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The Music of Narrative: A Reading of Joyce's "Sirens"

by

Bradley W. H. Bucknell

A THESIS

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Talking about music

is like dancing about architecture.

Laurie Anderson

Dedication

I dedicate this thesis to Jeanne Perreault whose sensibilities and intelligence have, for a long time, made all the difference.

Abstract

The search for the fugal and/or canonic form of "Sirens" has maintained a strong influence in the critical assessment of the chapter. This paper is an attempt to get past the restrictions inherent in trying to make Joyce's narrative fit a prescribed musical form. The first chapter reviews the major critical statements on the musical structure of "Sirens," and also suggests a method of re-reading the episode. Chapter two proposes an analogy between music and literature as systems of difference; an analogy which is borne out by Joyce's peculiar combinitive/substitutive narrative technique. Chapter three continues the music-narrative analogy in a discussion of the Joyce's handling of space and time. The fourth chapter examines the use of the intertext of song as an emblem of difference; as such, these interpolated songs emphasize the work of difference in both music and the narrative of "Sirens."

Acknowledgements

All of the following people have, either directly or indirectly helped in the writing of this piece. It is my pleasure to thank them here.

Thanks to my parents who have been so much help for so many years.

Special thanks to Dr. F.L. Radford, who nurtured my early interest in Joyce, and who had to bear the burden of inspiring another by agreeing to supervise this thesis. His openness to something a bit different, his kindness, encouragement, humour, intelligence, and acuteness made the writing of this thesis a great pleasure. To him, many thanks, and much respect.

Thanks to Dr. Shirley Neuman, whose course on twentieth-century prose set me thinking about the problems of music, literature, and theory. Her knowledge, encouragement, and enthusiasm have been a constant source of inspiration.

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Many thanks too to Dr. Robert Wilson who has taught me a great deal about narrative, and things theoretical. My studies with him have greatly influenced the writing of this thesis.

I would also like to thank Cameron Laux and Gary Sherbert for a few fruitful and insightful conversations; Janice Mant, for her encouragement and concern; Dr. P. Clement for the use of her office, and for her ecouragement and interest; Dr. B. Chadhuri for his computing tips.

I must also extend a great deal of thanks to the many musicians with whom I have had the pleasure to be associated: Lindsay Bucknell, Barry Bucknell, Wayne Feschuk, John Logan, Mike Sabourin, Allan Kellogg, Sam Lancaster, Edward Patterson, and Elsie Hepburn. Each of these people, as friends, teachers, and colleagues have influenced and taught me innumerable things about music. My admiration, respect, and thanks go to each one.

Table of Contents

I. Of Fugues, Canons, and "Sirens": A Sort of Introduction

To write again of "Sirens," to add yet another voice, cannot be done without some indecision and ambiguity. For this writing, this voice, is crowded, leaning on and leaned upon by the critical past, the writing outside and contingent to the unbounded book known as Ulysses.[1] This extra-textual writing is, in a sense, a re-writing of Ulysses, or perhaps more accurately, a continuation of Ulysses, an expansion of its margins. Joyce himself fostered the ongoingness of his text. Through the work of such acolytes as Stuart Gilbert[2] and Frank Budgen[3], we speak and write of chapter titles that are not themselves inscribed in Ulysses, but which are indeed part of the text. Though the author may be dead he has maintained a strong influence over his boundary-less text. Joyce's prize tit-bits have had, and continue to have a profound effect upon those that write about the edges of the book. Nowhere is this more evident than in the case of "Sirens." Joyce's words on this chapter are in fact few and conflicting, but have nonetheless influenced a large and equally conflicting set of critical writings. To write again of "Sirens," is to write amidst diversity and, of course, to reflect it. And so, we will begin with a sense of the provisional that comes with conflicting words; that is, we

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[1] James Joyce, Ulysses: The Corrected Text, ed. Hans Walter Gabler et.al. (Harmondsworth: Penguin & Bodley Head, 1986). All subsequent references to this text will be given by page number in the body of the paper.

[2] Stuart Gilbert, James Joyce's Ulysses: A Critical Study (New York: Viking, 1955).

[3] Frank Budgen, James Joyce and the Making of Ulysses (Bloomington & London: Indiana University Press, 1960).

will begin with the reported words of Joyce about, his text. The words are about musical form, and it is with this reference to an adjacent art that the differences begin.

In a letter to Harriet Shaw Weaver dated 1919, Joyce speaks of the chapter as having "the eight regular parts of a fuga per canonem."[4] Elsewhere, Joyce calls the chapter "a fugue with all musical notations: piano, forte, rallentando, and so on."[5] The problem is, as Lawrence Levin points out, that the fugue and the fuga per canonem are not the same form.[6] Levin notes that the "fuga per canonem is the sixteenth century term for a fugue according to rule. In this period fuga meant essentially a canon."[7] Imogene Horsley corraborates this and points out as well that "the Latin canon (rule) meant a short motto or sentence that indicated, in the manner of a riddle, the way in which a single part was to be performed or another part derived from it."[8] Here, where it appears that Joyce is giving solid clues to the nature of his writing, we find ambiguity and play; an intersection between flight (fugue) and rule (canon). Moreover, as seems entirely consistent with Joycean indirectness, the rule is really another kind of puzzle, another kind of play. As well, it is difficult to determine

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[4]James Joyce, Letters of James Joyce, ed. Stuart Gilbert (New York: Viking, 1957) 129.
[5]Richard Ellmann, James Joyce, rev ed.(New York: Oxford University Press, 1982) 459.
[6]Lawrence Levin, "The Sirens Episode as Music: Joyce's Experiment in Prose Polyphony," James Joyce Quarterly 3.1 (Fall 1965): 12--24. 12.
[7]L.Levin,12.
[8]Imogene Horsley,Fugue: History and Practice(New York: The Free Press, 1966) 7.

what Joyce means by "eight regular parts," since, as Levin also notes, "In the fuga per canonem there are not eight regular parts, unless Joyce is referring to voices which are not necessarily confined to a specific number."[9]

Joyce's statement that the chapter is a fugue only adds to the confusion. Levin dispels any doubt by discrediting the recorder of Joyce's comments, George Borach, as having confused "in his own mind the fuga per canonem and the fugue."[10] This is of course plausible since "the line of demarcation between the two is not generally understood by the average musical dilettante."[11] While this may be so, it is hard to know what Joyce himself might have known about the two forms. Moreover, the fugue as it developed in the sixteenth century began to take on two distinct forms. The fuga per canonem, or as Ralph Vaughn Williams says, what today we would call canon, developed into two species of counterpoint,[12] each referred to as "fuga."[13] Fuga legata came more and more to refer to strict and continuous types of contrapuntal writing ("legata" meaning bound or strict), or canon as we know it.[14] Fuga sciolta (or "free flight") became distinguished by "the use of short points of imitation followed by free melodic continuation [especially at]...the unision, fourth, fifth or octave."[15] Thus, the

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[9]L.Levin, 12.
[10]L.Levin, 12.
[11]L.Levin, 12.
[12]Ralph Vaughn Williams, "Fugue," Grove's Dictionary of Music and Musicians, 1954, 5th ed., vol.3 523--521. 514.
[13]Horsley, 53.
[14]Horsley, 11 and 52.
[15]Horsley, 53.

fuga sciolta developed into a freer form, able to "restate the theme in one part while the others moved freely on."[16] This association of freedom and form, which must have appealed to Joyce, remains a part of the idea of the fugue even as it develops into the eighteenth and nineteenth centuries.

Thus, as the fuga sciolta (or fugue as it came to be known) developed it became distinct from its canonic roots. But at the apparent peak of its development in the eighteenth century, the fugue, though distinct and identifiable form, was--and indeed still is--a difficult form to define. Many of the commentators on "Sirens" have, despite Joyce's mention of the fuga per canonem, examined the chapter in terms of the later more highly developed form of the fugue. The difficulty here is that the meaning of fugue has, as Horsley points out, "changed a number of times so that it cannot be properly defined outside of the historical context."[17] Thus, aside from the fugue's beginning, about all that can be accounted for and considered conventional in terms of the formal properties of the fugue, are certain events that occur frequently enough to be considered part of its form." Usually, the fugue

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[16]Horsley. 187.

[17]Horsley, 55. See also Kent Kennan, Counterpoint: Based on Eighteenth-Century Practice, 2nd. ed. (New Jersey: Prentice-Hall, Inc., 1972) 200 and R.O.Morris, The Structure of Music: An Outline for Students (London: Oxford University Press, 1935). Kennan says that "there are various possibilities in fugal architecture, so that it is impossible to single out any one of them as 'fugue form'." See also Morris's comments on ternary and binary form.

contains a beginning or exposition in which all the voices (soprano, alto, tenor, bass-though a fugue in four [illegible] is not an absolute), enter one after the other stating a short melodic "subject" which is imitated or "answered" by another voice in another key, usually at a perfect interval. Often, though not inevitably, another subject or "counter subject" is introduced. This follows the first subject and is played either above or below it. The subject and the counter subject are in double counterpoint to each other.[18] Sometimes the exposition may be restated in a "counter exposition" where voices trade parts; that is, the voices that stated the subject in the exposition now state the answer and so on.[19] After the exposition and/or the counter exposition, comes a freer "development" section where the ~~subject or parts~~ of it are played in various keys or voices.[20] These re-introductions of the subject are known as "middle entries."[21] They are joined by "episodes" which modulate from one key to the next providing variations and new material derived from the statements of the subject and counter subject.[22] Toward the end of the fugue a return to the tonic key takes place.[23] The manner and length of this return usually vary, but the subject and counter subject are normally reintroduced in different voices than in the

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[18]Morris, 91.
[19]Horsley, 174.
[20]Kennan, 217.
[21]Kennan, 219.
[22]Kennan, 131 & 217.
[23]Kennan, 223.

exposition. The ending may include a coda[24] and/or the use of "strettos";[25] that is, overlapping statements of the subject in different voices to give a kind of tight canonic effect.[26]

Though the above description of the fugue follows a ternary or three-part form (exposition, development, final section), there is nothing absolute about this division. As R.O. Morris puts it, "Fugues are neither binary nor ternary in the conventional sense of those terms."[27] For all of these technicalities, it may be best to remember, if not simplest, that the fugue is a kind of strategy for the organization of independent voices.[28] These voices move in a linear (horizontal) fashion yet interact, or are harmonically (vertically) consonant with one another as they progress. As such, the fugue may be regarded as a kind of writing rather than as a strict form. In the words of Ralph Vaughn Williams, "we should rather speak of a composition being written 'in fugue', just as we speak of a poem being written in hexameters."[29]

Here then are at least some of the complexities that subtend Joyce's confusing utterances, and which in turn lurk obscurely behind the words of those that have continued the extra-text of Ulysses. Most critics who have viewed the

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[24]Kennan, 225.
[25]Kennan, 224.
[26]Kennan, 93, and Horsley, 142.
[27]R.O. Morris, 90.
[28]R.V.Willaims, "Fugue,"Grove's, 513.
[29]R.V. Willaims, 513.

"Sirens" chapter favourably have either tried to prove the fugal or canonic structure of the piece, or accepted the chapter as fugue or canon and passed on to other concerns. Beginning with Budgen and Gilbert, writing with the apparent advantage of having access to the voice of Joyce, we witness the beginning/perpetuation of the acceptance of "Sirens" as a "fugue in counterpart."[30] Budgen states that Joyce has "mimicked all the musicians' mannerisms...[while] at the same time carrying his own narrative a most important step forward."[31] Similarly, Gilbert maintains that "The language and content of the episode (its technique is fuga per canonem) are throughout handled in a characteristically musical manner,[32] the result of which is an almost "complete 'atonement' between subject matter and form."[33] The idea of Joyce fusing "subject matter and form" is one of the main issues of ensuing discussions of the chapter. Harry Levin, while disagreeing with Gilbert and Budgen about the chapter being a fuga per canonem, maintains that in "Sirens," "words and music are not simply associated; they are identified."[34] But he writes, that the "strict treatment of canon is unsatisfied for there is an unlimited amount of variation."[35] Levin also criticizes other critics (such as Budgen and Gilbert) because they

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[30]Frank Budgen, James Joyce and the Making of Ulysses, 133.
[31]Budgen, 133--134.
[32]Stuart Gilbert, James Joyce's Ulysses, 252.
[33]Gilbert, 257.
[34]Harry Levin, James Joyce: A Critical Introduction, rev. and aug. ed. (New York: New Directions, 1960) 98.
[35]Levin, 99.

> do not make clear whether it is the language or the situation that is being treated fugally. Should we accept each syllable as an interval in a melodic phrase? Or should we assume that the characters work out their own counterpoint, with Bloom as subject and Boylan as countersubject?[36]

Still, despite these very good questions, Levin maintains that Joyce's "ubiquitous ear is everywhere, and his mimicry is everybody."[37] The notion of "Sirens" as musical narrative prevails.

Those that continue to attempt an explication of the chapter along contrapuntal lines do so despite Levin's questions. The work of these critics constitutes a rich and varied collection of writings. Ann Hardy falls in line with her predecessors, Budgen and Gilbert, in assuming that Joyce attempted, and succeeded, in writing a "verbal fugue."[38] Though Hardy acknowledges that a critic coming to the work is weighed down by manifold problems "presented by the ambiguities of the fugue form, the verbal intricacies of Joyce's transposition of it, and the loyalty critics have felt to Joyce's scattered comments about his own work,"[39] still, her attempt at a "fresh start based solely on what appears in the chapter,"[40] is, insofar as she has already assumed that the chapter is a fugue, hardly an unfettered writing. Thus, she proceeds in her piece to offer an

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[36]H. Levin, 99.
[37]H. Levin, 105.
[38]Ann Hardy, "A Fugal Analysis of the Sirens Episode in Joyce's Ulysses," Massachusetts Studies in English 2 (Spring 1970): 59--67. 60.
[39]Hardy, 59.
[40]Hardy, 59--60.

explication of the chapter as fugue: Subject 1, Man-Woman relationships; Countersubject 1, Music; Subject 2, Bloom; and so on.[41] Though she has some valuable insights, it is important to note that there are almost as many "fugal" readings of the chapter as there are critics. Hardy's fugue varies from Gilbert's; he maintains that the subject is the Siren's song,[42] the answer (an element of fugal structure overlooked by Hardy), "Bloom's entry and monologue; Boylan is the Counter-Subject."[43] The variations continue.

Lawrence Levin, whom we have already mentioned, maintains that "Sirens" is "structured along the lines of the canon, not the fugue," and must be analysed accordingly.[44] But in a footnote, Levin states that "The narrative is flexible enough....to allow interpretation as a fugue or a canon."[45] Hence, while he proceeds to outline his ideas as to what the parts or voices of the canon are,[46] where the canon proper begins,[47] with what subject and countersubject[48] and so on, the reader senses a certain arbitrary earnestness on Levin's part (and indeed, on the part of many critics) to make the chapter fit some kind of

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[41]Hardy, 61.
[42]Gilbert, 253. Gilbert assumes that the Siren's song is the speech of the Misses Douce and Kennedy. This seems, if not erroneous, at least problematic since they are only part of what endangers Bloom--assuming him to be some kind of Ulysses figure. The dangers lay in the codes of musical "expression," that Bloom, the barmaids, and everyone else in the bar are privy to.
[43]Gilbert, 253.
[44]L.Levin, "The Sirens Episode as Music," 13.
[45]L.Levin, 24, note 5.
[46]L.Levin, 14.
[47]L.Levin, 16.
[48]L.Levin, 16--17.

apriori musical form. David Cole, working from the same musical source material as Levin,[49] goes on to attempt (as if in counterpoint to Levin) a fugal reading of the chapter. Needless to say his ideas of the subject, answer and countersubject are as different from Levin's, as they are different from Hardy's and Gilbert's as well.[50] Again, the reader might pause, confused by the critical consensus on the chapter's contrapuntal nature, which cannot however, bring about consistent agreement as to what the contrapuntal form is and how it is used.[51] One may even begin to question the need or the usefulness of examining the chapter along contrapuntal lines.

Heath Lees has probably taken the idea of "Sirens" as fugue almost as far as it can go. I will spend more time on Lees as his is perhaps one of the most in depth and interesting attempts to disentangle the fugal problems of "Sirens" published so far. Though Lees is primarily interested in the introduction to the chapter, which he regards as being canonic in itself,[52] he also contends in his conclusion "That the actual form of the fugue, which has

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[49]David W. Cole, "Fugal Structure in the Sirens Episode of Ulysses," Modern Fiction Studies 19 (Summer 1973): 221--226. Both Cole and Levin refer to the Ralph Vaughn Williams's article listed in full at footnote 12.

[50]Cole, 223--24.

[51]Dr. A. Fisher of the U.of A. Music Dept. has informed me that though the fugue is indeed a difficult form to define, the knowing musician or dilettante can identify the parts of a fugue or canon without much difficulty. This is not the case with critics attempting to determine the fugal or canonic nature of "Sirens."

[52]Heath Lees, "The Introduction to 'Sirens' and the Fuga Per Canonem," James Joyce Quarterly, 22.1 (Fall 1984): 39--54. 41.

been so brilliantly embodied in the statements of Joyce's introduction, has a clear and continuing function in the stucture of the ensuing episode too."[53] He does not elaborate what the "continuing function" might be, but it is possible to speculate from what he says about the introduction. He regards the introduction, borrowing a phrase from David Cole, as "'cryptic directions' which act as precept or guide to the main unfolding, and...itself embodies the canon."[54] Lees argues that Joyce follows the fifteenth century idea where the term "canon...referred not to the music but to the verbal directions placed before or sometimes within the music."[55] From these directions or "perverse puzzles" the performer could proceed to "realize the 'full score' of a piece or the 'complete course' of a melody."[56] The message of Joyce's canonic introduction is, according to Lees, twofold. First, it points out to the reader the fact that the chapter must be read "as much by the ear as by the eye."[57] Lees illustrates by pointing out shifts in the emphasis of the narrative, such as the fact that the barmaids "who two pages earlier had 'watched and admired' the procession, now hear it."[58] Secondly, given this change in emphasis to the aural, Lees believes that the introduction "embodies the shape of a fugue and...alludes to

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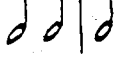
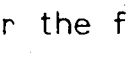
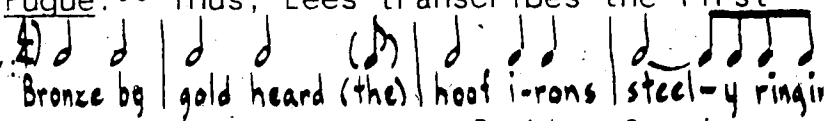
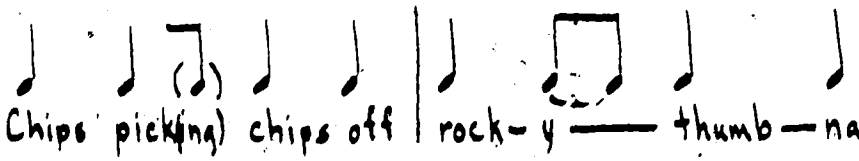
[53]H. Lees, 52.
[54]H. Lees, 41 and Cole, 225.
[55]Lees, 40. See also Horsley, 7.
[56]Lees, 40.
[57]Lees, 42.
[58]Lees, 42.

specific works written in fugal, stlye."[59] Lees then organizes the introduction into three sections appropos of the fugue. He groups the various fragments of the introduction into "statements."[60] The exposition of this verbal fugue consists of the first fourteen statements beginning with "Bronze by gold heard the hoofirons, steelyringing/Imperthnthn thnthnthn."[61] This corresponds to the first appearance of the subject and countersubject. Lees has determined the subject, countersubject and second subject (since he believes the introduction to be a double fugue, hence the "eight regular parts"[62]) according to rhythmic similarities between phrases. The two main rhythmic strands are  for the first subject, and  for the second subject. Taking this further, Lees feels that these two rhythmic patterns correlate to subjects predominant in Bach's Art of the Fugue.[63] Thus, Lees transcribes the first subject accordingly:



[64] Similarly, the second subject comes from Bach's G minor fugue:



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[66] Lees continues with this method to elaborate, though not extensively, other examples of variations on these patterns,

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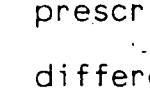
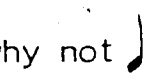
[59] Lees, 42.
[60] Lees, 44.
[61] Lees, 53.
[62] Lees, 46.
[63] Lees, 47.
[64] Lees, 47.
[65] Lees, 49.
[66] Lees, 49.

in what he defines as the middle and closing sections of the introduction.

While in a way this seems a very detailed method of examination, it is really as arbitrary as any of the other less involved fugal examinations. There is no way to know if the rhythmic patterns Lees has chosen are as fundamental as he proposes. "Bronze by gold" may be written, or rather rhythmically transcribed, in the fashion that Lees has prescribed, but I suggest that it could be written quite differently.  perhaps, or why not  . The conception that these phrases and their supposed imitative entries are taken from Bach seems utterly arbitrary. Moreover, Lees does not give any space to the problem of voices. If the introduction were truly fugal, the distinctiveness of register for each part would have to be made clear, and this is something that Lees totally overlooks. Also, to take Lees' approach, we are left with an almost overwhelming emphasis on the sound of the language with very little emphasis on other aspects of the narrative (problems of spatiality and reference, for instance).

Thus, while the hunt for Joyce's fugue has produced many interesting and varied readings, it seems that such readings are generally too constricted by the demands of examining one form in terms of another. Yet, the predilection toward seeing the chapter as fundamentally "musical" prevails. Even among those who deny the chapter a strict contrapuntal form, such as Harry Levin and Zack

Bowen, there is still a marked emphasis upon the chapter's aural quality. Zack Bowen's very important article on "Sirens" emphasizes Joyce's more conventional means of making music part of the chapter. Bowen dismisses the chapter's fugal possibilities[67] but maintains that "music is the principal element in the structure of the episode."[68] He points out Joyce's use of the "leitmotif" (as does Gilbert)[69], or the use of "repeated metonymical phrases as 'Bronze by gold'," which stand in, so to speak, for characters especially in the opening moves of the chapter.[70] But Bowen feels that Joyce emphasizes music in the chapter in three more important ways. First, Bowen notes the shift in the emphasis of the narrative voice toward "sound devices that that are more poetic and hence musical than they are prosaic."[71] Among these he lists assonance, phrase repetition, alliteration, onomatopoeia, as well as more musical effects as staccato and the "sustained."[72] Secondly, there is Bloom's internal monologue on the origins, definition, effects, etc. of music which also maintains the notion of music as a prominant one within the chapter. Finally, and for Bowen most importantly, are the "158 references to forty-seven different works of

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[67] Zack Bowen, "The Bronzegold Sirensong: A Musical Analysis of the Sirens Episode in Joyce's Ulysses," Literary Monographs, vol.1, ed. Eric Rothstein and Thomas K.Dunseath(Madison, Milwaukee and London: University of Wisconsin Press, 1967) 247--320. 248.

[68] Bowen, 249.

[69] S.Gilbert, 243.

[70] Bowen, 248.

[71] Bowen, 250. See also note 57 above.

[72] Bowen, 250.

music."[73] Bowen feels that these references constitute the "almost continuous music from which the chapter draws its existence...[and that]...It is to the songs of these characters that we must look for the ultimate significance of the action in the episode."[74] And with special emphasis on five "principal" songs ("Goodbye,Sweetheart,Goodbye," "All Is Lost Now," "When First I Saw That Form Endearing," "Love and War," and "The Croppy Boy"[75]), this is what Bowen proceeds at great length to do.

Bowen's impressive explication of the intermingling of song and narrative is one of the most precise demonstrations of the strange presence of music in "Sirens." It shows again the importance of the allusive/intertextual strategies used to compose the chapter and indeed, the whole of Ulysses. But remaining at the level of allusion tells us little about the strange word to word method of the chapter. Moreover, such an approach fails to consider that the use of song may be in some way reflexive of the technique of "Sirens" itself, since the song is a most commonplace site for the meeting of language and music. It seems likely that the extensive use of the song in this chapter, aside from its function as a particular kind of intertextuality, works as well to signify a complex relationship between language and music that the narrative itself may be attempting to perform. Here, in a form known to most of us, we find language--that most

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[73]Bowen, 251.
[74]Bowen, 251.
[75]Bowen, 249.

ambiguous and precise of entities--laid over top (underneath) contiguous to, yet supposedly continuous of, the strictly connotative presence of music. This contiguity, inherent in the song form, may suggest a kind combinative/substitutive practice at work in the chapter which is analagous to the workings of music. And it is this method of combination and substitution which is made so prominent by Joyce's use of the song, that may be our first clue to a re-examination of the chapter.

Bowen has pointed to the metonymic possibilities of the chapter in terms of the leitmotif. This process of displacement/replacement is perhaps the strongest thread of connection between the language of Joyce's narrative and the workings of music. If "Sirens" is truly a "musical" narrative, the non-denotative aspects of the narrative must be emphasized along with the aural, musico-poetic dimensions. The chapter is full of splittings, divisions and contingencies. The emphasis on language sets up a disparity between discourse and story not easily reconciled by the use of the fugue form, or even by more traditional critical approaches. It is perhaps impossible to get past Joyce's adjacent phrases about "fugue" and "fuga per canonem," but even these strange continuations/additions may have significance by the very nature of their contingency. Extra-text becomes text in the case of "Sirens." That the chapter is fugal or even canonic is, as we have seen, difficult to prove. Fugue hunts fail for various reasons,

not the least of which is the fact that the fugue form is itself difficult to establish in any fixed structural sense. As for the canon, it seems that there is really not enough strict imitation to give a satisfying parallel. This is conceding that we could easily determine just what was being imitated and how. But since Joyce's words are as much text as anything else actually written in the chapter, we must still take up the problem of music. This need not be cause for critical despair, especially if we consider that Bowen has, in dwelling upon the use of song, given us our first clue. Moreover, Joyce himself set the combinative/substitutive precedent long before the critics set about filling in and creating the gaps. It is still possible to consider the chapter as related to the workings of music if we consider that meaning in both music and "Sirens" is established by means of additions, contingencies, and displacements.

We will begin then, with a discussion of the problems of meaning in music. We will then explore the similarities between music and narrative as systems of difference, giving special attention to Joyce's methods of combination and substitution in "Sirens." The third chapter will extend the music/narrative correlation in a discussion of the spatio-temporality of "Sirens." And in the fourth chapter we will return to the problem of the intertext of song in an attempt to understand how song, as a form of difference, provides the means for a commentary upon the possibilities

of meaning in both music and literature.

II. Music, Literature, and Meaning

The first chapter stands as a testimony to Joyce's contradictory extra-textual comments upon the form of "Sirens." His allusions to two different musical forms (fugue, fuga per canonem) have moved critics to attempt a reconciliation between the narrative of this chapter and one, or other (or both) of these types of contrapuntal writing. But as we have seen, the difficulties of finding any distinct musical form "in" the chapter have proven formidable, if not impossible to overcome. But even if, as this thesis proposes, we take a less rigid interpretation of the music/narrative analogy, we are still faced with two problems that most of the critics we have mentioned have either directly or indirectly tried to deal with: how is this narrative "like" music?, and/or, how does this narrative make meaning the way that music does? These two questions may be re-phrased in two other questions: how does music make meaning?, and, does this way of meaning have anything to do with "Sirens"?

It is obvious that in any referential sense music does not mean anything: notes, phrases, motifs, indeed, symphonies refer to nothing concretely outside themselves. As Henry Orlov says,

> As a sign, the [musical] sound would have to have a recognizable identity and to stand for an extraneous reality, which it obviously does not. It is unique and, in this sense, unidentifiable, and it stands for nothing but itself, referring to nothing but its own experienced reality.[76]

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[76] Henry Orlov, "Toward a Semiotics of Music," The Sign in

But this is not to say that music does not "mean" anything. Musical sound[77] (from favorite pieces to theme songs and background music in television and movies), "means" insofar as it can be interpreted along the lines of "cultural patterns learned by individuals in the cultural environment."[78] Thus, the listener not only understands the conventions of Western tonality,[79] but also, in a rather subjective if concrete sense, what they express. But the rules of composition (harmony, melodic curve, counterpoint, etc.) cannot, of themselves, indicate or assure what a listener will take the piece to "mean." When asked to interpret a piece of music (ie.: say what it means), a listener, or indeed, listeners, might agree that it is "beautiful," "powerful," "sad," etc.[80] But these are

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[76](cont'd) Music and Literature. Ed. Wendy Steiner (Austin: University of Texas Press, 1981) 131-8. 135.

[77]Here and throughout this thesis, "musical sound," or "music" will refer to Western tonal music.

[78]Orlov, 136.

[79]As Jonathan D. Kramer points out: "Knowing how to listen to tonal music is a very special skill....Most of this learning takes place subconsciously, but...even the most committed amateur...does in fact understand with considerable sophistication the subtleties of tonal listening." (Jonathan D. Kramer, "New Temporalities in Music," Critical Inquiry 7 (Spring, 1981):539-56. 540.)

[80]A noted semiologist of music, Jean-Jacques Nattiez, attempts to get away from this kind of impressionism. He considers the written score as a "symbolic fact which is absolutely essential" to understanding music. (Jean-Jacques Nattiez, "Varese's 'Density 21.5': A Study in Semiological Analysis," music analysis 1.3 (October, 1982):243-340. 320.) He proposes a three part method of analysis. First is the "neutral level," which is " a descriptive level containing the most exhaustive inventory possible of all pes of configurations conceivably recognizable in a score" (244). This is followed by an examination of the "processes of production by which the work unfolds (poietics) [,and]...the process of perception (esthesics)" (245). This is indeed an elaborate gesture of scientific exhaustiveness. But we must

expressions of another code that is adjacent to the rules of tonality. When the meaning of music returns to language, it returns to the impressionism of what Roland Barthes calls, "the poorest linguistic category: the adjective."[81]

It seems that this impressionistic code of interpretation, this language of music's expression, comes about simultaneously with the development of tonality. Richard Norton points out that due to the increase in the secularization of music, and the production of instruments and printed music for popular consumption, "the major portion of music [,from the Renaissance] up to the baroque era is vocal and word-dominated."[82] Thus,

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[80](cont'd) note that an adjectival infection reveals itself from time to time. In his discussion of "traits identified by the neutral analysis [that] have a poietic presumption[]," he speaks of the way Varese creates an "esthesic effect" of "tension/relaxation" (302). And later, after analyzing the ways different performers play (interpret) the piece, he says, "Craft's version is perhaps the most faithful to Varese's text, and Gazzelloni sometimes takes surprising liberties, but the latter interpretation is perhaps the most lively and lyrical by comparison with Craft's rather dull version..."(324). He immediately attempts to put this under erasure ("--this said subjectively"). But it is too late; the adjective, it would seem, is inevitable.

[81]Roland Barthes, "The Grain of the Voice," The Responsibility of Forms, Trans. Richard Howard (New York: Hill and Wang, 1985) 267-77. 67. We must not think that this is merely layman's language. The semiologist, as we have seen, must use language, must invoke the cultural codes of "objectivity." Composers too, cannot escape the adjective. See, for just one example, Debussy's comments on Siegfried Wagner in "Monsieur Croche the Dilettante Hater," Three Classics in the Aesthetic of Music (New York: Dover, 1962) 1-71. 49-50. Here Debussy criticizes Wagner's son: "Siegrfried Wagner, when giving the Siegfried Idyll...would have been wise to listen to the gentle, persuasive voice of maternal affection which pervades this work" (50). Debussy, highly critical of the young Wagner, gives his instructions for greatness through an adjectival mode.

[82]Richard Norton, Tonality in Western Culture: A Critical

> it is through text (or word titles) that externalized human emotion makes its appearance in music....To use a thoroughly capitalistic metaphor, words are the currency with which consciousness purchases meaning from the subjective sphere of public tonality and turns it into an object for itself--my emotion, my feeling, my activity.[83]

Norton states that the "general semantic domination over the totality of Renaissance music" eventually "crystalized into an aesthetic doctrine,"[84] a doctrine of expression that closely knit itself, as James Anderson Winn says, to the sixteenth-century emphasis on rhetoric. In a discussion of the madrigal, he notes that,

> the contrast between major and minor triads, consonant and dissonant harmonies were used to emphasize contrasts between sweet words and painful words. Even polyphonic counterpoint was drawn into the orbit of expression; it proved a highly successful method for dramatizing the division of the speaker in Petrarchan poetry.[85]

Eventually, of course, this kind of imitative-expressive function of music decreases as tonality begins to establish its own rules of "imitation." Winn says that with the printing of Johann Joseph Fux's Gradus ad Parnassum, the notion of imitation as "one voice follow[ing] the lead of another,"[86] is formally introduced along with the rules that apply to such imitation. Thus, "the effect of the musical principle of imitation was to increase the

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[82](cont'd) and Historical Perspective (University Park and London: Pennsylvania State UP, 1984) 174-5.
[83]Norton, 175. We must keep this in mind when Joyce's bar room trio start "expressing" themselves.
[84]Norton, 174 and 175.
[85]James Anderson Winn, Unsuspected Eloquence: A History of the Relations between Poetry and Music (New Haven: Yale UP, 1981) 127.
[86]Winn, 213.

independence of music by building purely musical kinds of meaning into instrumental pieces."[87] But even though the later baroque period expanding the implications of Fux's work, became, according to Norton, "the first great age of instrumental music," composers of the period were still governed by "the aesthetic applications of the principles of rhetoric, whose aims were to move, to persuade, and to instruct. What baroque composers discovered was that they could carry out these aims within the context of tonal differentiation itself."[88] This tonal self-referentiality, however, establishes (or more accurately, re-establishes) a signified through an increasing romanticization of its structures. In the eighteenth-century there is the rise of the "Affektenlehre," or,"an extensive musical thesaurus of conventional melodic, rhythmic, and harmonic equivalents for various finely discriminated passions."[89] This grammar of tonality eventually becomes more subjective ("self" expressive) as the expression of emotions becomes more the province of the subjectivity of the composer; in other words, of the Romantic.

Perhaps parodoxically, this move toward the importance of the composer's expression of self (concomitant with the the Romantic view of the artist as a sort of "Self" among "selfs"), results in what Winn calls a "loosening of harmonic syntax much like the loosening of verbal syntax we

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[87]Winn, 214.
[88]Norton, 194.
[89]Winn, 232.

note[] in Romantic poetry."[90] This turn against the grammar of tonality (say in the use of the diminished seventh chord[91]) leads the romantic composers to make music "resemble poetry along the axis of emotional or narrative communication."[92] Program music is one way in which the Romantics attempt to supply the referent. And of course, there is the Wagnerian solution of the leitmotif. The leitmotif could, theoretically, operate in two fundamental ways:

> "motifs of reminiscence" were conceived as recognizable phrases which, when repeated, would remind the audience of the words with which they had first appeared; the "motifs of presentiment," by contrast, had no verbal origin, though Wagner nonetheless trusted them to affect his hearers psychologically.[93]

Thus, from this brief sketch of some three hundred years of ideas surrounding music, meaning, and the relationship between language and music, we can detect, if nothing else, a kind of insistance on the part of music to find, or make, a signified. Whether aiding in the expression of language, or attempting to over-reach language in expressing the "passions" or "emotions" directly, music has for much of its history manifested a desire for the referent. Bent, shaped, formed, and re-formed by aesthetic,

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[90]Winn, 276.
[91]Winn states that the diminished seventh was the musical equivalent of the"adverbial clause beginning 'where' or 'when'...[in]...Romantic poetry: a smoothly plausible way of continuing motion, a means to juxtapose and associate images or key-areas without committing oneself to one unequivocal grammatical relation between those elements" (279).
[92]Winn, 280.
[93]Winn, 284.

linguistic, technical, and cultural influences Western music constitutes a phenomenon possessing the curious potential of both directedness and ambiguity. By directedness, I mean music's capacity to create a "grammar" of its motion (ie: tonality). This constitutes the contract between listener and music which allows the listener to know the code behind the message, to "know what is going on."[94] By ambiguity, I mean the flexibility (within culturally/aesthetically/tonally defined limits) or malleability by which music may attach itself, or be attached to words, images, sensations: for all music's concreteness, it can never be wholly "fixed," it belongs, as Roland Barthes says, "to the order of difference."[95]

Musical sound is, in a sense, a constant supplement to the conceptions that shape it, and in turn, to the conceptions which shape the conceptions. Different/new ideas of harmony, rhythmic patterns, time, as manifestations of changing paradigms, reflect the impermanence of paradigms, and thus, the arbitrariness of the relationship between sound and system, and therefore, system as function of expression. Moreover, new compositional paradigms take advantage of the fact that standardized musical tones (those

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[94]There are "good" reasons why Ornette Coleman did not do the background music for Lady and the Tramp. But given the music that is in the film, we may be able to conceive of other possible musics that would be equally "humourous," "romantic," etc.

[95]Roland Barthes, "Music, Voice, Language," The Responsibility of Forms: Critical Essays on Music, Art, and Representation. Trans. Richard Howard. (New York: Hill and Wang, 1985) 278-285. 279.

of the diatonic scale) are, like linguistic signs, defined negatively; that is, to use a Saussurian phrase, they are defined by "their relations with other terms of the system."[96] If we consider the diminished seventh, we recognize that it is merely a configuration of pitches which are "illegal," ("ugly" perhaps, according to the adjacent code) in the eighteenth century, but which become significant for their ambiguity in the nineteenth century. The aesthetic definition of these pitches re-interprets them, though the configuration itself does not change. The difference between them remains the same, their "meaning," however, does not. Similarly, the regrouping of these tones in a different context would perhaps mean something else again in terms of each of the different paradigms of eighteenth and nineteenth-century harmony. Various configurations of the same notes may mean differently according to the piece and the period in which they appear.

Thus, in tracing, however, briefly, a history of music, we trace a history of difference, a history where the seeking of organization exposes the desire of/for meaning in the aesthetics of structuration. The "natural" differences of the diatonic scale are subject to the re-instating of meaning at the level of composition. Notes (and what they construct: phrases, motifs, chords) are placed in relation to each other (combined) according to the

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[96]Ferdinand de Saussure, Course in General Linguistics Trans. Wade Baskin (Great Britain: Fontana (Collins), 1974) 117.

desire implicit/explicit in the mode of composition. But of course this insures no necessary correlation in the listener. A listener may learn the intended "expressions" of a new aesthetic of composition (for most of us, long after the movement has passed), but this will likely be an adjustment of adjectival interpretation. And depending on the context of the musical experience (as background music at a local bistro, a narrative device in a commercial or movie, in the presence of a Western musicologist, etc.), we may only adjust the adjectives of interpretation with varations on the language of an initial happy/sad-major/minor distinction. Just as an act of speech may be limited, the contexts in which such acts take place are potentially limitless. Music, like language, is always subject to the context of its manifestation, the time and place of its making, and the time and place of its perception/interpretation.[97]

It is possible to see "Sirens" as a call to a kind of play with music as the marker of a horizon of possibility, a place for analogy which suggests and re-suggests difference. "Sirens" is the eleventh chapter of a text already well on in its challenge of the empirical assumptions of the realist paradigm (language as transparent, showing the world "out

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[97] See Jonathan Culler's On Deconstruction: Theory and Criticism after Structuralism (Ithaca: Cornell UP, 1982) especially the excellent discussion of Derrida's ideas of meaning and iterability, 119-128. See also, Jacques Derrida, "Differance," Margins of Philosophy. Trans. Alan Bass (Chicago: University of Chicago Press, 1982) 1-27, and "Signature Event Context," in the same collection, 307-330. 315-318.

there").[98] Much of its force up until "Sirens" is directed toward a representation o the interior, a kind of radical proposal of a subjective realism. But the two main voices of the interior, Stephen's and Bloom's are far from monolithic; they are the voices of a consciousness that is largely intertextual. Stephen's walk along the strand in "Proteus" is a kind of compendium or re-interrogation of r y of the primary texts of Western culture. Bloom too, though less erudite, mixes and matches many of the same texts as Stephen, as well as others (billboard ads, "popular" literature, etc.) that Stephen might not consider.

But the idea of consciousness, and in turn, the world, as "conditioned by books, works of art, and language"[99] takes even stranger turns with the opening of "Sirens." Here at last, the voice that intrudes in "Aeolus," supplying headlines as punctuation for news room banter, or a medieval musical transcription in "Scylla and Charybdis," takes over almost entirely. As Karen Laurence says, with "Sirens," "Ulysses abandons even the pretense of being a traditional novel."[100] Many commentators refer to this opening move as a kind of "overture," an introduction of the major themes of the chapter.[101] Marilyn French says that

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[98]Joyce is not the first. Gertrude Stein has, by the time of Ulysses, been posing her own unique challenge to the realist tradition since about the turn of the century.

[99]Brook Thomas, James Joyce's Ulysses: A Book of Many Happy Returns (Baton Rouge: Louisiana State UP, 1982) 17.

[100]Karen Laurence, The Odyssey of Style in Ulysses (Princeton: Princeton UP, 1981) 90. She notes too that a "willful arbitrariness" in the narrative has manifested itself long before "Sirens."

[101]This is almost a commonplace. For a sampling see

> By using language that is for the the most part recognizable English and recognizable syntactic units, yet arranging those units so that they make no sense at all, Joyce is again thrusting in the reader's face the arbitrariness of language, the void at its core.[102]

Laurence makes a similar point, (less "thrustingly"), but notes as well that this opening section is "largely an encoded transcription of sound," where "Joyce plays with the idea of reducing sound, verbal and nonverbal, to its written equivalent."[103] Indeed, the "units" of speech do resemble common syntax, and also seem to be transcriptions of verbal and non-verbal sound. But while Joyce may well be emphasizing the arbitrariness of anguage, "the void at its core," he is, more importantly, emphasizing the voice; and primarily voice as the sound of language, a concreteness which is/is not a void.[104]

With the opening of "Sirens," the representative nature of language, and hence, the realist paradigm, is exposed, endangered.[105] We are faced with the knowledge that with words (as with music) "it's what's behind" (226). And what's

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[101](cont'd) Laurence, 90; Marilyn French, The Book as World: James Joyce's Ulysses (Cambridge, Mass.: Harvard UP, 1976) 127; Stanley Sultan, "Sirens at the Ormond Bar: Ulysses, The University of Kansas City Review 26.1 (Oct., 1959): 83-92. 85. Sultan believes this opening is analgous to the overture from Martha.

[102]French, 127-28.

[103]Laurence, 91.

[104]Hugh Kenner in his Ulysses (London: George Allen & Unwin, 1982), also notes the Joyce's emphasis on sound. He notes the increased interest in the effects of "pure" sound in English poetry of the late nineteenth century (84-5), and suggests that this interest, which carried on into the twentieth century would be part of Joyce's milieux.

[105]We cannot say destroyed. The chapter does maintain a very distinct, if downplayed, naturalistic element.

behind is a code (codes), a set of assumptions about meaning, about reality, and the ways that reality may be represented or "expressed." But with the opening of "Sirens," we are faced with the shards of the narrative to come, the pieces of the combinational procedure of narrative left lying around; in effect, the "langue" of the "parole" to follow.[106] For the moment, they appear to be separated from the context of narrative; they are utterances left to be explored for syntactic consistancy and the concreteness of the sound of language. Instead of an assembly denoting linearity, and the resulting impression of logical causality (the gesture of sequence, cause-effect, rationality), the

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[106] I am thinking of Jakobson's comments in "Two Aspects of Language: Metaphor and Metonymy," European Literary Theory and Practice: From Existential Phenmenology to Structuralism Ed. Vernon W. Gras (New York: Delta (Dell), 1973) 119-29. 124,127. He says that metaphoric writing (associated with poetry) is substitutional, based on the idea of similarity which, "connects a metaphorical term with the term for which it is substituted" (127). Metonymic writing (associated with prose, especially realistic prose) follows the path of "contiguous relationships, the realist author metonymically digresses from the plot to the atmosphere and from the characters to the setting in space and time" (124). Barthes also mentions a combining, or "integrative" process that is necessary to narrative. See Roland Barthes, "Introduction to the Structural Analysis of Narratives," Image-Music-Text, Trans. Stephen Heath (New York: Hill and Wang, 1977) 79-124. 122-124. Also, Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca: Cornell UP, 1978). Maintaining the story/discourse distinction ("discourse is the class of all expressions of story" [27]), Chatman notes that the main features of any narrative are "order and selection" (28). But he says too, that there are always gaps: "a narrative, as the product of a fixed number of statements, can never be complete" (29). If we take the fragments of the opening of "Sirens" as elements of the narrative to follow, we can see them as a kind of synchronic mass, an emblem of the possibilities of the chapter which will appear in some kind of order in the diachronic arrangement of the chapter.

collection is marked by rhythm, and the resulting recognition of the similarities and differences between words.[107]

In chapter one, we noted Heath Lees' emphasis on the rhythmic patterns of this opening section (see pages 12-13). I remain unconvinced by most of his argument, particularly his attempt to fix the rhythmic patterns of the section. But he is, I think, right in noting the aural emphasis of this section. Though the patterns cannot be given a quantitative notation (the use of musical notation such as Lees uses implies a syllabic duration which is not determinable; this is not quantitative verse), but a simpler long-short scanning of the lines reveals, if not a strict metrical repetition, at least a marked syllabic emphasis: "Bronze by gold heard the hoofirons, steelyringing....A husky fifenote blew" (210). This kind of scanning is also subject to personal variation, but the point is that it would be hard to miss the rhythmic emphasis of these phrases, no matter how one chose to place the stress. The result is a kind of phonic play of repetition and variation of sounds and words: "And a call, pure, long and throbbing. Longindying call" (210). And though this kind of emphasis is traceable in earlier chapters, it runs rampant in "Sirens."

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[107] Laurence says that they supply a "chronological catalogue of what we can expect to find" in the writing that follows (92). But the fragments are not in the same sequence in the introduction (nor in the same syntactical shapes) as they are in the subsequent section.

Thus, Joyce's first musical move is in a way very simple: a nudging of words away from their lexical properties towards their concreteness as groups of sounds. I do not mean only words that imitate or describe sounds; as often as not, any word seems available for Joyce's aurally inscribed variations. From the rhythm of syntax we note the sounds that constitute the words, and thus, words themselves, like narrative, as the "combination of constituent parts."[108] The sense of the phrases is not entirely lost, but instead, made secondary, displaced. Though the reader may not as yet know how "Bronze," or "gold" can hear, or where a "peepofgold" is, these words still fit the fragments grammatically. Rythmic-syntactic combination works away from sense (without total abandonment) back to sound.[109]

But wait! There is something here which does not meet the ear. Note how often Joyce plays off the sound of words against one another. To the ear, there is no difference in

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[108]I borrow a phrase from Jakobson here. It comes in his discussion of the processes of combination (of sounds, words, sentences) and selection (from the "repository of all possible constituent parts [(code)]") to form a recognizable message (121-2).

[109]A. Walton Litz complains that this "overture" does not fully succeed: "In trying to atone musical and literary forms, Joyce weakened the rational structure of his prose, exalting secondary qualities ('suggestion' and 'sound-imitation') at the expense of full communication. The Sirens episodes demonstrates the weaknesses of a compromise between the two arts." (The Art of James Joyce: Method and Design in Ulysses and Finnegans Wake (London: Oxford UP, 1964) 70.). But what is "full communication" anyway? It seems that Joyce is problematizing the idea of such fullness through the use of a musical analogy: that is, by displaying the profound similarities between the two arts as methods of culturally determined, ambiguous kinds of expression.

sound between "blew" and "blue." But there is a great deal of difference in written language, or in spoken too, if the context of the utterance does (or does not) supply enough information for the listener to understand the difference. The trick here is that we may be deceived by words (as with sounds); we may fall through the seams of sound without hearing the lexical difference. Joyce is drawing us toward the surfaces of words while simultaneously reminding us of the problems of the surface, the problems of accurate hearing. Language too has its seductions. This kind of play occurs often as the chapter proceeds:

> --to Flora's lips did hie.
> High, a high note pealed in the treble clear.
> ....
> Yes, bronze from anearby.
> --...sweetheart, goodbye! (219)

The "high" that follows "hie" makes a joke out of aural consistancy, one which is played against lexical meaning. The note that goes with "hie" is, apparently, "high," whatever note it may be. But the "high" note plays a trick with a word that sounds like the note's description ("hie"), but is not. Instead of note imitating word (and vice versa) the ear is tricked by a "high" and a "hie" which are not the same.

Similarly, this aural punning and parodying is given its readerly counterpart: "A jumping rose on satiny breast of satin, rose of Castile" (210). The repetition of "rose" tends to amplify the possibilities of the first "rose" as both noun (flower) and verb (to rise "on satiny breast").

This kind of linear pun, made through changing the grammatical function of words, becomes another of the prominant techniques of the chapter: "Sparkling bronze azure eyed Blazure's skyblue bow and eyes" (219). Here, "eye" is verbed and nouned, as well as twisted through a sound resemblance with "sky;" "azure," a kind of blue, is blown together with "bronze" in a suggestive dissolution of Boylan's first name. Sound endangers lexicality, distorts identity, and ultimately, remakes both.

The aural puns, and verbal puns and recombinant words undermine realist suppositions of linearity and logic. Joyce's flexible phonemes, syllables and words, play upon the fact that

> one can always lift a written syntagma from the interlocking chain in which it is caught or given without making it lose every possibility of functioning, if not every possibility of "communicating," precisely. Eventually, one may recognize other such possibilities in it by inscribing or grafting it into other chains. No context can enclose it. Nor can any code, the code being here both the possibility and impossibility of writing, of its essential iterability (repetition/alterity). (Derrida's emphasis.)[110]

Joyce exploits the re-contextual possibilities of linguistic elements, their ability to re-combine in concrete and yet deceptive shapes. Thus, the method of the chapter is "musical," not because it fits itself into the shape of some form of musical composition, or simply because it emphasizes descriptions, or imitations of sounds--though these are here too. It is "musical" in so far as Joyce exploits the sound

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[110] Jacques Derrida, "Signature Event Context," Margins, 317.

of language in order to remind us of the arbitrariness that is part of any mode of expression, to foreground the basic similarity between music and literature as combinational substitutive procedures that constantly rely on context to establish meaning: the combination of sounds (notes, words) or "constituent elements" within a particular historical, cultural, aesthetic context. (The inside and the outside of the text always bear upon each other). The same sound (in music or in language) may have various meanings, even though it remains the same sound. New utterances are established because of new contexts, and the play of sounds/signs is not entirely restricted by any context.

Though it is possible to see the introduction as "a catalogue of words and phrases which provides a suggestive outline of the narrative it precedes,"[111] or a "breakdown of the narrative system into its constituent elements,"[112] it becomes increasingly evident that this "overture" is recapitulating the technique of the writing that follows it, is in effect, already a part of that narrative as it introduces not so much the themes of the chapter as the chapter's method, a method that is "musical" in the concrete

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[111]Litz, 66. Litz has Gilbert's comments in mind.

[112]Laurence, 92. Laurence suggests that "the 'contents' of the chapter are...the sounds of Dublin out of which the text will be constructed. In the overture, we are shown the elements before they are woven into a comprehensive semantic system" (92). The "sounds of Dublin" are perhaps the strongest naturalistic elements that remain in "Sirens." But it seems that the opening fragments are demonstrating the means of comprehending the chapter; they are not just waiting to be placed in a "comprehensive system," but are "of" that system already.

use of sound, and too, ambiguous in its lexical potentialities. Punning with eye and ear, Joyce eschews linear/logical continuity (the prose axis of the Jakobsonian metonymy-prose/metaphor-poetry bipolarity)[113] and explores instead, a technique where words and word sounds create a labyrinth of connections, substitutions, displacements, and combinations.

When we come to the first line of the second part of the chapter, we are able to give some identity to the "Bronze," and "gold" of the introduction: "Bronze by gold, miss Douce's head by miss Kennedy's head,..." (211). But only some identity. As we saw in the recomposition of Boylan's first name ("Blazure"), the elements in the chain of syntax may be lifted out and re-inserted with a kind of dismaying ease: Blazes + azure + (b)ronze + (b)lue = Blazure. Elements of the linear chain re-sound in a kind of overlaying, vertical ("harmonic") regrouping. In a less compressed fashion, Joyce is doing a very similar thing in the opening of this second section. Placed in the sequence of a parallel construction, "Bronze" and "miss Douce's head" become linked or grafted to each other, and therefore substitutes for one another. (The same process holds for miss Kennedy). Both the head of miss Douce, and "Bronze" are, in a way, meant to be substitutes for a character named "miss Douce" (a very double name). The partitioning is multiple; the parallel construction and the substitutional

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[113] See footnote 29.

possibilities it gives rise to, remind us of the part-making which is the staple of narrative (naming of characters; telling what is relevent--part of the "truth"). The head of miss Douce (named) is a sort of synecdoche for an "entire" character, the proper name of which, as Barthes reminds us, is, in the ordinary "novelistic regime....a nominal unit for a collection of characteristics...establishing an equivalent relationship between sign and sum."[114] The reader must re-compose the character by recollecting the traits strewn throughout the discourse that relate to this proper name. Further, "Bronze" and "gold" are metonyms, single word substitutions not only for the character, but for a set of silent metaphorical manipulations: "her hair was the color of bronze = her hair was bronze = Bronze."[115] The

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[114]Roland Barthes, S/Z Trans. Richard Howard (New York: Hill and Wang, 1974) 95.

[115]Adding to Jakobson's discourse on metaphor and metonymy, is David Lodge, The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature (London: Edward Arnold, 1977). He says that deletion is a part of the metonymical process. His example is that we get "Keels crossed the deep" from the kernel sentence, "The keels of the ship crossed the deep sea" (76). By a process of illogical deletion ("ship" instead of "keel" for example) the rhetorical figure is achieved (76). But this does not account for the process that occurs when a kernel sentence is already "figured." Joyce seems to slip the system again. I should note, however, that later in his book, Lodge makes an interesting observation on Joyce's work itself. He suggests that there is a progression away from the metonymic tendencies of the early books (that is, a tendency to show the contiguity of things, the differences [132] in Dubliners, or Portrait) as Joyce moves "steadily in the direction of emphasizing the similarity" of things (133). This "abolition of difference" culminates in the pun, the "staple device of Finnegans Wake" (133). But the pun, a staple of "Sirens," however much it marks similarity, must also mark its differences, or else it could not ring more than once. Lodge's point is, of course, one of emphasis. But it shows the problems of straight lines when dealing with

metonymical "Bronze" or "gold" are contiguous substitutions for already performed chains of metaphorical substitutions, for absent metaphorical pre-figurations. Joyce is balancing part, or trait, and name, disassembling the proper noun into its constituent elements, thus giving trait and name equal possibilities for signification. The proper name is divided, recomposed, substituted for traits or, in the case of Bloom, linguistic interruptions by the narrative voice ("Bloowho" [212]; "Boowhose" [213]).[116]

Zack Bowen accurately notes that this metonymic working of "Bronze" and "gold," (or the "jingle" associated with Boylan) as substitutes for Miss Douce and Miss Kennedy are similar to the idea of the Wagnerian leitmotif[117] (perhaps especially, the "motif of reminiscence"). As such, the occurrences of "Bronze" or "jingle" in the opening section give it the status of a kind of "overture" or "prelude."[118] But as I have already indicated, the opening section of "Sirens" is not a collection of themes. These fragments are rather elements already at play in a narrative that is becoming more and more spatialized.[119] It is true that words

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[115](cont'd) Joyce.

[116]Bloom does a similar kind of contiguous substitution with the name of Aaron Figatner: "Why do I always think Figather. Gathering figs, I think" (213). Bloom is reading (a sign) at the time.

[117]Bowen, 250.

[118]As we are told in The Standard Concert Guide in the section on Wagner's Tristan und Isolde, the prelude or "recital of themes must tell its contents" (515). George Upton and Felix Borowski, The Standard Concert Guide (New York: Blue Ribbon Books, 1908; reprinted, 1930) 515.

[119]We cannot forget that "Sirens" follows the highly spatialized, if more narratively conventional, "Wandering Rocks." With "Sirens," Joyce seems to be encapsulating many

like "jingle" will be given different contexts as the chapter progresses. But the effect is to do away with the idea of strict novelistic progression, developing instead a more spatialized or simultaneous text. New contexts will recall old contexts, along with concomitant similarities and differences, and each will play upon the other in an ongoing spiral of narrative. Similarly, the puns and recombinant words exploit both linear and simultaneous apprehension which recall, and perhaps parody, the linear (melodic) and horizontal (harmonic) aspects of music. Indeed, Lodge refers to Joyce's use of the pun in Finnegans Wake as "'chords'" or "'harmonies'," and insofar as these terms denote simultaneity (though not necessarily concord or consonance) they may apply as well to the play that we see in "Sirens."[120]

The music of "Sirens" thus takes place less with a view to the imitation of any strict musical form than with the idea that both music and language may be exploited for their variability, their capacity for the deceptive coherence of sound and sense. Moving away from lexicality, and hence, standard narrative logic, Joyce shifts toward sound and the idea of words as combinations of sounds that can be taken apart and re-assembled for various effects. Thus, the voices of realism are garbled, as linearity and simultaneity blend

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[119](cont'd) of the techniques of Ulysses. Reading back and forth, or in many directions at once is nothing new in this text. But in this chapter, like much else, the necessity seems to be greatly amplified.

[120]Winn makes a very similar point on page 335.

in a kind of redistribution of voices; voices that will continue to combine and replace each other as the chapter pursues itself.

III. Music and Narrative Spatio-Temporality

Toward the end of the last chapter, I mention an increased spatial emphasis in "Sirens." By "spatial" I mean a text which does not merely unfold in a straight line (or at least give the appearance of doing so), but rather one which, in the words of Joseph Frank, forces the reader to be "continually fitting fragments together and keeping allusions in mind until, by reflexive reference, [the reader] can link them to their complements."[121] Frank's remarks pertain to Ulysses at large, not just "Sirens." But within this single chapter, Joyce seems to be amplifying the spatial technique, making "Sirens" as a kind of exaggerated reflexive demonstration of one of the text's many methods. As we read through the chapter we recognize, or are reminded of the introductory fragments: "Peep! Who's in the....peepofgold?" (Lenehan) (210); "I feel so sad. P.S. So lonely blooming" (Bloom) (210). But, as we have already seen, the repetitions of these fragments in the second part of the chapter are never exact: "Peep! Who's in the corner?" (215); "P.P.S. La la la ree. I feel so sad today. La ree. So lonely. Dee" (230). These variations lend a kind of consistancy by way of an intra-textual skeleton which the reader may trace back and forth, up and down throughout the chapter: this interwoven with the usual intertextual complexities.

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[121] Joseph Frank, The Widening Gyre: Crisis and Mastery in Modern Literature (New Brunswick, N.J.: Rutgers UP, 1963) 18.

But "space" is usually something associated more with the plastic arts than with music or literature. How then does the intensified spatiality of "Sirens" have anything to do with the predominantly "goal"-oriented tendencies of tonal music? As Igor Stravinsky says, "music is based on temporal succession and requires alertness of memory. Consequently music is a chronologic art, as painting is a spatial art. Music presupposes before all else a certain organization of time, a chrononomy..."[122] But though the linear aspect of music, its sense of motion, is indisputable, Robert P. Morgan, responding to Stravinsky's words, suggests that

> it would seem to be impossible to talk about music at all without invoking spatial notions of one kind or another. Thus in discussing even the most elementary aspects of pitch organization...one finds it necessary to rely upon such spatially oriented oppositions as "up and down," "high and low," "small and large" (in regard to intervallic "distances"), and so on.[123]

Morgan continues by noting that "musical sounds possess a quality of volume or density" which

> stems principally...from the fact that two or more distinct musical events--whether individual tones, chord complexes, or entire phrases--can occur simultaneously without mixing into a fundamentally new and different substance; even in combination they retain a significant degree of individuality

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[122]Igor Stravinsky, Poetics of Music in the form of Six Lessons, Trans. Arthur Knodel and Ingolf Dahl (Cambridge, Mass.: Harvard UP, 1970) 37. Jonathan D. Kramer says that in tonal listening, "we tend to listen teleologically, given the prevalence of tonal music in our culture. We listen for, and even project onto the music, implication and progression" (550).

[123]Robert P. Morgan, "Musical Space/Musical Time," The Language of Images, Ed. W.J.T. Mitchell (Chicago: University of Chicago Press, 1980) 259-270. 259.

and differentiation.[124]

These combinations create "'texture[s]'" in which listeners perceive different "'locations' within the available tonal range;"[125] that is, notes in these collections may be perceived as being "higher" or "lower," as well as being able to move from positions of high to low, or vice versa. Hence, "[t]onal space plays an essential role in enabling us to distinguish between simultaneous musical events."[126]

Morgan goes on to note that a piece of music, especially from an analyst's point of view, may be conceived of synchronically, in terms of "its total set of relationships," as well as temporally, or in terms of "the way these relationships occur sequentially:"[127]

> For a musical composition not only defines its own space, but does so by moving through this space in its own unique manner. Musical space is thus inseparable from musical time, just as musical time is inseparable from musical space....Musical space is the framework within which, and through which, the actual sequence of musical events is shaped.[128]

Morgan's remarks on the necessary relationship between time and space in music have a rather striking literary echo in an article by W.J.T. Mitchell. Mitchell extends Frank's observations, arguing against the idea of literature as a merely temporal art. He says that "the linear track of the script....is literally a spatial form, and only metaphorically a temporal one."[129] No matter what sense of

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[124]Morgan, 260.
[125]Morgan, 260.
[126]Morgan, 260.
[127]Morgan, 261.
[128]Morgan, 261.
[129]W.J.T. Mitchell, "Spatial Form in Literature," The

time we may get from a text, we must realize that we are "decoding a spatial form (the text)..."[130] Thus, in these terms, "We cannot experience a spatial form except in time, we cannot talk about our temporal experience without invoking spatial measures."[131]

Mitchell is referring to all literary texts, not just modernist ones, as is Frank. And this indeed is probably the process that we go through in reading a realist novel. But in the modernist text, and especially in a text like Ulysses where the action of characters is in a way subsumed within the inter-action of texts, both inter and intra-textual cross-referencing and connecting are absolutely crucial skills. Here we are less concerned with beginning, middle, and end than with the manifold motions that extend in all directions both inside and outside the text. This is the space, or perhaps, more accurately, the spatio-temporality (since space and time seem inextricable) of the writerly text, where the reader is no longer the "consumer, but a producer of the text,"[132] one who can "appreciate what plural constitutes it."[133]

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[129](cont'd) Language of Images, Ed. W.J.T. Mitchell (Chicago: University of Chicago Press, 1980) 271-299. 276.
[130]Mitchell, 276.
[131]Mitchell, 276.
[132]Roland Barthes, S/Z, 4.
[133]Barthes, 5. This as opposed to the readerly text (4), or as Barthes says elsewhere, of realism which even at its darkest, "has a reassuring effect because...the verb expresses a closed, well-defined, substantival act, the Novel has a name, it escapes the terror of an expression without laws: reality becomes slighter and more familiar..." Writing Degree Zero, Trans. Annette Lavers and Colin Smith (New York: Hill and Wang 1977) 32. An example of readerly spatio-temporal reassurance comes to mind: Pip is frightened

In at least one sense, the "plural" in "Sirens" relates to the "texturing" of language we have been discussing so far:[134] the phonemic play resulting in recombinant words; the verbal/aural puns, as well as the metonymic/synecdochal substitutions of character "traits" create the sense of language flowing through itself, repeating, varying, accreting within a space of continual motion. Like the elements of a musical composition, the language of "Sirens" "defines its own space...by moving through this space in its own unique manner."

Thus, the mixing of the linear/temporal and the spatial/simultaneous which occurs at the level of the word carries over into the phrasing and sentencing of the narrative of "Sirens." Moving from the word and/or word sound to lengthier syntagmatic chains, we see that Joyce often parodies the linear assumptions of the readerly text. In the introductory section of the chapter, adjacent phrases often suggest humorous, and not totally improbable, connections:

> Bronze by gold heard the hoofirons, steelyringing.
> Imperthnthn thnthnthn.
> Chips, picking chips off rocky thumbnail, chips.
> Horrid! And gold flushed more.
> A husky fifenote blew.
> Blew. Blue bloom is on the.
> Goldpinnacled hair. (210)

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[133](cont'd) by a man in the graveyard; later, Pip receives the graces of an unknown benefactor; at the end of the novel (here a kind of circular closing) the man in the graveyard and the benefactor (dying) are the same--all events circumambulate Pip's (and our) ultimate moral lesson.

[134]I do not mean the "highness" or "lowness" of particular voices or speakers in the text. This has been the essentially unanswerable subject of the fugue-hunts.

All of the phrases in the first section end with periods, exclamation marks, or question marks, grammatical/syntactic signs of completion or enclosure. But the line refuses to stop. We go past it, desiring an explanation, a continuation, a kind of narrative fulfillment for our readerly desire. But such desire, as is often the case in "Sirens," is mocked. The steelyringing hoofirons are curiously answered: "Imperthnthn..." Is this the sound of ringing steel on pavement? It may be. But if we read on, we find that it is also "bootssnouts" impertinent imitation of Miss Douce:

> --I'll complain to Mrs. de Mansey on you if I hear any more or your impertinent insolence.
> --Imperthnthn thnthnthn, bootssnout sniffed rudely....(212)

Similarly: is the "Horrid!" of the fourth line a reaction to "picking chips off rocky thumbnail"? Just a little further ahead, this "Horrid" will be inscribed as Miss Kennedy's reaction to Miss Douce's apparently hilarious imitation of the "old fogey in Boyd's" (213):

> --O, miss Douce! miss Kennedy protested. You horrid thing!
> And flushed yet more (you horrid), more goldenly. (214)

Again, the continuation of the line, or the "response" to it, implies a strange relationship, one that <u>could</u> be plausible in the "right" context, though not perhaps in any we will find in <u>Ulysses</u>--if anywhere. The same goes for the possibility of "Blue bloom" actually being <u>on</u> the "Goldpinnacled hair." Or we may note too, the "blew/ Blew.

Blue bloom..." connection, in which an aural pun creates the continuity between syntactical units.

This parodic continuity is, of course, one of the ways in which the discourse of the chapter humorously sustains itself. When Bloom receives change from the girl in Daly's, his mind plays twice over the ominous number four:

> --Twopence, sir, the shopgirl dared to say.
> --Aha...I was forgetting. Excuse...
> --And four.
> At four she.... (217)

Bloom has in mind the coming tryst between Boylan and Molly; but the contingent psychological connection not only enlightens us as to the distraction of Bloom's mind, but also to the way in which expectation or intention acts to make connections which are, and are not, there. As if to underline this problem of narrative continuity, the last line of the quotation above is soon repeated by a voice in a slightly different context. Boylan enters the bar and, in the process of buying a round, happens to ask about the results of the horse race: "--What's your cry? Glass of bitter? Glass of bitter, please, and a sloegin for me. Wire in yet?" (218). A voice replies with a crude turn: "Not yet. At four she. Who said four?" (218). Who indeed. Bloom, we must remember, has not yet entered the bar, thus, it seems unlikely that this is his voice, though these are his words. Though it is not unusual for the narrative voice in this chapter (and elsehwere in the book) to have description and interior monologue collide without warning, this seems unlikely here given Bloom's location at the time of Boylan's

utterances. Still, we cannot totally preclude the possibility of this being Bloom's voice, especially given the kind of playful connections that we have witnessed so far. Here we have just one instance where the origin of an utterance is ambiguous, undecidable, since the links in the chain of discourse seem to lose the certainty of linear connection, working instead within an indirect or tangential mode of inter-connection.

But the mere frustration of linearity does not immediately spatialize the text. The lack of strict linear discourse establishes the possibility of a kind of multiple texturing which Joyce exploits in various ways. This texturing, at least in part, relies upon a kind of vocal ambiguity and dispersion (dissemination?) of voice. As Marilyn French notes, there are three fundamental styles in "Sirens": "dialogue...Bloom's interior monologue...and...the narrational comment, which at least in somes places could be called collective interior monologue."[135] Of these, the narrative "style" on voice is the mo pronounced.[136] As is obvious from the opening of the chapter, this is no ordinary third-person narrator. Here, we find a voice that can re-collect the other voices of the chapter in an opening gesture of bravado. One who mixes and associates different and disparate elements of the text in a spiralling of multiply mobile discourse. While the presence of Bloom's interior monologue and the dialogue of the other characters

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[135]French, 128.
[136]French, 129.

do usually remain distinct, the narrative voice maintains a kind of ubiquitous flow which cuts across space to link the various elements of the chapter.

The second part of the chapter begins in a manner which at first seems direct enough, but is in fact already leaning toward a kind of vocal ambiguity.[137] Miss Douce's first words are filtered through the voice of the narrator: "--Is that her? asked miss Kennedy./ Miss Douce said yes, sitting with his ex, pearl grey and eau de Nil" (211).[138] There is, of course, nothing new in this technique of blending the voice of the character with that of the narrator. But coming as it does just after the fragments of the opening section, even this rather conventional intermingling suggests, if not instability, at least a highly flexible sense of the division between voices. A few lines later, another ambiguous bit of discourse occurs, only this time it is a lack of conventional use of quotation marks (again nothing new in Joyce) which causes a slight confusion as to whose voice is whose: "--Who? Where? gold asked more eagerly./ --In the second carriage, miss Douce's wet lips said, laughing in the sun. He's Looking. Mind till I see" (211).

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[137] I am using "voice" in Seymour Chatman's sense as refering "to the speech or other overt means through which events and existents [characters, objects] are communicated to the audience" (153). I take this to include narrative over-dubbing and dialogue.

[138] This is an instance of what Hugh Kenner calls the "Uncle Charles Principle," or where "the narrative idiom need not be the narrator's." There are many instances of this in Joyce, and of course, many other writers. Hugh Kenner, Joyce's Voices (Berkely: University of California Press, 1979) 18.

This too is not a serious ambiguity; but I think that it is not totally clear whether it is Miss Douce's "wet lips" that are "laughing in the sun" or the man in the "tall silk." Any lack of clarity is dispelled a few lines later when we read that "Her wet lips tittered" (211). Here is a simple lesson in tracking voices; when we realize that it is Miss Douce's lips that laughed ("tittered") and not the "tall silk," we then know how to take the first sentence. It is a small point perhaps, (the reader who has made it to "Sirens" has probably learned how to "track" already), but still, it makes us aware of the back and forth movement we must pursue as readers of this chapter. The levels of discourse, the distances between narrator and speaker, are never really secure.

It is amusing to note as well how often the characters, especially in the early part of the chapter, also participate in a kind of plurivocality. Bootssnout's nasty reply to Miss Douce ("Imperthnthn thnthnthn") is a mocking imitation of Miss Douce. Similarly, Miss Douce herself does the voice (again mockingly) of the old man in Boyd's:

> Miss Douce grunted in snuffy fogey's tone:
> --For your what? says he.
> ....
> --Here he was, miss Douce said, cocking her bronze three quarters, ruffling her nosewings. Hufa! Hufa! (213)

The barmaids, again like the narrative voice, also perform synecdochal/metonymic part-making on those they discuss. After they themselves have been respectively identified as "Bronze" and "gold," they in turn note the "Exquisite

contrast" of the couple in the viceregal carriage as "pearl grey and eau de Nil" (211). With them is the man who is identified only as being in the "tall silk." Later, Miss Douce, worrying about a solution for her sun-burn, dismisses Miss Kennedy's suggestion of "borax with...cherry laurel water" (212) with a rather idiomatic synecdoche: "leave it to my hands" (212). Similarly, in deriding the "fogey," they refer to several "greasy" parts of his anatomy: "O greasy eyes! Imagine being married to a man like that! she cried. With his bit of beard!....Married to the greasy nose! she yelled" (214). Later, other characters will perform similar operations. There is Cowley's dubbing of Dollard as "the warrior" (222); and Tom Kernan's ginhot story of an irate husband who ruins the voice of Walter Bapty: "Well, sir, the husband took him by the throat. Scoundrel, said he, you'll sing no more love songs" (231). There is also Bloom's apparent imitation of Farrell ("Waaaaaaalk" [235]), as well as his reading of Robert Emmet's last words, with gaseous variations: "One, two. Let my epitaph be. Kraaaaaa. Written./ I have. Pprrpfffrrppfffff" (239). Thus, for much of the chapter, voices of characters do voices in a manner reflexive of that other voice, the voice of the strange narration.

Interwoven with this reflexive part making of the barmaids is the progress of Bloom. Here, the voice of the narrator abruptly changes the space of the discourse back and forth between the "bronze" and "gold" of the Ormond, and

the meanderings of Leopold Bloom.[139] The first mention of Bloom occurs just after the passing of the viceregal procession, and is preceded by portions of both direct dialogue and descriptive narrative performance:

> Miss Kennedy sauntered sadly from bright light, twining a loose hair behind an ear. Sauntering sadly, gold no more, she twisted twined a hair. Sadly she twined in sauntering gold hair behind a curving ear.
> --It's them has the fine times, sadly then she said.
> A man.
> Bloowho went by by Moulang's pipes... (212)

The descriptive passage is full of movement; Miss Kennedy's slow, sad sauntering is more than transmitted in the prevalence of "s"'s, "i"'s, "tw"'s, etc. But the exaggeration of these sounds, their repetition as the words and clauses continually re-group, gives an exaggerated sense of Miss Douce's movement. As she moves, so do the words, changing and re-ordering their aural/syntactic effect as to almost obscure her movement (no doubt to emphasize the exaggeration of her performance). We move from "Miss Kennedy sauntered sadly from bright light...," to the curious combination of "Sadly she twined in sauntering gold hair...," Surely in any traditionally imitative passage the first sentence would be considered more than enough. But the

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[139] I am thinking again of Chatman. "Discourse space" refers to the "focus of spatial attention. It is the framed area to which the implied audience's attention is directed by the discourse, that portion of the total story-space that is 'remarked' or closed in upon..." (102. Chatman's emphasis). "Story-space" is "what the reader is prompted to create in imagination (to the extent that he does so), on the basis of the characters' perceptions and/or the narrator's reports" (104). We must remember that often "the two spaces coincide" (104).

narrator keeps re-turning until the virtuoso passage ends with a shift back to the voice of Miss Kennedy ("--It's them has the fine times..."), and from there, quite abruptly to Bloom ("A man./ Bloowho...") in some space we have not yet heard of.

"Bloowho['s]" movement "by Moulang's pipes...by Wine's antiques...by Carroll's dusky battered plate..." (212), marks the first wholesale splitting of the audience's attention. This quick movement from the Ormond to Bloom (and then back to "The boots to them, them in the bar..." [212]), which continues throughout this early section, could, in a way, be considered a kind of counterpoint, though not in the specific sense of being a fugue or canon. As I demonstrated in chapter 1, the strictness of canonical or fugal motion cannot be detected without a great deal of narrowing. But what we do have here is a shift to a space of motion which runs parallel to the motion of those in the Ormond. Concomitant with this report of Bloom's movement is the description of his thoughts as they revolve around the prurient text he has purchased for Molly:

> Bloowho went by by Moulang's pipes bearing in his breast the sweets of sin, by Wine's antiques, in memory bearing sweet sinful words, by Carroll's dusky battered plate, for Raoul. (212)

The motion here (and almost always in this chapter) is manifold. The leap to another space leads us to the indefinite "Bloowho," whose physical/external motion is indicated by repeated prepositional phrases ("...by by...by..."), and whose internal motion is marked by the

interpolations of memory of the text of The Sweets of Sin ("in memory bearing sweet sinful words"). The inter-weaving of the description of Bloom's movement and his thoughts is a kind of counterpoint between the inside and the outside of the character, even though it is the narrative voice which describes, indeed, constitutes the movement in both realms. Thus, after setting one discourse space against the other, the writing continues its multiplicity by describing and performing the internal and external spaces of the character in one elaborate inter-weaving of language. We may note, too that this quick shift to Bloom and his book forces us back to the section of "Wandering Rocks" where Bloom purchases it. There, the text interpolates the voices of The Sweets of Sin : "--You are late, he spoke hoarsely, eying her with a suspicious glare" (194). From here we may also re-collect Molly's request for a book by Paul de Kock back in "Calypso."[140]

Thus, motion in "Sirens" always involves a simultaneity of various spaces: within the various spaces that are indicated (the singers in the room adjacent to Bloom; the coming and going of Boylan; the tap of the blind piano tuner, etc.), there is always movement-- even movement within movement. Though we cannot accord a relative "highness" or "lowness" to the places, as we could do in a

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[140]Later in the chapter, the name of the author will occur in connection with Boylan's "Cockcock" knocking on Molly's door. As a kind of synecdoche of tawdry sexuality, this name fits nicely into the aural climaxing of the chapter: "one tapped with a knock, did he knock Paul de Kock with a loud proud knocker with a cock..." (232).

musical composition, yet we can see that the leaps in narrative space and the divisions of language (or lack of division) we may find within them, indicate a concurrence of events (a verticality), which, both at the level of story and discourse, also maintains a strong sense of the linear, or horizontal. The quickness of the shifts is, as Hugh Kenner says, an extention of the "trick the Arranger [the narrative voice] had begun to play in 'Wandering Rocks,' but doing it so frequently [in 'Sirens'] the effect resembles not interpolation but counterpoint."[141] Read "counterpoint," not canon or fugue.: the movement may be quick enough to suggest the independent motion of simultaneous musical spaces (or counterpoint), but there is nothing to preclude our leaving the analogy at just "musical."

With a narrative voice that cuts across the other voices in the chapter, as well as the space that may separate them, we notice that the joking continuity that we discussed earlier takes on a slightly different function in connecting the adjacent places of the text. Bloom's approach to the Ormond is first indicated by little more than a gendered common noun: "A man" (212). Then his proper name is interrupted by a pronoun doing double service: "Bloowho went..." He is not completely named until after we have briefly returned to the bar, and even then he is merely a quick interjection ("Bloom") amidst its chatter. As the talk at the Ormond continues, Bloom presumably continues his

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[141]Hugh Kenner, Ulysses (London: George Allen & Unwin, 1982) 91.

course. But his progress almost seems to be lost, as the barmaids talk of sun-burn remedies and the old chemist; the narrator chides us with a questioning reminder: "But Bloom?" (213). The question (and is it our voice that is mimicked here?) reminds us of Bloom's indistinctness, of a kind of amibiguity of identity that has marked, and continues to mark, his movement in the chapter. As Jackson I. Cope points out, the early description of Bloom's progress with "sweet sinful words" in mind demonstrates the indecisiveness of Bloom's identity as one "seen hiding sexual luxury in the secret heart and [also] Bloom as castrate cuckold"[142] This lack of distinction is a slightly more complex version of playful continuity. The ambiguous identity of Bloom is mixed further as the narrative voice continues to make tangential connections. At a shrieking moment in the discussion at the Ormond, the "goggle eye" of the man in Boyd's comes up, and Miss Douce rejoins to Miss Kennedy, "in deep bronze laughter,": "--And your other eye!" (213). Significantly, the narrator (that other eye) switches to Bloom's "dark eye," ("Bloowhose dark eye read Aaron Figather's name...."), and introduces the first direct interior monologue: "Why do I always think Figather?" Bloom's thoughts on names ("And Prosper Lore's huguenot name"), spurred by what he sees, change to thoughts of what he cannot see; that what is underneath the robes of the icons of the Vir ary: "By

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[142] Jackson A. Cope, "Sirens," James Joyce's Ulysses: Critical Essays, Eds. Clive Hart and David Hayman (Berkely: University of California Press, 1977) 217-242. 226.

Bassi's blessed virgins. Bloom's dark eyes went by. Bluerobed, white under come to me. God they believe she is: or goddess" (213). The connections here are, again, multidirectional. Much later in the chapter, Bloom will contemplate the virginity of Miss Douce: "Blank face. Virgin should say..." (234). Miss Douce is the last voice from the Ormond that we hear before the shift to Bloom. Bloom's lascivious thoughts in relation to the icon of virginity have an indirect connection to Miss Douce which will be expanded later on when Bloom is in her presence; at the moment, the icon suffices. Later, in the context of Bloom's speculations about the virgin Douce, she, will become icon: "See. Play on her. Lip Blow. Body of white woman, a flute alive..." (234).[143]

While it is true that Bloom's speculations about playing the "flute" of woman do have the air of Freudian commonplace, it is also true that Bloom is himself played upon as much, or more, as many in the text.[144] The quick change from the "other eye" to Bloom's "dark eyes" sustains a very oblique connection between the man in the drugstore and Bloom. The distance between the two seems to collapse

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[143]As the image grows here, it is interesting to notice a blurring of its sexual specificity. Bloom's thoughts about "Three holes, all women," or as "flute[s] alive," has a definite phallic resonance. Here, and elsewhere, the sexual symbolic takes on a certain androgyny.

[144]If woman is the "lack" that Bloom suggests here and in his image of the virgin female as a blank page ("Write something on it: page" [234]), then it is very ironic that the extent of Bloom's sexual contact with Martha Clifford goes only so far as a dubious self-inscription: writing, for Bloom, is surely a sign of a secure absence.

altogether when Miss Douce finally shouts the preposterousness of being "Married to the greasy nose!" (214). The peculiar phallic substitute (symbol/synecdoche) creates a kind of linguistic orgasm ("All flushed (O!), panting, sweating (O!), all breathless" [214]) in which the barmaids undergo a kind of synecdochal fusing: "they urged each each to peal after peal, ringing in changes, bronzegold, goldbronze..." (214). And then, another change (of voice?, of place?) in which a voice speaks: "Married to Bloom, to greaseabloom" (214). The changes rung in by the bronze and gold seem to change Bloom as well: a rather greasy sea change which now fuses Bloom and the "old fogey."

If all this serves to place Bloom, if not in the presence of Miss Douce, but as Cope suggests, "in [her] psychic typology,"[145] then we can see too that she is part of the complex typology of Bloom's fantasizing as well. The "typing" of characters, and especially Bloom, in this writing of the coalescence and dispersion of interior spaces, is, like the writing of any kind of space in "Sirens," comprised of a multiplicity of substitutions: and the priority of any given identity (or cipher of identity) is generally hard to tell. There is a sense in which the indefiniteness of identity is never entirely laid to rest. If Bloom is castrate cuckold, then he is as much a borderline lascivious fogey, and also, as Cope would have it, "that strong sailor rounding home toward Ithaca, toward

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[145]Cope, 227.

Molly."[146] Bloom will also inscribe himself later as the naughty Henry Flower, verbal lover of another potential Molly figure, Martha Clifford (229-230). In this scheme, Lydia Douce plays double for both the virgin, and for Molly.[147] Miss Douce seems to sustain the connection herself when she sings the line from the song of the east: "O, Idolores, queen of the eastern seas!" (215).[148]

Characters, both male and female, often share identities. It is no mistake that Simon Dedalus enters the Ormond, "picking chips off one of his rocky thumbnails" (214), right after the barmaids' laughter. With a subtle naturalistic stroke ("rocks [on] rocky thumbnail[]"), the narrator places the aging Dedalus in the typology of the fogey. But a change occurs in the kind of speech that takes place between male and female when they meet. A certain tattered air of the Lady and Gentleman pervades the conversations which, (no doubt to add a little extra ironic distance) are partially mediated by the narrator:[149]

> --O, welcome back, miss Douce.
> --He held her hand. Enjoyed her holidays?
> --Tiptop.

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[146]Cope, 227.

[147]Richard Ellman in Ulysses on the Liffey (London: Faber, 1974) 107 notes the Martha-Douce-Molly connection, as does Cope, 227. Typological/mythical analyses of Joyce are legion. But see chapter four of this thesis for further discusssion of the problem of this kind of reading. For the moment, I will follow a more conventional reading, without, I trust, going too far down its path.

[148]This may have other implications. See chapter four, page 76?

[149]Helen Cixous, The Exile of James Joyce, Trans. Sally A.J. Purcell (New York: David Lewis, 1972) 48. Cixious mentions the "gentleman" and "lady" aspect of intercourse between the sexes, both here and on other occasions in the chapter.

> He hoped she had nice weather in Rostrevor.
> --Gorgeous, she said. Look at the holy show I am. Lying out on the strand all day.
> --That was exceedingly naughty of you, Mr Dedalus told her and pressed her hand indulgently. Tempting poor simple males. (214)

Dedalus cannot, however, keep up this roguish gallantry. The first metonymic "Jingle" (215) of Blazes Boylan is heard from afar, announcing the first movement of the Raoul/tenor/lover figure.[150] Dedalus at this point seems to miss the lady-like movements of Miss Douce, by getting lost in a somewhat morbid reverie on the Mourne Mountains: "Must be a great tonic in the air down there. But a long threatening comes at last, they say. Yes. Yes." (215). The narrator cannot help but observe: "With grace she tapped a measure of gold whisky...Alacrity she served" (215). The narrator then echoes this "Yes," as Dedalus, in his morose preoccupation, twists and twines the maidenhair of his tobacco, the substitute/symbol of his siren self-pity: "Yes. He fingered shreds of hair, her maidenhair, her mermaid's, into the bowl" (215). This of course parallels the sadness of Miss Kennedy who, just a moment before, had sadly twisted twined her own maiden's hair. Then all falls silent in an oxymoronic moment where the words of sad self-pity and affirmation float upon the narrator's voice: "None nought said nothing. Yes." (215). But soon, Miss Douce trills her song ("O, Idolores..."), Dedalus revives ("--Was Mr Lidwell in today?"), into the Ormond comes Lenehan, and across the

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[150] Later, Dedalus will be conflated with the lover Lionel in another tenor role. The connection to Boylan is of course parodic.

bridge of "Yessex" comes Bloom, himself a new context for the word of affirmation, for Molly's word: "Mr Bloom reached Essex bridge. Yes, Mr Bloom crossed bridge of Yessex" (215). The change of space, of context, changes too the word. The end of the book re-sounds in the middle, as the place of crossing (Essex bridge) becomes the space of affirmation, "bridge of Yessex." But the affirmation is ambiguous: is this Bloom's acceptance of Boylan as surrogate/substitute for himself as Molly's lover (Boylan will cross this same bridge in a moment as "a gay hat riding on a jaunting car" [217])?; is it a kind of sign of Bloom's imminent sense of sexual rejuvenation ("Too late now. Or if not? If not? If still?" [234]); or is this a shared linguistic figure of Bloom's and Molly's potential congruence? We cannot (must not) choose; for here again, the sign of Joycean narration resists enclosure, marks itself as the trace of a signifying (not of a closed signification) which offers in its peculiar imitative strain, the concreteness (we can trace its constituent elements, read "Yessex" as a playful acoustical image) and ambiguity (where will the signifying end?) that shape it as a narrative analogy to music.

But there is still a way to go in this chapter of simultaneity and motion, where flux, change and concurrence mark the movement of language as it defines the space through which it moves. Coalescence and dispersion mark (sign?) this as a musical writing of movement and simultaneity, where voices, identities, and spaces maneouver

and participate in each other. And so it will continue; as the space of the Ormond fills with music.

IV. "Words? Music?...": The Intertext of Song

Introduction.

One of the most significant elements in the narrative of "Sirens" is the intertext of song. As I noted in chapter one, Zack Bowen's tracing of the musical allusions in this chapter, and indeed, the whole of Ulysses, is a piece of scholarly work formidable in its thoroughness and range. But Bowen's reading, both in his article, "The Bronzegold Sirensong" mentioned in chapter one, and in his later Musical Allusions in the Works of James Joyce[151] follows a universalizing process that will not completely suffice for a re-reading of the chapter. Using Bowen as a point of departure I will first give a brief presentation of one of Bowen's readings which will demonstrate the direction that I do not want to go.[152] The example comes from the later text, Musical Allusions in the Works of James Joyce.

Bowen is, of course, acutely aware of the intra/intertextual connections that pervade this chapter. A telling demonstration of his method involves a discussion pertaining to the connections that surround Stephen, the blind piano tuner, and the figure of one of the songs in

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[151]Zack Bowen, Musical Allusions in the Works of James Joyce: Early Poetry through Ulysses (Albany: State University of New York Press, 1974) 160-211. This is basically an expansion of the earlier article cited in chapter one. The book I will refer to as Allusions, the article, as "Bronzegold."

[152]The reader will understand that I am not attempting to disparage Bowen, or any of those who would propose the "essentialness" of Joyce's mythic intertext. I must demonstrate and move away from Bowen as a means of re-viewing the text. The doubleness of my own gesture here will, I hope, show both my respect and my necessity.

"Sirens," the croppy boy. A clear intratextual link between Stephen and the tuner is that both (though for very different reasons) "tap" their way blindly through part of the text: Stephen in "Proteus" ("I am getting on nicely in the dark. My ash sword hangs at my side. Tap with it: they do" [31]), and the tuner, most audibly, during the section of "Sirens" in which Dollard sings "The Croppy Boy" (231-238).[153] The typological/mythical interrelating here is quite complex. Bowen notes that the song's "false-father motif...is reflected in Stephen's view of his own father."[154] Moreover, the croppy boy's forgetting to pray for his mother's rest is "parallel to Stephen's sin regarding his mother's death and Stephen's agenbite of inwit."[155] As for the piano tuner, Bowen notes that his "'bitches bastard' echoes through the narrator's rendition of Dollard's song," and that the boy's entering "the 'lonely Ormond hall' at the end of Sirens puts him directly in the croppy boy's place."[156] Bloom, as Bowen also notes, gives aid to both Stephen (at the end of "Circe"), and the blind boy (in "Lystregonians" [148-150]).[157] Thus, Bloom becomes

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[153]Bowen, Allusions, 204.
[154]Bowen, Allusions, 204. Note that the connection relies upon a pun.
[155]Bowen, Allusions, 204.
[156]Bowen, Allusions, 204. Bowen is referring to the entry of the tuner which is given in language similar to that of the song: "Tap. A youth entered a lonely Ormond hall" (238). The line from the song, as quoted in Bowen, is "The youth has enter'd an empty hall" (196). This line is interpolated earlier in "Sirens" by the narrative voice: "The voice of warning...told them the youth had entered a lonely hall" (233).
[157]Bowen, Allusions, 204.

symbolically the true "father-figure." The theme of betrayal in the song, and in Ulysses ultimately includes Bloom, and, according to Bowen, "Eventually everyone can be linked with the croppy boy...as the song, like other major musical works in the chapter, takes on overtones of being both the means and the end of the universalizing process" [my emphasis].[158] The "universalizing process" is for Bowen the means by which characters and their situations in Ulysses become, or are identified with the figures or situations in the songs or operas that are alluded to. To Bowen, the moment of citation or allusion is a moment of in-difference, of collapse between stories, figures, characters both inside and outside (if we may be allowed the distinction) the text. The story (or stories) that is alluded to creates a stratum of verification for the figures and figurations in the chapter. It is this reading of in-difference that I would like to get past. I do not disparage Bowen's scholarship, only the tendency to make the process of signifying stop, or reside somewhere in the "Truth" of some previous story.

In chapter three, I use the the word "typology" (a potentially transcendent word) and its variants as a means of describing a particular set of narrative possibilities rather than moral, or essentialist necessities. If there is something missing in my mentioning of "types" it is that the exchange, or variable repetition which constitutes the intra-textual space of "Sirens" (of Ulysses) is in many ways

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[158]Bowen, Allusions, 204.

"held together" by a plurality of allusions, an intertextual underpinning which is at various times more and less overt. In a simple way, for instance, the "old fogey" typology which rises out of the conversation between Miss Douce and Miss Kennedy, and which seems to include many of those who enter the Ormond, has the stereotypicality of a cultural "common" text.[159] The "bit of beard" and the "greasy nose," here allowed by the narrative to pass as elements of unmediated speech (watch as the "naturalistic" becomes/includes the symbolic), are common figures of emasculation, respective synecdochal emblems of effeminacy (the contempt of the feminine) and reduced phallic grandeur. The implications of the fallen male state echo too one of the oldest literary/cultural jokes: that of the cuckold, a type with which Leopold Bloom will soon be identified. In this reading, there is nothing that shapes itself as universal necessity. Instead, we see the manifestation of a common symbolic encoding, which pertains explicitly to Bloom in the narrator's "greaseabloom." The symbolic fiction of the cultural text loudly enters the fiction of "Sirens," but its necessity as "fundamental" story is undercut by the narrative voice that would also include Bloom under the banner of emasculation. After the entry of Boylan who is hailed by Lenehan as "the conquering hero," Bloom, about to follow Boylan, is hailed by the narrator as the "unconquered hero" (217). This is perhaps a small point, but it serves to

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[159] The intertext, of course, need not deal only with the written.

illustrate that the iconography of the emasculated cuckold and of the "unconquered hero" are not types between which we are to choose; rather, they are figurations which mark a discontinuity between the fictions that surround the text, and permeate the text itself. The priority of one over the other is not something we can ever really decide.

We cannot, however, dismiss the tracing of allusions that Bowen elaborates. The symbolic code is one which cannot be passed over in the re-reading/writing of the Joycean text. But we will attempt to include it differently. We will attend to the intertext of "Sirens" not as a set of universal repetitions (figurations of a truth which pervades, transcends, and yet links any and all of its manifestations), but as the site of the problem of citation, indeed, as a critique of the expectation of the universal in the repetition of songs. We will consider allusions, typological manifestations, etc. as traces of a matrix of writing, as threads to and from other texts (written and unwritten), as the peculiar form of the Joycean intertext, in which

> The value is to be found in the heterogeneity, in the very distance between...diverse elements that the writing will cross in a ceaseless play of relations and correspondences in which every element becomes the fiction of another. The unity of these elements is not, then, as is generally supposed, one of content, of meaning, but one grasped at the level of their reality as forms, as fictions. What is constructed in the play of their interrelations in the writing is a discontinuity in progress, a constant displacement from fiction to fiction.[160]

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[160]Stephen Heath, "Ambiviolences: Notes for reading Joyce," Post-structuralist Joyce: Essays from the French, Eds. Derek

We will also keep in mind the possible analogy between music and language as systems of difference (chapter two), as well as the notion of song (alluded to at the end of chapter one) as itself a form of difference: that is, a form composed of the different systems of music and language.

The emphasis on vocal music in "Sirens" creates a complex kind of intertext. In chapter one, I mention the inherent contiguity of the song, and by extension, any form of vocal music.[161] The doubleness of the vocal composition, its condition as a place of meeting for music and language, acts as an emblem of the writing of "Sirens," that is, as an emblem of difference. By this I mean that in song, the voice is in "a double posture, a double production: of language and of music,"[162] just as the narrative of "Sirens," with its recombinant/substitutive linguistic play, and its strange manipulations of time and space, is itself always in some kind of a "double (at least double) posture."

But there is another kind of doubling in the vocal/musical intertext of "Sirens" which has very direct implications in the narrative technique. Marc E. Blanchard, in a discussion of Elias Canetti's The Voices of Marrakesh, says something which, with some minor adjustments, may prove germane to "Sirens:"

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[160](cont'd) Attridge and Daniel Ferrer (Cambridge: Cambridge UP, 1984) 31-68. 40.

[161]See page 16.

[162]Roland Barthes, "The Grain of the Voice," The Responsibility of Forms, 269.

> Words belong to everyone, the voice, one voice only to someone. It is this ambiguity of a body like no other and of this sound like all others, with which Canetti confronts us.[163]

While we would resist the absolute linking of language and "everyone,"[164] we will maintain for our purposes the paradoxical sense of the particularity of the a voice ("a body like no other"), and the lack of the oneness of words ("this sound like all others"). This paradox, or doubleness invades and establishes the musical intertext of "Sirens." But here the song, in its efficacy as a cultural utterance, is used to expose the loss of difference in the assumption of "private expression" through the means of "public tonality,"[165] an assumption shared by the majority of singers and listeners in the chapter. This is done, however paradoxically, by the predominance of a narrative voice which maintains difference through its usual (unusual) phonemic/syntactic play, as well as its selection or citation from the language of "common" cultural fictions of tonal interpretation. As a result, a sense of ambiguity, and even displacement strongly inhabits the musical moments of the chapter. It is not necessary to discuss them all, so we will focus our comments on a few of the more significant musical intertextual occurrences.

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[163]Marc E. Blanchard, "The Sound of Songs: the Voice in the Text," Hermeneutics and Deconstruction, Eds. Hugh J. Silverman and Don Ihde (Albany: State University of New York Press, 1985) 122-135. 130.

[164]Always the problem of who "everyone" is--even among those that ostensibly share the "same" language.

[165]I quote from my citation of Norton in chapter two of this paper. See page 22.

One of the more striking moments is Simon Dedalus' playing of "Goodbye, Sweetheart, Goodbye." The movement into this song is preceded by an interesting loss of a clear referent for the pronoun "he," something which the narrative voice, in apparent imitation of some readerly voice (ours?), draws attention to:

> Upholding the lid he (who?) gazed in the coffin (coffin?) at the oblique triple (piano!) wires. He pressed (the same who pressed indulgently her hand), soft pedalling, a triple of keys...(216)

The interpolated questions happily resolve as the voices seem to join in their recognition of the "(piano!)." Dedalus, however, is not directly named, he is merely signified by reference to his earlier gentlemanly posing with Miss Douce as "(the same who pressed indulgently her hand)." Pronominal confusion persists as Dedalus strikes the tuning fork left by the blind piano tuner:

> From the saloon a call came, long in dying. That was the tuningfork the tuner had there he forgot that he now struck. A call again. That he now poised that it now throbbed. You hear? It throbbed, pure, purer, softly, and softlier, its buzzing prongs. Longer in dying call. (217)

At the sound of the fork, Dedalus seems to disappear, lost in the pronouns that unite him to the tuner, and yet obliterate both ("the tuner had that he now struck").

Significantly, this moment of the decomposition of identity occurs amidst the sounding of an "absolute" pitch.[166] Hugh Kenner believes that in this passage Joyce is

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[166]Willi Apel and Ralph T. Daniel, The Harvard Brief Dictionary of Music (New York: Simon & Schuster, 1960). Apel and Daniel say that the tuning fork is used to "indicate the correct absolute pitch, usually for the tone a..." (317).

"abrogating syntactic canons in adhering to imitative ones."[167] But we might ask: "Imitative of what?" Without explicit mention of the tuning fork and its "buzzing prongs" could we be certain of what exactly it is that constitutes this "Long in dying call"? I think that what is being described here is not the fork's sound, but its absoluteness: and described in less than absolute terms. If we consider Jackson I. Cope's suggestion that this early section of the chapter is "dominated by tumescence--a sort of group [and mainly male] masturbation...[in which]...Simon flirts with Douce; Lenehan, put down by Kennedy...is brought up by Douce again;...[etc.]...,"[168] then we may be able to view the language here in quite a different way. We must note how Dedalus' hand moves from an initial flirtation with Miss Douce (214), to an ostensibly similar pressing of the piano keys (217). From the substitution of the piano keys for Miss Douce, it is but a little way to the replacement of tuningfork for piano.[169] The fork is apparently struck and, hence, tumesces, "poised" and "throbb[ing]," then detumesces, growing "softlier." Considering what we have seen about mobility of the Joycean signifier, it seems unlikely that such words as "throbbed," "poised," or "prong" will merely stand still as imitations of sound. Indeed, all

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[167]Kenner, Ulysses, 89.

[168]Cope, 227.

[169]The body is in several places connected to musical instruments: Bloom does it once in reference to the plight of men ("We are their [women's] harps" [223]), and later, as we have seen, in reference to women ("a flute alive...all women" [234]); Simon later makes a play on (so to speak) the size of Dollard's "organ" (222); etc.

of this has less to do with sound than it does with a kind of rhetorization of the onanism of the absolute. The "pure" pitch is anthropomorphized, made to reside within a web of tawdry sexual imagery. Thus, it is rendered "impurely;" it is already at the moment of its sounding, interpreted, mediated, diffused by the language that describes it. It is already different from itself, displaced at the very moment in which it is described. The body (any body), and thus the voice, is being deferred. Hearing becomes a collaboration of sublimated sexual imagery.

All this before Simon even begins to play the song. When the song does begin, it provides a context for another set of displacements. In a significant performance of narrative-musical doubling, Joyce inscribes the unsung language of the song: "--The bright stars fade.../ A voiceless song sang from within, singing" (217). The voice is missing, though the words are here, if only for the reader's eyes. The joke is, of course, that Joyce is re-presenting what is not there, at least in any "realistic" sense. In effect, the song is split, exposed in its supplementarity;[170] that is, as a place where word and note

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[170] I am thinking of the term "supplement" in Derridean terms. See Of Grammatology, Trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins UP, 1974). In his discussion of Rousseau's conception of the relationship between speech and writing, Derrida reminds us of the double sense of the French word "supplementer," which means both "to add" and "to substitute:" "But the supplement supplements. It adds only to replace....As substitute, it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by the mark of an emptiness" (145).

supply simultaneous support (note adds to what word cannot "express," thus, in a sense, it substitutes for word; and vice versa) and obliteration of each other, all in the name of "expression." Thus, words enter here simply as signifiers of their non-presence, as markers of the incompleteness, the part-iality of the song.

Similarly, the music of the song, like the sound of the tuningfork, is less imitated than "figured," rendered in the imagery of cultural interpretive listening:

> A duodene of birdnotes chirruped bright treble answer under sensitive hands. Brightly the keys, all twinkling, linked, all harpsichording, called to a voice to sing the strain of dewy morn, of youth, of love's leavetaking, life's, love's morn. (217)

Once more, the language has less to do with imitating sound than with how sound is heard. This is the imagery of affects ("birdnotes chirruped bright treble....all twinkling...all harpsichording"), of the expectation of "subjective expression" through the public predetermination of tonal song. For where is the subject? Though the music calls "to a voice," no-body in particular seems to answer. The "voice like no other" is here deferred, has become instead the voice of <u>any</u> other. For "them in the bar," (and perhaps for the Western tonal listener in general) what is heard is immediately interpreted, held under control by the "laws" of expression, thus producing a condition of indifferent participation in the public/private paradox of tonal song. But it is not the condition of the narrative; for the very figurations that stand in for sound, borrowed as they are

from the fictions of tonal expressivity, mark themselves as self-conscious dis-figurations of sound, signifiers of other signifiers that have already interpreted and displaced that which they would name.[171]

Syntax too plays a part in the double gesture of the exposure of indifference and the maintaining of difference. The phrases, "all twinkling," and "all harpsichording" are examples of peculiar kind of verbal adjectives. In a more usual grammatical sequence, they might work thus: "the keys were all twinkling;" "the keys were all harpsichording." The point is that they are locutions of "predication," as Barthes might put it, and thus have an "economic function"[172] (and in what follows I will appear to contradict my earlier statements about the absence of the subject). Barthes continues by saying that

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[171]This does not contradict my discussion in chapter two of the possible correlations between this narrative and music. The emphasis in chapter two, you will recall, is less on the linguistic imitation of sound than on the sense of the linguistic <u>as</u> sound. The difference is that the recombinant play of the narrative establishes its correlation to a musical process in a general sense; I am not there maintaining that the narrative is imitative of a musical form, or even of the melodies or accompaniment of songs that Joyce probably knew very well. This is not to say that even in the passages we have discussed so far in this chapter there are not words that may be taken to imitate sounds: "chirruped," "a call...long in dying, "buzzing," etc. (See Bowen, "Bronzegold," 250, for a short list of poetic-imitational techniques; also Gilbert, 254-256, for a list of possible imitations of musical techniques). But my emphasis is on the implications of narrative technique as it explores its own potential for signifying, not signification (the stopping of meaning: "this word corresponds to that sound"). Signification is the process entered into by those in the Ormond; it is the way they sing and hear. It is not necessarily the process of music, or of Joyce's narrative.

[172]Barthes, "The Grain of the Voice," 267-8.

> the predicate is always the rampart by which the subject's image-repertoire protects itself against the loss that threatens it...music has an image-repertoire whose function is to reassure, to constitute the subject, who hears it.[173]

We might add, also those who sing it. But if Barthes maintains that the subject is constituted by music, then am I not (by citational inference) placing myself in contradiction? Not really, since the interpretive tonal moment (sung or just heard) not only obliterates the subject, but also, allows a space for it to creep back in, however transformed. A voice, some particular voice, may enter into the place of public expressivity, may become the voice "like no other" which takes its place amidst the "image-repertoire" of expression as the voice or speaker of the song. Thus, in this repetition the subject is constituted, acquired, and also deferred.

The intertextual moment of song is, then, one of both absence and presence; it is a writing of displacement, or replacement, in which identity is problematized, dispersed, a process of which those in the Ormond, except perhaps Bloom, remain unconscious. The text of "Sirens," however, does not.

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[173]Barthes, "The Grain of the Voice," 268. By "economic function," I take Barthes to mean that it is somehow a "good investment" for the listener to subscribe to an image-repertoire in the face of the aesthetic object. In this way truths about "Truth," "Beauty," etc., may be merely consumed, without one ever having to even question the methods by which a mode of expression is able to signify such things. This is the economy of shoring one's aesthetic fragments against one's ruin or abyss.

It is appropriate, then, that dispersion should so mark the actions of those who are present in the bar during the playing of this song. Boylan shows up during the song, and his arrival is marked by a synecdochal entrance: "Jingle jaunted by the curb and stopped....Blazes Boylan's smart tan shoes creaked on the barfloor where he strode" (217). The barmaids make synecdochal response ("Yes, gold from anear by bronze from afar" [217]), and, amidst all this fragmentary coming and going, prepare themselves to assume their "like lady, ladylike" (217) roles: "fair miss Kennedy....smiled on him. But sister bronze outsmiled her, preening for him her richer hair, a bosom and a rose" (218). The ladylike posing, especially of Miss Douce, is a kind of euphemism for flirtation. In the last chapter, I noted that she sings "The Shade of the Palm," "an exotic song of the east ("O, Idolores..." [215]), which according to conventional readings, identifies her with Molly.[174] But we may now wish to take this further. Whether or not this song does identify her with Molly, it also marks her as a cipher of the exotic, of the sexual. And "sexual" in this case (and probably for much of the chapter) we may take to mean, male sexual fantasy.[175] The speaker of the song, as is clear from Bowen's transcription of the lyrics, is male,[176]; thus, Miss

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[174] See chapter three, p.57.

[175] This has definite implications for Molly too.

[176] In the first stanza of the song, the speaker mentions that "There is a maid keeping her tryst with me," and also asks," How can I leave her alone...How can I part from her..." (Bowen, "Bronzegold," 251-2). Moreover, the line which Douce inaccurately sings is the first part of the chorus: "Oh my Dolores Queen of the Eastern Sea! (Bowen,

Douce, in acquiring or constituting her "self" through the song, takes part in a double displacement. Instead of constituting herself as "subject" through the economy of the song, she takes on the role of object. With the words of the song still playing about her lips, she becomes the manifestation of the song's deferred object of desire:

> Lenehan still drank and grinned...at miss Douce's lips that all but hummed, not shut, the oceansong her lips had trilled. Idolores. The eastern seas. (218)

There is also a sense of bartering ("--Fine goods in small parcels./ That is to say she" [218]) here that emphasizes the double displacement of Miss Douce within the economy of the song and the bar. As she returns Boylan's change, the narrator interpolates lines from the song for descriptive purposes: "Fair one of Egypt teased and sorted in the till and hummed and handed coins in change. Look to the west. A clack. For me" (218).[177] The culmination of all this splitting of character comes when Miss Douce, at the begging of Lenehan, makes yet another transformation. She rings the bell of her body which echoes again all the masturbatory displacement in the songs:

> -- Go on! Do! Sonnez!
> Bending, she nipped a peak of skirt above her knee. Delayed. Taunted them still, bending, suspending, with wilful eyes.

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[176](cont'd) 252). Bowen relates the first stanza to Boylan, with its "assurances of a tryst," while the second stanza has more to do with Bloom "with its echoes of former days of love" (Bowen, 252). The critical reading here seems to sustain the absenting of Miss Douce.

[177]In the lyrics that Bowen cites, the phrase is "Fair one of Eden, look to the West for me!" (Bowen, "Bronzegold," 252).

> --Sonnez!
> Smack. She set free sudden in rebound her nipped elastic garter smackwarm against her smackable a woman's warmhosed thigh.
> --La cloche! cried gleeful Lenehan. (219)

All of this takes place while the voiceless song continues singing "Goodbye, Sweetheart, Goodbye." This background song is part of a reflexive narrative move which subtly emphasizes the displacements going on in the bar. As the tension builds toward the climax of Miss Douce's performance, the discourse continues its own displacing double play. One double moment I have already mentioned in chapter two: the deceptive correspondence between the high note and the "hie" word: "--...to Flora's lips did hie./ High, a high note pealed in the treble clear" (219). But this is just part of the play; for as things rise around this "high" note, the silent singer sings wrong words. According to Bowen, the line from the song actually goes: "And morn to floral lips doth hie."[178] Bowen notes that the error is not due to Bloom's inaccurate memory since "he is not even in earshot of the piano for most of the song."[179] Moreover, if the song is not actually being sung, then the fault cannot be Dedalus' either. Bowen offers a curious explanation when he suggests that "Joyce is representing the notes with the lyrics that accompany them, and the incorrect quotation is therefore the narrator's."[180] We cannot dispute that it is the narrator who is ostensibly in error, but I

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[178] Bowen, "Bronzegold," 255.
[179] Bowen, "Bronzegold," 255.
[180] Bowen, "Bronzegold," 255.

not see what this has to do with the lyrics "representing" the notes to the song. Presumably, one may change the lyrics without changing the music. But leaving possible disputes about authorial intention aside, we may consider this "error" as a portal of discovery in which the musical intertext again enacts the presence/absence gesture of song. Recalling Barthes' discussion of the predication of the subject through the image-repertoire of music, we perceive in this moment of "error" a kind of linguistic demonstration of music's constitutive effect. An adjective, "floral," turns into a noun, "Flora;" a part "floral lips," is turned into a (w)hole, "Flora."[181] Thus, an "erroneous" repetition of the song constitutes the textual cipher of an identity, one that is neither "in" the song, nor "in" Ulysses. The moment of error exposes the moment of substitution, of displacement that occurs in the musical masturbatory moment of the bar. "Flora" is forever deferred in this citation of words that are not present; thus, the discourse reflexively parallels the absenting of Miss Douce and her own deferred presence within the context of the Ormond.[182]

Into this space of bar room musical in-difference comes Bloom. He occupies an unusual position in the chapter since

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[181] In chapter two, I discussed the shifting grammaticality of words in "Sirens." Considering all the play with words and names that go on in this book (the Man in the Macintosh; the various versions of Bloom's name; etc.), it seems unlikely that this is merely a case of Joyce nodding.

[182] The "realistic" elements that we must include always have a certain un-realistic aspect in Joyce. No matter where the discourse goes, the story can never be overlooked. Idea: Is this one of the differences between "modernism" and "postmodernism?"

he is both participant and recalcitrant, insider and outsider of the general tonal tendencies of his peers. Technically, Bloom has very good ears. He knows, for instance, that the piano "Sounds better than last time I heard. Tuned probably" (224), and can even distinguish the peculiarities of Cowley's touch at the piano: "Piano again. Cowley it is" (223). To a large degree, he also shares in the interpretive leanings of those around him. When Richie Goulding whistles "All is lost now" (again without words) Bloom recalls the story of the opera (La Sonnambula) from which it comes, and recontextualizes it: "Yes, I remember. Lovely air. In sleep she went to him. Innocence in the moon" (224),[183] Soon, the public tonal text takes on a generalized significance in Bloom's reverie, effectively (almost) displacing the particulars of his own situation: "Still hold her back. Call name. Touch water. Jingle jaunty. Too late. She longed to go. That's why. Woman. As easy stop the sea. Yes: all is lost" (224).

Bloom's movement here is significant. From the particulars of the story, he moves to generalizations about "Woman." Differences seem to collapse as he identifies with the tragic voice of Elvino: "A beautiful air, said Bloom lost Leopold. I know it well" (224). What we observe here is an instance where the signified (that which is recalled by

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[183]Bowen briefly recaps the story: "Amina, betrothed to Elvino, sleepwalks into another man's room at an inn, dreaming she is coming to Elvino....Elvino denounces...Amina , and his subsequent misery prompts the aria..." ("Bronzegold," 264-5).

the music; the story of La Sonnambula, in particular, Elvino's moment of misguided despair) becomes the signifier of the mythology of the sexually relentless "Woman," and "Man's" concomitant perpetual chagrin.[184] And, as is usually the case with such mythologies, "The meaning is already complete, it postulates a kind of knowledge, a past, a memory, a comparative order of facts, ideas, decisions."[185] Bloom's movement identifies him (constitutes him) with/as Elvino; the image-repertoire supplies the mythological "knowledge" of identity. Part of a song (a bit of melody, no words) fills in the blank, and the subject is "created:" just another particular participant in the eternal struggle between "Man" and "Woman."

But the mythologies of listening may, in their turn, be signifiers for an almost entirely sublimated and impending dimension of hearing. What Joyce's intertext has been establishing all along is the unconscious erotics of listening, the fetishism of tonal expression. Rather than a simple correlating of musical archetypes and Dublin bar-types, Joyce offers an examination of the heard and unheard, of the more or less conscious mythologies of interpretation (such as Bloom's), and, of the displaced or marginalized hearing/interpreting which shadows the myths of the communal ear.

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[184]For Barthes' discussion of how the signified becomes the signifier, see Mythologies, Trans. Annette Lavers (New York: Hill and Wang, 1972) 114-115.

[185]Barthes, Mythologies, 117.

A very significant moment in the exposure of the communal unconscious takes place during Simon Dedalus' version of "When first I saw that form endearing." The rendition he performs is itself an interesting emblem of a series of displacements. As Bowen notes, Dedalus sings the English version of an Italian translation from the German opera, Martha. The sensation of the music seems to bridge differences in languages as the "form endearing" of song permeates the nervous systems of its ready listeners: "Braintipped, cheek touched with flame, they listened feeling that flow endearing flow over skin limbs heart soul spine" (225). From sensation, sound moves quickly into image: "through the hush of air a voice sang to them....touching their still ears with words, still hearts of their each his remembered lives" (225). Public and private distinctions break down as the mythology of the "lovesoft oftloved word" offers its "mercy of beauty:" "sorrow from them each seemed to from both depart when first they heard" (225). The mythology here is named by Bloom as "Love that is singing" (225); "Language of love" (226).

But the voice that carries this language of love becomes increasingly phallic ("Tenderness it welled: slow, swelling, full it throbbed...a pulsing proud erect" [225]), and its entry into Bloom's ear is related in phrases suggestive of a kind of voyeuristic pleasure:

> Bloom. Full of warm jamjam lickitup secretness flowed to flow in music out, in desire...Tipping her tepping her tapping her topping her. Tup....Flood, gush, flow, joygush, tupthrob. Now! Language of

love. (226)

At the crescendo of the song comes an orgasm of reconstituted subjects:

> --Come...!
> It soared, a bird, it held its flight....soaring high, high resplendent, aflame, crowned, high in the effulgence symbolistic...everywhere all soaring all around about the all, the endlessnessnessness.....
> --To me!
> Siopold!
> Consumed.

This moment of consummation is generally regarded as a crucial one in terms of the problem of paternity which pervades Ulysses. Jackson I. Cope gives perhaps the most concise version of this reading:

> This is the moment of passing on, Simon's best moment, Bloom's "beginning" toward his paternal destiny. If we allow the joke to have its poetry, we meet Joyce's precedent patterns of aspiration in the birdflight, disembodied, soaring.[186]

A "mythic inversion" occurs as Simon "bow[s] out," allowing "Icarus [Stephen] to become Dedalus; but offering to the new father Bloom the idiom by which Stephen can be trained to transcend himself...music."[187]

However plausible this line of reading may be, it seems curious in a way that with all the masturbatory suggestions

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[186] Cope, 232. Cope is thinking of the bird imagery that prevails in Portrait.

[187] Cope, 232. It is interesting that Cope sees this as succession rather than impregnation. Jeanne Perreault, however, in "Male Maternity in Ulysses, forthcoming in ESC, (September, 1987), does not miss it. Following a reading of the religious/mystical imagery of Ulysses, Perreault observes that at this moment in the song, Bloom, like the Virgin Mary, is impregnated by the Holy Ghost. She traces the subtle progress of Bloom's gestation, pointing out Joyce's appropriation of female iconography for male artistic uses.

that have preceded this moment Cope should now wish to take a quite different approach to the text and "look for another action beyond the masturbatory allegory."[188] It seems likely that even at a potentially mythic level, Joyce's narrative is not as clear cut as this. The practice of metonymic/synecdochal part-making has been a constant feature of "Sirens." And, as this discussion of the musical intertext has shown, the narrative goes to great lengths to establish the procedure of part-whole substitution as endemic to certain kinds of tonal playing and hearing: it is in this way that the narrative achieves its most important correlation with music. The point is that throughout "Sirens," Joyce's shimmering signifiers have been undoing narrative and, through reflexive imitation, musical conventions. Meaning, be it musical, narratival, mythic or paternal, is precisely what the play-off between the forms of music and narrative problematizes. Of course, as Cope implies, the transitoriness of identity which is so apparent in "Sirens" may be Joyce's humorous performance of a kind of "met-him-pike-hoses," or mythical adjustment of characters in Dublin to those in more archetypal places. But as Michael Hollington suggests, though "similarities are surely possibilities deriving from the uses of association, which is the dominant method of the novel,"[189] it seems just as likely that the mythic possibilities are part of the book's

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[188]Cope, 232.

[189]Michael Hollington, "Svevo, Joyce and Modernist Time," Modernism: 1890-1930, Eds. Malcolm Bradbury and James McFarlane (Harmondsworth: Penguin, 1981) 430-442. 440.

"comic content," in that "The author is a kind of super-tyrannical fate pursuing his characters with remorseless, ubiquitous motifs."[190] Given the playful narrative manipulations in "Sirens," it seems possible that there is "perhaps no meta-language--such as myth" in Ulysses, but instead, an "ironic, relativistic sense of the ways in which we shape our experience into meaningful temporal patterns."

It could be argued that what I have called the "unconscious" may be but another shaping mythology. Still, it is possible to use the term provisionally to indicate a place of sensation; that is, eschewing any Freudian schema, we might use "unconscious" as a kind of mark for the place where "nerve stimulus" is "transposed into image,"[191] with the narrative image conscious of itself as signifier for this process of deferral. With this idea in mind, the moment of ostensible union between listener, singer, and the figure in the song, may be viewed also as a moment of dispersion. The fusion of names reminds us of the narrative tactic of phonemic recombination that prevails in "Sirens," and of the dispersion of identities that goes with such play. The two

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[190]Hollington, 441.

[191]I work from Nietzsche's, "On Truth and Lie in an Extra-Moral Sense," The Portable Nietzsche, Trans. and Ed. Walter Kaufman (Harmondsworth: Penguin, 1982) 42-47. 46. I am talking of the moment of transformation from stimulus to image as an "unconscious," Nietzsche does not. But his system of "removes" (A nerve stimulus, first transposed into an image--first metaphor. The image, in turn, imitated by a sound--second metaphor...."[46]) suggests a condition of desire, amorphously circulating around and outside our representations.

way movement of the word "Siopold" makes it a signifier of desire: one moment part of a whole homo-erotic iconographic union, disparaging of conventional sexual mythologies. Yet in the same moment, as a recombination of phonemic elements, it marks the crescendo of the song as a removal from the very sensations it would represent. In a way, this unsteady word, coming appropriately at the climax of the song, reminds us of the concreteness and ambiguity that is shared by both musical and narrative forms: we may not doubt the presence of a signifier, but there is perhaps no way to be sure of what it signifies. It may not be only one thing, and it may never be separate from some kind of desire.

From this point on, Bloom seems to shift away from his position as in-different listener, and begins to re-assert the arc of his peculiarly discerning mind. In the wake of Dedalus' song, Bloom marvels at "The human voice, two tiny silky chords, wonderful, more than all others" (227). The erring pun on "chords" nicely suggests a kind of gap, or space, in the production of vocal music: vocal pitch is created in the space between vibrating vocal cords; chords are created by the interval between simultaneously sounded pitches. A space, an absence seems always to accompany the moment of musical presence. Bloom notes the presence/absence aspect of vocal music in terms of the song he has just heard: "That voice was a lamentation. Calmer now. It's in the silence after you feel you hear. Vibrations. Now silent air" (228). Bloom is here working backwards from mythology

(voice as "lamentation") toward the problems of the doubleness of hearing ("in the silence after you feel you hear") and of the voice in the [redacted] posture of musical production ("Vibrations. Now sile[redacted]r").

Bloom seeks a metalanguage in an attempt to explain the way that music works:

> Numbers it is. All music when you come to think. Two multiplied by two divided by half is twice one. Vibrations: chords those are...Do anything you like with figures juggling. Always find out this equal to that. Symmetry under a cemetery wall....And you think you're listening to the etherial. But suppose you said it like: Martha,, seven times nine minus x is thirtyfive thousand. Fall quite flat. (228)

The numerical metalanguage fails since the ostensible precision of its schema correlates numbers and sounds without difference. What the body hears is not numbers; the difference is "on account of the sound" (228). Bloom is aware, however tangentially, that music is a form of difference, that for all the concreteness of musical sound, as a signifier, it possesses a certain indeterminacy: "Instance he's playing now. Improvising. Might be what you like..." (229). He knows too, that once "you hear the words" a certain supplementary situation occurs, that from this moment of addition, music does not mean "what you like," but becomes part of the codes of expression: of love, of war, of "flow," or of "Thou lost one. All songs on that theme" (228).

Significantly, much of Bloom's musical meditation takes place while he writes to Martha Clifford. It is during this writing that both musical and literary forms undergo the

closest parallelling. The narrative, continuing its policy of writing the inside and the outside of Bloom, here offers a display of the presence/absence gesture of writing which strongly connects it to similar processes in music. Bloom is, of course, very interested in concealment ("Remember write Greek ees" [229]); but he is also concerned with a kind of revealing prurience: "Why do you call me naught? You naughty too?" (229). The narrative makes quite sure that we are aware of the partiality of Bloom's self-inscription: "My poor little press: p. o. two and six. Write me a long. Do you despise? Jingle, have you the? So excited" (229). The synecdochal intrusion of Boylan ("Jingle"), aside from functioning as a sign of Bloom's repression (and substitution of events elsewhere, signals too the substitutive/dispersive means of the narrative as a whole.[192]

Bloom's thoughts about music blend into the context of his writing. As he adds a postscript to his letter (P.S. The rum tum tum. How will you pun? You punish me?" [230]) he notices that Cowley's improvization "Trails off there sad in minor," and asks "Why minor, sad? (230). Fittingly, he decides that "They like sad tail at end" and adds "P.P.S. La la la ree. I feel so sad today. La ree. So lonely. Dee" (230). Under the influence of the sad-minor mythology, he shapes the sad "tail" of his letter; with a pun also shaping the literal and figurative aspects of his conclusion.[193] But

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[192]There is a pun here, but...
[193]No doubt a pun shall be his punishment.

Bloom moves outside of the myth again as he completes his self-inscription, and, in characteristicaly oblique fashion, implicitly indicts the mythologies of meaning that surround both music and writing:

> Too poetical that about the sad. Music did that. Music hath charms. Shakespeare said. Quotations every day in the year. To be or not to be. Wisdom while you wait. (230)

Bloom, as insider and outsider, is himself in a kind of double posture of blindness and insight.[194] At one moment he sees through the myths of music and of words, the next he is drawn in. At times he sees the desire beneath the myths of the heard, the nerve stimulus the body would speak: "...a shell held at their ears.....The sea they think they hear. Singing. A roar. The blood it is" (231). But during Dollard's "heroticized" version of "The Croppy Boy," while sexual excitement ("On the smooth jutting beerpull laid Lydia hand....Fro, to: to, fro" [235]) colors nostalgic martyr-worship ("Thrill now...To wipe away a tear for martyrs that want to, dying to, die" [234]), Bloom seems unable to recognize his own desire.[195] He gazes at Miss Douce with hope of contact through a "Song without words:"

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[194]Bloom seems to be associated with both bald Pat, hard of his hearing, and the blind piano tuner. Both Bloom and Pat are "waiters," and Bloom and the tuner are perspicacious listeners. The monosyllables that accompany Pat ("Bald Pat brought quite flat pad ink" [229]) parallel the "Tap" of the approaching tuner (230-238). Pat and the tuner seem to be emblems of extremes which Bloom treads in between.

[195]I take the term "heroticized" from F. L. Radford's, "King Pope, and Hero-Martyr: Ulysses and the Nightmare of Irish History," JJQ (1978): 275-323. 287. Dr. Radford notes that the word "heroticism" comes from Finnegans Wake, and is a "parodic treatment of sentimental patriotism" (287).

"Say something. Make her hear. With look to look" (234). But, like one with an ear to the shell, it is only a reflection of his own desire he feels he sees: "Ha. Lidwell. For him then not for. Infatuated. I like that?" (235).

Thus, Bloom decides to "Get out before the end" (235), but he less escapes unscathed than survives through endurance--perhaps through deferral. True, he seems to pass safely "By rose, by satiny bosom, by the fondling hand, by slops, [etc.]..." (235), away from the myths of vocal musical meaning ("Thinking strictly prohibited" [236]). But he leaves amidst the shards of his identities, amidst the parts that have adumbrated him and dispersed him; in short, he leaves as a figure of difference:

> Up the quay went Lionelleopold, naughty Henry with letter for Mady, with sweets of sin with frillies for Raoul with met him pike hoses went Poldy on. (236)

Those he has left behind receive similar fragmentary recapitulation: "before bronze Lydia's tempting last rose of summer, rose of Castile. First Lid, De, Cow, Ker; Doll, a fifth" (238). And too, the blind stripling enters (V-I!), who, with his perfect ears and blind eyes, emblematizes the presence/absence procedure of the chapter: "He saw not bronze. He saw not gold....Hee hee hee hee. He did not see" (238).

But it is Bloom, or rather Bloom's body, that makes for the last combination of "air and words" (234) in the chapter ("Words? Music? No..."). Even here, however, as the last words of Robert Emmet blend with Bloom's other voice,

deferral is maintained. The words speak of a time and place of written fulfillment: "When my country takes her place among....Nations of the earth....Let my epitaph be...written" (238-9). Bloom's music, however, speaks of more immediate needs: "Prrprr./..Fff! Oo. Rrpr./....Pprrpffrrppffff" (239). Air passes, the odor of patriotic mythology, perhaps not. And in this last parodic moment of phonemic recombination, where myth and desire (or need) clash, nothing is finished, nothing is "Done." The narrative maintains its double posture, the musical performance/critique simply stops under a guise of finality. The end is in a different place.

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