the calculator computes their age first according to their disparity and then sneaks a falsely fixed ratio of their age into the calculation (McCarthy 609). At last, calculating their age reaches a point of absurdity when “1904 when Stephen was 22 Bloom would be 374 [...] 969 years, while, if Stephen would continue to live until he would attain that age in the year 3072 A.D., Bloom would have been obliged to have been alive 83,300 years, having been obliged to have been born in the year 81,396 B.C” (*U* 694). At this point, this paragraph becomes a parody of not only mathematics but also logic (Fleishman 387).

This episode boasts the authority of its quasi-mathematical style; however, in the nineteenth century, the development of non-Euclidean geometries demonstrated that mathematics could never claim accuracy and absoluteness in description of the physical world. In 1921, the year when Joyce was still writing the episode of Ithaca, Albert Einstein was forced to face the truth and admit mathematics’ loss of the absolute status: “Insofar as the propositions of mathematics give an account of reality they are not certain; and insofar as they are certain they do not describe reality” (qtd. in McCarthy 611); later, Bertrand Russell also lamented the replacement of “The splendid certainty” of mathematics by a bewildering conceptual maze (McCarthy 611).

The irony of mathematics’ precision and certainty is demonstrated in the idea of the quadrature (squaring) of a circle, which occupies Bloom’s mind but had already been proved to be unsolvable by Ferdinand Lindemann early in 1882. Though the scientific style impresses on the reader the notion that everything can be precisely reconstructed in a mathematic way,

the impossibility of squaring a circle suggest that what is at work is actually the principle of uncertainty (McCarthy 611).

What is more absurd than the conviction of the principle of precision and certainty is that human experience is assumed to be able to be explained in an objective way with the cold and rational scientific language. According to the scientific method, people are treated as objects in Ithaca; for example, Bloom can be reduced to a number which is subject to mathematic calculation: “Reduce Bloom by cross multiplication of reverses of fortune from which these supports protected him, and by elimination of all positive values to a negligible negative irrational unreal quantity” (*U* 743). In avoidance of the interference of human spiritual and emotional elements, human activities are recorded as scientific phenomena. In this way, what the action of a handshake concerns is not the relationship between Bloom and Stephen but the geometric relationship of their shaking hands (Lawrence 564): “Standing perpendicular at the same door and on different sides of its base, the lines of their valedictory arms, meeting at any point and forming any angle less than the sum of two right angles” (*U* 720).

The text provides a list of Molly’s lovers, in which these persons are treated objectively as a series of mathematic numbers, “neither first nor last nor only nor alone in a series originating in and repeated to infinity” (*U* 750). But the illusion of the objectivity and factuality of the list is smashed by some ludicrous inclusions, such as “a bootblack at the General Post Office” (*U* 750). This hyperbolic list is a mix of real lovers such as Boylan and hypothetical lovers; in fact, it reflects not an objective fact but human emotion behind the pseudo-scientific language, which is Bloom’s latent jealousy. In this sense, the unreliability of the scientific style in Ithaca actually serves the purpose of humanizing this episode (McCarthy 616).

In fact, the objective, cold scientific style of this episode is employed not for science’s own sake but for human reason—it is needed for Bloom’s own “mechanism of avoidance” (Lawrence 560). Rationalizing and reducing his love rivals to physical objects is a psychological strategy for Bloom to deal with his anxiety about his wife’s adultery (Lawrence 561)—he is striving for equanimity.

The form of catechism functions like a scientific machine and segments the reality into pairs of questions and answers. It tries to force full-blooded humanity into conceptually categorized systems and put experience into an absolute order. But after one question being answered, there can be always another question following; in reality, the number of questions

and answers which can be produced in the form of catechism is “infinity”. Ithaca is a parody of the closure of any system. As the intendedly concluding episode, it implies the inability of any rational system that attempts to conclude *Ulysses*, or literature in general, or life itself (Lawrence 566-7, 570).

By the end of the episode, the narrative has left the hard rock of reason and loosened itself into a free flow of random association with Bloom’s mind sinking into sleep. In the state of subconscious, he enjoys playing with a long list of alliterative names: “Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer [...] and Xinbad the Phtailer” (*U* 756). With the deconstruction of the rational, scientific system, Ithaca concludes with “the incertitude of the void”, which is represented by the large black dot at the end (McCarthy 616-7).

As the last part of his day-long wandering, the Ithaca episode represents Bloom’s journey to the cold cosmos of reason and scientific facts, and he ends this journey with feeling “The cold of interstellar space, thousands of degrees below freezing point or the absolute zero of Fahrenheit, Centigrade or Reaumur: the incipient intimations of proximate dawn” (*U* 721). It is also his starting point of return—Bloom returns from the cold cosmos to his warm bed, to the intimate things of ordinary life, and to the intimate person for him—his wife Molly (Fleishman 391).

3.3 Formless Form: The Reintegrative Inter-discourse

All the previous episodes can be said to be the work of the arranger—they derive from the free flow of his mental energy, his stream of consciousness. But the last episode, Penelope, is something totally different. Basically, it is composed as just a woman’s stream of consciousness. But Molly seems no real woman. A woman of flesh and blood has her own complex feelings and thoughts, just like Bloom. To a great extent, Molly is a stereotypic woman whose image is presented from Joyce’s male point of view: “education shortage”, “long for romance”, “fantasies come from bookstalls and lending libraries” (Callow 472), a lazy, empty-headed woman, and a “typical shrew” (Schwartz 160).

In Joyce’s writing, Molly utters the typical grievances of a nagging wife. She complains

about Bloom's returning home after two in the morning and blames his bad habit and "his deceitful male nature" (Schwartz 160): "they treat you like dirt" (*U* 801). She is very unsatisfied with their poor financial situation caused by Bloom: "A makeshift means of support, four changes of address, and several of Leopold's 'get rich quick' schemes have all met with consistent failure" (Schwartz 161). Bloom's habit of sleeping at the other side of the bed also becomes a thing that she finds fault with: "its well he doesnt kick or he might knock out all my teeth" (*U* 794).

Jealousy is also a feature of this stereotype of the shrew (Schwartz 161). Molly knew that Bloom flirted with the maid and then fired her, and Molly also knows about the "French letter still in his pocketbook" that Bloom received today, "deceitful men all their 20 pockets arent enough for their lies" (*U* 795). She feels the threat of her daughter's burgeoning adolescence, and she is suspicious that her aging is the reason for Bloom's sexual coldness: "living with him so cold never embracing me [...] I suppose he thinks Im finished out and laid on the shelf well Im not nor anything like it" (*U* 800).

The image of Molly also reflects that of the stereotype woman of her times with limited education. She overtly admits her misspelling of "sympathy" and "nephew". Also, she is usually confused by the capitalization of initial letters: her error of using lower-case letters in "the german Emperor" (*U* 761), "the prince of Wales" (*U* 770) and "paris" (*U* 776); and the false capitalization in "all for his Kidney" (*U* 775) and "I tried with the Banana" (*U* 782).

"A perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent Weib" (qtd. in Schwartz 157), Joyce said of Molly in a letter to Frank Budgen. He creates the character Molly more for a symbolic meaning rather than as a real woman with complex feelings and thoughts. She symbolizes a force from life that is inexplicable, beyond rational analysis. For Joyce, women are one of all things from life that he cannot fully comprehend. It seems that Joyce creates a female character—Molly—to embody all the things he cannot explain or rationalize. Molly actually represents the most fundamental, inexhaustible force in life. Her stream of consciousness acts as a reintegrative inter-discourse, which engulfs and dissolves all tensions and conflicting discourses from the previous episodes.

3.3.1 Telos vs. Chaos

There is a tension between telos and chaos mounting throughout all the previous episodes of *Ulysses*. In the Nestor episode, Deasy voices his belief in a telos, in a final purpose in history, “All human history moves towards one great goal”; hence the world is attached to an ultimate meaning of existence—“the manifestation of God” (*U* 36). As a Protestant Unionist, he holds this notion of telos to justify the bloody history of the British Empire (Spoo, “Teleology” 441).

But for Stephen, the concrete body of history is filled with war and murder. The teleologists of both Catholicism and British imperialism abstract history from its real content in order to fit history into their tyrannical systems and impose arbitrary values on it. Stephen rejects the rigid teleologies of both the Catholic Church and the British Empire and desires to escape from the nightmare of history (Spoo, “Teleology” 441-2).

In Stephen’s view, the world seems void of meaning; living in a world where his mother died “beastly” (*U* 140) and his family is decaying, he needs to find a new logos for this world with which he can define his relation to it (Smith, “Musical” 82). In the Proteus episode, he wanders along Sandymount Strand and tries to read “signatures of all things”. Though being absorbed in his inner world of abstract ideas, he is nevertheless aware of the “unsignifying chaos” (Eddins 807) of the physical world: he sees the jumbled things on the beach, such as empty bottles, sand, and cockle pickers. And he knows that after all, he has to return to Dublin and to its crowd (Richardson 180).

He is repelled by the “chaotic” world (Smith, “Musical” 86): everything in it is complex and incomprehensible, and at the same time, the constant metamorphosis of everything makes this problem farther complicated (Eddins 809). In Stephen’s eye, reality mocks the notion of history as “the manifestation of God”. He sees a vision that not God but the reversal of this word, a dog, “eyes on the ground, moves to one great goal” (*U* 49) and sniffs the carcass of a dead dog. In his fancy, the dog undergoes not a progression as supposed in all history but a constant metamorphosis, and it merges with its dead brother as Stephen feels himself merging with a drowned man (Richardson 181). Thus Stephen imagines that God exists also in a process of protean change: “God becomes man becomes fish becomes barnacle goose becomes featherbed mountain” (*U* 53). History turns out to be the “manifestation of the god of change” (Spoo, “Teleology” 445).

For Stephen, the god of change is merely a blind force which is engaging “in an endless transmutation of matter” (Smith, “Musical” 87). In this all-engulfing process of change, no identity can be fixed and no meaning can be yielded by man but the “eat-excrete and birth-death rhythms” (Smith, “Musical” 87). So God is nothing but noise, “a shout in the street” (*U* 37). He scorns this unholy world as well as its vulgar force of change, so he wants to disassociate himself from common life in order to pursue artistic freedom and perfection (Smith, “Musical” 87), as he hollowly hails in *A Portrait*, “Free. Soul free and fancy free” (Joyce, *Artist* 213).

What Stephen seeks is still an abstract rational system which aims to reduce the complexity and heterogeneity of concrete life and impose artificial meaning on life. But he can never realize his ideal of purity and perfection in the world of real existence except in his artificial world of art and idea; nature includes anything but perfection. Actually, he is overwhelmed by the contingency and uncontrollability of history as well as by the vulgar life of Dublin (Eddins 805). His home city is always imperfect, frustrating, and full of tension. Just like every living being, Dublin will never fulfill itself and never attain entelechy, for its inner vital force surges forward and push it to pursue a constant state of becoming or living (Mason 202).

The ultimate imperfection of the real world does not match Stephen’s ideal. Then he would rather choose non-existence than this imperfect world because he sticks to his dualistic principle: all or nothing. In the Circe episode, when his mother emerges in the form of a ghoul as the “nightmare of his personal and national histories” (Eddins 808), he jumps to smash the chandelier of the brothel as a symbolic gesture of destroying history, all space and time: “I hear the ruin of all space, shattered glass and toppling masonry, and time one livid final flame” (*U* 25). But the destroying of the world is only his imagination. Out of the brothel, he immediately confronts the reality of history: privates Carr and Compton who represent the power of the British Empire and beat him; and in his ensuing illusion, he meets with “poor old Ireland” as “Old Gummy Granny” and senses the familiar feeling of Ireland’s self-betrayal (Castle 313), “the old sow that eats her farrow” (*U* 608).

To the multiplicity of Dublin which Stephen rejects, Bloom feels himself a natural part of it. He accepts both its pain and pleasure and acts according to his sense of social obligation. While Stephen and his friends are having their rowdy drink and talk party in the maternity

hospital, Bloom is visiting there to express his care for the laboring Mrs. Purefoy.

Holding a non-Christian, secular world view, Bloom never thinks about divine telos. He accepts the natural world and recognizes its birth-death cycle as it is—just part of the cosmic life process: “It’s the blood sinking in the earth gives new life [...] In the midst of death we are in life. Both ends meet” (*U* 112). Though he is not religious, Bloom’s attitude towards the Catholic Church is not total rejection like Stephen; he still recognizes the consolation function of religion (Castle 317): “Now I bet it makes them feel happy [...] feel all like one family party [...] Not so lonely [...] Let off steam. Thing is if you really believe in it” (*U* 83).

He actively involves himself in worldly life and thinks of himself belonging to Dublin and to Ireland. But in the Cyclops episode, he confronts the Citizen and his anti-Semitic fellows. Their provocation prompts Bloom to finally gain the courage to admit and defend his Jewish identity. At the same time, Bloom declares his belief in love and tolerance in a society against “force, hatred, history, all that” (*U* 348).

His good will suffers failure in face of “the limitations of history” (qtd. in Castle 320), as Ira Nadel puts it. Only in the hallucination of the Circe episode can he become “Leopold the First” (*U* 499) and fulfill his dream of improving the society and changing history. He once tested the contingency and uncontrollability of real life with a florin experiment—the marked florin never returns to him. The hard reality proves the actual failure of any teleology or logos which attempts to govern “concrete existence” (Eddins 815).

3.3.2 Formless Form

A logos is supposed to be the universal “principle of form and certainty” and govern the concrete reality with “pure and sterile structures” (Eddins 809). In *Ulysses*, the logos is ridiculed with the novel’s structure becoming ever larger and looser. At the end of Ithaca, the logos that is represented by the form of the catechism begins to lose itself into an incoherent structure and finally dissolve into free flow of both word and the mind. This end paves the way for the ultimate structure—a “non-structure” that is just as complex and fluid as a sea—in the last episode (Eddins 817).

In the supposed concluding episode of Ithaca, the supposed telos of *Ulysses*—the union of Bloom and Stephen as father and son—does not happen. The structure turns out to be not

concluded as a closed one but stays open and imperfect (Spoo, “Teleology” 453, 457). The openness of the ultimate structure is implied in the basic element that the whole novel is made of: stream of consciousness of Bloom, Stephen, Molly and other characters, or overall, the flow of the arranger Joyce’s creative mental energy, or more basically, the cosmic element of water that represents the intrinsic fluidity of life.

Water symbolizes “the fundamental structure” which underlies all structures (Spoo, “Teleology” 448) and “transcends the frame of any logos” (Eddins 811). Like water, the structure of the ultimate reality overflows all fixed frames or forms, for only a fluid world structure is capable of containing all the orders and disorders of the real. The ultimate form is as fluid as water—it is the formless form.

When it comes to the Penelope episode, all the previous experiments upon style and form have ceased; and the style returns to the “plain words” (Stanier 329), or the “artless, unmediated representation” (Doody 198): it is just a flood of spontaneous words, without punctuation and without any stop. The nightmare of history is deconstructed into a woman’s story, her story. Molly Bloom lies in her bed, reflecting upon the events of this day, upon her marriage, upon her opinions of her husband and of other men, and upon her youth in Gibraltar.

As the archetype of history, her story reveals that all human stories are grounded on “all remembered events and characters, all local lore, songs, and superstitions” (Castle 321). She writes her memory into history “in the rhythms of everyday life” (Castle 322), whose content is all human experience and local knowledge. More significantly, her memory contains those “unpresentable”, “illogical, ungrammatical, disteleological” (Castle 324), that is, the so-called “chaos” of life. Her story is actually the “history for life” (Castle 324). In her flood of memories, the previous tensions between order and disorders and between reason and unreason have dissolved into a more fundamental force in life and engulfed in the torrent of her thoughts.

The focus of her mind freely shifts in all directions; and consequently, her language changes the references and directions constantly, as Brivic points out (qtd. in Stanier 324). Here is an example of the fluidity of the he-reference: “he [Stephen] could do his writing and studies at the table in there for all the scribbling he [Bloom] does at it and if he [Stephen] wants to read in bed in the morning like me as hes [Bloom] making the breakfast for I he can make it for 2” (*U* 803). Underlying her stream of consciousness, her fundamental life energy

is freely flowing like water.

3.3.3 The Inexhaustible

Stephen's life seems to be an eternal quest for his identity or his self. And during his day long wandering, Bloom's identity has once undergone the process of mutation and dissolution in the Circe episode. But Molly's identity is always secure within her body; therefore there is never a need for her to wander in search of one identity, or to confirm her identity (Smith, "Musical" 91).

And she remains as the center of Bloom's world. During his emotional and physical wandering on this day, his mind is dominated by the anxiety about their relationship in jeopardy as well as the memory of their past life; even the thought of the face-lotion for Molly intrudes on his consciousness from time to time (Schwartz 161). His day-long wandering ends with returning to her. He returns and lies "curled up beside her in a fetal position" (Smith, "Musical" 91); and with "the elementary egoism" (Fleishman 390) of the earth-mother, Molly remains a unified self and stays self-centered in her own world (Stanier 329).

She does not intellectualize life; for her, life is a flow of concrete memories and feelings, and she has no intention of controlling their flow. She decomposes the abstract concept of "metempsychosis" into a phrase that just imitates the concrete sound of the word: "met him pike hoses" (*U* 161). In her way, she disavows "the superiority of the intellectual over the sensual" (Schwartz 156), or the superiority of the stasis of the ideal over the kinesis of the real. The torrent of thoughts as well as of words in Molly's monologue produces tremendous energy. This energy originates from her sensuality, and from an appetite for life (Richardson 183).

Joyce gives the symbol of oo (infinity) to her, that is, the figure 8, the eight sentences "with the eight negatives at the beginning of the eighth sentence, as well as with the eight 'yeses' that complete the sentence" (Restuccia 113). The "Time" in Penelope is also infinity (oo) or "Hour None" (Cohn 58), "I never know the time" (*U* 768).

Molly holds the "pre-Christian, pagan ethic" (Schwartz 156) in favor of sensual desires to justify her extramarital affair with Boylan: "What else were we given all those desires for Id like to know I cant help it if Im young still can I" (*U* 800). And she finds no contradiction

between her frequently alleged belief in “God” and her pagan morality, or her “pagan attitude toward life” (Schwartz 156). Nietzsche says in *Der Antichrist*, “Pagans are all those who say Yes to life” (qtd. in Schwartz 156). She confirms her intrinsic force of life and finds “no metaphysical impasse”, making “no distinction between usurpers and rightful lords or between the vulgar and the sublime” (Smith, “Musical” 91).

In her memory, time moves freely among the past, the present and the future and throbs in the emotional rhythm of the flow of her thought. The reintegrative inter-discourse of *Ulysses* reintegrates all life experience and life energy into her memory or her story, which represents the sea of consciousness and therefore can never exhaust itself. “The mind is its own sea” (Duncan 290), in which there is “no beginning, middle or end” (qtd. in Litz 40).

3.4 *Life is Relation*

Ulysses exhibits the complexly interwoven stream of consciousness and social life in an extremely realistic way. In a biological and organic world view, life is fluid, complex; and in the flow of life, “Everything (and everyone) is connected to everything (and everyone) else” (Zapf, “Notes” 88). Literature reflects the “processual, non-linear models of mind and life” (Zapf, “Notes” 92). In the world of *Ulysses*, no one can actually stand apart from the overall flow of Dublin life.

Life in *Ulysses* defies human intellectual pursuit for singular truth and definite meaning because it is too concrete, too familiar and too chaotic, hence beyond definability. Despite our aesthetic fascination with purity, beauty and perfection, life is a complex existence for being both ordinary and sacred, both beautiful and foul (Duperreault). *Ulysses* conveys the complexity of what comprises being human in real life and of how a person exists in relation to others as well as to life itself.

Stephen fails to comprehend life. For him, history is a nightmare, and reality is painfully intolerable. In his opinion, art supposedly stands opposed to the “chaos” of real life and therefore represents his “aesthetic and spiritual ideal” (Melnick 50), “refined out of existence” (Joyce, *Artist* 184). He views life as “the sluggish matter of existence” (Melnick 51), which needs to be purified and transcended. As a self-centered artist, he tries to free himself from entangled relationships in life and eventually, from the relation to life.

He lives in a state of alienation, both spiritually and physically. He “feels banished specifically from the Martello tower by his ‘brother soul’ (*U* 52) Buck Mulligan and more generally from Ireland by his fellow citizens” (Siegchrist 27). Moreover, he isolates himself from a more fundamental relationship—that with the family. He recalls the moment when he brutally rejected to pray on his mother’s deathbed in order to keep his egocentric soul preserved: “Her glazing eyes, staring out of death, to shake and bend my soul. On me alone” (*U* 11).

In the Wandering Rocks episode, he meets with another family member, his sister Dilly. He sees the French primer she just brought from a second-hand book cart and remembers: “I told her of Paris. Late liebed under a quilt of old overcoats” (*U* 254). She desires to follow her brother and soar above her plight in Dear Dirty Dublin. Stephen senses the bond with her, both spiritually and physically, “My eyes they say she has. Do others see me so? Quick, far, and daring. Shadow of my mind” (*U* 254). “In a pang of conscience he sees in her a living human victim of history” (Castle 312), “She is drowning. Agenbite. Save her. Agenbite. All against us” (*U* 254). But “fear overwhelms him” (Garvey 113), “She will drown me with her, eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death” (*U* 254). He leaves her helpless and hopeless.

He himself goes on to pursue his goal of self-realization of the soul. He depicts an image of himself in an egocentric manner as “creator-artist [...] who can make sense of the emotional and cultural debris around him and within him” (Caraher 193). Yet the debris of the reality persists despite his desire of rationalizing them; his failed ambition leads him only to despair and isolation.

The father-son relationship in this novel relates Bloom to Stephen. Bloom has been grieving for his lost son Rudy for years, whose death is also the major cause for his marital problem. At the end of the Circe episode, he regards Stephen as his lost son at a moment of fantasy, and then he plans to bring Stephen into his family. On Stephen’s side, what he has sought through his intellectual exploration all day long is consubstantiality in the father-son relationship.

Stephen’s and Bloom’s consubstantiality begins in the Circe episode, where they gaze into the same mirror but see the reflection of Shakespeare with reindeer antlers. Throughout the day, Shakespeare remains to be Stephen’s focus of interest, and Stephen endeavors to make “Shakespeare in his own image” (Benstock, “Narrative” 728) as artist-creator; but the

antlered headdress hints at an identity that is shared by Bloom and Shakespeare: a cuckold (King 306). Stephen says: “God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self” (*U* 521); yet in real life, the commercial traveler is Bloom.

After their meeting, Bloom takes Stephen first to a little greasy spoon then to his home, caring for the arrogant young man and also scheming to make a profit on Stephen’s vocal talent. When they sit together, drinking “Epps’s massproduct, the creature cocoa” (*U* 691), they seem to reach the state of consubstantiality at a moment (Smith, “Rhythm” 404) when they are referred to as “Blephen” and “Stoom” (*U* 697). But this supposed consubstantial relationship terminates when Stephen eventually rejects Bloom’s invitation to enter his family. As an egoist, what Stephen desires is not a real father but fathering himself. He stays isolated from all relations and continues to go down his blind alley.

The two men have different opinions of fatherhood. Stephen interprets fatherhood only in theological terms: it is “conscious begetting” or “a mystical estate” hence “unknown to man” (*U* 217). But for Bloom, fatherhood is “not willed nor known, but experienced” (Cope 84):

What Bloom remembers of fatherhood is the act of procreation itself, the immediacy of Molly’s desire, and the fragments of the experience that have no integral relation at all—an old address, two dogs, a sergeant with a smile. But Bloom is actually the father of two children, and what he knows about fatherhood makes all the difference. (Doody and Morris 234)

For Stephen, fatherhood belongs to the divine and conceptual realm whereas in Bloom’s experiences, it is part of human relationships, and part of real life.

Stephen cannot face or accept life as Bloom does (Doody and Morris 235). As its focus moves from the young artist to the father-everyman, *Ulysses* leaves a single man’s egocentric world and enters into real life, in which everything and everyone exist in relation.

For an individual, the basic mode of existence is to live in a relation with the local society (Knight 67). But as a Jew, Bloom dwells at the margin of the Dublin society; he is “neither wholly accepted nor wholly rejected” (Kuehn 212) by those Dubliners who stay at the center. Though an outcast, his humanity and “commonplace heroism” remain unchanged in a society of hollow values; he keeps involving himself in the Dublin life and is always sensitive to the need of other people and to the improvement of the society. To their local society, Bloom’s and Stephen’s attitude are poles apart: Stephen rebels and rejects it whereas Bloom “opposes

but loves it” (Kuehn 213).

For Bloom, Molly is the center to his world of relationships. Listening to the music of Sirens, he keeps recalling “a rich complex of sensuous experience” (Duncan 295) that centers on Molly:

[T]he sound of Molly’s snore, the pain of a toothache, the vision of the harp-ship, the touch of cool hands, and all of the sense impressions associated with the rhododendrons. A few minutes later a song reminds Bloom of Molly’s “full voice of perfume” (U 288) and full bosom. (Duncan 295)

He is tormented by his awareness that Molly is going to start an affair with Boylan today. He is also aware of his own fault in their marital problem: because of Rudy’s death as well as Milly’s menarche, the marital relationship between him and Molly has gradually deteriorated. During the day, he is plagued by the thought of her adultery with Boylan. But sometimes, he also takes some comfort from his most favorite memory associated with their happy time and the rhododendrons on Howth.

To the relation problem, Bloom’s reaction is not to break the relationship or even resort to slaughter like his Greek counterpart Odysseus. Bloom’s mode of existence is to live in the relation with others as well as with life, and to cherish this relation with his warm humanity.

He tolerates and manages to live with the relation problem in order to continue staying with his loved one. Though he has a strong feeling of jealousy like every husband which exhibits in the ridiculousness of his imagined list of Molly’s lovers, he transforms the complex emotions of envy and jealousy into a feeling of abnegation and equanimity in his special way:

By what reflections did he, a conscious reactor against the void of incertitude, justify to himself his sentiments?

The preordained frangibility of the hymen: the presupposed intangibility of the thing in itself: the incongruity and disproportion between the selfprolonging tension of the thing proposed to be done and the selfabbreviating relaxation of the thing done; the fallaciously inferred debility of the female: the muscularity of the male: the variations of ethical codes: the natural grammatical transition by inversion involving no alteration of sense of an aorist preterite proposition (parsed as masculine subject, monosyllabic onomatopoeic transitive verb with direct feminine object) from the active voice into its correlative aorist preterite proposition (parsed as feminine subject, auxiliary verb and quasimonosyllabic onomatopoeic past participle with complementary masculine agent) in the passive voice: the continued product of seminators by generation: the continual production of semen by distillation: the futility of triumph or protest or vindication: the inanity of extolled virtue: the lethargy of nescient matter: the apathy

of the stars. (*U* 753)

Before he goes to sleep and call it a day, he finds on the piano “music in the key of G natural for voice and piano of Love’s Old Sweet Song” (*U* 723). Relationship is the most significant thing in life for him, and so is for Joyce: he sets all events of *Ulysses* on the day of his first meeting with his wife Nora (Smith, “Musical” 90).

Bloom attaches himself to life just as he does to Molly’s love. In the Hades episode, the graveyard atmosphere stimulates his longing for the warmth and vitality of life: “Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life” (*U* 119). For him, Molly is the very embodiment of life, a full-blooded living being.

Molly is also the person who knows him best in the world. “I know every turn in him”; “he cant keep a thing back” (*U* 804). She first knew him at the time of their courtship and has lived intimately with him since their marriage. She is fascinated by the complexity of this creature—her Poldy (Raleigh 595):

it is knowledgeable; it is stubborn; it is experimental: “always with some brandnew fad every other week” (*U* 765); it thinks it knows everything or that nothing can happen without it’s knowing it; it is imitative; it is endlessly inquisitive; it is given to lengthy and polysyllabic explanations: it can never explain a thing simply; it is full of “trash and nonsense” (*U* 769); it is always planning, plotting, scheming, hiding: “slyboots as usual” (*U* 767); it is militantly atheistical: “he says your soul you have no soul inside only grey matter” (*U* 762). She must finally conclude that nobody else has a mind like Poldy, that only she understands it. (Raleigh 595)

From his own experiences, Bloom has also recognized that life itself is as complex as every person: his father committed suicide; his heir and only son died as an eleven-day-old infant; he and his wife have not had normal sexual relations for ten years, which eventually leads to Molly’s adultery happening on this very day; moreover, he belongs to a marginalized race in the local society and was just attacked by the Citizen on this same day.

Anyone who is consumed with such depression and with such “feelings of inadequacy and inferiority” (Raleigh 596) is easy to become cynical or neurotic, but such is not Bloom’s case at all. His mental state remains balanced, moderate, enduring and active. He still loves Molly and loves life; he keeps “constant engagement with the world around him” (Raleigh 596). And he often observes Irish life and people around him, his fellow Dubliners, with a spirit of amusement as well as of criticism (Raleigh 596):

[O]n Irish males who must always be together in pubs: “Ought to go home and laugh at themselves. Always want to be swilling in company. Afraid to be alone like a child of two” (*U* 398);

of large Irish families: "Fifteen children he [Simon Dedalus--John Joyce] had. Birth every year almost. That's in their theology or the priest won't give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? Eat you out of house and home. No families themselves [the priests] to feed. Living on the fat of the land" (*U* 159). Of students in a political demonstration in 1899: "Silly billies: mob of young cubs yelling their guts out [...] Few years' time half of them magistrates and civil servants. War comes on: into the army helter-skelter" (*U* 171). So it goes throughout the day as Bloom silently and calmly analyzes and deflates the heated world he inhabits. And a similar, silent, dispassionate, shrewd analysis of his fellow Dubliners is going on at the same time: thus Charley M'Coy and his wife Fanny, Tom Kernan, J. J. O'Molloy, Richie Goulding, Ned Lambert, Ben Dollard, Simon Dedalus, Father Cowley, have their character and fate briefly but accurately analyzed by Bloom. (Raleigh 597-8)

His characteristic moderation and humanity allow him to accept life as well as all the relational problems in life with "equanimity". Between Stephen's "non serviam" (*U* 595) to life and Molly's affirmative "yes" to it, Bloom chooses to embrace the "warm fullblooded" body of life. At the end of the day, he returns home, lying beside Molly and "kissed the plump mellow yellow smellow melons of her rump" (*U* 754).

4. *Huckleberry Finn*: A Ceaseless River

Ulysses exhibits the complexly interwoven stream of consciousness and social life. Running through the whole text is the flow of the writer's free mental energy. In the end, the tensions between telos and chaos and between reason and unreason are all included and engulfed in the sea of thoughts. Underlying the stream of consciousness, the intrinsic force of life is revealed to be as unstructured and formless as water.

The flow of life energy in the text of *Ulysses* derives from the arranger's free mental energy, and Joyce ends his novel with a woman's stream of consciousness as the symbol of fundamental vital force he feels in life. When it comes to Mark Twain's *The Adventures of Huckleberry Finn*, the ceaseless flow of life is represented by another water entity that the protagonist goes along: the Mississippi River. The rich, non-conceptual life is embodied by this giant entity from nature. This river of life is all-inclusive: all the life in this novel is happening along this river, and related to this river.

4.1 *The River of Life: The Inexhaustible*

Mark Twain is enchanted by this river. And this "river" novel shares the "Raftmen" chapter with his another work about this river—*Life on the Mississippi*. For him as well as for his protagonist Huck Finn, the Mississippi represents a power that is inexhaustible: it is the river of life, all-embracing, containing all life experience. It never stands still, full of unnamable vital energy.

In *Huckleberry Finn*, the river is not only the actual lifeline for all river towns (Slattery 38), and it represents the lifeline of the novel itself, along which the story develops—the whole novel is a journey down the river. Going down the river, Huck and his companion Jim encounter criminals, shipwrecks, the feud between two families, the public slaughter of a drunk, and two frauds, the duke and the king, who then take control of the raft, cheat people in the various towns along the river and sell Jim back into slavery.

As a natural force, a river constantly changes, renews itself, and drives life forward. Opposing any rigid political and cultural system, the river represents a counter force of renewal in this novel. Through Huck's contact with the river, the river reveals its power of revitaliza-

tion against the corrupted civilization—during the river journey, Huck comes to realize his genuine human feeling and the human identity of Jim despite Jim’s inferior status as a slave that is sanctioned by the civilized society.

The river journey is narrated by the vernacular voice. Resembling the all-embracing river, the narrative of the novel is directed by an intrinsic “holistic-pluralistic” (Zapf, “Notes” 93) trend within any natural or cultural ecology. The story of the river journey is told by a native son of this river; moreover, its narrative contains the voices of a variety of native people, even including those of black slaves, to narrate their life experiences. With an imaginative counter-discourse, this novel addresses “what is suppressed, disempowered, pushed to the margins or excluded by those systems” (Zapf, “Notes” 92). On the narrative level, the counter-discourse for renewal is expressed by both the vernacular voice of a little boy on his journey on the Mississippi River, and it directs him to reconnect himself with genuine human feeling and restore the unnamable vital force both to the human body and to the human psyche (Zapf, “Notes” 98).

Huck’s adventures happen either on the river or along its banks, and the river embodies a mighty force of fluidity, change and transformation in life (Slattery 31). Through his adventures, Huck senses that the reality is as unfixed and shifting as the great river, with the corrupted “civilization” as a deep current in it.

The Adventures of Huckleberry Finn unfolds a “full-scale journey” along the Mississippi River and provides a “panoramic view of islands, steamboats, small towns, and the South in general” (Gribben 19). In this book, a native boy tells his adventures on this river in his own language, and his adventures tell the vitality of this river and the multiplicity of the local people as well as of their voices (Marx 129).

4.2 A Critical Force: The Cultural-critical Metadiscourse

On the symbolic level, a river functions as a critical discourse. It ceaselessly flows forward despite any barrier or limitation, implying an eternal urge to change and to break the rigid frame of the one-sided dominating system. As the directing force, the river brings Huck as well as the reader to go down the flow of life and experience the corrupted side of civilization, with slavery as the darkest part. Huck and Jim keep fleeing back to this river. It brings

them to experience the violence, hypocrisy and deception in the societies around it but also provides them with the power of revitalization. Like everything connected to this river, they are moving onward along with the river, without cessation or standing still.

4.2.1 A Journey for Escaping from Slavery

Huck and Jim start their journey down the river because both of them are escaping. Huck escapes the rigid rules and religious codes that are set by Miss Watson in an attempt to “civilize” him; and more importantly, he tries to escape his violent father. But during his escape, he involves himself more and more into Jim’s escape: to escape from slavery (Alberti 925).

The author Mark Twain was raised and nurtured in a culture of slavery. His parents were slaveholders, and their slaveholding society sanctioned the inferiority and sub-human status of the black. In this novel, all the slaveholders are ignorant and unconscious of their deep prejudice (Cummings 457). Among them, even the most kind-hearted and sympathetic people, such as the Wilks girls and Uncle Silas and Aunt Sally, never doubt the righteousness of slavery and the superiority of themselves over black slaves, though they may be full of tears for the splitting up of a black slave family.

The poor white is also anxious to keep their racial privilege. Twain depicts Huck’s father Pap Finn as such a piece of “white trash” in a satirical way (Alberti 927). It is unacceptable for Pap to see a black man better dressed and educated than him. When he discovers that a free black man is even allowed to vote, Pap becomes so outraged that he curses this country to “rot” and vows never to vote:

There was a free nigger there from Ohio--a mulatter, most as white as a white man. He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that's got as fine clothes as what he had; and he had a gold watch and chain, and a silver-headed cane--the awfulest old gray-headed nabob in the state. And what do you think? They said he was a p'fessor in a college, and could talk all kinds of languages, and knowed everything. And that ain't the wust. They said he could _vote_ when he was at home. Well, that let me out. [...] but when they told me there was a state in this country where they'd let that nigger vote, I drew out. [...] and the country may rot for all me--I'll never vote ag'in as long as I live. And to see the cool way of that nigger--why, he wouldn't 'a' give me the road if I hadn't shoved him out o' the way. I says to the people, why ain't this nigger put up at auction and sold?—that's

what I want to know. And what do you reckon they said? Why, they said he couldn't be sold till he'd been in the state six months, and he hadn't been there that long yet. There, now—that's a specimen. They call that a govment that can't sell a free nigger till he's been in the state six months. (*HF* 21) ⁴

In Pap's mind, all the black are destined to be "put up at auction and sold" according to the universal order, even if this person is legally free and a "p'fessor". Representing the typical "white" attitude, Pap never admits that a black person is his equal—a human being (Donaldson 35).

In such a society, black slaves are regarded as non-human objects, that is, their white owners' property (Donaldson 34). Hence Miss Watson decides to trade Jim for money despite that the consequence of her decision is to separate Jim from his family. Under this circumstance, Jim is forced to flee and starts his journey down the river together with Huck. He not only pursues the legally free status for himself but also desires to bring freedom to his whole family.

4.2.2 The River Societies: Hypocrisy, Feud and Murder

In *Huckleberry Finn*, the main line of social critique extends along the journey down the river. Going down the river, Huck and Jim meet with all kinds of people: thieves, two feuding families, frauds, nasty town folks, and a murderous aristocrat. The river brings them to experience the chaotic and corrupted side of the societies along its banks.

In the communities along the river, Widow Douglas and her sister, Miss Watson, as well as the Grangerfords and the Shepherdsons are all prominent members of their local societies and enjoy the reputation of piety and respectability. To Huck, the Grangerfords are friendly: they warmly welcome Huck, and their youngest son Buck, a boy about Huck's age, becomes his friend. And they also seems to be capable of understanding human emotion and sentimentality, for they cherish the sentimental poem of Buck's late sister, Emmeline, "Ode to Stephen Dowling Bots, Dec'd" (*HF* 73); though Twain actually presents this poem as an artificial "product of a highly conventionalized formula" (Gabler-Hover 45) in order to poke fun at the popular sentimentality.

Just as Widow Douglas and Miss Watson are proud of their piety, the Grangerfords and

⁴ Quotations from Mark Twain, *The Adventures of Huckleberry Finn* (Pennsylvania: Pennsylvania State U, 1998) will be cited parenthetically in the text.

the Shepherdsons devote themselves to religion in like manner. They like to read the Bible at home and go to church regularly. They like the sermon about brotherly love and “all talked it over going home” (*HF* 78), but the two families go to church armed with guns to listen to this sermon. In the same hypocritical manner, Miss Watson teaches Huck that he “must help other people, and do everything I could for other people, and look out for them all the time, and never think about myself” (H 10); but on the other hand, she herself treats Jim as a non-human object and sells him for money (Fetterley 73).

Later Huck finds some hogs lying on the cool floor of the church, and then he observes the difference between a hog and these church-goers: “If you notice, most folks don’t go to church only when they’ve got to; but a hog is different” (*HF* 78). A hog likes a church because of its coolness, but these respectable people—Miss Watson, the Grangerfords and the Shepherdsons—do not really like the church itself; for them, the church is merely a place to bring the reputation of religious piety and mask the hypocrisy and violence of their society (Allingham 467).

At last, their disguise of human love and sentiment is thrown off in the bloody feud: the two families shoot each other on the river bank, which Twain ironically sets on a Sunday (Allingham 467). The little boy Buck is also shot dead. Their act of “self-righteous cruelty” (E. Robinson 205) reveals that these respectable people are no more than unfeeling and violent murderers.

Since no one can remember the original cause of the hatred between the Grangerfords and the Shepherdsons, they just carry out the feud in the name of honor. In this way, killing and all acts of aggression are legitimized as justice. Through the feud between the two honorable families, the so-called chivalry and honor in Southern culture are disclosed as sheer barbarism (Fetterley 74). While the Grangerford-Shepherdson feud begins to unveil the barbaric reality of Southern culture, Colonel Sherburn’s shooting of Boggs pushes the degree of violence to the climax point.

4.2.3 Sherburn

Chapter 21 (“An Arkansaw Difficulty”) and 22 (“Why the Lynching Bee Failed”) are the most disturbing part of the novel, which describes the violence and decay of a southern community that Huck witnesses in the town of Bricksville. The town of Bricksville is made up of “old, shackly, dried up” houses with gardens full of “old curled-up boots and shoes, and pieces of bottles, and rags” (*HF* 98). The only street of the town is “just mud; they warn’t nothing else but mud” (*HF* 99). There is always a group of loafers in the street, who pass their time with a lack of animation except that they find some sadistic pleasure in things such as putting turpentine on a dog and setting fire to it or setting the dogs on a pig: “Away the sow would go, squealing most horrible, with a dog or two swinging to each ear” (*HF* 99). These town people are those poor white who live in an “average back-country southern town” (Hunting 265). Twain’s depiction of Bricksville displays an atmosphere of decay and futility in such a southern town, which is familiar to him (Hunting 265).

Among these town people, Colonel Sherburn is “distinctly above average” (Hunting 265); like an aristocrat of this town, he is strong, proud, and well-dressed. On the day when Huck comes to the town, an average man Boggs loses his mind because of “his little old monthly drunk” (*HF* 100) and insults Sherburn in public. Sherburn draws his line and warns Boggs that he must stop insulting by one o’clock, “Till one o’clock, mind—no longer. If you open your mouth against me only once after that time you can’t travel so far but I will find you” (*HF* 101). Boggs crosses that line that Sherburn has drawn. Then at one o’clock, Sherburn shoots Boggs dead (Hunting 266).

Before the shooting, the town loafers saw the fatal moment approaching and became genuinely concerned for Boggs’s life, so they called his daughter to come and save him. But Boggs’s daughter comes only to witness Sherburn’s killing of the helpless drunkard. The murder “arouses the crowd to a desire for justice” (E. Robinson 206); “somebody said Sherburn ought to be lynched. In about a minute, everybody was saying it” (*HF* 102). So the crowd gathers and marches to the murderer’s home. Sherburn steps out to confront the mob and stares them into silence. Then he delivers a speech, attacking the cowardice of the average men, “I was born and raised in the South, and I’ve lived in the North; so I know the average all around” (*HF* 103). Sherburn continues to deliver his cold judgment on these cowards, “Now the thing for you to do is to droop your tails and go home and crawl in a hole [...]” (*HF*

104). The mob leaves.

Huck leaves too. But he makes it clear that he is not running away like the coward mob: he is leaving of his own free will, “I could ’a’ stayed if I wanted to, but I didn’t want to” (*HF* 104). This is a remark of boyishness but it reflects how the boy is filled with indignation by the cold-blooded murder (Hunting 266).

Huck then goes to the circus. In a boy’s eye, the circus scene first appears to be unrealistically beautiful, far away from the horrible world where the Sherburn incident just happened. Then a circus show is staged when a man drunkenly enters the ring and tries to ride the circus horse. The man’s dangerous behavior makes the audience laugh hard—they seem to “distance themselves emotionally from the reality of pain” (Gabler-Hover 44). Huck does not laugh. He is genuinely disturbed by the dangerous situation of the drunk: “It warn’t funny to me, though; I was all of a tremble to see his danger” (*HF* 105). Huck’s response to what he perceives as human suffering is more authentic than that of others on the scene. When he realizes that the man is only a circus actor, who is entertaining the audience, he feels sheepish and debunked, concluding that “there may be bullier circuses than that one was, but I never struck them yet” (*HF* 106). He is always eagerly indignant at the sight of suffering even if it is feigned as in this case (Gabler-Hover 44).

Huck’s genuine sympathy for sufferers provides a sharp contrast with Colonel Sherburn, who acts as the very inflictor of suffering. Like a Nietzschean hero, Sherburn is strong and immoral. He despises the cowardice and degradation of the average men; and what he can see in the space he inhabits is only a corrupted world. Huck also nurtures a natural distaste for the meanness and cowardice of these Arkansaw town folks; still, he possesses the warm human quality that Sherburn never possesses and never understands—the sympathetic feelings for the fellow people. Hence Huck never develops a real hatred of humankind or holds a nihilistic view of the world though he sees much of the dark side of human nature; and he instinctually understands his fellow people’s weakness and frailties.

Unlike the cold-blooded Shernurn, Huck is always full of feelings for the world even though it contains violence and suffering. The tragedy and absurdity of the Grangerford-Shepherdson feud has shocked him speechless, “I ain’t a-going to tell all that happened—it would make me sick again” (*HF* 82). Still, his heart always remains soft and sympathetic even to the suffering of two scoundrel—the king and duke—when they are tarred and

feathered and carried off “astraddle of a rail!”, “It made me sick to see it” (*HF* 161). Though still being a boy, Huck is more and more aware that “Human beings can be awful cruel to one another” (*HF* 161). But his human quality keeps his heart compassionate (Hunting 267). It is the key to distinguishing him from the Sherburn type and the very thing that those respectable people of this society lack.

4.2.4 In a World Where Frauds Thrive

On the journey down the river, two frauds—the duke and the king—board Huck and Jim’s raft. The raft stops at several towns where the frauds play their con tricks to cheat the gullible public of the societies along the Mississippi River (Slattery 29). They claim themselves being royalty in disguise, with the king as the son of “Looy the Sixteen and Marry Antonette”, that is, the Dauphin, or in his words, the “sufferin’ rightful King of France” (*HF* 88), and the duke as the heir to the Duke of Bridgewaters.

Costume is necessary for the frauds to maintain their false appearances. Huck remarks, “I never knowed how clothes could change a body [...] he [the king] looked that grand and good and pious” (*HF* 111). The two men design their disguises with a strong flavor of “staginess”: the king’s main “lines” of work includes the job as a “theater-actor” while the duke has “played a deaf and dumb person on the histrionic boards” (*HF* 114). Chapter 21 stages a brilliant rehearsal by the amateur actor, the duke, in front of Huck and Jim. For them, “It was beautiful to see him”:

So he went to marching up and down, thinking, and frowning horrible every now and then; then he would hoist up his eyebrows; next he would squeeze his hand on his forehead and stagger back and kind of moan; next he would sigh, and next he’d let on to drop a tear. It was beautiful to see him. By and by he got it. He told us to give attention. Then he strikes a most noble attitude, with one leg shoved forwards, and his arms stretched away up, and his head tilted back, looking up at the sky. (*HF* 96)

Then the duke puts on the most dramatically hyperbolic face: “rip and rave and grit his Teeth [...] howled, and spread around, and swelled up his chest, and just knocked the spots out of any acting ever I see before” (*HF* 96). After the prelude, he begins to perform “the most celebrated thing in Shakespeare”:

To be, or not to be; that is the bare bodkin
That makes calamity of so long life;

For who would fardels bear, till Birnam Wood do come to
 Dunsinane,
 But that the fear of something after death
 Murders the innocent sleep,
 Great nature's second course,
 And makes us rather sling the arrows of outrageous fortune
 Than fly to others that we know not of.
 There's the respect must give us pause:
 Wake Duncan with thy knocking! I would thou couldst;
 For who would bear the whips and scorns of time,
 The oppressor's wrong, the proud man's contumely,
 The law's delay, and the quietus which his pangs might take,
 In the dead waste and middle of the night, when churchyards
 yawn
 In customary suits of solemn black,
 But that the undiscovered country from whose bourne no
 traveler returns,
 Breathes forth contagion on the world,
 And thus the native hue of resolution, like the poor cat I' the
 adage,
 Is sicklied o'er with care,
 And all the clouds that lowered o'er our housetops,
 With this regard their currents turn awry,
 And lose the name of action.
 'Tis a consummation devoutly to be wished. But soft you, the
 fair Ophelia:
 Ope not thy ponderous and marble jaws,
 But get thee to a nunnery--go! (*HF* 96-7)

What the duke performs is not Shakespeare's original version but the duke's own "brilliantly garbled" (Schacht 195) soliloquy: he mangles Shakespeare's major plays—Hamlet, Macbeth, and Richard III—and composes his patchwork out of their fragments (Schacht 195).

For the confidence men, the mass of humankind is the object of fooling and gulling. When they find that the show of "Shaksperean Revival!!!" (*HF* 97) cannot attract the "Arkansaw lunkheads" in the town of Parkville, they decide to perform "low comedy—and maybe something ruther worse": the "Thrilling Tragedy of the King's Cameleopard, or The Royal Nonesuch!!!" to which "LADIES AND CHILDREN NOT ADMITTED" (*HF* 106). This low comedy successfully plays on the gullibility of these town folks by catering for their preference for pornography (Allingham 463). In this show, there is only the king appearing on stage, "prancing out on all fours, naked" (*HF* 107), and so ends the so-called "Thrilling Tragedy". The audience angrily shouts, "What, is it over? Is that all?" (*HF* 107). But instead of punish-

ing the two con-men, these fools decide to drag others into this trick in order to make everyone in the town equally fool, “All right, then—not a word about any sell. Go along home, and advise everybody to come and see the tragedy” (*HF* 107). At last, after the whole town has been cheated, all these fools gather and go to the third show with dead cats and rotten vegetables at hand, but the duke and the king have successfully made money out of these people’s foolishness and slipped away.

On another stage, a camp meeting, the king acts out the conversion of a pirate into a missionary in order to cater for the frenzied religious sentimentalism, which is typical of such a situation (Donaldson 36). In the same theatrical manner, he once dresses Jim “in King Lear’s outfit” as a “Sick Arab” (*HF* 111)—“shades of Othello or Aaron the Moor in Shakespeare” (Allingham 463). When the two frauds attempt to defraud the orphans of the Wilks family out of their fortune, they act the roles of dead Peter Wilks’s brothers from England. The duke wisely pretends to be “deef and dumb” (*HF* 112), but the king has to talk with a pseudo-English accent. This time, the performance of the king finally meets with the skeptical eyes of Dr. Robinson, “You talk like an Englishman-don’t you? It’s the worst imitation I ever heard” (*HF* 119).

Still, they are able to play on the public’s sentimentality with their “tears and flapdoodle” (*HF* 115) and “soul-butter and hogwash” (*HF* 116), “goo-gooing for sympathy” (*HF* 118). But when they trade the Wilks’s slaves for money, the public becomes outraged at their cruelty behind those hypocritical tears (Camfield108). The two frauds’ conduct makes “a big stir in the town, too”, and many town people are disgusted by their scandalous greed which “separate the mother and the children that way” (*HF* 128-9).

The duke and the king base their life principle on self-interest (Zapf, *Literatur* 123). Through deceit and pretense, they collect money at the expense of other people. During the journey, Huck and Jim have witnessed how the two frauds defraud various people of more and more money in the river towns (Slattery 35):

They make more than \$87 their first night (religion); they make a large amount the next day selling advertising, the king’s specialty (business); soon they increase their earnings through the worst admixture of drama (art). [...] With the death of Peter Wilkes, the false aristocrats steal from the daughters, a more real, less fictional form of deception. Mary Jane Wilkes is tricked into giving \$6000 to the duke and king (that these same amounts of money repeat themselves in different critical points attests to the place of money as controlling image). (Slattery 35)

This amount of money prompts Huck’s moral choice to act against the deceptive act of the

duke and the king. He stops being obedient to them and decides to do the right thing by stealing the money and hiding it in Peter Wilkes's coffin. Later he writes to tell the rightful owner Mary Jane the whereabouts of the money (Slattery 35-6).

Before that, Huck was forced to live in silence with all the lies and sham brought about by the two frauds. In his eye, the world is dominated by violent and deceptive adults. As a boy, he begins his journey down this river and then goes forth into the river of life experiences (Rubenstein 73). It is no longer Tom's imaginal world of childish games—it is the real society, full of mean, barbaric and foolish people, such as river thieves, feudists, murderers, slave hunters, and lynch mobs. He learns to trust no one except Jim because anyone could be a potential threat (Allingham 456). He has been aware that the world is full of deception when he says "I never seen anybody but lied, one time or another" (*HF* 3-4).

In order to survive this threatening world, Huck himself has to tell lies. For these reasons, he has played a number of roles during the journey. His best role is a child whose family has suffered an attack of smallpox. When approaching Cairo, Huck increasingly feels guilty of stealing Miss Watson's slave Jim, so he leaves with the intention of turning in Jim. However, once confronting the real slave hunters, Huck instinctively wants to save his friend, so he scares the hunters away with the lie about smallpox patients on the raft. He tells his lie and begs the two men to help so eagerly that they have to donate forty dollars as some compensation for their leaving. Later Jim applauds Huck's life-saving lie as the "smarter's dodge" (*HF* 66). His lies are either necessary to save himself and Jim or out of concern for others' feelings (Lowenherz 200-1).

As for the two "liars", the king and the duke, Huck immediately realized that they were "low-down humbugs and frauds" (*HF* 89) early at the time when they first met. But he decided to "said nothing" and "have no quarrels"; he had to protect himself and "get into no trouble" (*HF* 89), so he avoided confronting them. But at last, Huck decides to expose the duke and the king as frauds because he cannot stand their exploitation of the Wilks orphans any more.

With this courageous act, Huck breaks free from the tyranny of the self-interest ethic, which rules the world where frauds thrive; he actually risks his own safety for the well-being of other people (Camfield 108). He "resks" (*HF* 131) the truth with Mary Jane Wilks and assures her that the slaves will return to their families. Through his firm resolution to expose the

deceitfulness of the duke and the king, he is actually exposing and at once standing up against the sham of the world (Ornstein 701).

4.3 *A Vital Force: The Imaginative Counter-discourse*

4.3.1 Two Believers in Natural Spirit

The river not only directs Huck and Jim on their journey as a social-critical discourse; as the journey goes on, the river unveils a magic, healing force in it to them. Edgar Branch points out that even before the journey, Jim is already “a confirmed animist” (qtd. in Hoffman 47). During the journey, Jim stands with Huck as his loyal companion, and together they embrace the life on a raft that is so close to the river and to nature; in such a life, Huck also gradually develops a belief in the natural spirit.

Jim first appears in the story as a stereotypical black slave whose image is associated with superstition and foolishness; hence he becomes a good target for Tom to fool with. One night when Jim falls asleep under a tree, Tom creeps up and plays a trick on him by lifting up his hat and hanging it on a tree. When Jim wakes up and discovers the hat hanging over his head and a nickel that Tom left for the candles he took, Jim comes out with an exaggerated story about witches’ visits and the devil’s nickel. His story gains him a reputation among local black slaves. Huck reports that “Jim was most ruined, for a servant, because he got so stuck up on account of having seen the devil and been rode by witches” (*HF* 7).

So at first, Jim as well as other slaves impress Huck and the reader as a stereotype of the black slave with their ridiculous superstitions (Hunt and Hunt 199). Once Jim escapes from slavery and sets off to go on the journey together with Huck, however, he reveals himself to be a wizard from nature, showing his capability of interpreting mysterious signs and luck in a spiritual realm. He becomes Huck’s tutor in the comprehending of spells, magic and omens (Hoffman 48).

Jim’s superstition derives from “a sense of the malevolence at the heart of things” (Hoffman 49) that he feels in his life. In Jim’s mind, the world is ruled mainly by malicious spirits, although there is occasional good luck to bring hope (Hoffman 47). “Jim knowed all kinds of signs” (*HF* 34), Huck tells us; but what Jim knows are mostly bad luck omens. As for good luck signs, Jim says that they are “Mighty few-an’ dey ain’t no use to a body. What you want to know when good luck’s a-comin’ for? Want to keep it off ?” (*HF* 34). From Jim’s

point of view, he desires to know about signs only because he wants to keep bad luck off.

In fact, the real power of malevolence that Jim tries to avoid derives from the corruptions of civilization whose moral values justify slavery and whose institutions serve the interests of slave owners as well as slave hunters. Jim's superstition is out of his feeling of the cruel reality and thus far from an object of derision and ridicule (Hoffman 53). As Huck puts it, "Human beings can be awful cruel to one another", so superstition helps Jim explain this nightmarish world and predict bad luck, since there is hardly good luck for a black slave (Donaldson 36-7).

Jim's interpretation of signs reflects his profound wisdom:

The whoops was warnings that would come to us every now and then, and if we didn't try hard to make out to understand them they'd just take us into bad luck, 'stead of keeping us out of it. The lot of towheads was troubles we was going to get into with quarrelsome people and all kinds of mean folks, but if we minded our business and didn't talk back and aggravate them, we would pull through and get out of the fog and into the big clear river, which was the free states, and wouldn't have no more trouble. (*HF* 61)

On their river journey, those "quarrelsome people" and "mean folks", who are thieves, lynchers, feudists, frauds, murderers, slave hunters and hypocrites, or the hostile white society in general, do bring bad luck and nightmare. Jim desires to keep off those people and enter into "the big clear river".

The river, thus, seems to be no more a merely objective matter. Jim and Huck project their spirit belief on this big river because in their eye, the Mississippi River embodies the spirit of nature—the river appears to be a mighty entity with its own spirit. Jim serves as its servant, "a true priest of Nature" (Hoffman 53), and Huck has converted to it during the journey. The Mississippi River moves forward as a directing force—it directs Huck to experience the darkness of life and to reconnect him with genuine human relationship and with nature. The imaginative counter-discourse of renewal runs through the river journey as "a source of spontaneity and revitalization against an ossified world of cultural and literary norms" (Zapf, "Notes" 97-8).

4.3.2 A Lonely and Divided Soul

Before his river journey in St. Petersburg, Huck already has a feeling of loneliness deep in his heart. Though still a boy, he has experienced the dark side of life, and a sense of death arises in his mind from time to time. In the first chapter, Huck describes his forced “civilized” life with Widow Douglas and his weariness with Miss Watson’s “pecking” at him about Christianity and “the good place” (*HF* 5). He withdraws to his room to have a break from the pressure of civilization, but then he suffers the attack of solitude and feels the terror of it. Those haunting remote sounds from the outside—the voices of the breeze, leaves, insects and animals—prompts him to imagine the voices of ghosts whispering death (F. Robinson 54-5). He cannot help but “felt so lonesome I most wished I was dead” (*HF* 5).

The upper-class family of Widow Douglas and Miss Watson does not make Huck feel at home. As the son of a homeless tramp, he is always uncomfortable with those rules and confinements of the society as well as with this society itself. He was and still is a homeless boy who is frightened by his abusive father and also bored by the civilized society. Then he is forced to go his lonely way to escape all these. But when he finds Jim, another outsider of the mainstream society, as his companion on Jackson’s Island, he feels relieved from his loneliness (F. Robinson 64).

But as the companion of a runaway slave, Huck inevitably faces moral pressures. Though he always stays on the margin of the society and feels alienated from civilization, he is growing up in and nurtured by this society, whose value system, legal institutions and religious teachings are all supportive of slavery. He judges right and wrong by those deformed social values and thus always feels guilty for helping a runaway slave (Ridland 287).

He never learns to doubt the social system but turns the doubt on himself. So He blames his own wickedness: “I would take up wickedness again, which was in my line, being brung up to it, and the other warn’t” (*HF* 150). During their journey, his heart has been severely divided. His sense of being guilty is mounting up; those deformed social values have taken root in his mind and keep conflicting with his genuine feeling for his loyal companion Jim (F. Robinson 50).

The two pranks he plays on Jim disclose the malice which arises from his white superiority. One happens on Jackson’s Island, following their arguing over the meaning of signs. Huck dismisses Jim’s warning against touching a snake-skin as nonsense. To assert his supe-

riority, Huck decides to expose Jim's inferiority as a superstitious black slave by hiding a dead rattlesnake in Jim's blanket, "thinking there'd be some fun when Jim found him there" (*HF* 39). But when Jim goes to bed, the dead snake's mate lying there bites him, and then Jim's wound brings him to the verge of death. Huck's joke almost costs Jim's life.

Another malicious joke occurs when Huck finds the sleeping Jim after they were separated in fog. Then when Jim wakes up, Huck tricks him into believing that the fog, their separation and all the trouble after that are only Jim's dream. Again, this joke is designed to expose the "gullibility and superstition" (F. Robinson 61) that are assumed to be typical of an inferior black slave. Huck finally apologizes and feels ashamed at his cruel prank.

But those established values are still deeply rooted in his mind. Like other white people in his society, Huck defines Jim as a "nigger", who is supposed to be an inferior creature and also a legal property of his owner. Huck's comment on one of their disputes exemplifies his prejudicial notion of a black slave: "I see it warn't no use wasting words—you can't learn a nigger to argue. So I quit" (*HF* 57). When Jim goes into rapture over approaching Cairo and is looking forward to freedom, Huck is suddenly attacked by the fear that they are carrying out a crime. He paddles away, intending to turn in Jim. But when he encounters two slave hunters, his genuine human feeling inspires "a complete reversal of heart" (F. Robinson 62). He cannot harden his heart to betray a friend, so he instinctually evades the slave hunters. But on other hand, his secret feeling of guilt still persists. In addition, the barbaric side of the river societies with their feud, slaughter and deceit brings terrors to his inner world. The prolonged inner struggle and the violence of the outside world combine to intensify his mental state of depression.

His inner conflict tears his heart to such an extent that he tells himself: "I got to feeling so mean and so miserable I most wished I was dead" (*HF* 63). The "life-threatening force" (F. Robinson 64) of the rigid values of civilization has severely divided his soul. His persistent moral crisis remains unsolved because what his private crisis echoes is not simply his individual dilemma but a more profound one—the big dilemma in American history and culture (F. Robinson 66).

4.3.3 Revitalization

4.3.3.1 Life is Relation

Though the civilized society has imposed on Huck's mind its abstract value system that sanctions slavery, the concrete life experience during the river journey reveals to him that the truth is the opposite: the slave Jim is not an inferior creature and a piece of property as defined by the abstract social system but a human being with genuine feelings and dignity. Huck's instinctive feeling is revitalized through his contact with the river, through the concrete life experience on the river (Zapf, *Literatur* 125). Living on the raft together with Jim, Huck's lonely life is complemented by an emotional bond between humans. His friendship with Jim has gradually established during the journey, which prompts him to make his significant decision and accomplish the realization of his full humanity.

At the beginning of their journey, Huck meets Jim on Jackson's Island. At this time, Jim is merely an acquaintance for Huck; he knows that Jim is Miss Watson's slave. So far, Jim appears to be only a superstitious, comic character with limited intelligence and inferior social status, whose image matches the stereotype of a black slave. They tell each other their secrets: Huck wants to escape his murderous father and the civilized society while Jim is escaping from the slavery system. So they are bound together as runaway companions and set off to go on their journey down the river (Kastely 417).

The concrete life experience on the journey prompts Huck to gradually change his attitude towards Jim. Like other white boys, Huck has inherited the racist prejudice of the white society. The prejudicial attitude of both Huck and his friend Tom Sawyer towards black slaves is reflected in their prank on Jim (Hunt and Hunt 201). For Tom, black slaves are burlesque figures for making fun. As Tom's play mate, Huck has nothing against treating a black slave as a plaything. So on Jackson's island, Huck hides a dead rattler on Jim's blanket to deride superstition. It almost costs Jim's life. Though Huck feels ashamed of himself for the serious consequence of his prank, it does not stop him to play another one (Donaldson 33).

After Huck and Jim were separated in a fog, Huck finds Jim but tricks him into believing that the fog and their separation are only his own dream. At first Jim is deliriously happy to see Huck again, "It's too good for true, honey, it's too good for true" (*HF* 60); but when he realizes that Huck is making a malicious joke, his "honey" becomes a cold "boss" (*HF* 60).

Jim rejects the role of a plaything, and he makes Huck acknowledge his human dignity

(Kastely 418). Jim looks at Huck “steady, without ever smiling”, and tells him that even though being a black slave, old Jim is capable of having genuine human feeling:

What do dey stan' for? I's gwyne to tell you. When I got all wore out wid work, en wid de callin' for you, en went to sleep, my heart wuz mos' broke bekase you wuz los', en I didn' k'yer no' mo' what become er me en de raf'. En when I wake up en fine you back ag'in, all safe en soun', de tears come, en I could 'a' got down on my knees en kiss 'yo' foot, I's so thankful. En all you wuz thinkin' 'bout wuz how you could make a fool uv ole Jim wid a lie. Dat truck dah is trash; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed. (*HF* 61-2)

Huck feels so ashamed of himself that he “could almost kissed his foot to get him to take it back” (*HF* 62). It takes fifteen minutes for Huck to make up his mind to apologize to a black slave for the first time in his life. This time he makes a serious decision: he summons up courage to “work myself up to go and humble myself to a nigger; but I done it, and I warn't ever sorry for it afterward, neither” (*HF* 62). He swears “I didn't do him no more mean tricks, and I wouldn't done that one if I'd a knowed it would make him feel that way” (*HF* 62). From this time on, Huck can no longer enjoy taking pleasure in hurting Jim's feelings.

Huck realizes that this time his trick hurts Jim's feelings as severely as last time's trick hurts Jim's body. Here Huck begins to learn that a black slave does have feelings, like every human being (Donaldson 33). Later, he sees Jim's deep regret for having cruelly treated his daughter:

Oh, Huck, I bust out a-cryin' en grab her up in my arms, en say, “Oh, de po' little thing! De Lord God Amighty fogive po' ole Jim, kaze he never gwyne to fogive hisself as long's he live!” Oh, she was plumb deaf en dumb, Huck, plumb deaf en dumb--en I'd ben a-treat'n her so! (*HF* 110)

Jim's intense feelings for his family make Huck further realize that a black slave can “truly feel” (Kastely 430).

Huck's recognition of a black slave's humanity is a reversal of the mainstream value system. Slavery denying human identity of the black is the origin of this civilization's corruption that infects all social members. Huck has to struggle to break its restrictions to see the humanity of a person with different skin color.

Huck's social conscience still keeps reminding him that he is guilty of helping a slave to run away from his owner. Jim is, after all, “Miss Watson's nigger” and her property, and all

Americans take property rights as sacred (Donaldson 33-4). Huck feels himself like a “low down” Abolitionist. Near Cairo, the prospect of freedom makes Jim “all over trembly and feverish” (*HF* 62), and he declares an even grander plan: after he becomes free, he will make money to “buy his wife, which was owned on a farm close to where Miss Watson lived; and then they would both work to buy the two children, and if their master wouldn’t sell them, they’d get an Ab’litionist to go and steal them” (*HF* 63). This plan heightens Huck’s sense of guilty, for he is aware that he is helping steal the property of an innocent citizen:

It most froze me to hear such talk. [...] Thinks I, this is what comes of my not thinking. Here was this nigger, which I had as good as helped to run away, coming right out flat-footed and saying he would steal his children--children that belonged to a man I didn’t even know; a man that hadn’t ever done me no harm. (*HF* 63)

His heart feels suppressed by the heavy burden of guilt that is imposed by his social conscience:

My conscience got to stirring me up hotter than ever, until at last I says to it, “Let up on me--it ain’t too late yet—I’ll paddle ashore at the first light and tell”. I felt easy and happy and light as a feather right off. All my troubles was gone. (*HF* 63)

Though his social conscience tells him to give Jim up, Huck eventually takes action to protect Jim by scaring off the two slave-hunters with the smallpox story. He realizes the power of his instinctive human feeling—he cannot harden himself to do morally right thing: “s’pose you’d ’a’ done right and give Jim up, would you felt better than what you do now? No, says I, I’d feel bad—I’d feel just the same way I do now” (*HF* 65).

The conflict in Huck’s mind between abstract social values and instinct human feeling is intensifying as his journey goes on. Between the Sherburn and Wilks episodes, in chapter twenty-three, Huck is again deeply moved by Jim’s kind heart and his strong feelings for his family:

I went to sleep, and Jim didn’t call me when it was my turn. He often done that. When I waked up just at daybreak he was sitting there with his head down betwixt his knees, moaning and mourning to himself. I didn’t take notice nor let on. I knowed what it was about. He was thinking about his wife and his children, away up yonder, and he was low and homesick; because he hadn’t ever been away from home before in his life; and I do believe he cared just as much for his people as white folks does for their’n. It don’t seem natural, but I reckon it’s so. He was often moaning and mourning that way nights, when he judged I was asleep, and saying, “Po’ little ’Lizabeth! Po’ little Johnny!

it's mighty hard; I spec' I ain't ever gwyne to see you no mo', no mo'!" He was a mighty good nigger, Jim was. (*HF* 109-10)

Jim behaves like a caring father not only to his own children but also to Huck. Huck knows that Jim often sits on the raft watching for a whole night in order to let Huck sleep, and this time he sees how Jim misses his family. Though still with the residues of the racial prejudice in his mind, Huck's heart has been deeply touched by Jim's goodness and humanity.

Chapter sixteen, "You Can't Pray a Lie", is Huck's conversation with his own heart when he is left alone knowing that the two frauds sold Jim and put him into slavery again. Huck faces his significant moment of choice. His inner struggle reaches the climactic point—he has to ultimately choose between right and wrong. But this time he knows his heart clearly: "to make my mouth say I would do the right thing and the clean thing, and go and write to that nigger's owner and tell where he was; but deep down in me I knowed it was a lie, and He knowed it. You can't pray a lie—I found that out" (*HF* 149). It finally comes to light for him that to do the "right" thing is to lie to his heart.

Being alone, Huck reviews the common life experiences shared with Jim on the journey down the river and how their friendship has developed in the life on the raft. Before the journey, he never had a genuine human relationship with other people: in Widow Douglas's eye, he is only a pitiful thing—a "poor lost lamb" (*HF* 4); Pap beat him and called him "a good deal of a big-bug" (*HF* 16); to Miss Watson, he is simply a "fool" (*HF* 10); as for Tom, he is more a playmate to Huck than a real friend. Only with Jim, Huck feels the warmth and care from another person and also a father figure (*Krauth* 377).

He recalls the incident that has strengthened their friendship: "And at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim had in the world, and the only one he's got now" (*HF* 149-50). And he recalls their life during the journey, which again reminds him of Jim's warm humanity:

I see Jim before me all the time: in the day and in the night-time, sometimes moonlight, sometimes storms, and we a-floating along, talking and singing and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, 'stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would

always call me honey, and pet me, and do everything he could think of for me, and how good he always was. (*HF* 149)

The concrete life experience has filled his heart and eclipsed the abstract, rigid values that the mainstream society had imposed on his mind (*Zapf, Literatur* 125). Finally, he makes the significant decision of his life because he cannot stand aside and see a real friend sold back into slavery:

[A]nd then I happened to look around and see that paper.
It was a close place. I took it up, and held it in my hand. I was a-trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:
"All right, then, I'll go to hell"--and tore it up. (*HF* 150)

Huck's decision to go to hell is a decision to sacrifice himself to save Jim. By this decision Huck totally forsakes the ethic of self-interest—he only cares about his friend Jim's freedom. For this end he has come to such an extent that he even begins to damn himself (*Kastely* 432).

Huck cannot rationalize his decision because the abstract rational systems are not capable of explaining concrete life experience and human emotion. The voice of heart claims its "natural righteousness" (*Yates* 9) in eclipsing the one-sided dominating discourse of the mainstream society. But the rational side of his nature still fails to forsake the dominating cultural system and tells him that he should suffer all the condemnations issued by these suppressive forces of the society—the legal system, the church, reason and social conscience—for his standing on the side of a runaway slave. All institutions of his society protect the sacred right to one's property. Moreover, the church justifies slavery as God's will. Under all these pressures, Huck scolds himself for violating the church's teaching: "There was the Sunday-school, you could 'a' gone to it; and if you'd 'a' done it they'd 'a' learnt you there that people that acts as I'd been acting about that nigger goes to everlasting fire" (*HF* 149).

Huck is not able to judge whether he is doing the right thing. His decision to "go to hell" does not challenge the ideologies of this civilization; he can only acknowledge "his inability to live by them" (*O'Loughlin* 34). However, he is unselfish and courageous enough to forsake God and be willing to go to hell in order to steal Jim out of slavery. In this sense, his decision "makes him even more of a hero" (*O'Loughlin* 34).

This is the most significant moment in this novel. In Huck's great struggle, the instinctive emotion in human nature lastly triumphs over the one-sided dominating social system

that claims itself to be the highest authorities of the moral judgment (Kaplan 79). It turns out that the emotional bond between humans and all things of natural righteousness actually represents a higher morality.

Living on the raft together with Jim, Huck's lonely life is complemented by an emotional bond between humans, which is one of the basic elements of human existence (Camfield 110). During the journey, they have already thought of each other as sincere friends. When he hears of the catastrophic news that Jim was betrayed by the two frauds and sold into slavery, Huck's emotion breaks: "After all this long journey, and after all we'd done for them scoundrels, here was it all come to nothing" (*HF* 148). Then his intensified feeling turns into a great indignation at the self-interest of the two men who sold Jim: "because they could have the heart to serve Jim such a trick as that, and make him a slave again all his life, and amongst strangers, too, for forty dirty dollars" (*HF* 148). For Huck, the emotional bond between humans is much more important than self-interest. To protect a real friend and a slave, he is willing to pay the price of self-sacrifice and self-damnation.

His heroic, self-sacrificing act derives from his inherent compassion. Huck's attitude to people and the world is never bitter or cynical, and it never leads him to persistent despair or even nihilism; he is by no means an "angry young man" (Lowenherz 198) like Holden Caulfield in *The Catcher in the Rye*, or a misanthropist like Sherburn. On the contrary, he naturally feels sympathetic to the plight of his companion Jim and other people or even to the suffering of villains such as the duke and the king, and he always avoids hurting others (Lowenherz 198). But he is never aware of his own goodness. In his case, humanity appears a commonplace; but in fact, his humanity is the trait that is both common and great, conveying the "depth and authenticity of his emotions" (Krauth 381).

4.3.3.2 Revitalization in the Life on the River

Living on the river together with Jim brings the renewal of life for Huck. Before his journey down the river and staying still, Huck lives with Widow Douglas and Miss Watson in St. Petersburg, but he feels his alienation and isolation from their civilized society because of his inability to live up to the rigid social and religious codes (Derwin 439). Huck writes, "Miss Watson she kept pecking at me, and it got tiresome and lonesome. [...] I felt so lone-

some I most wished I was dead” (*HF* 5). One time when being alone in his own room, he sinks into a state of solitude and melancholy and associates those outside sounds with the voices of the dead and the ghosts. Though he is still young, a sense of death has already risen to his mind.

Another reason for Huck’s unhappiness is Pap (F. Robinson 50). Pap claims his right to Huck’s money and is in a rage at not obtaining it. After taking Huck off to a cabin in the woods, drunken Pap once chases Huck “round and round the place, with a clasp-knife, calling me the Angel of Death” (*HF* 23). Huck is frightened by his violent father. Then he sets off to go on the journey down the river in order to escape Pap as well as the civilized society of St. Petersburg.

On the river, Huck feels another kind of lonesomeness. At first, he escapes to Jackson’s Island and becomes free of the anxiety caused by social rules and his father; but he still feels lonely: “When it was dark I set by my camp fire smoking, and feeling pretty satisfied; but by-and-by it got sort of lonesome” (*HF* 29). To be alone, what Huck feels is not the joy of absolute freedom but the emptiness of a lonely self: “there ain’t no better way to put in time when you are lonesome” (*HF* 29). A few days later, Huck cheerfully finds Jim on the island: “I was ever so glad to see Jim. I warn’t lonesome, now” (*HF* 31). In the flow of life, he meets Jim, and he meets the river. They fill the emptiness of his life.

Huck finds a real home for himself when living in a close relationship with another person—Jim—and with nature (Schacht 195). On Jackson’s Island, he is excited by a storm’s power:

Pretty soon it darkened up, and begun to thunder and lighten; so the birds was right about it. Directly it begun to rain, and it rained like all fury, too, and I never see the wind blow so. It was one of these regular summer storms. It would get so dark that it looked all blue-black outside, and lovely; and the rain would thrash along by so thick that the trees off a little ways looked dim and spider-webby; and here would come a blast of wind that would bend the trees down and turn up the pale underside of the leaves; and then a perfect ripper of a gust would follow along and set the branches to tossing their arms as if they was just wild; and next, when it was just about the bluest and blackest--fst! it was as bright as glory, and you’d have a little glimpse of tree-tops a-plunging about away off yonder in the storm, hundreds of yards further than you could see before; dark as sin again in a second, and now you’d hear the thunder let go with an awful crash, and then go rumbling, grumbling, tumbling, down the sky

towards the under side of the world, like rolling empty barrels
down-stairs. (*HF* 36)

Jim's company provides Huck the warmth of friendship and makes the storm seem "lovely". When reaching for some more fish and hot corn-pone, Huck turns to Jim and says contentedly, "I wouldn't want to be nowhere else but here" (*HF* 36).

They form a true human community on the raft (Branch 190), "floating along, talking, and singing, and laughing" (*HF* 149). And this human community is in unity with nature: "We had the sky up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made or only just happened" (*HF* 84). Floating on the river, they feel free from anxiety and live in accord with the will of heart, while the heart beats to the rhythm of nature. After the Grangerfords-Shepherdsons feud, Huck escapes to the river and reunites with Jim on the raft. To them, the river and the raft are the source of inner peace and revitalization: "we said there war't no home like a raft, after all. [...] You feel mighty free and easy and comfortable on a raft" (*HF* 83).

On the River, Huck's mind moves out of the "lonesome" place of his own; furthermore, he integrates himself into a larger realm of "lonesomeness"—the "lonesomeness" of Nature: "A little smoke couldn't be noticed [...] watch the lonesomeness of the river, and kind of lazy along, and by-and-by lazy off to sleep [...] in the day, lazying around, listening to the stillness" (*HF* 84). While the "lonesomeness" of the self causes Huck's depression and even the sense of death, his integration into the "lonesomeness" of the river leads to a kind of ease and contentment.

With the awareness of the "lonesomeness" of nature or the oneness of nature, Huck and Jim are "at one with it" (Schacht 192). The river reveals its natural power of inner balance and revitalization to Huck, and Huck's consciousness becomes as "free and easy and comfortable" as the environment. At this moment, he loses the awareness of a lonely self and is in unity with the seamless whole, the lonesome river, "Not a sound, anywheres—perfectly still—just like the whole world was asleep, only sometimes the bull-frogs a-cluttering, maybe" (*HF* 83).

In unity with nature, Huck feels the harmony in life. However, the river journey includes not only "the cool and starry nights on the raft" (Shockley 8) but also the snags and the chaos of life. Huck encounters the "civilized" world along the river banks: the slave hunters, the feudists, the lynch mob, the frauds and the gullible public. People can be easily fooled in the occasion of "a camp meeting, a performance of the Royal Nonesuch, or the fleecing of orphans" (Branch 190) because tricks and "soul-butter and hogwash" appear to be more attractive than honesty. The members of the society may be as far apart as respectable Miss Watson

and the poor white Pap, but they all live by adherence to their petty prejudices and treat black slaves as inferior beings (Branch 190). The journey brings Huck to experience human hypocrisy, deception, cruelty as well as gullibility all along the river, with slavery as the darkest part of the society (F. Robinson 69).

The chaos of life is not purified by the river; instead, the river contains all the moments of chaos, crisis, and harmony in life—it is all-inclusive. As a directing force, the river leads Huck to go into the flow of life experiences. And just like the river, Huck gains the natural force of renewal and keeps moving forward.

Through his adventures, Huck senses that the reality is as unfixd and shifting as this great river, with the corrupted “civilization” as a deep current in it. In the flow of life, everything is moving onward without cessation or standing still. The river embodies a mighty force of fluidity, change and transformation in life (Slattery 31).

4.3.4 The Narrative of a Native Son

The rigid, abstract value system of the “civilized” society is always advocated by those upper-class people with their authoritative voices. In this novel, though these abstract values from the authority keep suppressing the young protagonist, the author Twain gives Huck his own vernacular voice to tell his river journey; through his own words, Huck describes his concrete life experiences, which opposes the abstract social system but inspires his instinctive feelings (Zapf, *Literatur* 125).

On the narrative level, the counter-discourse for renewal is expressed by the vernacular voice of the little boy on his journey on the Mississippi River, and it directs him to reconnect himself with genuine human feeling and restore the unnamable vital force both to the human body and to the human psyche (Zapf, “Notes” 98). The Author Twain himself has made a long journey to find the vernacular voice he quested after to convey the genuineness of life experience on the Mississippi River.

Twain was enchanted by the river of his native land, the Mississippi River, and he wrote three books about this river: *Life on the Mississippi*, *The Adventures of Tom Sawyer*, and *The Adventures of Huckleberry Finn*. Through the three books, he tried to find a way to express his deep emotion for his native landscape and put it into words (Marx 130).

Life on the Mississippi records Twain's experience as a steamboat pilot on the Mississippi River. If he was only a passenger, he would stand apart and appreciate the picturesque scenes on the river at a distance: "graceful curves", "marvels of coloring", and beautiful things such as a "bough that glowed like a flame" and a water "trail that shone like silver" (Twain, *Mississippi* 58). But since he was piloting a steamboat, he had to change his perspective from the aesthetic one to the practical in order to observe the river (Marx 132-33).

As a steamboat pilot, he no longer enjoyed the pure beauty of the river in a "speechless rapture" (Twain, *Mississippi* 58); instead, he stared at its factual side to know more about it for piloting. What the river presented to him were no more pictures but cold facts:

This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights. [...] that silver streak in the shadow of the forest is the 'break' from a new snag. (Twain, *Mississippi* 58)

Thus in Twain's eye, the river lost its poetic meanings (Marx 133).

At first, he adored the river as an object of beauty and perfection, like a distant painter. But to pilot a steamboat, he adopted a perspective of utility; then illusion of its perfection vanished, and the river became the embodiment of a hostile nature, which is needed to be known of and then to be conquered. He felt an anxiety to search for a meaning for this mighty entity he was facing, whether it be aesthetic or utilitarian (Marx 141).

When it comes to *The Adventures of Huckleberry Finn*, the opposition as well as tension between man and nature has vanished without trace. Unlike the steamboat pilot Mark Twain in *Life on the Mississippi*, Huck is never aware that man should impose a meaning on the existence of the river. He does not have to choose with anxiety: should he worship the river as the symbol of abstract beauty and perfection and be submissive to it? Or should he just treat it as an object of analysis and aggressive conquest? For Huck, the river is not an object but a living force. Facing the river, he is neither submissive nor aggressive to it because he belongs to it. He accepts both the beauty and hostility of the river and all its imperfections as a living force; in fact, he is also accepting life as a whole with its imperfection and ceaseless change (Marx 139).

To the Mississippi River as well as to nature, Huck has a sense of belonging. Looking at the sun rise on the river, he is intoxicated by the lively scene on the river. But unlike a distant painter, he knows nothing about the conception of abstract beauty—what he knows is his

concrete life experience on the river and about the river. In his own language, a native boy is describing how he experiences the rebirth of the world around him; and at the same time, his inner world is revitalized by nature (Zapf, *Literatur* 122):

[B]y and by you could see a streak on the water which you know by the look of the streak that there's a snag there in a swift current which breaks on it and makes that streak look that way; and you see the mist curl up off of the water, and the east reddens up, and the river, and you make out a log cabin in the edge of the woods, away on the bank on t'other side of the river, being a wood-yard, likely, and piled by them cheats so you can throw a dog through it anywheres; then the nice breeze springs up, and comes fanning you from over there, so cool and fresh and sweet to smell on account of the woods and the flowers; but sometimes not that way, because they've left dead fish laying around, gars and such, and they do get pretty rank; and next you've got the full day, and everything smiling in the sun, and the song-birds just going it! (*HF* 83-4)

He feels pleasure in everything that contributes to the liveliness of the river scene, whether it is the nice breeze and song-birds or the bad smell of dead fish and dangerous snags. He perceives that everything is alive, involved in the life process of the river as well as the whole of nature (Marx 139): “the mist curl up off of the water”, “the east reddens up”, “the nice breeze springs up” and “everything smiling in the sun” (*HF* 83-4).

His words express “an intense feeling of solidarity” (Marx 141) with the river as well as nature. In his case, language is used to convey the genuineness of life experience. So he never has an anxiety to choose between the aloofly poetic style and the matter of fact style—language as well as feelings just flows like the river of life, without strain or interference, never being sticky or blocked. The language of life experience is “vivid and concrete” (Krause 234). The native boy's voice tells the vitality of this river and of all things on the river.

Tom Sawyer makes an expedition to the river and Jackson's Island midway through the novel *The Adventures of Tom Sawyer*. What *The Adventures of Huckleberry Finn* unfolds is no longer a small expedition but a “full-scale journey” along the Mississippi River—it provides a “panoramic view of islands, steamboats, small towns, and the South in general” (Gribben 19). The Mississippi River nurtures the heartland of America and an American frontier society. Born and growing up here, Huck is the native son of this land, and his experiences during the journey manifest the vitality of this river and the multiplicity of the local people as well as of

their voices (van O'Connor 9).

The whole river journey is narrated by his vernacular voice; moreover, his narrative contains the voices of a variety of native people, even including those of black slaves, to narrate their own life experiences. Resembling the all-embracing river, the narrative of the whole novel is directed by the intrinsic "holistic-pluralistic" (Zapf, "Notes" 93) trend within any natural and cultural ecology. On the narrative level, this novel addresses "what is suppressed, disempowered, pushed to the margins or excluded by those systems" (Zapf, "Notes" 92).

In the "Explanatory" part of the book, Twain announces his intention to present a variety of the dialects of his fellow people:

In this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary "Pike County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech. (*HF* 3)

Huck is the representative of Pike County as well as its dialect in this novel. "Pike County" is a literary tradition which derived from the frontier society. A stock figure "the Pike" emerged from a series of ballads like "Joe Bowers", "California Bank Robbers" and "Sweet Betsey from Pike" as well as other literary works of that period. In this sort of folklores, he is normally said to come from Pike County, Missouri to California. In this novel, Twain also locates Huck's hometown, St. Petersburg, in Missouri County. Moreover, the author makes Huck relate himself to this tradition (Carkeet 325) when he tells the king that "My folks was living in Pike County, in Missouri, where I was born, and they all died off but me and pa and my brother Ike" (*HF* 89).

Twain equips his protagonist Huck Finn with nonstandard English pronunciations that are typical of American. Huck's language shares some common features with that of an early version "Joe Bowers": "intrusive *r* pronunciations (*orful* 'awful'), deletion of initial unstressed syllables ('*most* 'almost'), preterite *cotched* 'caught', and infinitival *for to*" (Carkeet 326). Moreover, the element of "Pike County" is highlighted in other interesting ways in this novel: Huck invents a brother *Ilk* in his lie that is told to the king, with the name of *Ilk* rhyming with "Pike", and a series of towns appearing during the river journey are named as the variants of "Pike", such as *Pokeville*, *Pikesville*, and *Bricksville* (Carkeet 325-6).

In Huck's folk language, there is a vigor originating from concrete life of native people:

The supposed uncles of the bereaved Wilks family are described as going around “a mooning and a googooing”. The king “blethers and blatters”. Again, “The mob skaddled back in confusion”. Somebody “haggles” open a catfish. Insincere condolence is “all full of tears and flapdoodle”, and is accompanied by a “swabbing” of the eyes. [...] Huck, apprehensive of Aunt Sally’s wrath, “sees breakers laying just ahead”. (Buxbaum 236)

Though the upper class of America dominates the “civilized” society, their fossilized language manifests its inability to express the concrete life of local American people. Therefore in this novel, the native boy Huck comes from his marginal position in the society to the center stage of literature and narrates his own story in a style which deviates from the standards of English. He tells his adventures in his homeland while being at ease with his local idioms and his own poor grammar (Allingham 450).

This novel is a proud announcement of the authenticity of the local dialects as well as local humor of the Southwest. In this novel, the European taste for sentimentality is replaced by burlesque and the polite society supplanted by American frontier society with an uncouth people (Krauth 368).

Twain includes those well-known elements of Southwestern humor in his novel, such as “the con-men (the Duke and the King), the camp meeting, the circus, and the Royal Nonesuch” (Krauth 370). Through a native boy’s narrative, those typical scenes of American backwoods life appear to be extraordinarily funny and satiric. Huck describes how a con-man—the king—gains profit from the religious sentimentality of the crowd in a camp meeting and transforms the camp meeting into a scene of burlesque:

So the king went all through the crowd with his hat, swabbing his eyes, and blessing the people and praising them and thanking them for being so good to the poor pirates away off there; and every little while the prettiest kind of girls, with the tears running down their cheeks, would up and ask him would he let them kiss him for to remember him by; and he always done it; and some of them he hugged and kissed as many as five or six times. (*HF* 94)

Huck’s description of the scene is laughable; still, the reader can sense the sensational or even sexual atmosphere in such a meeting. But the king at last diverts his interest from kissing young girls to his primary goal—money (Krauth 372).

Still being an innocent boy, Huck deliberately reduces the pornographic element of what he has seen. When watching the “Royal Nonesuch”, he only comments that the old idiot’s performance “would make a cow laugh” (*HF* 107) but avoids describing it with further details; he is obviously ashamed of the extent to which those adults can degrade themselves (Krauth

373).

In *Huckleberry Finn*, Twain expresses his social critique through a native boy's narrative. As a little boy living on the margins of society, Huck's narrative provides an alternative as well as a challenge to the metadiscourse of the dominating system (Zapf, *Literatur* 114-5). Through the perspective of an innocent boy, we see that a pillar of the society can throw off the disguise and expose its hypocrisy and violence inside.

The image of the protagonist as a little boy is an alternative to the traditional Southwestern adult heroes, with the latter being hard, aggressive and even lethal. The types of "rough men" range from "new Judge who threatens to reform the drunken Pap 'with a shot-gun' to Colonel Sherburn, who does reform the drunken Boggs with a 'pistol'" (Krauth 374). The arbitrariness and hostility of such "rough men" are evident in a nameless adult's treatment of a boy when Huck disturbs his fishing for a little while:

"Mister, is that town Cairo?"

"Cairo? no. You must be a blame' fool."

"What town is it, mister?"

"If you want to know, go and find out. If you stay here botherin' around me for about a half a minute longer you'll get something you won't want." (*HF* 66)

In contrast to the typical tough guy of American frontier society, Huck is only a soft-hearted boy, but Twain chooses him as the true hero of this story. Huck once blames himself for his lack of the courage of a real man to return Jim to his "rightful" owner because of his emotional weakness: "I warn't man enough—hadn't the spunk of a rabbit" (*HF* 64). However, he indeed has the courage to go to hell for his friend's freedom. Through the exploration of genuine courage and humanity, Mark Twain replaces the traditional aggressive man of the Southwest with a courageous and caring hero (Krauth 377).

Still in the process of growing up, Huck goes forth into the river of life experiences (Rubenstein 73). The river brings him to experience the chaotic and corrupted societies along its banks. Huck's narrative is as fluid and spontaneous as the flow of river, with its course being "changed by every obstruction in its path" (Branch 194).

His story records the concrete life experience on the river journey and includes the multiple dialects and voices of local people, among which the voice of a marginalized black slave becomes prominent. Through his contact with the river and through the life on the raft shared with Jim, Huck feels the power of revitalization when living in harmony with nature as well

as with instinctive feeling. His narrative is driven by the vital force in his voice and his strong emotion. His instinctive feeling is inspired by the life on the raft together with the river and Jim and flows freely despite the restrictions of rigid norm systems (Zapf, *Literatur* 124-7).

4.4 A Ceaseless River

At the beginning of the story, Huck is still trapped in the rigid rules and “civilized” life of St. Petersburg’s society. Then he escapes to Jackson’s island. There he begins his journey down this river together with Jim and goes forth into the river of life experiences (Rubenstein 73). The journey turns out to be a quest without an end.

Like the river, the structure of this novel has an open end, with conflicts remaining unsolved. The story of Huck’s adventures ends by lapsing into a farce when Tom Sawyer comes and dominates, or rather, the authority that Tom represents overwhelms Huck and Jim (Solomon 177). Tom still enjoys playing game at the expense of the black slave as before while Huck tries all he can to save Jim except challenging Tom’s status as authority (Gibb 179-80).

Huck never doubts Tom’s authority since the books that Tom has read and the respectability of his family are all endorsed by the society whereas Huck himself is only an outcast of society. Huck can only question Tom’s absurd plans in a reluctant voice and “humbly offer his own common sense—which, of course, Tom always demolishes with scorn” (Gibb 180).

Before he comes to the Phelps farm, Huck has made his difficult decision. But on the other hand, he still feels sinful for “stealing a poor old woman’s nigger that hadn’t ever done me no harm”, and he knows that the authority of the church will sentence him to hell. He becomes depressed by his sense of sinfulness. When Tom turns up and plans new games, Huck blurts out his idea that he wants to save Jim. Tom must seize the opportunity to play the escape game, so he says: “I’ll help you steal him!” (*HF* 158). “Tom Sawyer fell considerable” (*HF* 158) in Huck’s eye because it is generally accepted that a “nigger-stealer” will “make himself a shame, and his family a shame, before everybody” (*HF* 163). Still, Huck respects Tom’s authority so that Tom can take over the plan for saving Jim. Therefore, Tom is able to dominate in the ending episodes. He plays his own game for his own amusement and manipulates not only Huck and Jim but all the people on the farm, including gullible Aunt Sally, Uncle Silas and their black slaves (Gibb 181).

Tom creates his own adventure according to the books he has read in which those civilized men obtain amusement by creating adventure. The heroes of those books play by the rules and principles to carry out their adventures, though in reality, their rules and principles turn out to be not only absurd but also cruel. These rules and principles are stamped in Tom's mind so deeply that he draws up all his plans according to them and cannot "stand by and see the rules broke" (*HF* 171): "Why blame it all, we've got to do it. Don't I tell you it's in the books? Do you want to go to doing different from what's in the books, and get things all muddled up?" (*HF* 9). He claims that in order to have a decent adventure, "You got to invent all the difficulties", so they should put Jim "through a lot of difficulties and dangers" to gain "more honor" (*HF* 166). He disdains the easiness of raising Jim's bed and slipping his chain out of the bed leg, so he even suggests to saw Jim's leg for the sake of honor. In his case, absurdity and cruelty are justified by the rigid rules and principles that are invented by the authorities in the books (Gibb 181).

In fact, Jim could easily escape from captivity; still, Tom insists on digging him out to add to the honor of their adventure. Huck accepts this absurd plan and suggests that they can use "old crippled picks and things" (*HF* 169) to dig; but in Tom's eye, these tools are simply incompatible with the rules in the books:

He turns on me, looking pitying enough to make a body cry, and says:

"[...]what kind of a show would that give him to be a hero? [...]"

Picks and shovels--why, they wouldn't furnish 'em to a king."

"Well, then," I says, "if we don't want the picks and shovels, what do we want?"

"A couple of case-knives."

[...]"

"Confound it, it's foolish, Tom."

"It don't make no difference how foolish it is, it's the right way--and it's the regular way. And there ain't no other way, that ever I heard of, [...]" (*HF* 169-70)

But soon it becomes obvious that the case knives will never do for their plan. Tom is forced to accept the idea of picks and shovels but still expresses the disgust he feels for it, "I'll tell you. It ain't right, and it ain't moral, and I wouldn't like it to get out; but there ain't only just the one way: we got to dig him out with the picks, and let on it's case knives" (*HF* 171). He refuses to explain further and does not want to call the picks and shovels anything but "case knives". "He was always that particular", comments Huck, "Full of principle" (*HF* 172).

Sticking to his principles, Tom never admits the absurdity of his ideas; but he knows how to cheat himself—he simply calls the unacceptable things by other names (Gibb 182).

This plan for saving Jim becomes even more absurd and ironic when Tom is explaining why it is the right thing to do to cut off Jim's leg:

“Well, some of the best authorities has done it. They couldn't get the chain off, so they just cut their hand off and shoved. And a leg would be better still. But we got to let that go. There ain't necessity enough in this case; and, besides, Jim's a nigger, and wouldn't understand the reasons for it, and how it's the custom in Europe; so we'll let it go [...]”. (*HF* 167)

The reference to Jim's inferior status as a slave implies the reason why Tom's game is so inhuman—he derives pleasure from the cruel treatment of a slave:

Tom forces Jim to work as hard as any slave in order to carry out his elaborate plans, which include turning spoons into pens and then carving a series of mottoes with these pens into a grindstone which Jim has had to roll to the cabin. Tom insists on filling Jim's room with snakes and spiders and rats, which Jim must not only endure but play music to and tame, in spite of Jim's protestation that he doesn't need or like these creatures, in spite of his cry, “but what kine er time is Jim having” (*HF* 183). (Fetterley 71)

And Tom requests Jim to do all kinds of absurd things that are in his grand plan for adventure. For example, Tom orders Jim to behave “by the books” and scrape some mournful lines in his cell like a decent prisoner. Because of the lack of rock walls, Jim has to steal a grindstone and scrape these lines that Tom provides for him. Of course, Tom gains the inspiration for these inscriptions from his “best authorities” in the books (*HF* 166). Like Huck, Jim also submits to Tom's absurd authority: “to keep a journal on the shirt with his blood, and all that [...] Jim he couldn't see no sense in the most of it, but he allowed we was white folks and knowed better than him; so he was satisfied, and said he would do it all just as Tom said” (*HF* 173).

Tom is still not content enough with the cooperation of obedient Huck and Jim. For more excitement, he writes “nonnamous letters” (*HF* 185) to stir up everyone on the Phelps farm. These letters alarm Aunt Sally, Uncle Silas and the neighbors. They go to check the state of their prisoner Jim and then witness the plight of this poor slave, which is caused by Tom's cruel game:

you never see a cabin as blithesome as Jim's was when they'd [the snakes] all swarm out for music and go for him. Jim didn't like the spiders, and the spiders didn't like Jim; and so they'd lay for him, and make it mighty warm for him. And he said that between the rats and the snakes and the grindstone there warn't no room in bed for him, skasely; and when there was, a body couldn't sleep, it was so lively,

and it was always lively, he said, because they never all slept at one time, but took turn about, [...] He said if he ever got out this time he wouldn't ever be a prisoner again, not for a salary. (*HF* 185)

But the torturer Tom is indifferent to Jim's plight and remains cheerful for the success of his game because for him, Jim is only a "nigger".

Tom's adventure ends in delirium (Gibb 183), as he is shot in the leg while running away. Jim stops running to look after the wounded Tom but then is put in chains by the local doctor. As Carson Gibb comments,

For all his mischief and adventures, real and fancied, Tom is the creature of the best authorities. Histories, novels, schools, churches, respectable guardians—they have begot, borne, and nurtured him. He is their folly—occasionally glorious—blindness, astuteness, double-thinking, perverted logic, brutality, superficiality. (Gibb 183)

Through this event, Tom Sawyer is exposed to be as hypocritical as the adults of his society. He has learned the words "right", "principle" and "honor" from those grownups; he likes to decorate his speech with these glorious terms while at the same time he does cruel deeds. He claims his favor towards great adventures, but in fact, he is playing the safest game: freeing an already free slave (Fetterley 73). Throughout this ridiculous game, Jim is subject to Tom's torture while Huck is always worried about the suffering Jim; only Tom finds sheer enjoyment in playing this cruel game, though he feels that the fun is still not enough:

Tom was in high spirits. He said it was the best fun he ever had in his life, and the most intellectual; and said if he only could see his way to it we would keep it up all the rest of our lives and leave Jim to our children to get out; for he believed Jim would come to like it better and better the more he got used to it. He said that in that way it could be strung out to as much as eighty year, and would be the best time on record. And he said it would make us all celebrated that had a hand in it. (*HF* 173)

Tom enjoys the pleasure of prison break so much that he wishes that it could last long enough to set a record while at the same time he totally neglects the prolonged pain of the prisoner Jim. Tom's sense of self-righteousness shows the true cruelty in his mentality behind the language of principle and honor (Fetterley 74)—he does not have any feeling for a black person.

But according to the standards of his society, Tom still acts "respectably". After the delirious ending of his game, Tom pays Jim forty dollars for his role as a suffering prisoner and "doing it up so good" (*HF* 203). As a member of the slaveholding society, Tom knows that a respectable person always generously settles the issue of responsibility with money. But the deliberate number of forty dollars makes the compensation paid by Tom satirical: the king

and duke sold Jim for the same amount of money. This fact hints that there is no basic difference between the respectable and the criminal: in their eye, a real person can become a piece of property (Donaldson 33-4).

With his creative adventures all designed “by the book” and his behavior in accord with the established values of the “civilized” society, Tom is actually a conventional boy (Kaplan 78). This character is and will always be part of the “civilized” society; if he reaches his adulthood, Tom will undoubtedly become a leading citizen, a pillar of the corrupted civilization.

In the slaveholding community, even the kind-hearted Aunt Sally never counts a black slave as a human being—Huck’s dialogue with her illustrates the brutality of this attitude (Donaldson 35). Huck makes up a “ship accident” story to explain his late arrival at the Phelps farm:

We blewed out a cylinder-head.

Good gracious! anybody hurt?

No’m. Killed a nigger.

Well, it’s lucky, because sometimes people do get hurt. (*HF* 154)

By this story Huck is appealing to the common view of slave shared by all slave owners. Later when Jim stops running to look after the wounded Tom and thus is recaptured, his captors exhibit their meanness: some want to lynch him as a punishment, while those against this idea give an reason that is not humanity but the protection of the property right of Jim’s owner. As Huck observes,

[T]he people that’s always the most anxious
for to hang a nigger that hain’t done just right is always the very
ones that ain’t the most anxious to pay for him when they’ve got their
satisfaction out of him. (*HF* 197)

Even though Jim is legally free, the actual condition of his life is still helplessly dependent upon the good will of the white society (Gollin and Gollin 10).

The absurdity of Tom’s scheme to free a free person is in itself a farcical revelation of his society. The great adventure he plans with a sense of righteousness and honor ends as a sham, which only discloses his society’s inhumanity. In the notice at the beginning of *Huckleberry Finn*, Twain warns the reader: “Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot”. This notice hints at the overall absurdity of the plot, which con-

tributes to the black humor he intends for this novel (Burg 317).

Thus in the end, Huck has neither succeeded nor failed to free Jim because Jim is already a free man, and Jim discovers that he has been enduring the suffering caused by Tom not for his freedom; in addition, Huck discovers that he has not been escaping from his father when Jim tells him that his father died long ago. Furthermore, the entire plot to save a black slave is presented as a satire on the white attitude represented by a white boy, who continues to degrade a former slave even though he is legally free (Margolis 332).

Twain began writing *Huckleberry Finn* in 1876, the year that Reconstruction halted with its failure to protect the rights of former slaves (Railton 533). In the post-Reconstruction era, the nation neglected persistent problems of racial inequality in politics and economy. The ending of this novel is a reminder of the actual non-free status of freed slaves after Reconstruction (Cummings 458).

Through the river journey, Huck has recognized Jim's human dignity. He is determined to protect his friend despite the punishment that the divine law and all social constitutions should inflict on him. On the other hand, he never has any doubt on the established values of the hypocritical society, and he always respects Tom as one of the authorities (Ornstein 700). So when he learns that Jim has been free all the time and that Tom only played a game of freeing Jim, Huck does not mind that he has been fooled all along; instead, he becomes relieved because after all, Tom is not a "low-down" Abolitionist: "I couldn't ever understand before, until that minute and that talk, how he could help a body set a nigger free with his bringing up" (*HF* 201). Huck "does not want to see that authority fall" (Gibb 183).

Twain deliberately gives the story not a happy ending but a disclosure of inner ulcer of the post-slavery America, with his hero Huck still under the shadow of this corrupted civilization (Ornstein 699). When he sees Jim staying with the wounded Tom in spite of the danger of losing his own freedom, Huck is deeply moved by the unselfishness of his friend but can only praise Jim in familiar racial terms: "I knowed he was white inside, and I reckoned he'd say what he did say [. . .]" (*HF* 191). Huck thinks of Jim as "white inside", that is, good enough to rise above the average level of inferior slaves, who are all "black inside" (Donaldson 35).

The journey in the flow of life still does not see the end; Huck is yet to reach spiritual maturity and to grow in the understanding of society, humankind and the world. However, he

does come to recognize Jim as a fellow human being, and a true friend. His decision to save Jim at any price is serious, though it is used by Tom to plot a game (Donaldson 33).

Following Huck's serious decision, Tom's game is a burlesque of the abolishment of slavery, but the farcical ending creates "an additional dimension of meaning" (Branch 194)—through the absurd joke, Twain is piercing into this culture's prejudice and inhumanity. The story ends here in an anticlimactic way, and the air is still heightened with conflicts unsolved. The current of life does not come to an end yet—it is an endless journey.

The profound meaning of the river journey is beyond Huck's limited personal view; he is not yet enlightened. But he is not been trapped—he "lights out" for new land (Shockley 10). With this action, he rejects Aunt Sally's offer "to adopt me and sivilize me" as well as the "civilized" society itself: "I can't stand it. I been there before" (*HF* 203).

5. Going down the Flow of Life: *Ulysses* and *Huckleberry Finn*

5.1 Water: The Ecological Structure of *Ulysses* and *Huckleberry Finn*

At the first glance, *Ulysses* and *Huckleberry Finn* are very different literary works. Obviously, the text of *Ulysses* is much denser and more complex than that of *Huckleberry Finn*; furthermore, *Ulysses* is famous for the technique of stream of consciousness it employs to enable the reader to contact the private thoughts of the characters, which reflect the interwovenness of the inner world of human consciousness and the social life of Dublin. As for *Huckleberry Finn*, what is prominent is its vernacular voice—the voice of a little boy that is relatively simple compared with the complexly interwoven narratives of *Ulysses*. This vernacular voice tells a journey down the river, which contains the little boy's experiences of the local society and tells about the relationship between people and society like *Ulysses* does; but the river journey of the boy is much more than that—it is the relationship between people and the river or people and nature it tells makes this novel so special and unforgettable.

Despite these obvious differences, a deep connection between the two literary texts can be found through a further exploration—the current of water runs through both novels as the symbol of intrinsic life force within literature as cultural ecology as well as every organic entity. The water element is prominent in both works, with the narrative of *Ulysses* driven by stream of consciousness and the plot of *Huckleberry Finn* unfolding along the Mississippi River.

In fact, the stream of consciousness in *Ulysses* breaks the frame of any single character's consciousness and perspective. It is a “collective consciousness” (Bersani 208), including not only consciousness of all characters but also voices of things. This collective consciousness of *Ulysses* is actually Joyce's own stream of consciousness, which derives from the flow of Joyce's free mental energy. Joyce as the arranger in the text becomes increasingly apparent with more and more intrusive narratives. The whole text is actually the flow of Joyce's free mental energy, which as a cultural-critical metadiscourse to break free from the limitations of one-sided dominating system, both social and textual, with its fertile potentials of words and styles.

While the stream of consciousness in *Ulysses* displays the intrinsic life energy within its

text, that is, the arranger's flowing mental energy, in Mark Twain's *The Adventures of Huckleberry Finn*, the ceaseless flow of life is represented by another water entity—a river. In this story told by the vernacular voice, the main body of the text is actually the river that the protagonist goes along: the Mississippi River. In this novel, this river is not only an entity from nature—it symbolizes a torrent of life force; the Mississippi River is a river of life: all the life in this novel is happening along this river, and related to this river. The whole novel is a journey down the river. The river moves forward as a directing force—it directs Huck to experience the darkness of life and to reconnect him with genuine human relationship and with nature.

Water is the key element in forming the fluid, ecological structure of both novels, in which literary text is no longer constructed within a solid and closed frame—it is as variational and vital as water. Modern literature like *Ulysses* strikes our mind with its dense, fluid text in its bold attempt to present life in a full manner and therefore deconstructs the traditional concept of text as a logical, coherent and consistent form. To quote the term of T.S. Eliot, such a novel is always read to be an “immense panorama of futility and anarchy of contemporary history” (qtd. in Hunter 7-8).

The stream of consciousness never flows in a linear or any systematic way but full of jumbled ideas, running together past and present, mixing verbal speeches, visual images, memories and opinions; and the direction of thought keeps constantly shifting. The flow of thought moves in and out of inner and outer reality and blurs the boundaries between object and subject and between the self and the world (Doody 197).

For many critics, the numerous unordered narratives of *Ulysses*, its fertile potentials in creating words and styles as well as all its sarcastic plays and parodies overflow any stable structure. The analysis of the novel in this thesis is composed of many fragments that derive from the opinions of different critics on different episodes of this complex text; but on the basis of these fragments, this thesis is able to form a whole picture of this modern novel, for it is only in a water-like fluid structure that this massive, complex and flowing text can become a meaningful whole—an manifestation of the active flow of creative energy in human mind.

This thesis adopts a dynamic, ecological world view, so literature is no longer assumed to contain a solid and closed structure with a unity of form and a coherent narrator's voice, or to promise a one-sided meaning (Levine 157). It is the product of life and stages the flow of

life. The text of *Huckleberry Finn* also contains a forward-flowing structure—it is constructed along a journey down the Mississippi river. As the directing force, the river leads Huck to go into the flow of life. Huck’s narrative is as fluid and spontaneous as the flow of river, with its course being “changed by every obstruction in its path” (Branch 194). Like the river, the structure of this novel has an open end, with conflicts remaining unsolved. The story of Huck’s adventures ends by lapsing into a farce as the disclosure of an inner ulcer of the post-slavery America (Ornstein 699). The farcical ending creates “an additional dimension of meaning” (Branch 194): the current of life does not come to an end yet—it is a ceaseless journey, just like the ever-flowing river.

Like fluid water, the structure of *Ulysses* also does not attain a conclusion but stays open. In the supposed concluding episode of Ithaca, the supposed telos of *Ulysses*—the union of Bloom and Stephen as father and son—does not happen. The last episode is a symbol of oo (Infinity), in which all things are dissolved into the sea of a woman’s memories. The “Time” in Penelope is also infinity (oo) or “Hour None” (Cohn 58). Joyce described the last episode—Penelope—as “no beginning, middle or end” (qtd. in Litz 40).

As a basic element of the universe, water can symbolize “the fundamental structure” which underlies all structures (Spoo, “Teleology” 448) and “transcends the frame of any logos” (Eddins 811). In both novels, the water element conveys rich extra-conceptual and extra-linguistic meanings in the literary presentation of the massive, fluid and complex life.

A logos is supposed to be the universal “principle of form and certainty” and govern the concrete reality with “pure and sterile structures” (Eddins 809). Reality proves the actual failure of any teleology or logos which attempts to govern “concrete existence” (Eddins 815). Like water, the structure of the ultimate reality overflows all fixed frames or forms, for only a fluid world structure is capable of containing all the orders and chaos of the real. The ultimate form is as fluid as water—it is the formless form.

The ultimate structure is implied in the basic element that is made up of both novels: the river of *Huckleberry Finn* and stream of consciousness of Bloom, Stephen, Molly and other characters of *Ulysses*, or overall, the flow of the arranger Joyce’s creative mental energy; and more basically, the cosmic element of water that represents the intrinsic fluidity of life.

In the light of the dynamic, ecological world view, the fluidity and dynamism of the world are determined by its intrinsic force of life and change. The flow of life manifests in the

water element of both novels. On the symbolical level, water functions as a critical-creative discourse which deconstructs abstract dominating systems, breaks free from the limitation of arbitrary orders or one-dimensional meaning and ceaselessly flows forward.

In the world of *Ulysses*, things and ideas proliferate so rapidly that any univocal system is reductive (Doody 214). There is “discontinuity on all levels of presentation, structural as well as the thematic and narrative level” (Hayman 172), and the technique of stream of consciousness is used to express Joyce’s “direct mediation with the phenomenal world” (Perlmutter 482) beyond the frame of the traditional representational system. Language breaks its original fixed form and expands naturally like a flow. Moreover, the consistency of point of view can no longer be hold. Through the decentralization of the arbitrary narrative of an I-narrator, Joyce’s insuppressible free mental energy overthrows the traditional narrative system as well as the suppressing narrative of Irish extreme nationalism.

Acting as the cultural-critical metadiscourse, Joyce’s free mental energy not only plays beyond the limitations of the cultural representational system and parodies the economical system but also stages a revolt against the one-sided dominating political and religious system. When *Ulysses* proceeds to the Oxen of the Sun, Circe and Ithaca episodes, the novel’s stream of consciousness becomes increasingly looser and wilder. Accompanying the themes of the nightmare of history and the doubt on a telos, Joyce’s free mental energy is devoted to deconstruct a chain of things—from the literary canon to Western civilization, scientific system, reason—and the whole conceptual world. The flow of life energy deconstructs a series of systems because it is so creative that it has to break the traditional literary pattern in order to create a text that is fertile of words and styles.

In the penultimate episode of Ithaca, the hard rock of reason is also deconstructed in its failure to force full-blooded humanity into conceptually categorized systems and put experience into an absolute order. This intendedly concluding episode is a parody of the closure of any system. It implies the inability of any rational system that attempts to conclude *Ulysses*, literature in general, or life itself (Lawrence 566-7, 570). The world of *Ulysses* remains being a fluid, massive and concrete entity that cannot abstracted into any orderly system.

In *Huckleberry Finn*, the river embodies the flow of concrete, non-conceptual life. The abstract, rigid value system of the slave-holding society is deconstructed by a little boy’s narrative of the journey on the river. Though the civilized society has imposed on Huck’s mind

its abstract value system that sanctions slavery, the concrete life experience during the river journey reveals to him that the truth is the opposite: the slave Jim is not an inferior creature and a piece of property as defined by the abstract social system but a human being with genuine feelings and dignity. Concrete life experiences from the river journey have filled Huck's heart and eclipsed the abstract, rigid values of the mainstream society (Zapf, *Literatur* 125). Huck makes up his mind to save Jim despite all the condemnations issued by the suppressive forces of the society—the legal system, the church, reason and social conscience—because the abstract systems of civilization are not capable of explaining concrete life experience and human emotion.

Though the upper class of America dominates the “civilized” society, their fossilized language manifests its inability to express the concrete life of local American people. In Huck's folk language, there is a vigor originating from concrete life of native people. The language of life experience is “vivid and concrete” (Krause 234) in depicting the flow of life.

The flow of life goes beyond intellectual generalization because of being too concrete, too rich, and full of the unnamable vital force. Of the two novels, *Ulysses* especially astonishes the reader with its complexity. The ecological structure of *Ulysses* turns out to be the sea of consciousness that engulfs all life experience and life energy and can never exhaust itself. Its text boasts of the complexity and fluidity of human mind as well as with the richness of the daily life of Dublin.

Through the technique of stream of consciousness, the text is immersed in the sea of human thoughts, which mixes the past and the present, the verbal and the visual, the real and the fictional. Joyce's art expresses an impulse to convey the complexity and kinesis of real life. In the text he creates, the ever-changing life scenes of Dublin interwoven with the spontaneous movements and thoughts of characters, which are described in a number of heterogeneous and intrusive narratives.

In *Ulysses*, the sea mirrors the massive, fluid and complex life. In Stephen's eye, the sea represents death and decay, buries history (Garvey 113); for him, history is “merely the wreckage of past times, driftwood mired in the sand” (Castle 312). He fears the destructive and chaotic force of water. In an attempt to control the chaos through language, he tries to read the “signatures of all things” (Stanier 322).

But the sea washes away all signatures, just as what it does to Bloom's scribble on the

sand beach. Water spills over reason, refuses to be enclosed within the concepts and categories of Stephen's thought; its contradictively destructive and creative force overflows and goes beyond measure (Garvey 112).

The sea represents a realm that is constantly changing with an unpredictable essence (Duncan 289). For him, the massive, ever-changing sea is merely a blind force which is engaging "in an endless transmutation of matter" (Smith, "Musical" 87). In this all-engulfing process of change, no identity can be fixed and no meaning can be yielded by man but the "eat-excrete and birth-death rhythms" (Smith, "Musical" 87). He can never comprehend the significance of the living process driven by the sea—"the shore cluttered and contaminated, but perpetually renewed by the tides" (Knight 69).

The physical world he attempts to rationalize is so peculiarly rich and full of infinite possibilities (Knight 69). In the sea-like all-engulfing life process of the world, everything is a "Becoming", involved in constant metamorphosis. Language fails to explain the meanings of "signatures of all things". The sea embodies the natural force of life and change. And in the sea of human consciousness, language itself has to go through an elementary change to express the reality of the pre-linguistic world. *Ulysses* demonstrates that the mind is a sea of its own, complex, heterogeneous, constantly changing (Duncan 290).

The structure of *Huckleberry Finn* is not as complex and massive as the sea of consciousness in *Ulysses*; the main body of Mark Twain's text is a river, whose natural force of revitalization becomes the highlight of this novel. Like the sea in *Ulysses*, a river of *Huckleberry Finn* embodies the natural force of life and change—the river that the protagonist goes along, the Mississippi River.

On the narrative level, the counter-discourse for renewal is expressed by the vernacular voice of the little boy on his journey on the Mississippi River, which directs him to reconnect himself with genuine human feeling and restore the unnamable vital force both to the human body and to the human psyche (Zapf, "Notes" 98). The Author Twain himself has made a long journey to find the vernacular voice he quested after to convey the genuineness of life experience on the Mississippi River.

From the steamboat pilot Mark Twain in *Life on the Mississippi* to Huck in *The Adventures of Huckleberry Finn*, the narrative voice abandons of the aloofly poetic style of intellectuals and the matter of fact style of utilitarians and emerges as the voice of a native boy—in

his own language, he describes his concrete life experience on the river and about the river.

His words express “an intense feeling of solidarity” (Marx 141) with the river as well as nature. In his case, language is used to convey the genuineness of life experience. Language as well as feelings just flows like the river of life, without strain or interference, never being sticky or blocked. The language of life experience is “vivid and concrete” (Krause 234). And his experiences during the journey manifest the vitality of this river and the multiplicity of the local people as well as of their voices (van O’Connor 9).

The river journey directs Huck as a cultural-critical metadiscourse by bringing him to experience human hypocrisy, deception, cruelty as well as gullibility all along the river, with slavery as the darkest part of the society. And at the same time, the river reveals its natural power of inner balance and revitalization to Huck. His instinctive feeling is inspired by the life on the raft together with the river and Jim.

By nature, water is a force of life renewal by stimulating a circulation process in the ecosystem, including the circulation of blood inside human body, and resulting in the exchange of old and new things. Therefore, water is crucial to the life process of renewal and regeneration.

Living on the river together with Jim, Huck’s inner world is revitalized; his consciousness becomes as “free and easy and comfortable” as the environment, and they are “at one with it” (Schacht 192). Though these abstract values from the authority keep suppressing the young protagonist, the author Twain gives Huck his own vernacular voice to tell his river journey; concrete life experiences from the river journey have filled Huck’s heart and eclipsed the abstract, rigid values of the mainstream society (Zapf, *Literatur* 125).

The river brings Huck as well as the reader to go down the flow of life and experience the corrupted side of civilization. Huck and Jim keep fleeing back to this river. It brings them to experience everything and also provides them with the power of revitalization. In the flow of life, everything is moving onward along with the river, without cessation or standing still. Like the sea of consciousness in *Ulysses*, the river in *Huckleberry Finn* and, or water in general, embody a mighty force of change and transformation in life.

The sea and the river, or water in general, reflects the intrinsic fluidity in the ecological structures of both novels. In this thesis, *Ulysses* and *Huckleberry Finn* are analyzed as two textual ecosystems of water, which all belong to cultural ecology and stage the flow of life.

Both the sea of consciousness and the Mississippi River are ever in motion, in a ceaseless process of change and self-regeneration; they never fulfill themselves and never attain perfection, for their inner vital force surges forward and push them to pursue a constant state of becoming.

5.2 Interrelatedness of All Things in the Flow of Life

The ecological, holistic world view in ecocriticism declares a departure from the mechanistic, dualistic world view of classical Western culture. According to the ecocritical principals of diversity and complexity, and of interrelatedness among all things, the world is not a space containing isolated entities but seen as a whole with all parts organically connected since “Everything is connected to everything else” (Zapf, “Notes” 88) and “The whole is more than the sum of its parts” (Zapf, “Notes” 89). So each individual thing belongs to the whole ecosystem, and at the same time, the uniqueness of each individual thing and the diversity of life are unified in a whole.

Standing in stark contrast to the holistic view of the world, the Cartesian dualism claims a split between mind and matter and also between body and soul. The Cartesian dualism, together with the Newtonian mechanistic world view, has tremendously influenced the general Western view of the world. They define a material world which exists just as “a multitude of different objects assembled into a huge machine” (Capra 22). Individuals are taught “the fundamental division between the I and the world” (Capra 57) as well as between the mind and the body, and then they see themselves as “isolated egos” separated from their own bodies as well as from the physical world (Capra 23).

This “inner fragmentation” (Capra 23) of individuals reflects their fragmentary view of the world. Capra suggests that “The belief that all these fragments—in ourselves, in our environment and in our society—are really separate can be seen as the essential reason for the present series of social, ecological and cultural crises” (Capra 23). The mechanistic, fragmentary world view has alienated individuals from nature, from each other, and also from themselves (Capra 23).

In a dynamic, organic and holistic worldview, all things and all phenomena are inseparable and connected. The ancient Chinese philosophers who wrote the *Book of Changes* saw the

world as “a system of inseparable, interacting and ever-moving components” (Capra 25), or more accurately, an organic unity of all opposing forces. Thus subject and object are interdependent on each other; “all things and events perceived by the senses are interrelated, connected, and are but different aspects or manifestations of the same ultimate reality” (Capra 24).

Therefore, the atomic, mechanistic tendency to “divide the perceived world into individual and separate things and to experience ourselves as isolated egos in this world is seen as an illusion” (Capra 24). The fragmentary way of thinking fits all things into the clear-cut framework of conceptions but omits the lively and unnamable force within everything.

Ecocriticism agrees with the early Greek philosophies and the *Book of Changes* in adopting an organic, ecological view of the world and integrates it into literary criticism. The fundamental principles of ecocriticism recognize the organic interrelatedness of all things, and thus the world is seen as a unity of complexity and diversity (Zapf, “Notes” 88-89).

The ecological principals of diversity, complexity and interrelatedness among all things describe the fundamental features of life. In the light of a biological and organic world view, literature reflects the “processual, non-linear models of mind and life” (Zapf, “Notes” 92). Life is fluid and complex; in life, “Everything (and everyone) is connected to everything (and everyone) else” (Zapf, “Notes” 88).

Life in *Ulysses* and *Huckleberry Finn* defies human intellectual pursuit for singular truth and definite meaning because it is too concrete, too familiar and too chaotic. Despite our aesthetic fascination with purity, beauty and perfection, life is a complex existence for being both ordinary and sacred, both beautiful and foul (Duperreault). The two novels convey the complexity of life and of how a person exists in the relation to others as well as to life itself.

Stephen fails to comprehend life. For him, history is a nightmare, and reality is painfully intolerable. He views life as “the sluggish matter of existence” (Melnick 51), which needs to be purified and transcended. As a self-centered artist, he tries to free himself from entangled relationships in life and eventually, from the relation to life.

Moreover, he isolates himself from a more fundamental relationship—that with the family. He recalls the moment when he brutally rejected to pray on his mother’s deathbed in order to keep his egocentric soul preserved.

He himself goes on to pursue his goal of self-realization of the soul. He depicts an image

of himself in an egocentric manner as “creator-artist [...] who can make sense of the emotional and cultural debris around him and within him” (Caraher 193). Yet he knows he is powerless to control the chaotic reality, or even his own chaotic mind; the debris of the reality persists despite his desire of rationalizing them. His failed ambition leads him only to despair and isolation.

While Stephen’s mind has been shaped by metaphysical ideas and tends to fit life into abstract concepts, Bloom’s thought is fully occupied by the concrete life itself. He contemplates the subject of change and knows that all changes are changes in life and by life and that all is engulfed in the ever-changing life. Thus he feels that we are “in the stream of life we trace. Because life is a stream” (*U* 161). Towards life, Bloom never considers conceptualizing it; instead, he directly experiences it as is.

Bloom’s senses are not driven by an intellectual interest but by a strong desire for the taste and warmth of life. The jumbled and heterogeneous ideas in Bloom’s stream of consciousness reflect his view of his own life, in which his existence is merged with local, concrete and heterogeneous life of Dunlin.

Bloom’s attitude towards the society that he lives in as well as towards life is tolerance and moderation. Even the vice side of society or of life does not turn him into cynicism or frustration. His humanity is founded on his empathy into life as well as into the society despite their combining of both good and evil.

Of the relationship between father and son, the two men have different opinions. Stephen interprets fatherhood only in theological terms: it is “conscious begetting” or “a mystical estate” hence “unknown to man” (*U* 217). But for Bloom, fatherhood is “not willed nor known, but experienced” (Cope 84). For Stephen, fatherhood belongs to the divine and conceptual realm whereas in Bloom’s experiences, it is part of human relationships, and part of real life.

Stephen cannot face or accept life as Bloom does (Doody and Morris 235). As an egoist, what Stephen desires is not a real father but fathering himself. He stays isolated from all relations and continues to go down his blind alley.

To live in a relation with local society is the basic mode of existence for each individual (Knight 67). But as a Jew, Bloom dwells at the margin of the Dublin society; he is “neither wholly accepted nor wholly rejected” (Kuehn 212) by those Dubliners who stay at the center. Though an outcast, his humanity and “commonplace heroism” remain unchanged in a society

of hollow values; he keeps involving himself in the Dublin life and is always sensitive to the need of other people and to the improvement of the society. To their local society, Bloom's and Stephen's attitude are poles apart: Stephen rebels and rejects it whereas Bloom "opposes but loves it" (Kuehn 213).

For Bloom, Molly is the center in his world of relationship. To the relational problem, Bloom's reaction is not to break the relationship or even resort to slaughter like his Greek counterpart Odysseus. Bloom's mode of existence is to live in the relation with others as well as with life, and to cherish this relation with his warm humanity.

Bloom attaches himself to life just as he does to Molly's love. Though he has consumed with depression and with "feelings of inadequacy and inferiority" (Raleigh 596) caused by his marital problem and his marginal position in Dublin society, he does not become cynical or neurotic. His mental state remains balanced, moderate, enduring and active. He still loves Molly and loves life; he keeps "constant engagement with the world around him" (Raleigh 596).

In *Huckleberry Finn*, Huck begins his journey down the Mississippi River together with Jim and then renews his contact with genuine human relation and with nature. In the flow of life, he meets Jim, and he meets the river. They fill the emptiness of his life. Huck finds a real home for himself when living in a close relationship with another person—Jim—and with the river (Schacht 195).

The Mississippi River moves forward as a directing force—it directs Huck to experience the darkness of life and to restore the natural force of revitalization to his heart. On the journey, he uncovers his instinctive feelings for humans and for the river.

Huck's human feeling presents a sharp contrast with the nihilistic cold-bloodedness of Colonel Sherburn, who acts as the very inflictor of suffering. Like a Nietzschean hero, Sherburn is strong and immoral, and what he can see in the space he inhabits is only a corrupted world. He despises the cowardice and degradation of the average men as well as the decay and futility of the typical southern town where he lives. Huck also nurtures a natural distaste for the meanness and cowardice of these Arkansaw town folks; still, he possesses the warm human quality that Sherburn never owns and never understands—the sympathetic feelings for the fellow people. Hence Huck never develops a real hatred of humankind or holds a nihilistic view of the world, though he sees much of the dark side of human nature; and he instinctually

understands his fellow people's weakness and frailties.

Huck's attitude towards people is opposite to that of not only the tough, violent men but also two frauds he encounters on the journey down the river. For the confidence men such as the duke and the king, the mass of humankind are the object of fooling and gulling. The duke and the king base their life principle on self-interest (Zapf, *Literatur* 123). Through deceit and pretense, they collect money at the expense of other people.

At first, Huck is forced to live under the pressure of the two frauds' egoistic ethic. He decides to "said nothing" and "have no quarrels"; he has to protect himself and "get into no trouble" (*HF* 89), so he avoids confronting them. But at last, Huck decides to expose the lies and sham brought about by the duke and the king because he cannot stand their exploitation of the Wilks' orphans any more.

With this courageous act, Huck breaks free from the tyranny of the self-interest ethic, which rules the world where frauds thrive. He actually risks his own safety for the well-being of other people (Camfield 108). And when he makes up his mind to go to hell and sacrifice his own interest so that Jim can gain freedom, Huck totally forsakes the ethic of self-interest—he only cares about his friend's freedom. For this end he has come to such an extent that he even begins to damn himself (Kastely 432).

Living on the raft together with Jim, Huck has realized that the emotional bond between humans is more important than the interest of the self. His inherent compassion determines his mode of existence. Therefore, his feeling for all people is never bitter or cynical, and it never leads him to persistent despair or even nihilism; he is by no means an "angry young man" (Lowenherz 198) like Stephen in *Ulysses*, or a misanthropist like Sherburn.

Huck naturally feels sympathetic to the plight of his companion Jim and other people or even to the suffering of villains such as the duke and the king, and he always avoids hurting others (Lowenherz 198). His human compassion is the very reason why he can gain courage to act in behalf of Jim against the established values of civilization. Just like Bloom in *Ulysses*, Huck's humanity appears to be a commonplace; but in fact, human compassion that is represented by the two novels' protagonists is the trait that is both common and great, conveying the "depth and authenticity" of their human emotions (Krauth 381).

Through the life on the raft, Huck feels the bonds not only between humans but also between humankind and nature. On the River, Huck's mood moves out of the "lonesome" place

of his own; furthermore, he integrates himself into a larger realm of “lonesomeness”—the “lonesomeness” of Nature. While the “lonesomeness” of the self evokes Huck’s depression and even the sense of death, his integration into the “lonesomeness” of the river leads to a kind of ease and contentment.

With the awareness of the “lonesomeness” of nature or the oneness of nature, Huck and Jim are “at one with it” (Schacht 192). The river reveals its natural power of inner balance and revitalization to Huck, and Huck’s consciousness becomes as “free and easy and comfortable” as the environment. At this moment, he loses the awareness of a lonely self and is in unity with the seamless whole, the lonesome river. In unity with nature, Huck feels the harmony in life.

The author’s another book, *Life on the Mississippi*, reflects his anxiety about the relationship with the Mississippi River, and with nature. At first, he adored the river as an object of beauty and perfection, like a distant painter. But to pilot a steamboat, he had to adopt a perspective of utility to observe it. The illusion of its perfection vanished, and the river became the embodiment of a hostile nature, which is needed to be known of and then to be conquered. He felt an anxiety to search for one meaning for this mighty entity he was facing, whether it be aesthetic or utilitarian (Marx 141).

When it comes to *The Adventures of Huckleberry Finn*, the opposition as well as tension between man and nature has vanished without trace. Unlike the steamboat pilot Mark Twain in *Life on the Mississippi*, Huck is never aware that man should impose a meaning on the existence of the river. He does not have to choose with anxiety: should he worship the river as the symbol of abstract beauty and perfection and be submissive to it? Or should he just treat it as an object of analysis and aggressive conquest? For Huck, the river is not an object for it is alive; he affirms it as it is—a living force. Facing the river, he is neither submissive nor aggressive to it because he knows that he belongs to it. He accepts both the beauty and hostility of the river and all its imperfections as a living force—he is actually accepting life itself with its imperfection and ceaseless change (Marx 139).

To the Mississippi River as well as to nature, Huck has a sense of belonging. Unlike a distant painter, he knows nothing about the conception of abstract beauty but his concrete life experience. He perceives that everything is alive, involved in the life process of the river as well as the whole nature (Marx 139).

Just like Huck merges himself into the flow of life on the Mississippi River, Blooms in *Ulysses* devotes himself to the relations with the flow of Dublin life, or life in general, with Molly as the center of his life. The two literary works, *Ulysses* and *Huckleberry Finn*, reflect “man’s conception of the universe and his relation to it” (Capra 17). Generated by the flow of creative, imaginative energy, literature shows its water-like potential for healing the separation between the mind and the body and between man and nature.

As a mighty force of change and transformation in life, water symbolizes the cosmic flow of life energy, which flows beyond the Cartesian dualistic frame of the world. Fundamentally, water stimulates a circulation process in every ecosystem, including the circulation of blood inside human body. The circulation of water throughout human body as well as the whole world suggests that human beings are not isolated from but connected to nature, and that each individual is actually part of nature (Uysal 151). As the basic element of life, water symbolically heals the dualistic opposition between subject and object and between humans and the environment.

In the flow of everyday life there is “no metaphysical impasse” since it tolerates all opposites (Smith, “Musical” 91). The reintegrative inter-discourse in ecocriticism suggests the all-inclusiveness of the cosmic flow. In the flow of life, all contradictory forces are fundamentally connected and will reintegrate into a meaningful unity.

The ecocritical view of the world is accord with the philosophy of Heraclitus and the *Book of Changes* since all suggest that being contradictory also means being complementary, and that the world is a unity of all opposites. Thus literature as cultural ecology is capable of overcoming the separation of mind and body, of power and love, of individual and environment, and mixing reason with passion (Zapf, “Notes” 91). Furthermore, it reconnects human beings with life.

6. Conclusion

Through the analyses of *Ulysses* and *Huckleberry Finn*, this thesis aims to explore the water element in literature as cultural ecology and convey a new understanding of literature from a dynamic, organic, ecological perspective. The water element of the two literary works conveys the richness of extra-conceptual and extra-linguistic meanings for the presentation of the massive, fluid and complex life.

The theoretical part of the thesis lays a strong emphasis on the connection between the organic, ecological and holistic world view and a new literary criticism—ecocriticism. Ecocriticism agrees with the early Greek philosophies and the *Book of Changes* in adopting an organic, ecological and holistic view of the world and integrates it into literary criticism.

Both Heraclitus of Ephesus and the philosophers who wrote the *Book of Changes* saw all things as eternal “Becoming” instead of static Being. According to them, the whole universe is a flow of all life energy, which is both material and spiritual, and ever in a process of change. The flow of life never attains ultimate perfection. Perfection means stop, stagnation and eventually, death, but the life energy of the universe keeps inexhaustible. Nature does not like perfection, and history never heads for a telos, or an ultimate goal.

Artists compose literature to express how humans percept the world and the self. Ecocriticism claims a view of life as a massive and complex entity and an organic whole in which “Everything is connected to everything else” (Zapf, “Notes” 88). In ecocritical view, the structure of the world is non-linear but complex, not static but ever in motion. Life, art and literature are all involved in the process of change: becoming and vanishing, order and chaos, destroying and creating. Literature reflects the “processual, non-linear models of mind and life” (Zapf, “Notes” 88).

The ecocritical view of the world is accord with the philosophy of Heraclitus and the *Book of Changes* since all see suggest that the world is an ecological field, an organic whole and a unity of all opposites and all conflicts, and that being contradictory also means being complementary. Thus literature as cultural ecology is capable of overcoming the separation of mind and body, of power and love, of individual and environment, and mixing reason with passion. More importantly, it reconnects human beings with life.

According to ecocriticism, life flows towards multiplicity, chaos and strangeness and then constantly returns to the course of reunion and regeneration; and the interplay between cultural-critical metadiscourse and the imaginative counter-discourse finally leads to the reintegrative inter-discourse. The last discourse in ecocriticism has a striking parallel with the last two hexagrams of the *Book of Changes*, 'Completion' and 'Incompletion', in that both see life as a process of renewal and evolution. According to the cosmic pattern of change depicted by the book, from the end of old things ensues a new start, so the whole world moves forward ceaselessly. The two hexagrams echo the theme of the book—forever change with no perfection, no end.

Water symbolizes the cosmic flow of life energy, which is defined as the Chi power that is both spiritual and material by the *Book of Changes* and therefore flows beyond the Cartesian dualistic separation of *res cogitans* (spirit) and *res extensa* (the material world). In this thesis, the cosmic element of water is introduced to explore its key function in the dynamic process of life and its fundamental connections with the organic, dynamic world view and the discursive functions of cultural ecology.

By nature, various water entities such as the sea and the river are different kinds of ecosystems. Furthermore, all ecosystems are based on water because water is crucial to the life process of renewal and regeneration. The circulation of water throughout human body as well as the external world symbolically heals the dualistic opposition between subject and object and between humans and the environment. It can be seen as a representation of the ecocritical principal of the holistic connection. The reintegrative inter-discourse of ecocriticism suggests that contradictory elements are fundamentally connected and will reintegrate into a meaningful unity.

Because of its grasplessness, water is seen as a symbol of creative thinking and poetic speech. The flow of speech aims to overcome the separation between form and content. In the ecocritical view, literature in general has water-like capacities of healing the split between man and nature that originates from dualism.

The water element can be found in the discursive functions of cultural ecology: in literary sense, water functions as a critical discourse which refuses all limitations of parameter and conception and ceaseless flow forward; and with the water-like power of creative thinking and imagination, literature brings those "otherness" that are suppressed and marginalized by

the one-sided dominating system back to the course of communication. Thus like water, literature promises a potential of renewal of cultural ecosystem. Furthermore, water has the all-embracing power in the flow of life; at this point it can be seen as a representation of the reintegrative inter-discourse in integrating all conflicts into a whole.

Generated by the flow of free mental energy in literary creation, James Joyce's *Ulysses* and Mark Twain's *The Adventures of Huckleberry Finn* foreground the flow of life and make it tangible in literature. The water element is prominent in the two novels, with the narrative of *Ulysses* driven by stream of consciousness and the plot of *Huckleberry Finn* unfolding along the Mississippi River. Furthermore, their ecological structures and main bodies can be seen as different kinds of water entities, different manifestations of cultural ecology.

The two novels illustrate various ecocritical structures. Throughout the text of *Ulysses* runs a flow of the arranger's free mental energy, which functions as the cultural-critical meta-discourse in breaking free from the limitations of one-sided dominating system, both social and textual, with its fertile potentials of words and styles; but in the end, a reintegrative inter-discourse leads all tensions between telos and chaos and between reason and unreason to the all-engulfing sea of thoughts.

In *Huckleberry Finn*, what is more prominent is an imaginative counter-discourse rather than the cultural-critical metadiscourse. On the narrative level, the counter-discourse for renewal is expressed by both the vernacular voice and life experience of Huck on his journey on the Mississippi River. Through his contact with the river and through the life on the raft shared with Jim, Huck feels the power of revitalization when living in harmony with nature as well as with instinctive feeling (Zapf, *Literatur* 124-7). As the directing force, the river brings Huck to go into the flow of life experiences. But the novel ends with tension unsolved, and thus with its open end, the structure of the text resembles the Mississippi River itself—it is a ceaseless river.

The flow of life manifests in the water element of both novels and in their fluid ecological structures. *Ulysses* exhibits the complexly interwoven stream of consciousness and social life that are all included and engulfed in the sea of thoughts. The mind is a sea of its own, constantly changing, complex and heterogeneous. The sea represents the natural force of change, the all-engulfing process of change in life.

In *Huckleberry Finn*, the flow of life is a river of life that the protagonist goes along: the

Mississippi River. The natural force of life and change is embodied by the river. Through his adventures, Huck senses that reality is as unfixed and shifting as this great river, with people and their corrupted “civilization” as a deep current in it. The river journey includes not only “the cool and starry nights on the raft” (Shockley 8) but also the snags and the chaos of life.

In the flow of everyday life, there is “no metaphysical impasse” since it tolerates both the vulgar and the sublime (Smith, “Musical” 91). The concrete life is made up of all human experience and local knowledge and also contains those “unpresentable”, “illogical, ungrammatical, disteleological” (Castle 324), the so-called chaos of life.

Water represents “the fundamental structure” which underlies all structures (Spoo, “Teleology” 448) and “transcends the frame of any logos” (Eddins 811). Like water, the structure of the ultimate reality overflows all fixed frames or forms for only a fluid world structure is capable of containing all the orders and chaos of the real. The ultimate form is as fluid as water—it is the formless form.

Both novels’ structures turn out to be not concluded as a closed one but stay open and imperfect. The openness of the ultimate structure is implied in the basic element of water that is made up of the two novels: stream of consciousness of Bloom, Stephen, Molly and other characters, or overall, the flow of the arranger Joyce’s creative mental energy in *Ulysses*, and the Mississippi River in *Huckleberry Finn*. Basically, the cosmic element of water represents the intrinsic fluidity of life.

With the inexhaustible vital energy of their own, the sea of consciousness and the Mississippi River are ever in motion, in a ceaseless process of change and self-regeneration. As living entities, they never fulfill themselves and attain perfection, for their inner vital force surges forward and push them to pursue a constant state of becoming.

The river in *Huckleberry Finn* and the sea of consciousness in *Ulysses*, or water in general, embody a mighty force of change and transformation in life. On the symbolic level, water functions as a critical discourse. It implies an eternal urge to change and to break the rigid frame of the one-sided dominating system. As a natural force, water constantly flows, changes, renews itself, and drives life forward. Opposing any rigid political and cultural system, water represents a counter force of renewal.

The fundamental life energy is as unstructured and formless as water. The reintegrative inter-discourse in ecocriticism suggests the all-inclusiveness of the cosmic flow. In the flow of

life, all contradictory forces are fundamentally connected and will reintegrate into a meaningful unity.

The totality of our animated experiences of life overflows the clear-cut frames of those one-sided dominating systems. The world is an organic whole and seen as a living organism of flesh and blood, and every detail, every fiber of it cannot be omitted because they are all indispensable parts of its life. In the flow of concrete life experiences, the details of life cannot be exhausted.

As cultural ecology, literature stages complex, dynamical processes of life. It has its special critical-creative energy, bringing culture from its abstract forms of conceptions and ideologies back to concrete, vivid life. The creation of literary or artistic works derives from the free mental energy of humankind.

In this thesis, an in-depth exploration of the element water inside the ecological structures of *Ulysses* and *Huckleberry Finn* helps us to grasp the flow of the creative-regenerative force of life in literature. Both *Ulysses* and *Huckleberry Finn* present the ecological entity of literature in the image of an inexhaustible sea or a ceaseless river, in which life overflows like water.

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