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'DUBLIN WHAT PLACE WAS IT' MAKING SENSE OF THE TEXTUAL CITY IN *ULYSSES*

QUYEN NGUYEN

In proposition 2.002 of his *Tractatus Logico-Philosophicus* (1921), Ludwig Wittgenstein notes that, 'It is clear that however different from the real one an imagined world may be, it must have something – a form – in common with the real world'.¹ Wittgenstein's observations on the necessary similarities of worlds real and worlds imagined certainly apply to the fictional Dublin created by James Joyce throughout his career. Since leaving Ireland to lead the life of a voluntary exile, Joyce repeatedly enacted spiritual homecomings by way of imaginative reconstructions of urban Dublin. With the use of unprecedented hyper-realism, he was fixed on the idea of rebuilding Dublin with each new volume of his oeuvre. As a result, the major geographical readings of Joyce are mostly concerned with 'factuality' in the fictive city and treat each of his works, *Ulysses* (1922) especially, as the epitome of realist urban fictions. The revolutionary montage of "Dublins" portrayed through an 'odyssey of style' has taken a back seat in Joyce studies.² This essay addresses the neglected underlying cityscape and proposes a reading of one of the multifarious facets of Dublin in the seventh episode of *Ulysses*, 'Aeolus'. It will examine those outstanding features of the episode that call attention to themselves over the clamor of the content, eclipsing other, more recessive

¹ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. D. F. Pears and B. F. McGuinness (London: Routledge, 2001), p.7.

² The Joyce industry treats Dublin as a unique one-dimensional object in which the real places in *Ulysses* have too often been the hinges upon which scholars analyze how Joyce's Dublin resembles the historical city. See Enda Duffy, 'Setting: Dublin 1904/1922' in *The Cambridge Companion to Ulysses* ed. by Sean Latham (Cambridge: Cambridge University Press, 2014), pp. 81-94; Terence Killeen, 'Lee Miller: Photographing Joycean Dublin (1946)' in *Voices on Joyce* ed. by Anne Fogarty and Fran O'Rourke (Dublin: University College Dublin Press, 2015), pp. 133-36; Michael Laffan, 'Bloomsyear: Ireland in 1904' in *Voices on Joyce* ed. by Anne Fogarty and Fran O'Rourke (Dublin: University College Dublin Press, 2015), pp. 25-35.

features. On the one hand, with reference to Barthes, the essay will point out that the reality effect remains powerful throughout the narrative due to the collection of place names in the descriptions of the city centre. On the other hand, the ‘headlines’ that are inserted into ‘Aeolus’ attempt to push the reality effect to the periphery and overwhelm the reader with ambiguity. Thanks to these headlines the episode becomes a mock version of the press, constraining the genre of *Ulysses* as a fiction. Their intrusion divides the text into columns consisting of two different kinds of narratives; the essay will demonstrate how Joyce’s Dublin exists between the interplay of these two discourses, becoming a textual artefact whose final meanings are constantly interrupted and denied.

Reading Dublin ‘Archival’: From *The Little Review* to the *Ulysses* of 1922

Before tackling the representation of the city in ‘Aeolus,’ we might consider an archival reading from *The Little Review* to *Ulysses* in order to illustrate how the text has evolved. The reader’s initial encounter with Dublin when reading the seventh episode in the magazine in 1919 is vastly different from the one offered by the *Ulysses* of 1922. *The Little Review* attracts the reader’s attention with its two almost identical sentences in the seventh episode:

GROSSBOOTED draymen rolled barrels dullhudding out of Prince’s stores and bumped them up on the brewery float.

Grossbooted draymen rolled barrels dullthudding out of Prince’s stores and bumped them up oil the brewery float.³

Contemporary readers must have been puzzled by this monthly installment of ‘Aeolus’. As Amanda Sigler points out, ‘The printer of the *Little Review* seems to have repeated the sentence by mistake, though this time he corrects “dullhudding” to “dullthudding,” and

³ James Joyce, *The Little Review Ulysses*, ed. Mark Gaipa, Sean Latham, and Robert Scholes (New Haven, CT.: Yale University Press, 2016), p.101.

prints “GROSSBOOTED” as “Grossbooted”⁴. Still, this remarkably unusual feature is insignificant when compared to the text of the *Ulysses* of 1922. A new unintelligibility overwhelms the reader; suddenly a capitalized, newspaper-like headline disrupts the page:

IN THE HEART OF THE HIBERNIAN METROPOLIS.⁵

This headline is followed by a portion of text about the Dublin Tram System which includes numerous place names. From the specific descriptions of the people of Dublin and its rolling barrels of Guinness, to an introduction about the city centre, the reader receives two separate images of Dublin. The text in the seventh episode starts with the city being materialized as a concrete reality where Dublin is not presented from any character’s point of view: the city itself becomes one of the characters.

Joyce’s letters and Joycean genetic studies offer valuable insight into his writing process and help us understand the changes made to the first version of ‘Aeolus’ in the *Little Review*. In a letter to Harriet Shaw Weaver on 7 October 1921, Joyce wrote: ‘Eolus [sic] is recast. Hades and the Lotus-eaters much amplified and the other episodes retouched a good deal. Not much change has been made in the Telemachia’.⁶ It turns out that, according to Michael Groden in *Ulysses in Progress* (1977), the headlines of ‘Aeolus’ were not inserted into the text until August 1921.⁷ In his revision process, Joyce refashions all of ‘Aeolus’ by adding 61 headlines and a considerable number of words. These headlines run from the beginning to the end of the episode in large capital letters. The newly reshaped text behaves like a newspaper with each headline accompanying a column.

⁴ Amanda Sigler, ‘Archival Errors: *Ulysses* in the *Little Review*’, *Errears and Erroriboose: Joyce and Error*, ed. Matthew Creasy (New York, NY: Rodopi, 2011), pp.73-88 (80)

⁵ James Joyce, *Ulysses: The 1922 Text*, ed. Jeri Johnson (Oxford: Oxford University Press, 1993), p.112. All subsequent references are provided in parenthesis.

⁶ James Joyce, *Letters of James Joyce*, ed. Stuart Gilbert, 3 vols, (New York, NY: Viking, 1957) I, p.172

⁷ Michael Groden, *Ulysses in Progress* (Princeton, NJ: Princeton University Press 1977), p.80.

As a result of this revision, the city of Dublin undergoes a great transformation. The headline ‘In the Heart of the Hibernian Metropolis’ suggests both a new beginning for and emphasis on the city and its inhabitants.⁸ Whilst Dublin exists quietly in *The Little Review* version in the portrayal of the activities at the newspaper office, in the *Ulysses* 1922 the life of the urban metropolis flourishes with the inclusion of numerous details that reflect its modernity. As a result of the image of two women climbing Lord Nelson’s pillar in The Parable of the Plums, the introduction of the tram system, and the descriptions of the city’s sounds, we find Dublin fully depicted from multiple angles as a modern metropolis.⁹

Headlines, Dublin, and the Non-Consciousness Narrative

In order to grasp the difference the headlines can make to the textuality of this episode, I would like to offer a reading of the added passages without the headlines to examine their functions. At the beginning of the episode, a passage of 126 words is adjoined with place names to create an image of the tram system in Dublin, as well as the activity of the mail cars at the general post office:

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! (112)

The exact locations of the activities are indicated as ‘Before Nelson’s pillar’ and ‘Under the porch of the general post office,’ along with eighteen other place names referring to the real world of Dublin. The terminal announcements signaling the beginning of a tram journey

⁸ *ibid.*, pp.66-7

⁹ Stephen Dedalus’ story about two old Irish women climbing the Nelson’s Pillar and spitting the plum seeds over the railing from the top of it.

create an animated and bustling atmosphere at the central station. The occurrence of three repeated place names in separate lines makes the scene livelier and the reader gets a realistic sense of various trams starting their journeys. At the end of the episode, the reader encounters places with names identical to the tram stops from the opening passage. Even though they are listed in a similar style, they bring about different effects:

At various points along the eight lines tramcars with motionless trolleys stood in their tracks, bound for or from Rathmines, Rathfarnham, Blackrock, Kingstown and Dalkey, Sandymount Green, Ringsend and Sandymount Tower, Donnybrook, Palmerston Park and Upper Rathmines, all still, becalmed in short circuit. (142)

In the sixty-seven word column, there are eleven place names – Rathmines, Rathfarnham, Blackrock–Kingstown and Dalkey, Sandymount Green, Ringsend, to name a few – and eight kinds of transportation jammed together. The accumulation of proper names produces visual density, creating a powerful impression of being stuck and crammed, not only in the fictional world of the narrative but also on the physical page of the novel.

The scenes of tramcars offer a realistic image of Dublin thanks to the collection of place-names. As Roland Barthes observes in ‘The Effect of Reality’ (1968), the real is ‘supposed to be self-sufficient [...] strong enough to belie any notion of “function”’, and without any ‘need be integrated into a structure’ because the ‘*having-been-there* of things is a sufficient principle of speech’.¹⁰ Reality is inherent in meaningless, random events and objects where no one questions their functions, whereas fictionalized, or constructed life is always under pressure to be plausible, and the writer seems to be haunted by self-interrogation: is it convincing enough? Does it reflect life as it is? One of the possible techniques by which the writer attempts to bridge the gap between the fictive and the real is the deployment of superfluous details. The deluge of exact proper names and concrete details in *Ulysses* manifests the desire to present life as it is, in all its chaos, its collections of

¹⁰ Roland Barthes, ‘The Reality Effect’, in *The Rustle of Language*, trans. Richard Howard (Berkeley, CA: University of California Press, 1989), pp.141-8 (147)

random objects. As Jonathan Culler points out, despite the lack of meaning, proper names do have a signifying function, ‘they signify “we are the real”’.¹¹ The place names in *Ulysses* gesture towards the objectivity that realism strives to attain. They inform the reader of not only places in Dublin but also the city’s routes, districts, and landmarks. This referential code works perfectly in Joyce’s text to point to the topographical knowledge of the city of Dublin.¹² In ‘Calypso,’ Joyce uses nine place names, in ‘Lotus Eaters’, there are twenty, in ‘Hades’, thirty-four, and in ‘Aeolus’, fifty-six. The sheer number speaks volumes. The density of place names makes the reader profoundly alert to the fact that he is reading a text fully attached to Dublin. Thus, the treatment of the world of Dublin in general, and of the tram system at Nelson’s pillar in particular, as a product of mimetic writing, provides common ground in Joycean scholarship. For example, Julie McCormick Weng asserts that the tramcars scene is a realistic representation that can ‘allow readers to experience in *Ulysses* [...] an accurate picture of Dublin’s successful acquisition of technological modernity’.¹³ This kind of reading, while exploring the technological aspect of the city, overlooks two notable factors challenging the objectivity of the discourse: the special effects of the headlines, and the playful devices that interrupt the linearity of the narrative.

The sudden emergence of the headlines problematizes the meaning of the whole episode in general and the representation of Dublin in particular. Now, the depiction of the tramcar system is given a headline, ‘IN THE HEART OF THE HIBERNIAN METROPOLIS’; the details about Dublin mail cars are labeled, ‘THE WEARER OF THE

¹¹ Jonathan D Culler, ‘Barthes, Theorist’, *The Yale Journal of Criticism*, 14.2 (2011), pp.439-46 (440)

¹² In *S/Z*, Barthes provides a name for the excessive details that create this reality effect: cultural and referential code. This code belongs to a group of five codes that help the reader decipher the meanings of a novel. The other four codes are proairetic code, hermeneutic code, connotative code, and symbolic code. See Roland Barthes, *S/Z* trans. by Richard Miller (New York: Noonday P, 1974), p. 20.

¹² The initial style is a label Joyce himself casually uses. Michael Groden in *Ulysses in Progress* defines this style as ‘what appears to be a relatively uncomplex “third-person, past-tense narration and direct first-person, present-tense depiction of the characters” thoughts’. See *Ulysses in Progress* (Princeton, N.J.: Princeton University Press, 1977), p. 15.

¹³ Julie McCormick Weng, ‘Dear Dirty Dublin to “Hibernian Metropolis”: A Vision of the City through the Tramways of *Ulysses*’, *Joyce Studies Annual* (2015), pp.28-54 (44)

CROWN'; and the description of the short circuits of the tram system is grouped, 'HELLO THERE, CENTRAL!'. The neat and ordered world of Dublin is flung about, dissected into two structures as Wolfgang Iser terms them: the headlines serve as the macro-structure and the narrative beneath them the micro-structure.¹⁴ If the reader deletes or ignores the headlines from the text in the same manner as I did above, they will find that the narrative technique of the micro-structure is traditional, with an easily identifiable, omniscient narrator and a clear plot. For instance, Joyce describes the way the trams and mail cars start and finish their journeys as well as the noises of the beer barrels. With the advent of the macro-narrative, the whole meaning-production process is ruptured.

A headline is supposed to be a short summary of the most important items of news, creating an intimate link between itself and the proceeding content in a newspaper column: they are dependable, compatible, and mutually supportive. In 'Aeolus', the headlines behave in a different way: in some columns, they are irrelevant to the ensuing content, while in other columns, they comment ironically on the content. For example, the irrelevance is underlined in the passage in which the short circuit of the tram system at the end of the episode is summarized in a headline about a distant telephone conversation with Central:

HELLO THERE, CENTRAL!

At various points along the eight lines tramcars with motionless trolleys stood in their tracks, bound for or from Rathmines, Rathfarnham, Kingstown, Blackrock and Dalkey, Sandymount Green, Ringsend and Sandymount tower Donnybrook, Palmerston Park and Upper Rathmines, all still, becalmed in short circuit. (142)

¹⁴ My reading of the headlines develops from Iser's terms. See Wolfgang Iser, 'Indeterminacy and the Reader's Response in Prose Fiction', *Prospecting: From Reader Response to Literary Anthropology* (Baltimore, MD: Johns Hopkins University Press, 1989), pp.3-30, as well as from Karen Lawrence's analysis of this chapter's style. Iser explains that: "The microstructural level consists of a large number of allusions which basically can be divided into three different groups: (1) those dealing with the immediate situation, Bloom's effort to place an advertisement at the newspaper office and the events connected with it; (2) those referring to completely different episodes outside the chapter itself; (3) those passages that seem to slide into obscurity when one tries to work out exactly where they might be heading. [...] The macrostructure of the chapter lends itself to this need for "grouping," though in a peculiar way', pp. 23-4.

The headline brings two separate events together. The text does not attempt to arrange a suitable function for a headline or pretend that it might commune subtly with its content; it flaunts its discordance readily.

The headlines intrude into every corner of the text and shatter the harmony as well as the supposed ‘wholeness’ of the narrative. After six episodes featuring either Stephen or Bloom, ‘Aeolus’ is the first episode in which Joyce lets them perform together. The so-called ‘initial style’ is still in play in the micro-narrative: the characters appear separately from the depictions of the omniscient narrator.¹⁵ Both of their interior monologues are voiced, and free indirect discourse is still ongoing. However, a significant change in style is implemented: the text no longer belongs to a ‘pure’ literary genre because it denies its status as a fiction and imitates the style of journalistic writing. The headlines do not signify new stories, rather, they interrupt the ‘linearity’ of the narrative. The incongruity between the headlines and the contents is exacerbated; while the ‘micro-narrative’ is still pretending that it tells a fictional story, indicating its belonging to a literary genre, the headlines pompously flaunt ‘We are the press’.

Textual Dublin exists in a struggle between two competing discourses. The incongruity between them renders the city alienating as the micro-structure makes for a seemingly realistic story while the headlines gesture towards irrelevant narratives. Dublin is twisted into two different directions, one aligned with the gentlemen of the press in the heart of the metropolis, and the other a trivial story about the tram system and rolling beer barrels. The headlines disrupt the reader’s smooth interpretation of the Dublin world and

¹⁵ The initial style is a label Joyce himself casually uses. Michael Groden in *Ulysses in Progress* defines this style as “what appears to be a relatively uncomplex ‘third-person, past-tense narration and direct first-person, present-tense depiction of the characters’ thoughts”. See *Ulysses in Progress* (Princeton, N.J.: Princeton University Press, 1977), p. 15.

problematize the process of reading. Once again, the effort to acquire a totalizing representation of Dublin is denied.

Additionally, the headlines interrupt the representation of Dublin in the way that they challenge the reader to identify their authorship, subverting the epistemological status of the narrative. Dublin is represented neither collectively nor figuratively, but mechanically. As discussed above, just as the headlines and their accompanying columns are incompatible, it would be illogical to think that the readily-identifiable omniscient narrator of the micro-narrative is also the narrator of the headlines. Even though the mingled voices in Bloom episodes and Stephen episodes challenge the wholeness of the narrative, the reader is still able to assign the voice to either Bloom or the omniscient narrator. In 'Aeolus', the headlines obliterate any identifiable consciousness in the text. David Hayman's argument, in his highly influential *Ulysses, The Mechanics of Meaning* (1970), that the Arranger, who first appears in 'Aeolus', is the persona behind this stylistic departure is not convincing enough because he conflates the two distinct narrators. Karen Lawrence challenges Hayman's opinion by pointing out that his argument still admits the existence of a consciousness. She notes that the language of the headlines does not belong to any character, and they behave as if 'divorced from a single consciousness'.¹⁶ However, I do not agree that they can be dubbed into an anonymous, collective discourse of the press. In my reading, *Ulysses* does not bother to borrow the linguistic journalistic style but rather copies and ironically parodies the stylistics of headlines only. It does not attempt to become the press, but flaunts the fact it is a fake press. Specifically, the headlines run from one word, to a phrase, to a whole sentence, to several sentences with various linguistic games, comprising of 'clipped message, [a] wealth of clichés, [instances of] forced alliteration, bad puns, and occasional pretentiousness'.¹⁷ For

¹⁶ David Hayman, *Ulysses: The Mechanics of Meaning* (Madison, WI: University of Wisconsin Press, 1982), p.64; Karen Lawrence, *The Odyssey of Style in "Ulysses"* (Princeton, NJ: Princeton University Press, 1981), p.64.

¹⁷ Brian Richardson, 'Bad Joyce: Anti-Aesthetic Practices in "Ulysses"', *Hypermedia Joyce Studies*, 7.1 (2006) <<http://hjs.ff.cuni.cz/archives/v7/main/essays.php?essay=richardson>> [Accessed 10 Jan 2016]

instance, the headlines, ‘SAD’ (120); ‘ONLY ONCE MORE THAT SOAP’ (118); ‘ERIN, GREEN GEM OF THE SILVER SEA’ (119); and ‘SOPHIST WALLOPS HAUGHTY HELEN SQUARE / ON PROBOSCIS. SPARTANS GNASH MOLARS. ITHACANS VOW PEN IS CHAMP’ (142) go beyond the press style with their exaggeration, and enter into an indistinct genre. In ‘Aeolus’, the act of imitating the journalistic genre to create the false impression of being a newspaper denies Dublin a definitive style and voice. Whose consciousness is it that comments at liberty on every single detail in the above-quoted headlines?

Lawrence goes further in her argument to point out how the headlines are a product of writing that is also cut-off from the writer.¹⁸ Roland Barthes’ idea of the ‘death of the author’, in which the meanings of the text are independent of the intentions of the author, is elaborated in Jacques Derrida’s ‘Signature Event Context’ (1972). Derrida states that ‘[t]o write is to produce a mark that will constitute a sort of machine which is productive in turn’.¹⁹ In other words, the meanings of the texts are free from any intentions or sources. According to Derrida’s theory, Dublin in this episode is ‘cut off from all absolute responsibility, from consciousness as the ultimate authority, orphaned and separated at birth from the assistance of its father’.²⁰ The idea of *Ulysses* as a self-conscious text is here emphasized. The novel flaunts its own features while being aware of itself as a constructed textual object; it exhibits its ability to pose ironies, and comment critically on its genre and content; it is impossible to find a definite narrator for the macro-narrative. The representation of Dublin in ‘Aeolus’ is analogous to the process of writing and reading *Ulysses*; Dublin has divorced itself from the literary and press genres. It is both similar to each and yet not quite the same.

¹⁸ Lawrence, p.63

¹⁹ Derrida, Jacques, ‘Signature Event Context’, *Glyph*, 1 (1977), pp.172-97 (180)

²⁰ Derrida, pp.180-1

It cuts itself off from an author or a voice; Dublin constructs itself in the micro-narrative and yet its construction is ironically commented on by the macro-narrative.

Monumental Space of Dublin: Nelson's Pillar and Indeterminate Meaning

Another uncertain Dublin is represented in 'Aeolus'. Towards the end of the episode, Dublin emerges as an undecidable space of meanings in Stephen Dedalus' parable. The parable could be considered a kind of story within a story, where the narrative of Bloom and Stephen acts as the frame. There are two intertwined images of Dublin: the Dublin of the 'frame-story' and that of the parable. There are also two parallel walks. In the frame-story, Stephen and others walk around the city centre; in Stephen's parable, two old women traveled from Fumbally's lane to Nelson's Pillar. The text blends these two Dublins together perfectly; one is narrated by Stephen with the intrusion of all the happenings in the frame-story; and the other partakes in a battle between micro and macro-narratives. In turn, the Dublin of the micro-narrative is narrated by an omniscient narrator, and fuses itself with Stephen's interior monologue, and various conversations between Stephen, professor MacHugh, and others. The narrative of the parable is interrupted and disintegrated rather than linear: in order to follow the story, the reader has to gather many shards flung about in the frame-narrative to piece them together. It is continuously intruded upon by the multiple elements listed above: the commentaries of people who are hearing Stephen's parable, his own thoughts and scenes of Dublin with newsboys and tramcars. Joyce deftly arranges these intersections side by side in his narrative. The process of gathering information in the parable is the process of reading, always deferred and always in progress. An example illustrates how Dublin is presented by several narrative techniques:

DEAR DIRTY DUBLIN

Dubliners.

— Two Dublin vestals, Stephen said, elderly and pious, have lived fifty and fiftythree years in Fumbally's lane.

— Where is that? the professor asked.

— Off Blackpitts.

Damp night reeking of hungry dough. Against the wall. Face glistening tallow under her fustian shawl. Frantic hearts. Akasic records. Quicker, darlint! (139)

In the passage above, the underlining denotes the beginning of the parable, the italic lines are Stephen's interior monologue, the bold line is the headline, and the regular lines are omniscient narration including conversations and two descriptions of Dublin. The image of Dublin in the parable is founded on a matrix of signals where multiple possibilities of interpretation are offered. The parable begins with two elderly women who wanted to see the city from a high point, Nelson's Pillar. They saved money, donned nice clothes, bought food, travelled to their destination, gave some pennies to a beggar, and slowly started climbing up the pillar. When reaching the top of the column, they settled down to eat plums, and spat the stones over the rails.

Being a story within a story, the parable produces many interpretations.²¹ I would like to discuss how the parable might be read as an ironic story about the Nelson's Pillar, and how this reading is challenged by the intrusion of various stylistic features that create double layers of irony. With the number of place names employed by Joyce in the introduction of the episode, the reader has a reason to believe that this is the real world of Dublin. In Stephen's parable, this style is still maintained via the continued use of matter-of-fact prose and real place names: the two women lived in Fumbally's lane, they bought 'four slices of panloaf at the north city diningrooms in Marlborough street', and they climbed up the winding steps of the Nelson column.

²¹ See Michael H Begnal, 'Stephen's Terrible Parable', *James Joyce Quarterly* 23.3 (1986), pp.355-357 for an extensive list of discussions of the parable by various scholars.

Samuel A. Ossory Fitzpatrick wrote that the pillar ‘commands, on a clear day, a magnificent panorama of Dublin and its surroundings’.²² It becomes a symbolic figure in the city. It is the place from which Dubliners can view their own city, just as the parable’s journey depicts. This is the first time in *Ulysses*—and the second time in his oeuvre—that Joyce provides an image of Dublin from high up. The first time occurs in *Dubliners* in the story ‘A Painful Case’ in which Mr Duffy climbs the Magazine hill overlooking Dublin at the end of the story. The reader is offered a panoramic view of the city from the hilltop: the grey gleaming winding river, the red lights in the night. From his position, Dublin’s landscape seems to totally absorb his melancholy and is transfigured by his own language. There is a sharp contrast between his position and the luminous lights of Dublin, between the activities of the lovers around him, and his own alienated condition. At the top of the hill, the sound of the train echoing back to his ears is not an actual noise anymore but the engine’s hum reiterating the syllables of his dead lover’s name. Mr Duffy realizes the hollowness of his life as he looks at the city’s landscape from his high vantage-point.

Contrasting to this symbolic reading in *Dubliners* is the failed panoramic view in *Ulysses*. The parable of two women climbing the pillar slowly builds high expectations and tensions in the text providing all the concrete details for the journey from the preparation of money, to the act of buying food, to the climbing of the pillar itself. The style vividly mimics how these two women mount the pillar, with a separate phrase for each activity which is arranged serially: ‘grunting, encouraging each other, afraid of the dark, panting’. Their speech is also mimetically recorded: ‘one asking the other have you the brawn, praising God and the Blessed Virgin, threatening to come down, peeping at the airslits. Glory be to God’, ‘Have you the brawn’, ‘Glory be to God’. The omniscient narration interwoven with free indirect discourse makes the journey seem like it is being told by the two old women themselves. At

²² Samuel A. Ossory Fitzpatrick, *Dublin, a Historical and Topographical Account of the City* (New York, NY: E. P. Dutton and Company, 1907), pp.198-9

the end of the parable, the reader gets a sneak peek of Dublin's surroundings through a listing of the churches: 'Rathmines' blue dome, Adam and Eve's, saint Laurence O'Toole's'. However the panoramic picture of the city ceases right there, just as the women become giddy. Ironically, the old women have acrophobia. The desire to look at the city from high above is betrayed by the body's condition. Instead of a symbolic conquering of the city from up high, as with Balzac and Paris, the reader of *Ulysses* receives the failed act of looking down, as well as a secondary failure of 'peering up at the statue of the onehanded adulterer', an act which brings about 'a crick in their necks'.²³ The parable ends with the pair neither looking up nor down, but spitting the plum stones between the railings. Once again, the text plays with the reader's expectations and the production of meaning: it prepares a conventional story in which the reader follows the plot and expects to see an overview of Dublin but provides nothing. The citizens are not overwhelmed or engulfed by the city; the journey results in neither a magnificent image of Dublin, nor a refreshed mind, but plum stones falling over the rails.

The second layer of irony comes from the intersection of narratives: the commentary of Professor MacHugh, the headlines, Stephen's interior monologue, and the omniscient narration. The parable is continuously interrupted from the beginning; when Stephen states the women's home address, MacHugh cuts in asking, 'Where is that?', after which point Stephen's memory about the whisper of 'Quicker, darlint' by a girl who was making love with her partner in the dark occupies the narrative. The storytelling resumes with the two ladies' preparation for their journey, just to be quickly interrupted again by MacHugh who calls them 'wise virgins'. Additionally, all these interruptions appear in a column accompanied by

²³ A panoramic view of Paris portrayed from the top of a hill in the *Père Lachaise Cemetery* with Ragtignac in Old Goriot by Balzac is a typical treatment of the city in classic novels. That is a splendid and sparkly Paris, full of lights, indifferent to an ill-fated old man's passing. Standing before this Paris, the hero utters his challenge: 'Now let us fight it out!' This speech strengthens the definition of Paris as a jungle, an ocean, a labyrinth, through which the hero must find his way, to survive in it.

the headline: 'DEAR DIRTY DUBLIN'. This sentimental, nostalgic referral to the city of Dublin creates a discrepancy between itself and Stephen's parable. The intersections continue to interrupt the unity of the narrative until the end of the parable. The ending of the parable is preceded by another cryptic headline:

DAMES DONATE DUBLIN'S CITS SPEEDPILLS VELOCITOUS
AEROLITHS, BELIEF (142)

The plum stones spat out by the women turn into 'speedpills' and 'velocitous aeroliths.' The exaggerated language of the headlines parodies the 'newspaper style'. Furthermore, the women's highly anticipated journey not only ends in their disappointment and the reader's frustration, but also leads to another failure: the short circuit of the Dublin's tramways. This paralyzed state of the city in a moment yields no sense to the reader whose process of reading has already been problematized by the parable. The ending of the parable entails a series of unanswered questions: what is the meaning of the two women's journey? What is Dublin landscape like from the highest point of the city? What is the symbolic meaning of the plum seeds?

'Aeolus' is an episode whose problems revolve around making sense of the textuality of the fictive Dublin. Although the accumulation of proper names engenders a realistic quality in the representation of Dublin, this process is challenged throughout the whole episode by the intrusion of the headlines which push these features to the periphery of the discourse. Even though the 'linearity' of the story is maintained in the micro-narratives, it is unsettled by the macro-narrative: the text imitates the style of newspapers with the insertion of headlines, splitting the narrative in two with Dublin as the midpoint between them. The city is produced mechanically, as if cut off from a consciousness. Even though the monumental space is presented in the parable, the reader is denied any definite reading of Dublin; it is the hollow place names, disappointments, and disruptions that overwhelm the text.

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