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James Joyce may be one of the most important writers in the English language since Shakespeare. His novel Ulysses shows why. It reflects the change in man's view of time and space, brought about by Einstein. It marks a departure from the idea that time--narrative and sequence--must serve as the organizing principle of the novel. Instead, space--as it filters through the consciousness of various characters--determines the movement of Ulysses.

This change, or spatialization, resembles what has occurred in poetry during the twentieth century. Ulysses shares with modern poetry other attributes, too. It is fragmented. It must be reread at least once if a person is to make some sense of it. Most important, it should be read with an ear listening to the sounds

of the words. Joyce makes extensive use of three poetic techniques: rhythm, rhyme, and color. He employs these devices for various purposes--to make a character's salient feature memorable, to imitate an action being depicted, to mimic a quality of an object being described, to create an aural context suitable to the idea being conveyed--but invariably to reinforce meaning.

That Joyce has built this novel with meticulous attention to the sounds of the words supports what Joyce scholars have long maintained: that Joyce relies on form to carry part of the load of meaning. This tight relationship between meaning and form constitutes another major characteristic of poetry. Form and content, fragmentation, rereading, sound--all point to one conclusion: Ulysses should be read, like Shakespeare's plays are read, as a poem. This contention points to what Ulysses accomplishes: it obliterates boundaries between genres; it reduces differences between literature and two other art forms--music and visual arts; and it alters the function of the artist.

Joyce's Ulysses as Poem: Rhythm, Rhyme, and Color

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I. A Departure from the Traditional Novel

In the twentieth century, advances in technology and science have wrought various changes in the way human beings live. The automobile and the jet have toppled limitations of space, as have radio and television. A man can inhabit, vicariously or even physically, opposite ends of the earth within hours and minutes. This ability, along with Einstein's theory of relativity, has fueled man's curiosity about time, about space, and about the relationship between the two. Man has come to apprehend time and space not as distinct, discrete constants but rather as two interdependent, fluctuating variables. Artists explored these two variables at the turn of this century. In painting, cubism experimented with man's perception of lines and shapes; in music, Schönberg created pieces without key signatures. In both instances, artists had begun to challenge traditional "ideas of coherence, continuity, and point of view."¹

Tradition was challenged in literature, too. A major impetus of this challenge is James Joyce and his novel Ulysses. Unlike most novels--which may span days, months, or even years--the action in Ulysses occurs during a mere twenty-four hours. An eight-hundred page novel compressed into one day would cause most people to surmise that something extraordinary happens on that day; however, Clive Hart, as well as other critics, has pointed out that on this day nothing much happens.² Instead, allusion displaces the event and language is substituted for plot.³

Allusion, then, is as vital to this novel as the event was to the traditional novel. This change occurs because in Ulysses, Joyce abandons the traditional narrative method for what T. S. Eliot has called the "mythic method"--the working of resemblances between the characters of this novel and characters from myths and literature of antiquity.⁴ While this difference in technique is interesting, the result is even more so: "the time world of history" becomes "the timeless world of myth"⁵; past and present become a continuum fused in "one comprehensive view."⁶ This view "marks the outlines of western history and philosophy," making "the major works of western culture . . . tributary to it [Ulysses] as it is tributary to them."⁷ These results extend back beyond Joyce's use of the mythic method to his intention to discover "in the life of a single man on a single day the totality of human myth."⁸ And from this enormous intention, this unconventional technique, this encyclopedic result, the "chief source of meaning" arises from "the sense of ironic dissimilarity and yet profound human continuity between the modern protagonists and their long dead exemplars."⁹

Such a novel places a burden on its reader. In order to glean some understanding, the reader must be familiar with "the outlines of western history and philosophy" and with "the major works of western culture." But possessing, or setting out to acquire, this vast knowledge external to the text of Ulysses constitutes only a portion of the difficulty in reading this novel. In the text itself, internal references and cross references "must be connected by the reader and viewed as a

whole before the book fits together."¹⁰ Few of these connections can be made, however, during a person's first reading; Joyce "cannot be read--he can only be re-read."¹¹

Rereading a work and connecting its references are tasks normally associated not with reading a novel but with reading poetry. Indeed, Frank contends that one must read Ulysses "in exactly the same manner as he reads poetry--continually fitting fragments together and keeping allusions in mind until, by reflexive reference, he can link them to their compliments."¹² Poems, even long ones, do not compare in length, in mass of detail, with this nearly eight-hundred page novel. Trying to fit together eight-hundred pages of fragmented details and allusions in order to view the novel in one vast glimpse constitutes a formidable task--one not unlike the undertaking of twentieth century man, who struggles to remain afloat while incessantly assailed, thanks to his technology, with deluges of information. A man living in the twentieth century cannot hope to comprehend all information available to him, just as the Ulysses reader cannot make satisfactory sense out of every detail in the novel. Perhaps this is part of the reason Ellman calls Ulysses "the most difficult of entertaining novels, and the most entertaining of difficult ones."¹³

Still, like a twentieth century man, the Ulysses reader who can survive perusing critical interpretations and reading repeatedly the text acquires an experience perhaps more rich and vast than any available in preceding centuries. The Ulysses reader is allowed to feel "time and history . . . abruptly suspended" in the present.¹⁴ The "montage effects"

shatter time "into sudden historical glimpses," creating the illusion that all these glimpses are occurring simultaneously.¹⁵ Thus, history, normally thought of as being temporal, becomes in Ulysses spatial, happening all together, at once, now.

That Joyce intended for the ultimate result of reading Ulysses to be a spatial, simultaneous apprehension of the entire novel is evident in various comments he made. A. Walton Litz points out that Joyce intended the novel to be experienced as a single chord.¹⁶ The word choice for this comparison is revealing. Music, like literature, is a temporal form of art as opposed to spatial, or visual arts. However, the sounding of a chord, the simultaneous striking of three or more individual pitches, is spatial. Just as a chord comprises a spatial facet of a time-based mode of expression, so too Ulysses has carved, though not single handedly, a spatial niche in a temporal art. But the spatial quality of Ulysses goes beyond the sounding of many parts simultaneously; it involves, too, manipulation of the actual space offered by the novel--indeed, offered by any piece of language--sound. Throughout Ulysses, sound appears in patterns that resemble effects employed in poetry; at times he even employs techniques used primarily by musical composers. Thus, Joyce's comparison and intent--to make Ulysses sound as a single chord--seem apt.

That this novel contains musical and poetic techniques is no revelation; the fact has been noted by various critics. Edmund Wilson has proclaimed that Joyce, as a novelist, may be "our greatest poet today."¹⁷ Richard Ellman has pointed

out that, "Joyce felt . . . how interconnected literature is, how to press one button is to press them all." (Ellman's statement alludes to the fact that the mythic method informs Joyce's treatment not only of history and philosophy, but also of literature, and even the techniques--poetry is only one of many--of literature.)¹⁸ Calling Joyce's language "musical prose,"¹⁹ Frederick W. Sternfeld holds that Joyce organizes the prose of Ulysses in the same manner that "musical poetry" is organized.²⁰ Indeed, A. Walton Litz asserts that Ulysses "destroys the conventional distinctions between poetry and prose."²¹

Along this line of thinking, Harvey Gross makes observations that are more specific. He points out that Joyce sometimes increases "phonetic patterning," and that as a result Joyce's "prose is shocked into verse."²² This prose frequently exhibits rhythm that is "determined by the weight and shape of words."²³ Joyce's concern with words transcends their ability to represent ideas. He wanted to present "things and arrangements."²⁴ Consequently, Joyce chose words with a close eye on their sounds. Such sensitivity to sound is evinced, in part, by Joyce's attention to three concerns normally associated with poetry: he manipulates stress and quantity, and he employs alliteration.²⁵

That Joyce employs techniques of poetry in Ulysses seems clear. What may be less obvious is his rationale for using these devices, which has been articulated by various critics. At times Joyce exploits the "mimetic and representational" aspects of language,²⁶ causing the word sounds to imitate

certain qualities of the object or person being depicted.²⁷

Similarly, Roy Gottfried points out that various human actions seem to be enacted by the surface structure, or syntax, of particular sentences.²⁸ At times Joyce's use of rhythm in the stream of consciousness technique helps "to simulate the contents," or reinforce the emotional state, or a character's mind.²⁹ In general terms, Gottfried may best state the reason: the "plastic syntax" allows Joyce "to express the primacy of human experience--or, to use Stephen's terms . . . 'the reality of experience.'"³⁰

Still, other potential reasons seem worth noting. If the reader is to experience the novel as a single chord, Joyce must create individual pitches, or tones, that delineate and distinguish characters, incidents, and chapters--the fragments of the novel. Each fragment must resound lucidly so that it can be discerned, remembered, and ultimately assimilated into the whole. Sound patterns, or poetic devices, help individuate these fragments and thereby serve much the same purpose for which they were used by Anglo-Saxon bards one-thousand years earlier: to aid the reader's memory.

This mnemonic value seems crucial to the success of Ulysses--to the reader's remembering characters, incidents, allusions, and chapters, to his assembling and envisioning them as a unified whole occurring in one instant. Beyond aiding the memory, though, the sound patterns and poetic devices serve another function. In the midst of what becomes at times a complex of allusions packed tightly together, a sound pattern provides a sense of order which the ear readily

perceives. While this order offers respite from the semblance of cerebral chaos, the involvement of and appeal to the aural sense serves to counterbalance the abstruse, or at least abstract, allusions. This sensory dimension lures the reader into rereading the words, into seeking the referent of the allusion. Such acts obviously increase the chances that the content of the language will take root in the reader's mind. In this way, sound patterns help convey meaning. Thus, sound patterns play an integral role in helping the reader to see the "radiance of this great whole, this intricate harmony."³¹

To apprehend the intricacy of this radiant unity, though, a person cannot read Ulysses in the same way that he reads the traditional novel. Among other adjustments, some of which have been mentioned, the reader must listen for the patterns of sound and watch for the devices of poetry. Discerning this facet of "intricate harmony" in Ulysses constitutes the concern of what here ensues.

II. Three Poetic Techniques: Rhyme, Color, Rhythm

First, in Ulysses three general kinds of sound patterns appear: rhyme, rhythm, and color. Before considering their appearances in the text, however, a discussion of the terms themselves--because different prosody handbooks vary in their treatment of the terms--seems pertinent. Each discussion is presented in three parts: definition of the technique, examination of its components or variations, and consideration of

its potential effects on content, or meaning. While the first two parts of the discussion will inspire little controversy, the third may be disconcerting, unless one idea is borne in mind: no sound or sound pattern possesses "a fixed or single capability"; rather, ". . . certain sounds . . . possess a range of potential suggestability . . ." which the "semantic content of words has to activate and focus. . . ." ³² In this way, "like music, the language of prosody . . . represents nothing and may suggest everything." ³³

One pattern perceptible almost anywhere--in language, in art, in life--at one time or another is repetition. Repetition, or sound parallelism, occurs throughout Ulysses. A common form of sound parallelism is rhyme. Rhyme involves various degrees of "agreement in sound between words or syllables." ³⁴ Eight varieties of such agreement in sound are of concern here. Most traditional is "rhyme proper," which happens when the final vowel and consonant of two words sound identical. Rhyme proper follows the pattern C-V-C--the underlined sound being in agreement--as shown in the words "great" and "bait." ³⁵ Less common is reverse rhyme, which follows the pattern C-V-C, as demonstrated in "great" and "graze." ³⁶ Also less common is pararhyme, patterned C-V-C, as exhibited in "great" and "groat." ³⁷ Most rhymes appear in stressed syllables; however, agreement between unstressed syllables, or weak rhyme, ³⁸ is not uncommon in Ulysses.

More prevalent in Ulysses than the preceding four kinds of rhyme are the four varieties that follow. Consonance involves "two or more closely similar consonant sounds, preceded

by dissimilar vowel sounds, in stressed syllables within an inclusive count of four such syllables"; it is patterned C-V-C.³⁹ Assonance involves "two or more identical or closely similar vowel sounds, preceding unlike consonant sounds, in stressed syllables within an inclusive count of four such syllables."⁴⁰ Assonance may create "beautiful melodic effects."⁴¹

Alliteration involves "two or more identical or closely similar consonant sounds preceding unlike vowel sounds or vowel-consonant combinations, in stressed syllables within an inclusive count of four such syllables."⁴² Shapiro and Beum offer three ways that alliteration may affect a passage. First, it tends to focus the reader's "attention minutely on the linguistic details of a sequence of words: it makes us feel the words, rather than race across them to get to the idea. . . ."⁴³ Second, it may bind words together, and when those words fit logically together, alliteration emphasizes language, making the idea behind the words easier to apprehend.⁴⁴ Third, alliteration is mnemonic.⁴⁵

Slant rhyme--known also as near, off, or approximate rhyme--involves inexact, or imperfect, agreement. A slant rhyme often includes consonance or assonance. Its effects differ substantially from the other seven kinds of rhyme. Slant rhyme "frustrates the ear by coming close to the melodic quality of rhyme without resolving into it. Hence it "is suitable for poems in which any form of euphony would be disastrous."⁴⁶ It does not satisfy the ear, as does full rhyme; sometimes it sounds harsh, dissonant.⁴⁷ When used

consistently in a passage ". . . slant rhyme seems contrived, artificial."⁴⁸

In contrast to slant rhyme, the other types of rhyme in general provide "a source of acoustic pleasure."⁴⁹ Rhyme produces an effect which "may be described . . . [but not] defined by words such as charm, sweetness, and harmony."⁵⁰ Shapiro and Beum emphasize that ". . . this musicality derives from the sheer fact of rhyme, whether or not the words themselves are mellifluous."⁵¹ Rhyme generally seems most appropriate in passages that "celebrate spiritual or sensuous beauty or love, or that express repose or the satisfaction of self-control or . . . [of] discovering something about the world. . . ."⁵² Rhyme signals that words are being used in an unusual, memorable manner.⁵³ Rhyme engages the reader's attention.⁵⁴ It makes the rhyming words conspicuous.⁵⁵ It tends to point to key words.⁵⁶ Rhyme may emphasize wit, intensify a serious emotional quality, or heighten tension in a passage.⁵⁷ Pendlebury contends that rhyme intensifies "emotive potential."⁵⁸ Also, rhyme unifies, binds together words and groups of words.⁵⁹ And while Pendlebury states that rhyme is mnemonic,⁶⁰ Shapiro and Beum make a similar, but more elaborate, claim: "Rhyming verse is the most memorable of all possible linguistic constructions, and rhyme in any situation is a positive aid to memory."⁶¹

Although often less subtle than rhyme, color--usually a predominance of one or two colors--may noticeably affect the sound of a passage. Color concerns such qualities "as distribution and character of vowels and consonants" in a passage.⁶²

Color is determined by the parts of the vocal apparatus--mouth, tongue, throat, vocal chords, nasal cavity--used to shape the air expelled in utterance. Chard Powers Smith explains that:

Spoken sounds fall naturally into certain groups, the members of each group arising from approximately the same location in the vocal apparatus. In utterance, even in the silent utterance of reading to one's self, the sounds within any one group feel alike because the same vocal muscles come into play.⁶³

When sounds "feel alike," being produced by "the same vocal muscles," it seems logical that those similar sounds, like the similar sounds involved in rhymes, will pull together, or unify, the passage in which they appear. The degree to which they unify a passage, however, would seem to correspond with the frequency, or density, of their presence.

Colors can be separated into five consonant groups, according to Shapiro and Beum; and each group is capable of producing certain effects. First, resonance, or sonority--a "prolongation and fullness of sound"--is created by /n/, /m/, /ng/, /z/, and /zh/.⁶⁴ These sounds "usually produce lingering, droning, vibrant effects."⁶⁵ Second, liquidity--created by /l/, /r/, and /w/--can, like the first group, engender resonance.⁶⁶ Third, plosiveness is exhibited by /b/, /p/, /t/, /d/, hard /g/, and /k/.⁶⁷ Each plosive sound is the product of a build up, followed by a sudden release, of air. Because

they are generated by more vocal energy than are the other sounds, plosives seem appropriate in passages conveying energetic content. Fourth, harshness, or dissonance, is effected by the velars /k/ and hard /g/.⁶⁸ And fifth, breathiness is created by /h/, /f/, voiceless /th/, voiceless /s/, /sh/, and /ch/.⁶⁹ These sounds may suggest "breathlessness, as in fatigue or wonder or exaltation"; they may also suggest "hissing or whispering."⁷⁰ While these five consonant colors generally affect the sound of a passage more than do vowels, sometimes vowels, too, produce a distinct result. Shapiro and Beum point out that "a great preponderance of vowels over consonants--especially of long and open vowels and long diphthongs--almost always produces a kind of softness. . . ."⁷¹ Also, they assert that "a preponderance of long vowels and diphthongs often produces an effect of dignity or somberness or deliberateness. . . ."⁷²

The third general type of sound pattern, rhythm, involves the "rise and fall of emphasis."⁷³ It concerns "the overall quality of movement" felt by the reader.⁷⁴ Rhythm tends to appear in passages expressing an intense emotional state, such as a religious ritual or the moaning of a person in pain or grief.⁷⁵ It is appropriate in various other situations, too, as will soon be apparent. Rhythm is a general quality affected by attributes such as "stress, duration of syllables, pauses, phrasing or syntax, and overall meaning."⁷⁶ Because rhythm involves several smaller, more manageable components, an examination of these components follows.

First and foremost is meter, the theoretically regular

pattern of stressed and unstressed syllables. Meter is capable of working a number of various effects. It "tends to remove . . . language from the realm of the ordinary."⁷⁷ When meter is "highly regular," it "tends to establish a formal tone."⁷⁸ Paul Fussell claims that meter sometimes "objectifies" a statement and "impels it toward . . . formality and . . . ritualism."⁷⁹ Meter increases a reader's attention to the language, creating "a heightened awareness of the meanings of words themselves."⁸⁰ Metrical regularity can make language easy to remember.⁸¹ Fussell points out that meter provides pleasure for three reasons: it demands a "high degree of rhetorical attention"; it shows "order . . . being born out of chaos and flux"; and it presents man with an aspect of himself, since man's actions occur in rhythm.⁸² Yeats has claimed that meter can effect a trance-like state;⁸³ Coleridge has proposed that the effect sometimes resembles that of wine.⁸⁴ Meter does tend to establish a strong sense of unity; also, it can regulate emphasis.⁸⁵ Fussell points out that ". . . meters can mean by association and convention"⁸⁶; when one sees a heroic couplet, for example, he thinks of Pope, while blank verse recalls Shakespeare's plays.

Certainly meter "sets up the unconscious expectation that the pattern will continue."⁸⁷ When this pattern and expectation are upset, though, the results can be interesting. Fussell claims that ". . . departures from metrical norms powerfully reinforce emotional effects."⁸⁸ If a new meter that "bucks against the prevalent meter" is introduced, the effect resembles counterpoint.⁸⁹ A counterpoint-like pulling,

or tension, can be created when the phrasal rhythm--which is rhythm "determined by meaning, idiom, and word integrity"--and the metrical rhythm oppose one another.⁹⁰ Prosodic tension occurs also as a result of the relationship between "the theoretical meter and the actual meters."⁹¹ Fussell claims this perpetual tension as "one of the important sources of metrical power and pleasure."⁹² Cleanth Brooks and Robert Penn Warren assert that ". . . some of the finest expressive effects in verse arise through juxtaposition of accents so nearly equal that it is difficult to resolve their claims to primacy."⁹³ In summary, metrical deviations are worth scrutinizing and can work marvelous effects.

Meter is made up of feet. The foot, the smallest unit of meter, "consists of one stressed syllable and one or two unstressed syllables."⁹⁴ Seven kinds of feet are of concern here. Of these seven, three--the spondee, the pyrrhic, and the monosyllabic foot--are least common. The spondee consists of two stresses. The pyrrhic consists of two unstressed syllables. These two unstressed syllables can reinforce a feeling of rapidity or lightness, as can "any unexpected juxtaposition of unstressed syllables."⁹⁵ The monosyllabic foot may "appear at the beginning of the line, as the stressed half of a catalectic foot."⁹⁶ In all positions other than the beginning of the line this foot "will 'spring' or syncopate the line."⁹⁷ To this rule there is one exception: the monosyllabic foot will not syncopate the line if it is positioned adjacent to a caesura.⁹⁸ Such syncopating effects constitute the importance of this foot. Similarly, metrical variations

comprise the significance of the spondee and the pyrrhic. These three feet never serve as the prevalent meter in English poetry.

Of the four prevalent feet, the iamb--an unstressed syllable followed by a stressed one--is easily the most common.⁹⁹ In fact, it is so ubiquitous and so adaptable to various moods that discussion of its potential effects is impossible here.¹⁰⁰ Not so with the trochee. A stressed syllable followed by an unstressed one, the trochee "is best suited to light and tripping or gnomonic and macabre tones, or to a kind of high seriousness that holds an incantatory quality."¹⁰¹ Shapiro and Beum claim that it "always jigs or chants."¹⁰² They also point out that it is an unusual meter; consequently, it "suits the abnormal subject."¹⁰³ When the trochee is used as a substituted foot in an iambic context, it may produce "the effect of sudden movement or of a surprising emphasis or of a change in direction or tone."¹⁰⁴

In addition to these two bisyllabic feet, two trisyllabic feet are of import: the anapest and the dactyl. Of the four prevalent feet, the least common and the "most artificial" sounding is the dactyl.¹⁰⁵ Consisting of a stress followed by two nonstresses, this foot produces a falling effect which in serious contexts tends to sound "elegaic . . . mournful, wistful, or world-weary."¹⁰⁶ Still, the dactyl seems "even better suited to . . . comic and exuberant effects."¹⁰⁷ Similarly, the anapest--made up of two unstressed syllables followed by a stressed one--"tends to produce lightness and speed"; however, the speed it creates "may be an urgent or

bitter quickening rather than a gay one."¹⁰⁸ On the other hand, this foot is associated with the limerick; thus, it may suggest "light impudence, indecency, or comedy."¹⁰⁹ Both triple meters can work certain effects. They both tend "to lighten the tone," because the voice wants "to race over non-stresses."¹¹⁰ Fussell asserts that both can create moods that are joyous, comical, and superficial.¹¹¹

Sometimes the most delightful feet in a passage are those that deviate from the established meter. Fussell points out the desirability of such variations.¹¹² He states that "an unanticipated reversal in the rhythm . . . implies a sudden movement, often of discovery or illumination; or a new direction of thought, a new tone of voice, or a change or intensification of poetic address."¹¹³ He further claims that metrical variations may "exert their most memorable effects in very serious contexts--places where the most interesting mysteries of life and death are being plumbed. It is the very tiniest variation from the norm in these places that has the power to wrench the heart. . . ."¹¹⁴ Indeed, variation from the established meter seems as vital as the established meter itself.

The importance of stress, or accent, to the foot--consequently to the meter and ultimately to the overall rhythm--is obvious. Stress is determined, to an extent, by the meaning of the words.¹¹⁵ It is "the most prominent and most significant acoustic element in our language."¹¹⁶ In fact, stress is so prevalent in English that if three or four unstressed syllables occur, the rhythm "is usually flat and limp, casual and uninteresting."¹¹⁷ Fussell contends, though, that several

successive unstressed syllables can work a different effect: they "can reinforce effects of rapidity, lightness, or ease."¹¹⁸ Fussell states that "succession of stressed syllables," on the other hand, "can reinforce effects of slowness, weight, or difficulty."¹¹⁹ Shapiro and Beum suggest that an abundance of stressed syllables tends to infuse the language with vigor, "with energy and meaning."¹²⁰ Thus, Shapiro and Beum conclude that the intensity of the language and the attention it draws tend to increase as the number and strength of its stressed syllables increases.¹²¹ Concerning the strength of individual stresses, Harvey Gross observes that rhetorically "strong syllables become metrically weak when they occur between two other strong syllables."¹²²

In addition to the strength with which a syllable is uttered, the time required to pronounce a syllable--quantity--is important to rhythm.¹²³ The presence of certain characteristics, here listed, tends to cause a syllable to be long: resonance, sibilance, a long vowel or a long diphthong, and clusters of sounded consonants.¹²⁴ Obviously, short syllables move quickly while long syllables move slowly.¹²⁵

Quantity--along with meter and stress--affects another essential attribute of rhythm: tempo. Tempo can be slowed by the presence of the following characteristics: difficulty of articulation, diaresis, successive stresses, predominance of long syllables, caesuras, monosyllabism, hiatus, or an image or idea of slowness or reast.¹²⁶ In contrast, tempo can be speeded by the presence of other traits: "alliteration, internal rhyme, trisyllabic feet, or the predominance

of words of more than one syllable."¹²⁷

An element also related to and affecting rhythm is the caesura. Ironically, the caesura can produce two opposite effects. It is capable of emphasizing "the formality of the poetic construction" and of insisting "on its distance from colloquial utterance."¹²⁸ On the other hand, the caesura can also invest "fairly strict meters with something of the informal movement--the unpredictable pauses and hesitations--of ordinary speech."¹²⁹

The caesura, tempo, quantity, stress, feet, and meter work together and upon one another to create the overall rhythm of a passage. Concerning the significance of this quality, some final comments--all made by Harvey Gross--seem pertinent. He states that rhythm is able to imitate not only "forms of physical behavior" but also "the highly complex, continually shifting nature of human emotions."¹³⁰ Rhythms "reveal the mind and nerves as they grow tense in expectation and stimulation and relax in fulfillment and quiet."¹³¹ In this way, rhythm evinces "human responses to time in its passage."¹³² And most important to the present concern, "rhythmic structure offers the means by which a work of literature achieves its particular reality, the illusion that we are reading is quickened with a life of its own."¹³³

As much as, if not more than, any other novel, Ulysses possesses a life of its own. This inimitable living quality is conveyed not only by rhythm but also by rhyme and color. If this quality is to be fathomed, the living thing must be dissected; its tissue must be examined under a microscope.

The microscope--the framework erected in the preceding discussion of rhythm, rhyme, and color--waits ready.

III. How Rhyme, Color, and Rhythm Contribute to "Wandering Rocks"

Unfortunately--and fortunately--all eighteen chapters of Ulysses cannot be carefully examined here; here there is room for only one chapter to be carefully, though certainly not exhaustively, considered. Of all the chapters "Wandering Rocks" seems the best candidate, for it serves as an epitome, a microcosm, of this magnum opus. Just as nothing much happens anywhere in the novel,¹³⁴ nothing intrinsically fascinating occurs between these hours of three and four o'clock, the time span of "Wandering Rocks." Joyce could have made the chapter eventful or climactic; this chapter contains as much potential for excitement and incident--with the number of characters, with the variety of situations, and with the movement of the viceregal cavalcade--as any, and more than most. But he does not. The two forces that lead people--spiritual, evinced in Father Conmee, and governmental, manifested in the viceroy--traverse Dublin toward one another; they almost meet--almost. Not only does Joyce avert this potentially climactic meeting, but he also gives the two leaders merely scanty attention--except for the six-page first episode centering on Father Conmee. The real focus of the plot zooms in on characters inhabiting various portions of Dublin. Most characters notice

Father Conmee and the viceroy's procession, and to these two authorities most characters pay dutiful respect.

Only the two heroes--Stephen Dedalus and Leopold Bloom--"take no notice of either the viceroy or Father Conmee."¹³⁵ The heroes are, during this chapter, steadfast in their searches--searches that span much of the novel--for unity. Engaged in "verbal attempts to unite body and soul"--one by pornography, the other by pornosophy--Bloom and Stephen "represent fusions of what the viceroy and the father superior can only represent by halves."¹³⁶ This observation points to a major theme of the novel: the inefficacy of authority. That the two symbols of authority are allowed minimal attention supports this theme, as do other factors. Even though the father and viceroy attract from a number of characters salutes and gestures of ostensible respect, the most memorable tributes to the two--the salute of Almidano Artifoni's trousers, and the bow and lifted cap of the two young lovers emerging from behind a hedge--smack of irony and deflation. In addition, both authorities are "out of place and out of date"--hence, "unloved."¹³⁷ In contrast, three characters in the chapter--Bloom, Stephen, and little Patrick Dignam--experience a form of love: Bloom follows his "wincing uxoriousness"¹³⁸ to peruse pornography in the bookshop; Stephen feels sympathy for his sister, although he fails to express it; Patrick remembers with a hint of fondness his father, the last night the aged drunk lived. Upon these three sincerely felt emotions Joyce seems to smile. In his eyes, as Ellman puts it, fatherhood--the love felt by each of the three relates in

some way to paternity--"is better than viceregal or clerical paternalism."¹³⁹ Bloom, Stephen, and Patrick feel something that is real, while Father Conmee and the viceroy walk through empty rituals.

The ineffectiveness of authority theme bares its visage in "Wandering Rocks" through another means as well: time and space--the touchstones the foundations of perception--become unreliable. Just as time moves sometimes forward and sometimes backward between the chapters of the entire novel, so too time seems to move between episodes in "Wandering Rocks." Sequences are jumbled; in the second episode Molly Bloom flings a coin to the onelegged sailor, but in the third episode the sailor has not yet arrived outside Molly's window.¹⁴⁰ Between episodes, ". . . scenes shift without warning . . ."¹⁴¹ as they do between chapters throughout the novel. Continuity and causality, too, are abandoned; the associative principle--a major tool in modern poetry--is heavily relied upon. Fragments, ". . . spatial bits, such as John Howard Parnell's beard, appear causelessly . . ." where they do not seem to fit.¹⁴² Thus, in "Wandering Rocks" three bases, three authorities, of human perception--time, space, and causality--shift. These three "rocks," along with the spiritual and governing rocks, do indeed in this chapter "wander." Even the narrator is not to be trusted; he wears a mask of alleged objectivity, but this objectivity is a "fraud, a deliberate trap."¹⁴³

The tenuousness of authority--authority which governs human perception and behavior--constitutes a major theme of

Ulysses. The technique of "Wandering Rocks"--Joyce calls it labyrinthine--resembles a technique used throughout the novel: fragments are shaken out of the timespace of Dublin and are offered, in alluring language, for the reader to assemble. James Maddox makes a similar claim: "The art of reading 'Wandering Rocks' is . . . the art of reading Ulysses, of perceiving the whole organism which is at once concealed by and conveyed through surface fragmentation."¹⁴⁴ It is from these double-edged fragments that the reader must bring forth--if it is to be born--order, meaning.¹⁴⁵ Thus, we now turn to the surface fragments themselves, to the language of "Wandering Rocks," hopeful that sound patterns will guide us to order, meaning, insight.

In the first episode, certain fragments of language serve to highlight aspects of Father Conmee's personality. For example, two words that describe him--"very reverend"¹⁴⁶--give a sense of the father's demeanor. These two words stand out from the text; they sound conspicuous in the reader's ear. This salience results from two factors. First, of the twelve sounds in "very reverend," only three--long /e/, /n/, /d/--are not repeated. The /v/ occurs twice; the short /e/ twice; the /ə/ twice; and the /r/ thrice. In addition, no sound--including the three unrepeated sounds--stops the air flow, resulting in a feeling of continuance rather than of interruptance.¹⁴⁷ This continuance of air flow and similarity in sounds affects "very reverend" in two ways: it binds the sounds, and thus the two words, together, and it draws the reader's attention to the two words. That Father Conmee's appearance should attract the reader's attention is apt, for

it seems to draw from various characters gestures of ostensible respect. Also, through the course of this episode the reader discovers that Conmee sees himself as solidly proper, immensely decorous; he is, indeed, "very reverend."

This aura of inordinate propriety is further developed when Father Conmee exchanges pleasantries with Mrs. David Sheehy. When she asks how the Father is, the narrator tells that Conmee "was wonderfully well indeed" (p. 219). Liquid consonants--/w/, /r/, /l/--and the resonant /n/ dominate this word group; ten of the thirteen consonant sounds are either a liquid or a resonant. The result is a liquid, soft sound color. This color supports the atmosphere evoked by the words. Aside from the aptness of color the two modifiers and one interjection--"wonderfully well indeed"--convey description and emotion. Moreover, they suggest optimism, decorum, and gentility. Such sweet qualities surfeit the conversation between the Father and Mrs. Sheehy, for it is laced with similarly genteel modifiers--"very," "indeed," "wonderful," "certainly," "well," "really," "delightful." The frequency of these descriptors causes the atmosphere to cloy. These modifiers are used not only by the two characters but also by the narrator. While the narrator may seem to be presenting the characters objectively, he is not; as his word choices here show, the narrator employs subtle means to control the reader's attitude toward characters--here, causing the reader to disparage the two characters because of their exaggerated decorum.

That Father Conmee wields an aura of "cheerful decorum"

(p. 222) is made clear throughout this episode. Sound patterns help emphasize this aura. As he takes leave of Mrs. Sheehy, he smiles, for he knows that, "He had cleaned his teeth . . ." (p. 219). Here, the assonance of long /e/ unifies and emphasizes the three most important words: "he," "cleaned," "teeth." The fact that his teeth are clean seems to be the impetus for the father's smile; such motivation for a gesture of kindness indicates not benevolence, as one would expect from a leader of the souls of men, but vanity. In addition to emphasizing a salient feature of Father Conmee, the long /e/, because of the way it is produced, seems particularly appropriate here. This vowel sound is unround and is formed in the high upper front portion of the mouth--the same part of the mouth that forms a smile.¹⁴⁸ Thus, the reader not only envisions but also, in imaginary utterance, feels Conmee's vain grin.

Later in this episode, the father rides a tram. Worthy of scrutiny is his exit after the ride: "At Howth road stop Father Conmee alighted, was saluted . . ." (p. 223). Here, the most conspicuous word is "saluted"; rhyme makes it so. The rhyme, though, consists of two weak rhymes--the first and last syllables of "alighted" and "saluted." The weak rhymes fall short of greater force and power that a stressed syllable rhyme would express. This weakness in the conveyance of the salute received by the father is fitting: the pursuit of religion on the part of Father Conmee and his followers is superficial; it lacks one vital quality--honest, unselfish love.

This unresonant rhyme and this unfelt emotion, along

with Conmee's previously mentioned smile, point to another facet of his personality: rather than being altruistic, as one would expect a priest to be, Conmee seems self-centered. Such egotism is evinced in his thoughts about Martin Cunningham: "Oblige him, if possible. Good practical catholic. Useful at mission time" (p. 219). From these thoughts, one phrase stands out: "Good practical catholic." To this conspicuousness the assonance of short /a/ contributes; however, a stronger contributor is the predominance of plosive and harsh consonants /g/, /p/, /k/. These consonants, particularly the harsh ones, suit Conmee's thoughts; he is conniving as to how he will manipulate one of his parishioners. That a spiritual leader, a man who guides men's souls to God, would stoop to such means--"Oblige him, if possible"--stands, like the plosive and harsh sounds, as a discordant jolt.

Another disagreeable facet of this priest's mentality is his superficial, uncritical thinking. Noticing Eugene Stratton, a Black man, Conmee thinks of all the "black and brown and yellow men" who have not been converted to Christianity. He thinks it "a pity that they should all be lost, a waste" (p. 223). Two words--"lost" and "waste"--are distinguished because of consonance. Their salience emphasizes the quality of Father Conmee's thought: predictable, dogmatic, superficial.

Superficiality colors other thoughts, too. While the purpose of the Father's walk is charity, Conmee momentarily forgets the name of the object of his benevolence: "What was that boy's name again? Dignam, yes" (p. 219). The words

"name again? Dignam" are bound together and emphasized by the similarity of sounds they contain. Of the eight consonants, five are nasals and two are /g/ sounds. Of the five vowels, each except one is a variation of /a/; all five sound high in the mouth. Here again, sound helps point to Father Conmee's concern with surfaces; he thinks not of young Patrick Dignam's plight--the difficulties involved in growing up without a father--but only of the boy's name.

Perhaps it is for the effect of parallax--to show another character's attention to surfaces, appearances, decorum--that the narrator presents

Mr Denis Maginni, professor of dancing, &c., in silk hat, slate frockcoat with silk facings, white kerchief tie, tight lavender trousers, canary gloves and pointed patent boots, walking with grave deportment most respectfully took the curbstone as he passed lady Maxwell at the corner of Dignam's court. (p. 220)

More than any other sentence in the first episode, this sentence exhibits rich, enticing sound patterns. These patterns center around the phrases describing Maginni's accessories. These phrases abound with stressed syllables, which infuse the words with vigor and energy. Such vigor suits the appearance of a dancing instructor. These phrases present also ample rhyme: assonance ("slate . . . facings"; "white . . . tie, tight"), alliteration ("silk . . . slate"; "frockcoat . . . facings"; "tie, tight . . . trousers; "pointed patent"), and

consonance ("hat, slate frockcoat"; "white . . . tight"; "pointed patent boots"). The narrator's purpose in depicting Maginni as arrayed so richly, beyond the fact that such description is suitable for someone who makes his living teaching others to move with beauty and grace, may be to compare this instructor to Father Conmee; Maginni's impeccable attire indicates that he, too, attends to appearances--even more so than the father. The difference between the priest and the dance instructor, then, emerges as a difference not in kind but in degree.

In addition to pointing toward certain facets of Father Conmee's mentality, the sound of language in this first episode sometimes reinforces an action being described; for instance: "Master Brunny Lynam ran across the road and put Father Conmee's letter to father provincial into the mouth of the bright red letterbox, Father Conmee smiled and nodded and smiled and walked along Mountjoy square east" (p. 220). The two-beat rhythm of "Master Brunny Lynam ran across the road and" reinforces the sense of the boy's running. The trochaic feet, as Shapiro and Beum point out, are appropriate to a "light and tripping" tone.¹⁴⁹ Such a tone is felt here. Also, the succession of trochees is interrupted--the meter is sprung, or syncopated--by the monosyllable "put." This syncopation supports what is happening: at that moment Lynam has stopped running. The receptacle for the letter--the "bright red letterbox"--most noticeably upsets the rhythm in this passage, though. It does so because of the three successive stressed syllables; they slow the tempo. Such slowing

is suitable not only because young Lynam is no longer running, but also because this letterbox is a fixed, stationary object. This letterbox and the three stresses that convey it offer contrast, in addition to Lynam's dash, to what Conmee does after watching the boy's sprint: smiling, nodding, and beginning again his walk--which are rendered partly in trochees.

Later in the episode, after Father Conmee boards the tram, several images are bound together and distinguished by sound. In "Father Conmee sat in a corner of the tramcar," the similarities in color of four of the five stressed words unify the image: the /r/ in "Father," "corner," and "tramcar"; the /k/ and the nasals in "Conmee," "corner," and "tramcar"; and the /ä/ in "Father Conmee" and "tramcar." The subsequent portion of the same sentence--"a blue ticket tucked with care"--exhibits interesting sound relationships. In "a blue ticket," the meter--which in the first clause consists of trochaic and dactylic feet, together effecting a serious and artificial tone--reverses from a falling to a rising foot. This reversal arrests the ear of the reader, whose attention is intensified by the abutment of the two stressed syllables "blue ticket." The two words "ticket tucked" are bound together by plosive /t/ and /k/ sounds. Where the ticket is placed--in "one plump kid glove"--is unified by the assonance of short /u/ and is made spacious by the four monosyllables, at least three of which demand stress. These stressed monosyllables force the visual image of the glove, its plumpness, on the reader's ear.

Aural reinforcement of visual imagery occurs again: "At Annesley bridge the tram halted and, when it was about to go

an old woman rose . . ." (p. 222). The feet are rising--one anapest, two iambs--up to "halted"; however, the falling foot "halted" interrupts. This interruption is emphasized by the abutted stressed syllables--"tram halted." This abutment produces a pause in the rhythm. This pause is followed by a caesura, caused by the comma in "and, when." The comma, positioned in the middle of a foot, interrupts the rhythm in an unusual place. This second interruption, coupled with that of the preceding foot, slows the tempo, creating in sound the quality conveyed by the meaning--the motionlessness of a stopped tram. That these two feet are followed immediately by an increase in the tempo--caused by the pyrrhic foot "it was," which itself is apt in that it strengthens the sense of acceleration--helps distinguish the preceding inertness.

But as the tram "was about to go, an old woman rose suddenly . . ." (p. 222). The image of this woman is bound together and made conspicuous by the assonance of long /o/. Additional attention is drawn to "an old woman rose suddenly" by the two abutments of stressed syllables--"old woman" and "rose suddenly." These adjacent stresses, along with the hiatus between "rose suddenly," impede the pyrrhic's speeding of the tempo. Also helping to drag the tempo is the long /o/. This slow tempo evokes an aural sensation of how an elderly lady would probably move. More important, the rhythm in the passage--". . . the tram halted and, when it was about to go, an old woman rose suddenly . . ."--mimics what is actually happening: the stopping, starting, and stopping again.

The image of the old woman's egress is unified, in another

passage, by color: "She passed out with her basket and a market net . . ." (p. 222). In two stressed syllables--"passed" and "basket"--the assonance of short /a/ followed by the /s/ and a plosive creates an effect of slant rhyme. Weak rhyme occurs in "basket" and "market," and this rhyme culminates in the stressed syllable "net." The rhymes unify and make conspicuous these four words. Such emphasis eases the reader's task, for these four words--"passed . . . basket . . . market net"--bear the bulk of meaning in the passage.

After exiting the tram, Father Conmee reflects on Mary Rochfort, wrongfully imprisoned for adultery: "A listless lady, no more young, walked alone the shore of lough Ennel . . ." (p. 223). This passage moves in slow, prolonged resonance because of the sound colors: in the seventeen syllables, five nasals and eleven liquids--a total of sixteen resonants--appear. In addition, three stressed syllables contain long /o/--a sound that, in a mournful context such as this, contributes to the resonance and slowness. The resonance is concentrated particularly in the phrase "no more young"--appropriately, for this terrifying thought shadows the heart of every man. That the phrase is preceded and followed by caesuras makes it more striking. This startlingly mournful quality becomes even stronger two words later. The reader's ear anticipates that the lady would walk along the shore; however, she walks not along but "alone the shore" (italics mine). This minute alteration of sound--along and "alone" sound quite close--results in a huge difference in meaning. Consequently, the word "alone" widens the chasm of despair

initiated by "no more young."

As Father Conmee walks on, "His thinsocked ankles were tickled by the stubble . . ." (p. 224). The /k/ sound, occurring in "thinsocked," "ankles," and "tickled," serves to tie together the three words; the /l/ sound, occurring in "ankles," "tickled," and "stubble," functions in the same manner. More than bound together by consonance, however, the four words are unified by an interesting effect: at the end of each stressed syllable, a consonant follows close on the heels of another. The /kt/, /kl/, and /bl/ consonant clusters somehow seem right for sounds that describe tickling; these clusters involve the tongue, the part of the vocal apparatus most sensitive, the mouth part that explores and feels the popcorn husk or strand of roast beef lodged between teeth. This oral sensor is involved in several additional sounds in the passage: /th/, /n/, /t/, and /st/. These sounds, along with /kt/, /kl/, and /bl/, suit this passage not only because they involve the most sensitive part of the vocal apparatus (sensitivity is a prerequisite to being tickled) but also for another reason. Each of these sounds resembles those made by persons being tickled while trying to restrain and mute their laughter.

As the tingly-ankled peripatetic priest continues his walk, the meter of the language remains true to the act: "He walked calmly and read mutely the nones, walking and reading . . ." (p. 224). Not only does each foot consist of two syllables--walking usually evinces a two-beat rhythm--but also the feet alternate sequentially from iamb to trochee.

This alternating produces a seesaw, rise and fall, ebb and tide effect. This slow seesaw effect imitates the rhythm of a slow, casually paced stroll--the kind of walking that Father Conmee, since he is concomitantly reading, must be doing.

Out of his calm, composed walk Father Conmee is startled, though, when, "A flushed young man came from a gap of hedge and after him came a young woman with wild nodding daisies in her hand. The young man raised his cap abruptly: the young woman abruptly bent and with slow care detached from her light skirt a clinging twig" (p. 224). Certain images are made conspicuous by sound color and by meter. First, tension inheres in "young man"; the meter impels one of the syllables to be unstressed, while the meaning demands that both important words be stressed. The resulting tension attracts the reader's attention. Reader attention is captured here also by four successive stresses--"flushed young man came"; these successive stresses both slow the tempo and charge the word group with energy. Further increasing the salience of these four words is similarity in color: short /u/ in "flushed young" and nasals in "young man came." These similar colors unify the word group and, coupled with the metrical tension and emphasis, imbue them with force.

After "A flushed young man came," unstressed syllables increase and outnumber stresses: "and after him came a young woman with wild nodding daisies in her hand." Again, tension between rhetorical and metrical stress occurs, here on the syllable "nod." This tension once more attracts attention to

the passage. Also attracting notice is the similarity in the color of the surrounding words: "woman with wild nodding daisies." The alliteration of "woman" and "wild," supported by "with," and the repetition of /d/ in "wild nodding daisies" allure the reader, causing him to ponder the words. Contemplation leads to the realization that this last phrase, "wild nodding daisies," epitomizes the couple. Like wild flowers, the couple seems to have been engaged in some facet of pursuing the pleasures of love. (Flowers, of course, symbolize love; their purpose, as far as the plant is concerned, is reproduction.) They have been pursuing such delights, it seems, behind the hedge, surrounded by nature, out in the "wild." But upon inadvertently meeting the priest, they quickly cover their wild--and being young, probably illicit--pursuits with civilized, nod-like gestures: a lifted cap and a curtsy.

The manner in which the cap is doffed and the bow is executed merits consideration. Happening onto Father Conmee, "The young man raised his cap abruptly: the young woman abruptly bent . . ." (p. 224). The lovers' sudden reactions, enacted as if the two are in shock, are emphasized by the similarity in sounds in "cap abruptly" and "abruptly bent." Repetition of the /b/, /p/, and /t/ serve to unify and emphasize each phrase; moreover, these three plosive sounds are created by a build-up and sudden release of air. This abrupt expulsion of wind reinforces the feeling of the couple's impetuous attempt to salvage out of this imbroglio some semblance of propriety and decorum.

The narrator does not offer overt evidence that these two are lovers; instead, he provides a detail, among others, that urges the reader toward such conjecture: the twig clinging to the girl's skirt. The act of disentangling this twig, normally a casual act, is here imbued with gravity, solemnity, by the meter. The abutment twice of stressed syllables--"slow care" and "light skirt"--slows the tempo. Slowness is effected also by certain sound colors here. The long /o/ and the /r/ in "slow care" prolong the two words; the consonant cluster /sl/ also contributes to the dragging effect. In "light skirt" the /l/, the long /i/, and the /r/ lengthen the two words. (The /t/ ending each of the two words creates an interesting tension; such an ending juxtaposes quickness against the slow tempo.) Finally, the consonant clusters and resonants in the two ending iambs--"a clinging twig"--most markedly slow the pace; this phrase contains four clusters in only three syllables. This consonant cluster density serves not only to hold back the tempo but it also endows the two feet with substance, pithiness. Thus, the image--this damning evidence of illicit love--stands, as Father Conmee would probably have it, at the most emphatic position in the chapter, the end.

Possibly the most disconcerting, befuddling incident in the episode, though, occurs when, "Mr Eugene Stratton grinned with thick niggerlips at Father Conmee" (p. 224). The assonance of short /i/ in "grinned with thick niggerlips" is dense; of the six vowel sounds, five are short /i/. Also dense are the consonant clusters--three in six syllables.

The clusters and assonance make the grin highly noticeable. It constitutes one of the few gestures toward Father Conmee that does not display clearly at least ostensible respect. The grin is ambiguous. Does Stratton smile in appreciation or in derision of the priest? The reader cannot be sure. Thus, this act--strongly emphasized by concentrated assonance and consonant clusters--stands not unlike all of "Wandering Rocks": salient, but uncertain.

Just as patterned sound contributes the depiction of Father Conmee, so too it serves to reinforce the prevailing characteristic, of indolence in the second episode, of Corny Kelleher. The opening four sentences show a strong, regular rhythm; the meter consists primarily of bisyllabic feet. These four sentences evince such a consistent rhythm, in fact, that they lend themselves to being arranged in lines:

Corny Kelleher closed his long daybook
and glanced with his drooping eye at a pine coffinlid
sentry in a corner. He pulled himself erect,
went to it and, spinning it on its axle,
viewed its shape and brass furnishings.
Chewing his blade of hay he laid the coffinlid by
and came to the doorway. There he tilted his hatbrim
to give shade to his eyes and leaned
against the doorcase looking idly out. (p. 224)

In these four sentences, the numerous active verbs and participial phrases--nine verbs and four phrases--would seem to make the passage and the character appear active. They do not,

for the actions involve virtually no energy or accomplishment. Corny is busy doing nothing, and the abundance of active verbs seems to highlight this lack of accomplishment. A fairly high ratio of liquid and resonant consonants--twenty-eight in forty-one stressed syllables--holds back the tempo. Although almost no rhyme exists--a fact which also contributes to the languid rhythm--one rhyme does appear: "Chewing his blade of hay." That this object is endowed with a mnemonic quality, assonance, is appropriate; a "blade of hay" suggests, when it is hanging from someone's mouth, relaxation and lack of exertion. Throughout "Wandering Rocks," whenever Corny Kelleher is mentioned, the "blade of hay" is also mentioned. Thus, this stem of straw becomes almost synonymous with the character. And because assonance makes the phrase easy to remember, the character and his salient feature are also easy to recall.

Later in the episode, though, Corny does execute one act with vigor: "Corny Kelleher sped a jet of silent hay-juice arching from his mouth . . ." (p. 225). This clause exhibits a regular rhythm. Also, it contains a strand of assonance: "Kelleher sped a jet." Unifying and emphasizing these three words, the assonance leads to another interesting feature: the /sp/ and the /j/ demand a relatively high degree of vocal energy. In addition, these two sounds are shaped by the same parts of the mouth responsible for ejecting saliva. Also noteworthy is the fact that this relatively vigorous act, spitting hayjuice, is a result of the symbol of relaxation, the blade of hay. The only endeavor that

Corny seems to pursue with vigor is the act of relaxing.

In the subsequent episode, a onelegged sailor crutches himself about the sidewalk, asking for donations. The first sentence describes the sailor's movement: "A onelegged sailor crutched himself round MacConnell's corner, skirting Rabiotti's icecream car, and jerked himself up Eccles street" (p. 225). Regular rhythm, a predominant bisyllabic meter, pervades this sentence. The two-beat foot suits many situations, including someone's walking with crutches. This crutch-walking rhythm is interrupted, though, at "skirting Rabiotti's." This interruption presents an abundance of unstressed syllables. Such syllables tend to move rapidly, increasing the tempo. That the tempo speeds up in this phrase is apposite, for the sailor too is speeding up in order to avoid being run over. After "skirting Rabiotti's icecream car," the sailor "jerked himself up Eccles street." Here, the rhythm becomes most regular--and aptly so. The strong two-beat feet support not only the sense that the sailor has returned to his steady crutch-walk but also a sensation that a person having narrowly averted a collision might feel--a heavily throbbing heart.

A later sentence also describes the onelegged sailor's movement: "He swang himself violently forward past Katey and Boody Dedalus, halted and growled . . ." (p. 225). A definite rhythm appears here; the accented syllables seem particularly strong. Again, this rhythm suggests a sense of moving on crutches. In contrast to the preceding passage, however, this sentence moves more quickly, for it consists

of a higher ratio of unaccented syllables. This quickened tempo seems fitting; the sailor appears irritated; he is crutching "violently." In "violently" occurs the greatest concentration of unstressed syllables. Consequently, the tempo increases most rapidly at this word--aptly, for the meaning of "violently" supports such an increase.

In contrast to the onelegged sailor, "Two barefoot urchins, sucking long licorice laces, halted near him, gaping at his stump with their yellow-slobbered mouths" (p. 225). Here, bisyllabic feet effect a slower pace. This slowness is due primarily to the high incidence of resonants and liquids appearing in stressed syllables--thirteen in fourteen stresses. Also contributing are four long vowels, which occur in stressed syllables, and diaresis. The slower pace here sharpens the difference between the girls and the sailor: while he is involved in violent exertion, they stand inert, staring. Further contrast is pointed to by alliteration in "long licorice laces"; the urchins have nourishment--although meagre in quality, the laces are long--while the sailor is begging for a means to obtain nourishment. Something else the sailor lacks is emphasized by a shift from regularly falling feet to one rising foot--"at his stump." This lack the two children must find slightly shocking; they have stopped to stare at it. The sudden reversal from falling feet to one that rises buttresses this sense of shock. But the urchins probably find the stump more than merely shocking; as they stare, they most likely are both fascinated and repulsed. They too, though, seem repulsive to the reader in that their mouths are "yellow-slobbered." This repulsion

is strengthened by consonants in the two words: /l/, /s/, /b/, and /d/. Each of these consonants is produced by a part of the mouth that, when a person is somnolently dozing off, may drool saliva. Thus, the reader not only envisions the messy mouths; he is also allowed to feel their messiness.

In addition to consonant color and rhythm, pauses are used to reinforce the qualities of character action. In "He swung himself forward in jerks, halted, lifted his head towards a window and bayed deeply . . ." (p. 225), two pauses occur. Both pauses result from a deviation in meter--the only two abutted stresses in this sentence of bisyllabic feet. The first pause--between "jerks, halted"--is appropriate for an obvious reason: the pause marks where the sailor's forward crutching has stopped. The impact of this pause is increased by the consonant cluster /rks/; the difficulty in articulating this cluster momentarily slows the tempo. The second pause--between "bayed deeply"--is caused also by the abutment of stressed syllables; however, like in "jerks, halted," this pause receives help from other factors. The hiatus at /d/ contributes to slowing the tempo, as do the two long vowels /a/ and /e/. Because of the hiatus and the long vowels--plus the fact that they occur at the end of the sentence--these two syllables move even slower than the first two. Such slowness is apposite, for here is where the sailor wishes to draw attention--on this act, on the "home and beauty" his deep bay emits.

The next episode focuses on the Dedalus kitchen and girls--Katey, Boody, and Maggy. It begins with a rhythmically

strong sentence: "Katey and Boody shoved in the door of the close-steaming kitchen" (p. 226). The regularity is questionable only at "close-steaming." The meter determines that both syllables of "steaming" be unstressed, while the meaning indicates that this word--its meaning is significant--should be accented. The result is tension and emphasis on the kitchen air--rife, not with aroma of cooking food, but with the odor of clothes being washed.

The fact that washing clothes, not cooking food, is the object of present kitchen labors is further highlighted in a subsequent sentence: "Maggy at the range rammed down a greyish mass beneath bubbling suds twice with her potstick and wiped her brow" (p. 226). The alliteration of "range rammed" binds together the two words. Also, the /r/ coupled with the nasals resembles the sound a laborer might make when lifting a heavy object or when in any way exerting himself with great force. While Maggy's task does not require such arduous effort, these two /r/-nasal sounds reinforce the feeling that what she is prodding and stirring is bulky and requires effort, and that the task is not pleasant.

This bulk of clothes is described as "a greyish mass." That the vowel pattern of stresses in this phrase--long /a/ followed by short /a/--is identical to the pattern in "range rammed" pulls together, if only slightly, the two phrases. Also, the /s/ sounds ending "greyish" and "mass," while not identical, strengthen the unity of this two-word image. Similarly, the subsequent phrase--"beneath bubbling suds"--is unified by like sounds: plosives, long /e/ (including the

near rhyme of /ing/ with long /e/), and short /u/. Thus, similar sounds serve to unite and distinguish certain important word groups. And finally, the sounds in two words--"bubbling suds"--show special appropriateness. The plosives and the short /u/ create a sound that resembles the sound made by Maggy's boiling water.

When Maggy reveals to the two hungry girls that "What's in the pot" is shirts:

Boody cried angrily:

--Crickey, is there nothing for us to eat?

Katey, lifting the kettlelid in a pad of her stained shirt, asked:

--And what's in this?

A heavy fume gushed in answer.

--Peasoup, Maggy said. (p. 226)

The use of several sound patterns makes this passage interesting. In "Boody cried angrily," the weak rhyme of long /e/ slightly unifies the three words. The meter, because "angrily" is a dactyl, wants "Boody cried" to be a dactyl; however, the meaning of "cried" demands stress. Consequently, metrical tension inheres in "cried."

Boody's cry--"--Crickey, is there nothing for us to eat?"--because of abundant unstressed syllables, moves at a rapid tempo. This rapidity slows with "Katey, lifting the kettlelid," even though nonstresses outnumber stresses, because of certain acoustic features--first, the slant rhyme in the unaccented syllables of "Katey, lifting"; second, the consonant

clusters /ft/, /ng/, and /tl; and third, the resonance of /l/ and /ng/. Although any **one** of these features alone might not noticeably affect the tempo, together--and the caesura triggered by the comma cannot be ignored--they hold back the rhythm.

The most interesting sound effects occur in the pot's reply: "A heavy fume gushed in answer." The consonants /h/, /f/, /sh/, and /s/ hint at breathiness, a quality that reinforces the sensation of fumes and steam billowing out from under the lifted lid. Metrically, the iambic feet are interrupted by one trochee: "gushed in." This reversal emphasizes "gushed," as does color. The consonant /g/ marks the only place in the entire sentence where the air flow is completely stopped in order to produce a sound. It is also the only sound produced deep in the throat. Added to the /g/ is the cluster /sht/, a pithy sound which also sounds salient. The entire sentence centers, as a result of these meter and color attributes, on the word "gushed."

After the "fume gushed in answer," Maggy offers her own reply: "--Peasoup, Maggy said." Not quite a rhyme, but close, is the repetition of long /e/ followed by /s/ in the two falling feet. Also, each foot terminates with a plosive. The import is that such sound similarities make the reply unified, emphatic, mnemonic; it sounds musical.

Finally, this peasoup, the only food, is distributed: "Maggy poured thick yellow soup from the kettle into a bowl" (p. 226). The concentration of stressed syllables in "poured thick yellow soup" evokes a feeling of thickness, the consis-

tency of the soup. Similarly, in Katey's "fingertip lifted to her mouth random crumbs," the density of stresses in "mouth random crumbs" lends to the word group a sense of substantiality. This word group, as well as the soup word group, is imbued--by the stress density--with energy and emphasis. In "mouth random crumbs" the emphasis is furthered by strong resonance, created by the nasals and rhyme in "random crumbs." In "poured thick yellow soup" each syllable contains one acoustic feature that slows and thus underscores the words: in "poured" the cluster /rd/ and the liquid /r/, in "thick" the cluster /th/, in "yellow" the liquid /l/, and in "soup" the long /oo/. All this emphasis on what the girls are eating seems to highlight the fact that it is not much to eat; soup and crumbs offer only a minimal nutritional value. The discrepancy between the stress and color thickness and the insubstantiality of the meal creates tension and irony.

Tension results again when Boody refers to Simon Dedalus: "--Our father who art not in heaven" (p. 227). To this line from the Lord's Prayer, the addition of one word--"not"--jolts the rhythm. This word also invokes tension, for while the meter would have "not" unstressed, the meaning--the word is the crux of Boody's idea--demands that it be accented. The focus of this tension is appropriate, for "not" obviously turns the allusion topsy turvy. That this allusion is antithetical to the original line is apt, for Simon, failing to provide much food for his daughters, is antithetical in his role as father. Thus, a major theme--the need for a father who cares, provides, loves--is accentuated by sound patterns

in the altered allusion, in "What's in the pot," and in what the girls eat.

In contrast to the hunger and depravity of this episode, the following one is sensorily rich. Blazes Boylan in the fruitshop purchases a gift basket. A young blond female clerk "bedded the wicker basket with rustling fibre" (p. 227). The alliteration of "bedded" and "basket" appropriately draws together the verb and direct object. Also, it draws attention to the fact that the gifts will be borne, not in a box, but in a shaplier package, and that the package interior will be padded, cushioning the contents--fruits, bottle, and jar. As the girl inserts the "rustling fibre" padding, the reader senses a hint of the sound of her act in the /s/ and /f/ fricatives.

This richness is furthered when Blazes hands to her a "bottle swathed in pink tissue paper" (p. 227). The assonance of "bottle swathed" provides a sense of musicality, a quality apposite to the fruitshop, to the goings on there, and to Blazes's reason for being there. In addition, the density of three consonant clusters in three syllables, because each cluster--/tl/, /sw/, /thd/--contains a soft consonant, reinforces the sense of fluffy padding, or sensuality. Beyond this assonance, the alliteration of "pink" and "paper" highlights this traditionally feminine--and thus soft--visual color.

The theme of rich abundance continues as, "She bestowed fat pears neatly, head by tail, and among them ripe shamefaced peaches" (p. 227). The concentration of stresses surrounding

the "fat pears" draws attention to them. Blazes is concerned with women--soon with Molly, now with the clerk--and it is no secret that the pear shape resembles a woman's. Another phrase--"ripe shamefaced peaches"--stands conspicuous, not because of meter, but because of similarity in color. Of the ten consonant sounds, only one--/r/--is not made in the front of the mouth. Also, /p/ occurs twice, as does /s/; and the /sh/ and /ch/ sound much alike. Four of the five vowels are long, and thus are produced relatively high in the mouth. The fact that long vowels effect a tenseness, as opposed to laxness created by short vowels,¹⁵⁰ seems apt to the atmosphere of sexual conquest, to Blazes's aspiration. Finally, the mere fact that nearly all the consonants and vowels occur in the same proximity of the mouth unifies and underscores the phrase. And peaches, like the pears and other fruits in the shop, exist for one double-edged purpose: the pleasure of consumption and of reproduction. Such pleasure is Blazes's goal.

The sumptuousness continues as Blazes walks "in new tan shoes about the fruitsmellingshop" (p. 227). The assonance of "new," "shoes," and "Fruit" endows the phrases with unity and salience. The rhythm evinces tension on "tan"; metrically, the syllable should be unstressed, but its meaning argues for accent. Also, this tan color opposes dark ones worn by Stephen and Bloom; it furthers the depiction of Boylan as, in contrast to the two main characters, destined toward real sensual, sensoral adventure.

Another alluring detail is the "girl's slim fingers" as

they compute the cost of the pears and peaches. Again, the repetition and similarity of sounds--/i/, /l/, /s/, /r/, nasals--bind together and punctuate the image. The three successive stressed syllables infuse vigor into the image. This stress factor slows the tempo, as do the hiatus between "girl's" and "slim," the three consonant clusters, and the six liquids and resonants. All these attributes serve to further distinguish the three-word image. And the juxtaposition of these slender fingers against the "fat pears" and "ripe shamefaced peaches" makes the overall image all the more sensual.

In a following incident, rhyme and rhythm figure in a passage of dialogue: "--This one for me? he asked gallantly. --Yes, sir, she said" (p. 228). Although the long /e/ of "gallantly" is not stressed, it nevertheless rhymes with "me." Part of this rhyming quality is due to the metrical symmetry; each long /e/ occurs at the end of two stressed feet. This symmetry and rhyme unify and highlight the passage; they also endow it with a musical quality. Boylan is, of course, musical; music suits his subtle romantic assays at the clerk. And his entreating the girl for one of her flowers symbolically portends his later encounter with Molly; he plucks from her, although not a virgin flower, nonetheless a flower.

And like Molly, the clerk assents to Boylan's wish. This consent is made salient by the repetition of /s/ in "--Yes, sir, she said." This thick sibilance makes prominent the fact that Boylan in the fruitshop is in control and gets what

he wants. The flower, however, is cut; its life and beauty are limited. Similarly, the love made between Blazes and Molly is not the kind that grows, as Molly reveals in the final chapter of Ulysses.

In Blazes Boylan, Simon Dedalus, and Father Conmee, the narrator has portrayed inept father figures. The spiritual father is overly concerned with superficial appearances; the natural father provides no substantial nourishment for his daughters; and the sexual father offers nothing more than transient sexual gratification. In the next episode, though, an acceptable father figure appears: Almidano Artifoni. As he advises Stephen, Artifoni seems sincere, concerned; he is trying to catch a tram and fails because he has paused to speak with Stephen. That Artifoni stands as a favorable model of authority is emphasized by several sound factors. As he kindly urges Stephen to consider singing professionally, a tram unloads beside "the stern stone hand of Grattan" (p. 228). The alliteration of "stern stone" and the consonance of /n/ distinguish this description of the famous orator and politician's statue. Two sentences later, the meter--"His [Artifoni's] heavy hand took Stephen's firmly" (p. 228)--is unwavering iambic pentameter. This rigid regularity invokes a formal, serious tone. Alliteration directs attention to "heavy hand." A comparison is implicit between Grattan's "stern stone hand" and Artifoni's "heavy hand"; both are solid, substantial. This focus on the hand furthers the authority theme. A father's hand feeds, provides, disciplines, and guides. While of these fatherly functions

Artifoni provides guidance only, this guidance seems to spring from the heart. And for this honest advice Stephen thanks Artifoni. This thanks marks the only verbal gratitude shown in "Wandering Rocks" to a father.

Finally, after the conversation, Artifoni "trotted on stout trousers," trying to catch the tram. In these ten consonant sounds--thirteen if a cluster is counted as two sounds--only five different consonants occur; only three different ones occur in stressed syllables. Also, assonance exists between "trotted" and "on" (even though "on" is unstressed, it contributes to the effect) and between "stout" and "trousers." This density of similarity in sounds emphasizes Artifoni's trousers--aptly, for in the family of characters in "Wandering Rocks," Artifoni deserves most to, as the adage goes, wear the pants.

In the next episode, Blazes Boylan's secretary, Miss Dunne, has apparently been furtively reading a mystery novel at her desk. Preparing to type, she reflects: "Too much mystery business in it" (p. 229). The assonance of short /i/ in four successive words calls attention to the sentence; the sentence shows that Miss Dunne's mental energy lingers about the novel and is not directed toward her work. She stares at a poster and scribbles on a pad while "listlessly lolling" (p. 229). In these two words, five /l/ sounds occur. This liquid, because it appears so concentrated here, effects a dense resonance. Also, because of the density of /l/, pronunciation of the phrase requires effort; the tongue must be lifted to the roof of the mouth five times in five syllables.

In addition, the quality and frequency of the /l/ cause the phrase to thud dull and lifeless in the reader's ear. This languid sound reinforces the meaning of the phrase: Miss Dunne is, at this point, indolent.

This atmosphere of idleness is shattered when, "The telephone rang rudely by her ear" (p. 229). Alliteration makes "rang rudely" salient, and consonance and near rhyme draw attention to "her ear." The growling sound of /r/--made sometimes when a person exerts strenuous effort or when he is irritated--seems suitable to the effect the ring in this situation would produce; interrupting abruptly a person's reverie, the telephone would indeed irritate him. Like the telephone ring, the call itself--Boylan, her boss, is on the other end of the phone--jolts Miss Dunne out of her dawdling. To Boylan she replies, "Yes, sir. No, sir. Yes, sir" (p. 229). Here the tempo moves much faster than it moved before the telephone call. Miss Dunne responds quickly and efficiently to Boylan's utterances. In his capacity as an authority, Boylan is not ineffective; to him, others--his secretary, the clerk, Bloom's wife--respond. Still, Boylan's manner of persuading others to submit to his will is less than sincere.

The authority theme continues "in the historic council chamber of saint Mary's abbey" (p. 230). Alliteration of /t/ focuses attention on the first sentence: "Two pink faces turned in the flare of the tiny torch" (p. 230). This sentence establishes the archetypal atmosphere of the episode: light surrounded by darkness. In this chamber, "the most historic spot in all Dublin," (p. 230) little light is given

off. The visitor, Reverend Love, alleged to be knowledgeable about history, offers not a jot of it; he briefly gazes about the room and leaves. After Reverend Love leaves, Ned Lambert "stood still and, after an instant, sneezed loudly" (p. 231). The four words preceding the sneeze help the reader imagine the sneeze. All four begin with a vowel, three of which are short /a/; the other is short /i/. These two sounds resemble the sound a person sometimes makes when preparing--inhaling slowly--to sneeze: a, a, a, i--ch^{oo}. The pauses caused by the two commas also help simulate in the reader's mouth what happens in the character's. This sneeze is followed by another, and then by a curse, ending the episode. The effect of all this is deflation; the serious formality of light and knowledge in this revered hall at a time when a priest visits is something to be sneezed at.

Deflation of authority continues in the subsequent episode:

Lawyers of the past, haughty, pleading, beheld pass from the consolidated taxing office to Nisi Prius court Richie Goulding carrying the costbag of Goulding, Collis, and Ward and heard rustling from the admiralty division of king's bench to the court of appeal an elderly female with false teeth smiling incredulously and a black silk skirt of great amplitude. (p. 232)

The regular rhythm of the language describing "Lawyers of the past" and a lawyer of the present--Richie Goulding--

creates a formal, serious tone. This tone is appropriate to a description of men whose profession it is to interpret law. Against this tone, though, is juxtaposed the elderly female. While the rhythm preceding her effects formality, the rhythm describing her works differently. The tempo slows, because of a density of stresses on her "false teeth smiling" and on her great "black silk skirt." This fat old woman, grinning through fake teeth, disbelieving whatever it is she is observing--she smiles "incredulously"--in this court of law, wearing this expensive fabric of "great amplitude" (an ostentatious and euphemistic phrase), appears, against the backdrop of lawyers, ludicrous, a mockery of man's self-imposed system of authority.

Subtle mockery continues in the next episode as bookie Tom Rochford shows Nosey Flynn a new device that facilitates betting. To Rochford's demonstration, Flynn reacts: "--Smart idea, Nosey Flynn said, snuffling" (p. 232). While in this statement Nosey is complimenting Rochford, a voice other than Nosey's seems to speak covertly. This voice is manifested in the sound colors. Four /s/ sounds and two /f/ sounds occur, creating an effect of breathiness. Five nasals also appear. The resultant sound, nasal breathiness, imitates the sense of Nosey Flynn's snuffling. (Also, the similarity of consonants between the name of the character, Nosey Flynn, and the action for which he is infamous, sniffing, indicates a careful choice of names.) The attention these sounds call to Nosey's sniffles comically undercuts his praise of Rochford's betting gadget.

While Nosey is a comical character, Lenehan is even more so. His epithet may well be the alliterated, and thus mnemonic, "Lenehan laughed" (p. 233). He does so after he and M'Coy espy Bloom; he does so again twice as he tells the story about Bloom, Molly, and himself. (He does so throughout the entire novel.) His merriment while telling this tale is marked with rhyme. He tells that it was a "Boiled shirt affair. The lord mayor was there . . ." (p. 234). ("Affair" and "there" rhyme.) As "He held his caved hands a cubit from him, frowning . . ." (p. 234) to indicate the size of Molly's bosom, he explains: "--I was tucking the rug under her . . ." (p. 234). Soon after, "He shut his eyes tight in delight" (p. 234). Rhyme can be employed to emphasize wit; it certainly serves such an end here. Because rhyme is used so abundantly here, a mere listing--rather than a meticulous analysis--of various rhymes follows: "He held his . . . hands . . . him"; "caved . . . cubit"; "from . . . frowning"; "tucking . . . rug under"; "under her"; "eyes tight . . . delight." These rhymes call attention not only to Lenehan's story but also to Lenehan himself, to the jocular and witty way he conveys the tale.

Lenehan's jocularly is highlighted by the character to whom he tells the story: "M'Coy's white face smiled about it at instants and grew grave" (p. 235). The first four words move slowly; they consist of five syllables, four of which are stressed. Also contributing to this slow tempo are the three long vowels. This slowly unfolding image is followed by two prepositional phrases--"about it at instants"--

which consist of six syllables, only two of which are stressed, none of which contain a long vowel. Consequently, these phrases move rapidly. This rapidity gives a sense of the quality of M'Coy's smile: it seems to be a mere flicker, a gesture of politeness rather than of sincere appreciation. This interpretation is corroborated by the narrator's word choice: M'Coy's face smiles, and face can represent, as here it seems to, an appearance, a facade, a disguise. M'Coy's honest feeling about Lenehan's tale is revealed when M'Coy's face "grew grave." Alliteration binds together and emphasizes this image. The two long vowels, /oo/ and /a/, effect tenseness. And the heavy color of the /gr/ cluster--it is produced deep in the throat--resounds with an air of finality.

In the subsequent episode, Bloom looks through books in the bookshop. His thoughts are reinforced by sound colors. Glancing through one book, he notes its "Crooked botched print" (p. 235). His harsh judgment of the craftsmanship strikes the reader's ear through the high incidence of plosives: seven in three syllables. Produced by an abrupt release of built up air, plosives suit this act of acidic criticism, even if it is only tacit. The passage exhibits also a high ratio of consonant clusters: four out of seven consonant sounds are clusters. These clusters are apposite in Bloom's thought: a consonant cluster consists of two sounds that overlap and run together, becoming somewhat indiscernible from one another. Such overlapping and muddling of what should be discrete--the print--is the object of Bloom's unfavorable assessment.

Bloom's disapproval runs high in this chapter. He is repulsed not only by the "botched prints" but also by the shopkeeper. The slovenly "shopman let two volumes fall on the counter" (p. 235). The assonance in "shopman," "volumes," and "fall" punctuates the merchant's unconcern and sloppy service. Such undesirable qualities extend to his personal characteristics as well--his oniony breath and unbuttoned waistcoat. These repulsive traits are soon forgotten, though; when the bookman leaves Bloom alone with Sweets of Sin, the atmosphere changes:

Mr Bloom read again: The beautiful woman.

Warmth showered gently over him, cowing his flesh. Flesh yielded amid rumpled clothes. Whites of eyes swooning up. His nostrils arched themselves for prey. Melting breast ointments (for him! For Raoul!). Armpits' oniony sweat. Fish-gluey slime (her heaving embonpoint!). Feel! Press! Crushed! Sulphur dung of lions!

Young! Young! (p. 236)

The book triggers sensual, alluring images in Bloom's mind. This alluring sensuality is conveyed, in part, by various sound patterns. Generally, the passage is infused with vigorous energy because of the preponderance of stressed syllables. Such energy is apt; Bloom is aroused. The rhythm, while not fixed, is strong, a fact that removes the passage beyond the realm of ordinary experience.

In addition to rhythm, agreement in sounds is relatively

frequent. The first sentence contains a slant rhyme: "again . . . woman." The second sentence contains /r/ influenced vowels: "Warmth showered . . . over." The third sentence presents an interesting word group--"yielded amid rumped"; the /d/, /l/, and /m/ sounds create a pithy thickness. The fourth sentence contains assonance, "Whites . . . eyes," and a hiatus, "eyes swooning." The fifth sentence contains a word group dense with consonant clusters, "nostrils arched themselves," as does the sixth sentence, "Melting breast ointments"--and the seventh, "Fishgluey slime." Then, near the end of the passage, assonance of short /u/ proliferates: "Crushed! Sulphur dung of lions! Young! Young!" And finally, the entire passage exhibits a high proportion of liquid consonants--thirty-seven--a color appropriate to the dreamy, erotic imagery.

Sharply contrasting to these images is the shopkeeper when he returns. His behavior annihilates the eroticism and pushes repulsiveness to a peak:

Phlegmy coughs shook the air of the bookshop, bulging out the dingy curtains. The shopman's uncombed grey head came out and his unshaven reddened face, coughing. He raked his throat rudely, spat phlegm on the floor. He put his boot on what he had spat, wiping his sole along it and bent, showing a rawskinned crown, scantily haired. (p. 236)

The first three words--"Phlegmy coughs shook"--present consonant sounds that mimic in the reader's mouth what is hap-

pening in the shopkeeper's. In addition to these consonants-- /f/, /fl/, and /k/--the vowels, like the /k/, are produced in the back of the throat--where the shopkeeper dislodges the mucus. This same principle makes the /r/ sounds in "raked his throat rudely" and the consonant clusters in "spat phlegm on the floor" fitting. Beyond these action-imitating sounds, the entire passage shows a high incidence of plosives. While the passage describing Bloom's reading and reverie contains twenty-nine plosives, the shopkeeper excerpt exhibits forty-seven; while the former is laced with thirty-seven liquids, the latter contains only twenty-four. Because plosives sound relatively noisy and harsh, they suit the noisy, harsh hacking of the shopkeeper. Also, juxtaposed against Bloom's alluring, liquid-laced imaginings, the plosives help the reader experience Bloom's revulsion--through sudden air expulsion--to this merchant.

While the episode of Bloom in the bookshop offers conflicting perceptions, the subsequent episode--in which Dilly Dedalus importunes her father, Simon, for money--presents conflicting purposes. First, a motif supporting Dilly: "The lacquey lifted his handbell and shook it: --Barang!" (p. 237). The alliteration of "lacquey lifted" and the strong rhythm of the passage cause the lacquey to remain conspicuous in the reader's memory. Dilly listens to the handbell, waiting for her father to round the corner. When Simon does appear, trying to fend off Dilly's entreaties for money, the lacquey rings his bell again. Simon turns on the lacquey, crying, "Curse your bloody blatant soul . . ." (p. 238). The

growl of the two /r/ sounds in "Curse your," followed by the abrupt release of air in the alliterated plosive cluster /bl/, allows the reader to feel the buildup (in the /r/) and expulsion (in the /bl/) of Simon's frustration and anger.

The lacquey rings the handbell again, though; but this time, after Simon's vehement denunciation, "the lacquey, aware of comment, shook the lolling clapper of his bell but feebly: --Bang!" (p. 238). The language depicting this ring aptly shows less energy than that conveying the first bellshake. In the second, a pause--"aware of comment"--impedes movement toward the climactic "Bang," while the first bellshake moves symmetrically and swiftly to the culminating "Barang." Also significant is the difference between "Barang" and "Bang": the bisyllabic "Barang" is longer in duration and thus resounds, while the monosyllabic "Bang" sounds relatively dead, muted.

The lacquey resembles Dilly in that he is at odds with Simon and is seeking pecuniary donations. And just as the lacquey is cursed by Simon, so too Dilly is berated by her father--for her bad posture. Simon imitates her slouching: "He let his head sink suddenly down and forward, hunching his shoulders and dropping his underjaw" (p. 237). This sentence evinces a strong rhythm. Tension centers, though, on "sink"; meter shows it as unstressed while meaning demands that it be stressed. This tension appropriately attracts attention to the word, for sinking is what is happening to the Dedaluses. They have no money and no mother, and it seems that they may as well have no father. Ironically, the family's sinking is due largely to Simon's "bad posture"

as a father.

Still, Simon hands Dilly a shilling. Her response: "--I'm sure you have another shilling . . ." (p. 239). The alliteration of the two accented syllables "sure" and "shilling" unites and intensifies the words; also, it emphasizes Dilly's relentlessness. And as she voices this entreaty, "The lacquey banged loudly" (p. 239). The word "banged," because of its assonance with "lacquey," receives emphasis. This emphasis is apt, for just as the bell calling for donations "banged loudly," so too Dilly's "sure . . . shilling" sounds, because of the /sh/, noisily. Both vociferous importunities irritate Simon, and this final one sends the inept unprovider away, murmuring to himself.

In contrast to Simon and Dilly Dedalus is Tom Kernan, the tea merchant. His concerns transcend mere sustenance; he is interested in pomp and ceremony. This attraction is evident in the way Kernan moves: "Bravely he bore his stumpy body forward . . ." (p. 240). The regularity of the rhythm endows this passage with an aura of formality, an aura akin to Kernan. The alliteration of "Bravely" and "bore" calls attention to the words, giving the reader time to realize that these two words are often used in contexts of chivalry. Against this hint of medieval romance, though, is juxtaposed Kernan's "stumpy body." The rhyme may be weak rhyme; nevertheless, it makes the phrase conspicuous and makes Kernan seem comical--as seems anyone trying to don an appearance for which he is ill-suited.

Kernan savors, during his walk, the remnant of gin

lingering on his palate: "Aham! Hot spirit of juniper juice warmed his vitals and his breath" (p. 240). The breathy first consonant of each of the first three words--/h/ and /s/--increases the reader's sense of Kernan's exhalation. Also, the alliteration of "juniper juice," coupled with the assonance of long /oo/, creates a reverse rhyme. Preceding this rhyme is the end consonance of /t/ in "hot spirit." Together, these rhymes effect a musical delight on the reader's tongue not unlike the delectation on Kernan's. And just as Kernan's taste of subtle beauty seems to lift his spirit, so too the reader's apprehension of this intricate harmony kindles his imagination.

Realizing that the viceregal cavalcade is passing nearby, "Mr Kernan hurried forward, blowing pursily" (p. 241). The recurrence of /r/ at the end of a syllable in all but one word, along with five out of thirteen syllables sounding /ur/, threads together and calls attention to the image. The recurring sound /r/ is fitting for, as pointed out before, this sound is associated with strenuous exertion. Kernan seems to be straining a bit to secure a glimpse of the cavalcade, and the repeated /r/ strengthens the reader's sense of Kernan's effort. This strengthened sense causes the tea merchant to seem even more ludicrous in his love of pomp than he otherwise would appear.

In a subsequent episode, Father Cowley speaks with Simon Dedalus while awaiting Ben Dollard's arrival. This episode offers more characters than do previous episodes. To sharpen the distinctions between characters, several sound patterns

are used. Father Cowley looks expectantly along the quay, "a big apple bulging in his neck" (p. 244). The reader not only sees this "apple," but also feels it in his own throat. The back vowel in "apple" and "bulging"--short /u/--is moved even farther back in the throat by the following /l/. Thus, the sound is produced in the same bodily location as the visual image, reinforcing a feature of Father Cowley.

Soon Ben Dollard approaches "at an amble, scratching actively behind his coattails" (p. 244). The recurrence of short /a/--in the first five words, in three stressed syllables--attracts attention to the humorous image. This image makes Dollard seem not only comical but also somewhat unconcerned about others' view of him. (He is vigorously scratching his butt in public.) This lack of concern is furthered when Simon Dedalus "flicked fluff" (p. 244) off Ben's clothing. Emphasized by the alliterated /fl/, this phrase points not only to Dollard's ill-kept appearance but also to Simon's propensity to notice Big Ben's far from impeccable dress, about which Simon comments throughout the episode.

Ben's character is further conveyed in his reaction to Father Cowley's suggestion that Ben ask that the Father be allowed a few more days before his rent is collected: "Ben Dollard halted and stared, his loud oriface open . . ." (p. 245). The /d/ sound--repeated at the end of the second, third, fourth, and fifth words--conjoins the phrase. Beyond this unifying quality, though, is the fact that the /d/--like the /n/, /l/, and /t/--is produced by lifting the tongue

to impede air flow. This lifting, within the seven syllables, occurs ten times. The result is a slowing of the tempo--an apt slowing, considering Dollard's somewhat shocked reaction to Father Cowley's suggestion.

While other episodes exhibit various poetic techniques, the episode where Stephen Dedalus watches the lapidary and looks through books contains passages of the most pure poetry. Although presented in prose paragraphs, the language of the first paragraph and a half can easily be arranged in lines:

Stephen Dedalus watched through the webbed window
the lapidary's fingers prove a timedulled chain.
Dust webbed the window and showtrays. Dust
darkened the toiling fingers with their vulture nails.
Dust slept on dull coils
of bronze and silver, lozenges of cinnabar,
on rubies, leprous and winedark stones.
Born all in the dark wormy earth
cold specks of fire, evil lights
shining in darkness. (p. 241)

This paragraph and a half, in addition to falling naturally into pentameter lines, exhibits interesting sound features. The alliteration of the /w/ in the first line creates a liquid, resonant tone, appropriate to the ensuing softly, mellifluously articulated leaps of Stephen's imagination. The plosive sibilance of "dust" contrasts with the liquid /w/. "Dust" begins three sentences. When a person discovers dust on something, the dust reminds him that time has passed, that

earth has crept in, is ever creeping in, to reclaim what belongs to it. It is through this reminder, this dust--this knowledge that time is passing--that Stephen watches the lapidary's fingers.

The third sentence describing these fingers shows overlapping sound repetitions: /d/ in "Dust darkened"; /ing/ in "toiling fingers"; a vowel followed by an /r/ in "darkened," "fingers," "their," and "vulture"; and /l/ in "toiling" and "vulture nails." Even though a number of these repetitions occur in unstressed syllables, the overall effect--because so many repetitions occur--is rich, pithy, alluring. This quality intensifies in subsequent sentences. As Stephen's eyes move from the lapidary's fingers to the metals and jewels, in the fourth sentence, overlapping repetition continues: /s/ and /t/ in "Dust slept"; /l/ in "dull coils"; /a/, /n/, and /z/ in "bronze" and "lozenges"; /s/ in "rubies," "leprous," and "stones." The alluring, pithy, and rich quality these overlapping colors produce increases the reader's sense, though possibly subconsciously, that he is observing the metals, the stones, and the lapidary through the eyes--via sound-sensitive language--of a poet, a romantic poet, Stephen.

This sensation occurs as a result of qualities other than sound color only. The rhythm of this fourth sentence invites attention. The dense stresses beginning the statement--"Dust slept on dull coils"--gives way to predominant nonstresses--"Lozenges of cinnabar." The tempo remains slow, however, even through this phrase loaded with nonstresses, because of the high ratio of voiced consonants--nine out of the ten are voiced, and over half are resonants or liquids.

Also in these seven syllables eight different consonant sounds occur. This variety supports an exotic aura, which the meaning of the phrase evokes.

In the fifth sentence, color repetition culminates in "Born" and "dark wormy earth." The particular color repeated--/r/-influenced back vowels--reinforces a sense of dust-muffled dark. This /r/ also effects a slow tempo, which is briefly quickened by the sudden plosives in the fire's "cold specks." This tempo alteration is apt; earth stands inert, likened to a womb, while fire is impetuous, explosive. But as abruptly as the tempo quickens, it thickens, slowed by three hiatuses: between "of fire," "evil lights," and "lights shining." A sequence of three hiatuses so close together is unusual. This anomaly accentuates this sentence and its object--the precious stones, the lights brought forth from the dark womb of earth. Stephen's poetic language, his vast knowledge, the title of the chapter--all three are alluded to by valuable metals and stones in the hands of the lapidary.

Stephen watches as the lapidary, "with a smeared rag burnished again his gem, turned it and held it . . ." (p. 241-2). The three adjacent stresses--"smeared rag burnished"--slow the tempo and charge with energy the image--a cloth, moving in a polishing motion. This slow energy is intensified by the density of consonant clusters--four clusters in four syllables. Also conspicuous is "again . . . gem" because of the slant rhyme. The rhythmical "turned it and held it" contains a repetition not only of "it" but also of the /d/ preceding "it." Taken together, these attributes impress strongly in

the reader's mind the acoustic details, and thus the visual aspects, of the image. The image is an important one to Stephen; being a poet, an occupation which aspires to discover the connection between ostensibly disparate parts of man's universe, Stephen sees the lapidary as a mirror: the lapidary is Stephen.

Stephen imagines a jewel, or a "ruby egg," positioned on the belly of a woman dancing "in a foul gloom where gum burns with garlic" (p. 241). Back vowels, which are relatively muffled and dark sounds, dominate the passage, reinforcing the sense of "gloom," of dark. In addition, liquids (/l/, /r/) and nasals are dense, creating a sense of droning resonance. In contrast, /g/, a harsh sound, is alliterated. This harsh sound juxtaposed against dark resonance buttresses the attraction (dancing woman)-repulsion ("foul gloom," "gum burns with garlic") conflict manifested in the visual image.

Later in the episode, Stephen, examining books on a hawker's cart, notes a title that interests him: "How to win a woman's love" (p. 242). Important to winning such love is softness, gentleness. The colors in this title exhibit such qualities. The liquids (/w/, /l/) and nasals create a fluid, lingering resonance. The alliterated /w/--which aside from /y/ is the softest consonant--increases this gentle texture. The short vowels, sounding muted, also contribute to the gentle aura.

Liquids in another passage create a noteworthy effect, but here the outcome differs from that of the preceding passage. Passing from the lapidary's shop to the hawker's book

cart, Stephen ruminates: "Between two roaring worlds where they [the dynamos of the powerhouse nearby, and his heart] swirl, I" (p. 242). Here, liquids--/l/, /r/, /w/--are dense; in ten syllables, /l/ sounds twice, /w/ four times, and /r/ five times. Their presence here, however, produces a less soft, more vibrant resonance. This effect, unlike the softness in "how to win a woman's love," is due to two factors. First, the idea is charged with more meaning; Stephen is flexing his philosophic muscles, trying to ascertain his position in timespace. Second, the /r/ sound, lacking in the book title, dominates the latter thought; and the /r/, particularly when it follows rather than precedes a vowel, vibrates more than does the /w/. In this second excerpt, /r/ occurs after four vowels, three of which sound in stressed syllables. The result is a vibrant vitality, appropriate to a phrase alluding to Matthew Arnold's "Stanzas from the Grande Chartreuse," to Richard Henry Stoddard's "The Castle in the Air," and to the title of this chapter.

In the following episode, rhythm reinforces the sense of action presented in certain sentences. Martin Cunningham and Mr. Power, bearing a list of contributors to a fund for the Dignams, make their way toward the subsheriff's office. As they walk, "John Wyse Nolan, lagging behind, reading the list, came after them quickly down Cork hill" (p. 246). The first half of this sentence--the name and the two participial phrases--evinces a slow pace. The result of caesuras and colors, this slowness strengthens the idea: Nolan is trailing because he is reading. Despite this slowness, however, the

two participial phrases convey a sense of walking, because of the two successive symmetrical trochee-iamb pairs: "lagging behind, reading the list." While this walk is but an amble, the second half of the sentence quickens the pace. Caused by increases in plosives--four /k/ sounds--and in unstressed syllables, this hurried strut compliments the first half of the sentence. If the reader were positioned on a park bench, watching from a distance the three pedestrians, he would first notice Nolan trailing the other two, reading something. Then he would notice Nolan hurrying to catch up, closing the gap between himself and the others. Thus, the tempo of the sentence, moving from slow to quick, reflects the action it conveys.

One sentence later, "The castle car wheeled empty into upper Exchange street" (p. 246). This sentence exhibits a rhythm, albeit not a strong one. More interesting, however, is an acoustic detail: while generally most words begin with a consonant, here four successive words--"empty into upper Exchange"--begin with a vowel. Consonants sound more substantial, more pithy than do vowels; when uttering a vowel, the vocal apparatus moves merely to shape air, while in pronouncing a consonant this apparatus does more--it interferes with, sometimes even obstructs, the expelled air. Consequently, vowels sound, in relation to consonants, insubstantial, light, hollow, empty. That the first of the four words is "empty" is notable. The three subsequent vowel-initial words follow like a hollow, empty echo. Significantly, "empty" is positioned as the second of the adjacent stresses:

"wheeled empty." This abutment, along with the fact that three vowel-initial words follow it, emphasizes the position "empty" occupies in this sentence. Consequently, the word is prominent, as it should be, for Paddy Dignam--the literally dead father of the novel--is buried, dead, gone.

Abutted stresses strengthen the reader's sense of the unusual character Long John Fanning: "The tall form of Long John Fanning filled the doorway where he stood" (p. 247). The abutted stresses--"tall form" and "Long John Fanning"--slow the tempo. Other factors, though, also contribute to the slowness of the sentence. The fairly high incidence of liquids and resonants, thirteen out of twenty-six consonant sounds, along with the predominance of monosyllabic words, eleven out of thirteen words, also drags the tempo. A slow tempo can create a feeling of spaciousness, largeness, and it does so here; Long John Fanning is physically big.

Color figures into another image of this character: "Long John Fanning blew a plume of smoke from his lips" (p. 247). This character's name was well chosen. The assonance in "Long John" and the nasals in all three words consolidate the sound of the big man's name. This sentence shows other noteworthy features as well. The near reverse rhyme in "blew a plume" connects the two words. Similarly, "smoke" and "lips" are drawn together slightly in that "smoke" begins with an /s/ followed by bilabial /m/ while "lips" ends with bilabial /p/ followed by an /s/. The result of these three color resemblances is a highly mnemonic sentence, and thus a forceful image--suitably, for Long John Fanning appears to

be a forceful character.

In the next episode, where Buck Mulligan and Haines consume scones and Irish cream, rhythm helps accentuate several passages. One is the first sentence of the episode: "As they trod across the thick carpet Buck Mulligan whispered behind his panama to Haines. --Parnell's brother. There in the corner" (p. 248). While all the feet here are not identical, the meter is regular enough so that metrical deviations become (highly noticeable). The first three feet rise, but the fourth foot falls, causing an abutment of two stressed syllables: "the thick carpet." This abutment involves a hiatus. The stresses and the hiatus, without upsetting the rhythm, serve to slow the tempo. This slowing imparts in the reader's ear the thick quality of the carpet. The slowing also reinforces the feeling of traversing a thick rug; such a rug causes the feet to reduce their pace and to savor each springy, spongy step.

To walking across a thick carpet, whispering seems suitable; the noise of both acts is slight, muted. The sense of whispering in "whispered behind his panama to Haines" is strengthened by the presence of three /h/ sounds, two of which occur in stressed syllables, and two /s/ sounds, both of which appear in stresses. In addition to these breathy sounds, two liquids--/w/, /r/--and four nasals serve to produce a soft overall sound. Thus, the reader hears a sound like whispering, and whispering is done when people speak secretively about another person not present, as do Mulligan and Haines about Stephen.

As the two discuss Stephen, they eat. The language describing their feeding is worth noting: "He [Haines] sank two lumps of sugar deftly longwise through the whipped cream. Buck Mulligan slit a steaming scone in two and plastered butter over its smoking pith" (p. 249). In the first sentence, the regularity of the iambs reinforces a sense of deftness, of self-confidence. The only foot that is not iambic is the monosyllable "cream." This stressed monosyllabic foot is positioned adjacent to a stressed syllable. This abutment, the monosyllabic foot, and the deviation from the meter all serve to emphasize "cream." This emphasis foreshadows Haines's soon-to-follow request for assurance that ". . . this is real Irish cream . . ." (p. 249). Haines, a symbol of English domination, expects--just as the onelegged sailor has earlier intoned that "England expects"--Ireland's best.

In the second sentence, over a strong falling rhythm, an alliterated /s/ unifies Buck's act: he "slit a steaming scone." In "plastered butter over," the repetition of /er/ in unstressed syllables creates weak rhyme, which serves to unify the word group. Assonance of long /o/ in "over its smoking pith," along with the short /i/ in "its . . . pith," consolidates this group of words. Also, the long /o/ sound here, coupled with the hiatus between "its" and "smoking," slows the tempo. This reduced tempo and these four rhymes, occurring within fifteen words, focus the reader's attention on the words, the situation. Buck's splitting and buttering the scone relates to what he and Haines have been discussing:

Stephen. In "Telemachus" the sharp edge of Buck's mockery splits Stephen; Stephen's ambivalence toward Buck culminates and gives way to the view that Buck is more usurper than friend. In "Scylla and Charybdis" Buck both consumes Stephen's smoking hot theory on Shakespeare and butters up Stephen with praise. Thus, this sentence and its sound patterns solidify the reader's understanding of the relationship between Stephen and Buck.

Against Haines and Mulligan's rude remarks about Stephen is juxtaposed the next episode: Cashel Boyle O'Connor Fitzmaurice Tisdall Farrell collides into the blind stripling. Farrell strides along Merrion square while "Distantly behind him a blind stripling tapped . . ." (p. 250). The image of the blind stripling is unified by assonance of /i/--both short /i/ ("Distantly . . . him . . . stripling") and long /i/ ("behind . . . blind). Similar consonants, too, pull together the passage. Plosives abound. In eleven syllables, twelve plosives appear. These noisy, explosive sounds suit the initial fixing of the relative proximities of these two characters, for the two soon collide. The plosives help establish the tone of the episode. This tone culminates in the blind stripling's vehement denunciation of the demented Farrell.

The collision results, the blind stripling alleges loudly, from Farrell's blindness. Several sight-related objects are, in the episode, presented: Farrell "shunned the lamp," walked to "Werner's cheerful windows," and "frowned [squinted or looked disapprovingly] at Elijah's name" (p. 250).

Strongest of all is when "His eyeglass flashed frowning in the sun" (p. 250). Assonance in "eyeglass flashed," alliteration in "flashed frowning," nasals in "frowning at the sun"--together these attributes distinguish aurally the image. Then, when in the sun--that which allows man to see--Farrell, "with ratsteeth bared" mutters in Latin, "I willed it under compulsion" (p. 250). This statement makes no sense. Farrell, in the sunlight, puts the reader in the dark; the reader does not see what to make of the demented man's utterance. Because it is inexplicable, this statement suits the mad man. Also because it is baffling, this utterance stands as a resonant fragment of this somewhat confusing, intractable chapter.

In the next episode, young Patrick Dignam "went along warm Wicklow street dawdling" (p. 250). Patrick's loitering here is reinforced by sonorous consonants: within these eight syllables, eight liquids and four nasals appear. Resonance tends to slow tempo. Another factor slowing the tempo is the number of consonant clusters: six. This slowed pace imparts the sense that time is passing slowly--a sensation felt by Patrick, who is thinking, killing time.

While dawdling, Patrick recalls from what he has just escaped: "It was too blooming dull sitting in the parlour with Mrs Stoer and Mrs Quigley and Mrs MacDowell and the blind down and they all at their sniffles and sipping sups of superior tawny sherry uncle Barney brought from Tunney's" (p. 250). This passage exhibits numerous poetic techniques. The phrase "too blooming dull" sounds sonorous and long--

instead of being red like it was and there was a fly walking over it up to his eye" (p. 251). This sentence consists of three images; each is made salient by sound. Assonance accentuates "face . . . grey." Full rhyme of short /e/ emphasizes that Patrick's father's face is now grey, the skin color of death, "instead of . . . red." And rhyme of long /i/ points to the "fly walking . . . to his eye." Thus, aural details here serve to focus the reader's attention on morbid visual details. And these details--how the son perceives the visage of his dead father--serve to reinforce a theme of "Wandering Rocks": the chapter offers various ineffectual, unproviding--almost deceased, in effect--fathers.

The final episode brings together certain images referred to in previous episodes. Several images are made memorable in part by a particular sound pattern in the language conveying them. As the viceregal cavalcade passes out the gate, the assonance of long /e/ emphasizes the word group "saluted by obsequious policemen . . . [the cavalcade] proceeded past Kingsbridge" (p. 252). Later in this paragraph, "From its sluice in Wood quay wall under Tom Devan's office Poddle river hung out in fealty a tongue of liquid sewage" (p. 252). Alliteration in "Wood quay wall"; assonance in "wall," "Tom," "office," and "Poddle"; rhyme in "hung" and "tongue"; similarities in the parts of the vocal apparatus shaping air in the production of /t/ and /l/ sounds; and the repetition of /ng/ and /kw/ sounds--all lend pith and force to this sentence. And obviously this second passage deflates the officers' salutes, and some of the other offerings of respect.

Meanwhile, assonance makes prominent the manner in which "Buck Mulligan gaily, and Haines gravely, gazed" on the cavalcade (p. 253). Young Dilly, though, "straining her sight . . . saw sunshades spanned and wheelspokes spinning in the glare" (p. 253). Here, /s/ sounds produce breathiness, which a person might experience after gazing at a spinning, blinding object. Then, beside a "wall came jauntily Blazes Boylan, stepping in tan shoes and socks with skyblue clocks" (p. 253-4). Assonance--"wall" and "jauntily," "came" and "Blazes," "shoes" and "skyblue," "socks" and "clocks"--ties together and buttresses the image of the light-hearted adulterer. Taken together, the gazes of Mulligan and Haines, Dilly, and Blazes offer to the cavalcade less respect than irony.

IV. A Glance at "Telemachus," "Nestor," "Proteus," "Calypso," "Lotus Eaters," and "Hades"

Joyce weaves sound patterns into the language of not only "Wandering Rocks" but also the entire novel. Roy Gottfried states that at points in *Circe*, "[l]anguage has nearly expired. . . . It has been reduced to mere sounds and letters on a page, perhaps mimicing the action."¹⁵¹ "Sirens," the "most self-consciously musical" chapter,¹⁵² marks the climax of musical poetry in *Ulysses*.¹⁵³ It dramatizes the fact that language consists of a perceptible substance, sound.¹⁵⁴ In this chapter, ". . . the words become material objects which . . . resist our attempts to subject them to meaning."¹⁵⁵

In "Nausicaa," the fireworks accompanying Bloom's masturbational climax are rendered in language exhibiting patterns of sound. Indeed, each chapter in Ulysses makes use of sound patterns, as a brief look at the first six chapters of the novel will show.

In "Telemachus," the first words that describe Stephen, "Stephen Dedalus, displeased and sleepy, leaned . . ." (p. 3), show strong rhythm and color. And each of the assonance-bound modifiers points to a significant attribute of Stephen: he is dissatisfied with his present situation, with Buck's usurping control of the tower; he is a sleepy, dreamy, passive person; he needs the help of others, their financial support and their advice.

While Stephen contemplates his situation, Buck Mulligan imitates a priest: "Solemnly he came forward and mounted the round gunrest" (p. 3). The regular rhythm creates an atmosphere of formality. The density of sonorants--fourteen in fourteen syllables--produces resonance, which tends to slow the pace. A slowed tempo and a formal atmosphere suit the actions of one trying to appear like a priest.

Buck's jocular mockery and Stephen's grave contemplating lead to a disagreement. Assaying to mend their falling out, Buck tells Stephen, "Don't mope over it all day. I'm inconsequent. Give up this moody brooding" (p. 9). In this statement, Buck's attitude seems incisive; yet, he appears to be trying to soften its harshness. Buck's attitude and attempt are reflected in the admixture of resonants (soft sounds) and plosives (noisy, harsher sounds). Also, the long vowels in

"Don't mope over," "day," and "moody brooding" effect tenseness, a quality appropriate to the interim following an argument.

After Buck tells Stephen to quit brooding, Stephen gazes out over the sea. As he does so, his thoughts are rendered in the most poetic and mellifluous passage of the chapter. To emphasize rhythm, this passage of prose is arranged in lines here:

Woodshadows floated silently by through the morning
 peace from the stairhead seaward where he gazed.
 Inshore and farther out the mirror of water
 whitened, spurned by lightshod hurrying feet.
 White breast of the dim sea.
 The twining stresses, two by two. A hand
 plucking the harpstrings merging their twining chords.
 Wavewhite wedded words
 shimmering on the dim tide. (p. 9)

Nearly half of the syllables are stressed--forty out of eighty-four syllables--resulting in a slowed tempo. This slowing is increased by the presence of a high incidence of resonants: fifty-nine in eighty-four syllables. This ratio translates to seventy percent. Compare seventy percent to Keats's poem "To Autumn," where in the first stanza the ratio is seventy-four percent. Indeed, this passage compares to fine romantic poetry.

While Stephen ruminates, Buck sings celebrating that Stephen gets paid today and, consequently tonight they will

experience a "glorious drunk to astonish the druidy druids" (p. 11). The alliterative /dr/, a thick, coarse sound, followed by short /u/, seems dull, thudding--qualities that suit Buck and his intention.

During breakfast, the long-awaited milkwoman finally arrives at the tower. She enters, and Stephen "watched her pour into the measure and thence into the jug rich white milk" (p. 13). Each of the last four words is a stressed monosyllable. This succession of stresses slows the tempo, allowing the qualities of the milk to take hold in the reader's mind, and emphasizes that the milk, is coming to rest, inert.

Also at breakfast, the language depicting Buck's eating mimics, in sound, that eating: "He crammed his mouth with fry and munched and droned" (p. 13). The verb "crammed" indicates that Buck's eating is rather forceful and unrefined; the harsh coarse /cr/ reinforces this sense. Other consonant clusters--/th/ in "mouth with" and /fr/ in "fry"--are tightly packed, creating the effect of a literal mouthful. And with this mouthful Buck "munched and droned." The /ch/ and /t/ imitate the chomping and clacking a person makes as he chews with his mouth open. If a person tries to talk with his mouth full, much of the sound detours through the nasal passage. Appropriately, five nasals exist in the final four syllables here. In addition, the sentence scans as strict iambic feet, producing a two-beat rhythm not unlike the act of chewing.

Like Buck's imagining in "Telemachus," Stephen's mind in "Nestor" wanders to the night ahead: "Tonight deftly amid wild drink and talk, to pierce the polished mail of his

[Haines's] mind" (p. 25). The juxtaposition of plosive alliteration--"pierced the polished"--against resonant alliteration--"mail of his mind"--buttresses the idea; plosives produce noisiness, a sense of action and penetration, while the /m/, being less vociferous, seems passive and yielding. Thus, Stephen's projection of intellectual conflict is embodied in the contrasting word sounds.

Immediately, however, Stephen realizes the futility of such demonstration of his mental prowess: "What then? A jester at the court of his master, indulged and disesteemed . . ." (p. 25). The weak rhyme of "jester" and "master" serves to highlight the conflict and the reversal of who assumes the dominant role in this metaphor, different from the preceding one although still courtly.

Turning aside from his relationship to Haines, Stephen recalls his studies in a library of Paris: "Fed and feeding brains about me: under glowlamps, impaled, with faintly beating feelers . . ." (p. 25). Rhythm, rhythmical deviation ("impaled"), alliteration of /f/, consonance of /d/--all function to make this metaphor forceful, memorable.

Soon, a knock at the door dismisses the schoolboys for hockey. All leave except one student: "Sargent who alone had lingered came forward slowly showing an open copybook" (p. 27). Sargent's slow movement, to obtain Stephen's help with calculations, is rendered in slow-moving language. This slow pace results from a high incidence of long vowels and an unusually dense concentration of sonorants and liquids. While helping this slow student, Stephen reflects on his own child-

hood, and on the "Secrets, silent, stony, [that] sit in the dark palaces of both our hearts: secrets weary of their tyranny: tyrants willing to be dethroned" (p. 28). Rhythm, sibilant consonance, and long /e/ assonance increase the emotional strength of this passage.

Later in the chapter, having been called by Mr. Deasy into the elder man's den, Stephen listens to the hockey game, which his imagination transmutes into a war battle: "Jousts, slush and uproar of battles, the frozen deathspew of the slain, a shout of spear spikes baited with men's bloodied guts" (p. 32). Replete with consonant clusters and plosives--in twenty-eight syllables occur thirteen clusters and eleven plosives, excluding the plosives in clusters--these words sound as if a battle were taking place within them.

A kind of battle does ensue; Stephen and Deasy disagree about Jews, history, and God. After leaving the den, Stephen, passing through the outer gate, hears Deasy call to him. The old man hurries to catch up with Stephen, whereon, "Mr Deasy halted, breathing hard and swallowing his breath" (p. 36). The two-beat rhythm imitates the feeling of someone breathing hard. Just as such rhythm might be interrupted by a swallow, so too the rhythm is obstructed by three unstressed syllables in "swallowing his." Thus, what happens in Mr. Deasy's mouth happens in the reader's.

Sounds of words mimic certain actions in "Proteus," too. Stephen walks along the seashore, listening to "his boots crush crackling wrack and shells" (p. 37). Alliteration of /kr/ and consonance of /k/ create a cacaphony resembling the

crunching each of Stephen's steps exudes. He continues, thinking, "You are walking through it howsomever. I am, a stride at a time" (p. 37). Here, Stephen, absorbed in philosophical inquiries concerning the nature of time, space, and existence, posits both question and answer in one word: "howsomever." Also, he creates a pun in "I am"--iamb. Such sound games strengthen the reader's sense of Stephen, of the way this character's mind works.

Stephen watches several women come "down the shelving shore flabbily their splayed feet sinking in the silted sand" (p. 37). The alliterated /s/ creates a sound not unlike feet walking in fine-grained, wet sand. Seeing that one woman carries a midwife's bag, Stephen thinks of what she may have in it: "A misbirth with a trailing navelcord hushed in ruddy wool. The cord of all link back, strandentwining cable of all flesh" (p. 37-8). Assonance in the first sentence, long /a/ and short /u/, and the repeated /l/ and /k/ sounds in the second make this passage aurally enticing. Thinking further, Stephen imagines the first woman, Eve, her "Belly without blemish, bulging big, a buckler . . ." (p. 38). Alliteration lends force to this difficult-to-imagine image.

Turning aside from thoughts of women and birth, Stephen remembers his "epiphanies on green oval leaves, deeply deep, copies to be sent if you [Stephen] died to all the great libraries of the world . . ." (p. 40). Assonance of long /e/ attracts attention to the epiphanies, an important concept in Joyce's way of thinking. Soon thereafter, "unwholesome sandflats waited to suck his treading soles, breathing upward

sewage breath" (p. 40). Strong rhythm, coupled with alliteration ("sandflats," "suck," "soles," and "sewage"), highlights this passage, which points to Stephen's lack of, and fear of, the world outside the mind--sensory experience.

Stephen recalls the telegram his father sent while Stephen was in school: "--Mother dying come home father" (p. 42). The weak rhyme of "Mother" and "father" binds together the two words, the two parental units. The consonance of /m/ draws together "come home." Both forms of rhyme make the telegram message salient, and appropriately so. Stephen is searching for a home, a niche; he is searching for a father, a guiding principle; and he is trying to accept his mother's death.

Soon, Stephen happens upon a pair of cocklepickers and their dog. He observes the dog rather meticulously: "Their dog ambled about a bank of dwindling sand . . ." (p. 46). The concentration of plosives and nasals unify and energize this clause. Thereafter, the dog "lolloped, dawdled, smelt a rock and from under a cocked hindleg pissed against it" (p. 46). Rhythm and assonance ("lolloped, dawdled . . . rock . . . cocked") distinguish this observation. Distinguished, the dog's actions here foreshadow Stephen's urinating, which end "Proteus."

Near the end of the chapter, reclining on rocks beside the water, Stephen dreams of being "Among gumheavy serpent-plants, milkoozing fruits, where on the tawny waters leaves lie wide" (p. 49). The richness of his dream is reflected in

the richness of sounds here: nasals and short /u/ in "Among gumheavy," repetition of /p/ and /nt/ in "serpentplants," assonance of long /oo/ in "milkoozing fruits," assonance of /o/ in "on . . . tawny waters," alliteration in "leaves lie," and assonance in "lie wide."

Stephen rises from the rocks to urinate: "In long lassoes from the Cock lake the water flowed full, covering green-goldenly lagoons of sand, rising, flowing" (p. 49). Alliteration ("long lassoes . . . lake," "flowed full"), consonance ("Cock lake"), and assonance and near rhyme of long /e/ and /ing/ ("covering greengoldenly . . . rising, flowing") lace this description. Stephen continues the description of his urination: "In cups of rocks it slops: flop, slop, slap: bounded in barrels" (p. 49). Here, the consonant clusters and the plosives imitate the sound of Stephen's stream hitting the rocks.

While the first three chapters concern Stephen, the next three focus on Bloom. "Calypso" begins rhythmically, as shown by the first sentence of the chapter: "MR Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup . . ." (p. 55). This first portion of the second sentence is drawn together by assonance and by a concentration of plosives. These sound-salient sentences immediately establish an important attribute of Bloom: he enjoys food, as subsequent chapters further show. Of the food he enjoys, "Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine" (p. 55). The /n/ in "fine tang of faintly scented urine"

ties together and distinguishes the word group. Stephen, at the end of the preceding chapter, urinates; but what this relationship imports, other than vaguely relating the two characters, is unclear.

After putting a bowl of milk on the floor for the cat, Bloom "listened to her licking lap" (p. 56). The alliterated /l/, followed in each case by a plosive, mimics the feeling of a cat lapping milk; the /s/, /k/, and /p/ sounds imitate the sound. Soon, Bloom sets out for the butcher shop, to buy some meat for breakfast. As he approaches an eating establishment, "From the cellar grating floated up the flabby gush of porter. Through the open doorway the bar squirted out whiffs of ginger, teadust, biscuitmush" (p. 57). Alliteration ("floated . . . flabby") and assonance ("up . . . gush," "whiffs . . . ginger . . . biscuitmush," "teadust, biscuitmush") make this passage unified and forceful. These sound patterns punctuate Bloom's predilection for food and its aromas.

At the butcher shop, Bloom buys a kidney: "His hand accepted the moist tender gland and slid it into a side-pocket" (p. 60). Here, numerous unstressed syllables resemble nearby stressed ones: "hand accepted . . . gland and slid it into." Also the hiatus between "moist tender" slows the tempo momentarily, drawing attention to these two qualities of the kidney.

During Bloom's return home, "A cloud began to cover the sun wholly slowly wholly" (p. 61). The last three words sound long in duration because of the long /o/, the long /e/, and

the /l/. Also, alliteration draws together "cloud . . . cover," while assonance unifies "cover . . . sun." The rhymes cause the three words to be conspicuous--appropriately, for "cloud . . . cover . . . sun" bear the bulk of meaning in this sentence.

After arriving back home, Bloom makes a cup of tea for Molly: "The sluggish cream wound curdling spirals through her tea" (p. 65). In the phrase, "sluggish cream wound curdling spirals," one long vowel, one diphthong, ten liquids and resonants, and seven consonant clusters--all appearing within eight syllables--create a slow tempo, reinforcing the idea of "sluggish . . . spirals" of the cream in the tea.

Like in "Calypso," sound patterns appear in the first sentence of "Lotus Eaters": "BY LORRIES ALONG SIR JOHN ROGERSON'S QUAY MR BLOOM walked soberly . . ." (p. 71). Alliterated /l/ ("LORRIES ALONG") and assonance ("ALONG JOHN ROGERSON'S . . . walked") make the sentence salient and easy to remember. To these two effects the strong rhythm also contributes.

Bloom appreciates not only food but also other sensory and sensual experiences. While talking to M'Coy, Bloom observes an attractive woman stepping onto a carriage and seating herself: "Watch! Watch! Silk flash rich stocking white. Watch!" (p. 74). Accented monosyllables and frequent hiatuses drag the tempo, as do the numerous consonant clusters. The clusters also lend the passage a feeling of substantiality, pithiness. This feeling is apt, for Bloom makes this feeling and this sight out to be of great importance.

Later, watching a train, Bloom imagines that it transports barrels of porter. He fantasizes that, "The bungholes [of the barrels] sprang open and a huge dull flood leaked out, flowing together, winding through mudflats all over the level land, a lazy pooling swirl of liquor bearing along wideleaved flowers of its froth" (p. 79). Consonance and assonance appear in "bungholes sprang open"; alliteration occurs in "flood . . . flowing," in "level land . . . lazy . . . liquor . . . along wideleaved," and in "flowers . . . froth." The high incidence of /l/ imbues parts of the passage with a liquid slowness. The stressed monosyllables "huge dull flood leaked" convey a lazy slowness and attract the ear's notice--aptly, for this leak serves as the impetus for the remainder of Bloom's reverie.

Bloom thinks of a priest he knows, imagining what the father would see if he went as a missionary to lands of Black inhabitants: "Like to see them sitting round in a ring with blub lips, entranced, listening" (p. 80). The alliteration of "see . . . sitting" and "round . . . ring" accentuates the rhythm. The plosives and /l/ in "blub lips" cause the reader to feel, on his lips, this quality, this blubness. The similar consonant and vowel sounds in "entranced, listening" appropriately draw together the two concomitant acts. The cumulative result of these sound patterns is a cogent visual image.

After entering the drugstore and asking the chemist to look up Molly's prescription, Bloom watches the chemist turn "back page after page. Sandy shrivelled smell he seems to

have. Shrunken skull" (p. 84). The phrase "page after page" contains repetition and thereby imitates the action being described. Alliteration of /s/ underscores the strange characteristics Bloom observes in the chemist. These strange characteristics, filtering down to the reader through Bloom's mind, show the present state of Bloom's mind as somewhat exotic, fantastic. Such qualities are consonant with drug-induced forgetfulness, the idea behind this chapter.

Meanwhile, Bloom "waited by the counter, inhaling the keen reek of drugs, the dusty dry smell of sponges and loofahs" (p. 84). Assonance occurs several times: "waited . . . inhaling," "keen reek," and "drugs . . . dusty . . . sponges." Again, the rhythm is strong. And again, these rhymes and this rhythm impress strong and memorable on the reader's ear the fact that Bloom attends to and absorbs physical sensations, as opposed to Stephen's concern with the cerebral world of the intellect.

After dropping in on a church service and watching worshippers as he stood beside a "cold black marble bowl," Bloom thinks of Bantom Lyons, of the "Silly lips of that chap" (p. 86). The repetition of /l/, the assonance of short /i/, and the repetition of short /a/ highlight the incongruence of this humorous image in Bloom's mind as he stands in the solemn, sober church.

After the church service, heading toward the bathhouse, Bloom imagines his body lying in the water, "full, naked, in a womb of warmth, oiled by scented melting soap, softly laved" (p. 86). Alliteration occurs: "womb of warmth" and

"scented soap, softly." More important, though, in these ten accented syllables, four long vowels, one diphthong, and thirteen liquids and nasals appear. This passage marks the culmination of resonance--gentle, vibrant sounds suit Bloom's bath thoughts--and the climactic, final image of the chapter.

"Hades," the subsequent episode, begins with Martin Cunningham, Mr. Power, Simon Dedalus, and Bloom entering a carriage to be a part of Dignam's funeral procession. After Cunningham has seated himself, "Mr Power stepped in after him, curving his height with care" (p. 87). The rhythm here consists strictly of falling feet. The trochee suits macabre and serious tones; the dactyl tends to sound elegaic and mournful. Such effects befit the solemn funeral atmosphere. The pararhyme of "curving . . . care" unifies the two words. Between these two low, /r/-influenced vowels, "height" intervenes. The long /i/ of "height" is produced high in the front of the mouth; it creates a light, airy sound. Thus, its sound, in this context, carries its meaning; and the relatively low vowels of "curving" and "care" pull down and resonate, strengthening their meanings. Consequently, the reader feels in his mouth the sense of the action, Mr. Power's height and his manner of ducking.

As the carriage moves along the road, "The wheels rattled rolling over the cobbled causeway and the crazy glasses shook rattling in the doorframes" (p. 87). Alliteration occurs: "rattled rolling" and "cobbled causeway . . . crazy." Assonance appears: "rolling over" and "glasses . . . rattling." The rhythm is fairly regular except at "shook rattling." The

abutted stresses aptly jolt the rhythm, for this shaking and rattling constitute the salient sound that the occupants of the carriage are hearing.

During the ride, Bloom notices Stephen: he "saw a lithe young man, clad in mourning, a wide hat" (p. 88). The preponderance of stressed syllables infuses the passage with relative vigor. Assonance ("man, clad . . . hat") and alliteration ("man . . . mourning") appear. Liquids and nasals are frequent and are appropriate to the funeral atmosphere and to Stephen, who still mourns his mother's death. That Bloom's glimpse of Stephen is, by sound, distinguished is fitting also in that this sight foreshadows their later companionship.

Soon, Bloom catches a glimpse, too, of Blazes Boylan. Bloom ponders for a few moments why Boylan is popular with women. Then, "He clasped his hands between his knees and, satisfied, sent his vacant glance over their [the others in the carriage] faces" (p. 92). Assonance ("clasped . . . hands . . . satisfied" and "between . . . knees") and alliteration ("satisfied, sent") make the passage conspicuous--suitably so, for a major concern in Ulysses is Bloom's reaction to the fact that he is on this day being cuckolded.

During the ride, Bloom recalls the day of his father's suicide. He remembers "The redlabelled bottle on the table" (p. 97). The density of plosives and /l/ make this sentence salient. Salience here is appropriate, for this object served as the instrument of Bloom's father's death.

Arriving at the graveyard, "They halted by the bier and

the priest began to read out of his book with a fluent croak" (p. 103). The word "croak" jolts the reader. He expects a mellifluous word to represent the priest's reading at a funeral. This word conveys its harshness not only in meaning--it connotes the sound of a frog--but also through its plosive and /r/ sounds.

After the service, "The gravediggers took up their spades and flung heavy clods of clay in on the coffin" (p. 111). Assonance ("gravediggers . . . spade . . . clay") and alliteration ("clods . . . clay . . . coffin") appear. Also interesting is the phrase "in on the coffin"; the short /i/ and short /o/ effect a kind of reverse assonance. Together, these three sound patterns emphasize the passage. Such emphasis is apt. The passage describes the actual purpose of the graveyard gathering: to bury Paddy Dignam. But burial--pushing dirt into the hole, on top of the deceased--is a harsh, loathed necessity. This harshness is reinforced by the alliterated /k/.

As Bloom gazes about the graveyard, he looks at the numerous graves, thinking how "All these here once walked round Dublin" (p. 113). This succession of six stressed syllables conveys a sense of energy and weightiness. This heaviness is appropriate; what Bloom apprehends is substantial indeed. Yet the dead live, as the mythic method demonstrates, through the memories and minds of the living--as they do at this instant, in Bloom's stress-laden rumination.

V. Conclusion

Memory of the past--that which gives life to the dead--figures significantly in the fabric of Ulysses. In Ulysses parts of the past are brought to life; however, some of these parts are exposed as being no longer acceptable, satisfactory. In this way, Ulysses stands as a novel of defiance. As shown in "Wandering Rocks," the novel destroys the authority of certain traditional assumptions. Fathers--religious, political, and biological--are exposed as inept, as failures. Time, space, and causality--traditional modes of viewing the world, which have in the past helped man perceive order--are rendered unreliable. And the assumption that Ulysses can be classified as a novel is toppled.

While in many ways it resembles a novel, Ulysses relies heavily upon other genres--particularly poetry. Like poets, Joyce uses words with meticulous precision--a fact; Joseph Prescott points out, that is "[o]f primary importance in the achievement" of Ulysses.¹⁵⁶ In this work, the intention to forge "a direct correspondence between substance and style," between form and content, is prominent.¹⁵⁷ The result of this intention is a unity in variety--the various "parts all work in different ways to achieve the same end"--resembling numerous modern poems. And like in several long twentieth century poem--the Cantos, The Waste Land, The Bridge, Paterson--in Ulysses, time and history are suspended in the present. As a result, Ulysses "approaches 'simultaneity' which one ordinarily associates with nontemporal arts."¹⁵⁸

This simultaneity, or spatialization, of a temporal art--a movement evident in modern poetry--links Ulysses to the visual arts. Its resemblances to poetry link Ulysses also, however, to a temporal art: music. Joyce makes extensive use of sound patterns, and, like in poetry, these patterns create a kind of word music. Also, Joyce employs, as List elucidates, two techniques used in musical composition: the leitmotif and counterpoint.¹⁵⁹ Consequently, Ulysses not only destroys the distinctions between the once discrete genres within literature, but also erodes the difference between literature and other forms of art--the visual arts and music. The import of Joyce's use of techniques from other arts--indeed, his use of any technique--cannot be overestimated; for, as Ellman contends, meaning in Ulysses depends heavily on the reader's perception of form.¹⁶⁰

Rhythm, rhyme, and color contribute vitally to meaning in Ulysses. These sound patterns help the reader individuate and remember, among the other fragments of the book, characters. Still, each character is, in himself, lacking. Only together, only as a whole, do the characters "sum up what is affirmable."¹⁶¹ The sound patterns play a significant part, because of their mnemonic value, in allowing the reader to retain the distinct attributes of individual characters while concomitantly apprehending them as one, as a whole. In this way, the characters resemble musical pitches and overtones, fulfilling what A. Walton Litz has claimed to have been Joyce's intention: apprehending all the parts of the book as if one were hearing the striking of a single chord.¹⁶²

In Ulysses, Joyce has destroyed a substantial portion of traditional assumptions; but James Maddox points out that one idea in this work is that "out of death comes life."¹⁶³ While Ulysses topples boundaries between genres and art forms, and complicates the task of the reader, it does offer new life. The reader's prying into what the artist presents, as well as what the world external to Ulysses offers, becomes more meticulous. And the artist, in the shadow of Ulysses, takes on a new--yet very old--function. He serves as the transmitter of human knowledge, rendering many forms of human knowing--history, science, literature, myth, religion, and others--in his sculpting of a story in song.

Notes

¹ Harvey Gross, Sound and Form in Modern Poetry: A Prosody from Thomas Hardy to Robert Lowell (Ann Arbor: Univ. of Michigan Press, 1964), p. 306.

² Clive Hart, "Wandering Rocks," in James Joyce's Ulysses: Critical Essays, ed. Clive Hart and David Hayman (Berkeley and Los Angeles: Univ. of California Press, 1974), p. 183.

³ Literature and Drama Filmstrips: Films for the Humanities (Princeton, 1982), p. 11.

⁴ T. S. Eliot, "Ulysses and Myth," in James Joyce: The Critical Heritage, Vol. I, ed. Robert H. Deming (New York: Barnes and Noble, Inc., 1970), p. 204. This article originally appeared as "Ulysses, Order and Myth," in Dial, lxxxv, Nov. 1923.

⁵ Joseph Frank, The Widening Gyre (New Brunswick: Rutgers, 1963), p. 382.

⁶ Frank, p. 392.

⁷ Richard Ellman, Ulysses on the Liffey (New York: Oxford University Press, 1972), p. xii.

⁸ James H. Maddox, Jr., Joyce's Ulysses and the Assault upon Character (New Brunswick: Rutgers Univ. Press, 1978), p. 155.

⁹ Frank, p. 392.

- 10 Frank, 384.
- 11 Frank, 385.
- 12 Frank, p. 383.
- 13 Ellman, Liffey, p. xi.
- 14 Gross, p. 308.
- 15 Gross, p. 308.
- 16 A. Walton Litz, The Art of James Joyce: Method and Design in Ulysses and Finnegans Wake (New York: Oxford Univ. Press, 1964), p. 69.
- 17 Frederick A. Pottle, The Idiom of Poetry (Bloomington: Indiana Univ. Press, 1963), p. 77.
- 18 Richard Ellman, The Consciousness of Joyce (London: Faber and Faber, 1977), p. 47.
- 19 Northrup Frye, "Introduction: Lexis and Melos," in Sound and Poetry, ed. Northrup Frye (New York: Columbia Univ. Press, 1957), p. xvi.
- 20 Frederick W. Sternfeld, "Poetry and Music--Joyce's Ulysses," in Sound and Poetry, ed. Northrup Frye (New York: Columbia Univ. Press, 1957), p. 41.
- 21 Litz, p. 65.
- 22 Gross, p. 14.
- 23 Gross, p. 13.
- 24 Gross, p. 13.
- 25 Gross, p. 13.
- 26 Roy K. Gottfried, The Art of Joyce's Syntax in Ulysses (Athens: Univ. of Georgia Press, 1980), p. 49.
- 27 Litz, p. 44.

28 Gottfried, p. 49.

29 William M. Schutte and Erwin R. Steinberg, "The Fictional Technique of Ulysses," in Approaches to Ulysses: Ten Essays, ed. Thomas F. Staley and Bernard Benstock (Pittsburgh: Univ. of Pittsburgh Press, 1970), p. 165.

30 Gottfried, p. 49.

31 William York Tindall, A Reader's Guide to James Joyce (New York: Noonday Press, 1959), p. 134.

32 Karl Shapiro and Robert Beum, A Prosody Handbook (New York: Harper and Row, 1965), pp. 14, 15.

33 Gross, p. 17.

34 Shapiro and Beum, p. 86.

35 Geoffrey N. Leech, A Linguistic Guide to English Poetry (London: Longmans, Green and Company, 1969), p. 89.
(To simplify this definition and those immediately following, the letter C is used to represent the word "consonant"; the letter V, then, represents "vowel." C-V-C indicates "consonant-vowel-consonant," as in the word "run.")

36 Leech, p. 89.

37 Leech, p. 89.

38 Shapiro and Beum, p. 89.

39 John D. Allen, Quantitative Studies in Prosody (East Tennessee State Univ. Press, 1968), p. 53.

40 Allen, p. 53.

41 Shapiro and Beum, p. 95.

42 Allen, p. 48.

43 Shapiro and Beum, p. 93.

- 44 Shapiro and Beum, p. 94.
- 45 Shapiro and Beum, p. 94.
- 46 Shapiro and Beum, p. 90.
- 47 Shapiro and Beum, p. 90.
- 48 Shapiro and Beum, p. 91.
- 49 Shapiro and Beum, p. 97.
- 50 Shapiro and Beum, p. 97.
- 51 Shapiro and Beum, p. 97.
- 52 Shapiro and Beum, p. 97.
- 53 Shapiro and Beum, p. 103.
- 54 Shapiro and Beum, p. 96.
- 55 Shapiro and Beum, p. 101.
- 56 B. J. Pendlebury, The Art of Rhyme (New York: Charles Scribner's Sons, 1971), p. 11.
- 57 Pendlebury, pp. 11-13.
- 58 Pendlebury, p. 19.
- 59 Pendlebury, pp. 14-16. The point that rhyme unifies words and word groups is made also by Shapiro and Beum on p. 100.
- 60 Pendlebury, p. 11.
- 61 Shapiro and Beum, p. 106.
- 62 Babette Deutsch, Poetry Handbook: A Dictionary of Terms (New York: Funk and Wagnells, 1957), p. 160.
- 63 Chard Powers Smith, Pattern and Variation in Poetry (New York: Charles Scribner's Sons, 1932), pp. 57-8.
- 64 Shapiro and Beum, p. 10.
- 65 Shapiro and Beum, p. 10.

- 66 Shapiro and Beum, p. 12.
- 67 Shapiro and Beum, p. 10.
- 68 Shapiro and Beum, p. 10.
- 69 Shapiro and Beum, p. 11.
- 70 Shapiro and Beum, p. 11.
- 71 Shapiro and Beum, p. 12.
- 72 Shapiro and Beum, p. 12.
- 73 Cleanth Brooks and Robert Penn Warren, Understanding Poetry (Chicago: Holt, Rinehart, and Winston, Inc., 1963), p. 120.
- 74 Shapiro and Beum, p. 63-4.
- 75 Brooks and Warren, p. 124.
- 76 Shapiro and Beum, p. 64.
- 77 Shapiro and Beum, p. 69.
- 78 Shapiro and Beum, p. 36.
- 79 Paul Fussell, Poetic Meter and Poetic Form (New York: Random House, 1965), p. 12.
- 80 Shapiro and Beum, p. 73.
- 81 Fussell, p. 31.
- 82 Fussell, p. 6.
- 83 William Butler Yeats, Ideas of Good and Evil (London: A. H. Bullen, 1903), pp. 247-8.
- 84 Samuel Taylor Coleridge, Chapter XVIII in Biographia Literaria (New York: E. P. Dutton, 1817), p. 204.
- 85 Brooks and Warren, pp. 85, 86.
- 86 Fussell, p. 12.
- 87 Brooks and Warren, p. 125.

88 Fussell, p. 12.
89 Gross, p. 29.
90 Shapiro and Beum, p. 61. Gross makes the same claim
about counterpoint and tension on pp. 21, 31.

- 91 Fussell, p. 14.
92 Fussell, p. 14.
93 Brooks and Warren, p. 129.
94 Fussell, p. 19.
95 Fussell, p. 47.
96 Gross, p. 27.
97 Gross, p. 28.
98 Gross, p. 28.
99 Shapiro and Beum, p. 36.
100 Shapiro and Beum, p. 36.
101 Shapiro and Beum, p. 38.
102 Shapiro and Beum, p. 38.
103 Shapiro and Beum, p. 39.
104 Fussell, p. 49.
105 Shapiro and Beum, p. 42.
106 Shapiro and Beum, p. 43.
107 Shapiro and Beum, p. 43.
108 Shapiro and Beum, pp. 40-1.
109 Fussell, p. 12.
110 Shapiro and Beum, p. 33.
111 Fussell, p. 13.
112 Fussell, p. 19.
113 Fussell, p. 35.

- 114 Fussell, p. 37.
- 115 Shapiro and Beum, p. 62.
- 116 Shapiro and Beum, p. 18.
- 117 Shapiro and Beum, p. 22.
- 118 Fussell, p. 35.
- 119 Fussell, p. 35.
- 120 Shapiro and Beum, p. 22.
- 121 Shapiro and Beum, p. 22.
- 122 Gross, p. 27.
- 123 Shapiro and Beum, p. 23.
- 124 Shapiro and Beum, p. 24.
- 125 Shapiro and Beum, p. 24.
- 126 Shapiro and Beum, pp. 83-4.
- 127 Shapiro and Beum, p. 83.
- 128 Fussell, p. 25.
- 129 Fussell, p. 25.
- 130 Gross, p. 11.
- 131 Gross, p. 14.
- 132 Gross, p. 12.
- 133 Gross, p. 13.
- 134 Hart, p. 183.
- 135 Ellman, Liffey, p. 101.
- 136 Ellman, Liffey, p. 99.
- 137 Ellman, Liffey, p. 98.
- 138 Ellman, Liffey, p. 100.
- 139 Ellman, Liffey, p. 100.
- 140 Ellman, Liffey, p. 97.

- 141 Ellman, Liffey, p. 97.
- 142 Ellman, Liffey, p. 97.
- 143 Hart, p. 189.
- 144 Maddox, pp. 147-8.
- 145 Maddox, p. 147.
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- 148 Ronald Wardhaugh, Introduction to Linguistics, 2nd ed. (1972; rpt. St. Louis: McGraw-Hill, Inc., 1977), p. 43.
- 149 Shapiro and Beum, p. 38.
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- 151 Gottfried, p. 150.
- 152 Litz, p. 65.
- 153 Sternfeld, p. 42.
- 154 Colin MacCabe, James Joyce and the Revolution of the Word (London: MacMillan, 1978), p. 83.
- 155 MacCabe, p. 80.
- 156 Joseph Prescott, "Stylistic Realism in Joyce's Ulysses," in A James Joyce Miscellany, ed. Marvin Magalaner (Carbondale: Southern Illinois Univ. Press, 1959), p. 16.
- 157 Litz, p. 44.
- 158 Gottfried, p. 94-5.

- 159 Litz, p. 65.
160 Ellman, Liffey, p. xvi.
161 Ellman, Liffey, p. 167.
162 Litz, p. 69.
163 Maddox, p. 55.

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