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Ulysses, A Reader's Guide

INTRODUCTION

THE MYTHICAL *ULYSSES*

There is no twentieth century reader who can claim never to have read *Ulysses*, even if only indirectly; for few writers of the century just past have escaped being influenced by this book¹. *Ulysses* has indeed become one of the mythical works of world literature –more so to those *who have not read it* than to those who have had the chance to enjoy from beginning to end its several hundred pages of dense and obscure writing.

There is perhaps no other book in the literature of the world which gives rise to such hopeless frustration in its would-be reader, from the very first chapter, the very first lines even, yet which, at the same time, continues to sell more than a hundred thousand copies annually. What is interesting is that even today, almost eighty years after the first edition of the book was published, when modernism of all kinds has infiltrated permanently into the collective unconscious of the serious reader, Joyce's "egotistical" modernism still seems to present an obstacle to our free navigation of *Ulysses*.

So much has been written about this book that many people paradoxically feel obliged to embark on the process of reading it as a result of social pressure: in order not to appear ill-informed and uneducated. This kind of cultural activism, widespread in the metropolis of the Western world, invariably ends in disenchantment: such readers not only fail to "understand" the book but also, more importantly, miss out on the unlimited pleasure it offers to those who approach it in a different, "open-minded" spirit. An important priority of the present work is thus to provide a guide to reading the Joycean text in a way which serves to free the channels of enjoyment from any such obstacles.

*ULYSSES*²: THE "DIFFICULT" TEXT

James Joyce has always been aware of all the ideological trends which, from the time of his youth, sought to set up new ideas in opposition to tradition: he was thus not unaffected either by the philosophy of the "Celtist" Matthew Arnold and of the Hellenist Wilde, which provided a subversive view of religion and established institutions, or by the social criticism of writers such as Ibsen and Shaw, or by contemporary theories which re-examined such matters as consciousness, time and the nature of knowledge (Nietzsche, Bergson, Freud, Croce, Weber). Nevertheless, the modernism which constitutes one of the characteristic features of the book (and indeed one of the things that make it "difficult") does not, as one might have expected, arise directly from any early twentieth century ideological trend. For Joyce, although a close observer of all these movements, never became a devoted follower of any one in particular. Nietzsche, Schopenhauer and Eastern philosophy were all the rage in the literary circles of the day, yet Joyce never formed part of any such "circle". On the contrary, what he did was to assimilate eclectically, and as if instinctively, those elements that interested him. As a result, his book cannot be classified as belonging to any of the well-

known movements or schools of thought of the period. Moreover, Joyce has always remained a great classical writer; he never abandoned the aestheticism of Pater, the cosmogonic allegory of Blake, the “cloistral silver-veined prose” of Newman, or the aesthetic preoccupations of “old Aquinas”. *Dubliners* has a Chekovian feel to it, while the *Portrait of the Artist as a Young Man* possesses something of the purity of a Stendhal or a Flaubert –as Ezra Pound pointed out very early (1915).

Thus the peculiar modernism of *Ulysses* is not due so much to any accepted modernist ideology as to the innovative manner in which the writer elaborates afresh the classical forms of the novel, from Victorian to Symbolist. In this respect, his kinship with an artist who was his contemporary has often been noted: Picasso,³ like Joyce, assimilated the classical tradition, then moved eclectically beyond it to create his own iconoclastic forms.

At the period when Joyce was beginning his book with its eighteen chapters, he noted⁴ that he had undertaken the “task” of writing a book from eighteen different points of view and in eighteen different styles. This indeed is the main peculiarity of *Ulysses*: it is in fact eighteen books in one⁵, each with its own mood and narrative technique. With an exhaustive meticulousness similar to that of Proust, however, all of them combine to tell one story: the story of a single specific day in Dublin, the famed 16th of June 1904 –now known throughout the world as Bloomsday.

READING ULYSSES

A. THE STRUCTURE

1. AUTOBIOGRAPHY

This bold innovation as regards the form of the book might very well have remained limited to a purely experimental level were it not for the fact that behind the revolutionary form lies a deep and complex, almost mystical, philosophy of life which permeates the book and justifies it as a work of art. Epic works on the scale of *Ulysses* are invariably created in solitude and written with a pen dipped in their creator’s life-blood. It is rare for a book to be linked so closely to the author’s life in this manner. When we read Joyce, we cannot help perceiving the characters as people who really existed, according to Flaubert’s model. Yet, beyond the fact that most of the characters did indeed genuinely exist among Joyce’s circle of acquaintances, there is no doubt that his work is also liberally endowed with his own material and spiritual agonies. Joyce was a firm believer in the Aristotelian principle that art imitates life. His books, and in particular *Ulysses*, determinedly submit his own life to examination on the dissecting table of his art. This is why the details of the author’s life are generally held to be a *sine qua non* for understanding the book.⁶ Many such details can already be seen in his earlier work, *Dubliners* and the *Portrait of the Artist as a Young Man*: not only the faded bourgeoisie and the characters in the first book but also the youth, schooldays and family life of the hero, Stephen Dedalus, in the second are continued –and often directly referred to– in

Ulysses. The reader who is familiar with Joyce's earlier work thus has an advantage over the "novice" reader.

2. THE ENCYCLOPAEDIA

The text contains a wealth of references to Shakespeare, as well as to the entire history of English and more generally European literature; it explores some of the underlying tenets of Eastern philosophy and of Western mysticism and theosophy; it refers constantly to the traditions of Catholicism, Orthodoxy and Judaism; it assimilates both Vico's views on language and Jung's theory of archetypal forms; it assumes a knowledge of the cultural and political background of Ireland at the beginning of the twentieth century; it draws on the history and mythology of mediaeval Ireland; and finally it elaborates a mass of references to Homer's *Odyssey* as well as to other works of ancient Greek literature.

Joyce, ever playful, once famously maintained that "the ideal reader of *Ulysses* should never sleep"... What this means is that, in order to decipher the text fully, the reader must not only possess the necessary patience but must also carry in his literary baggage a vast paratextual weight of learning and knowledge. Various exegetical books have been published over the years which attempt to lessen this weight by providing an equal "burden" of footnotes. Yet the reader must discover his own royal road of access to *Ulysses*; an exegesis should simply clear the path for him. For otherwise, rather than shedding light, any Joycean lexicon will only succeed in plunging the reader into even deeper darkness.

3. THE TECHNIQUE

Nevertheless, it is not this extraordinarily dense intertextuality which makes *Ulysses* a "difficult" book to read. Let us state once more that the unfamiliar quality of the Joycean novel is primarily due to the modernist techniques it employs. The novel does not offer the reader that confidence granted by 19th century novels where, an all-knowing author "protects" the reader by providing him in good time with all the information he needs as regards time, place and character; there the reader feels safely distanced from the events recounted, a spectator who views the narrative from the *point of view* (Henry James' favoured term) defined by the author. In *Ulysses*, on the contrary, the reader is on his own, at the mercy of a pitiless text. He feels as if he were in the midst of a noisy throng of people where no one has "introduced" him, no one pays the slightest heed to him; he is thus obliged to piece the narrative together by himself, reading and re-reading the same lines, constantly going backwards and forwards over the same events and the same characters, with pencil and paper quite literally at hand as he seeks in vain to discover the *Central Intelligence*⁷ of the whole.

The reader of *Ulysses* finds himself in the position of continually wondering whether he has understood well, whether he has read correctly words that are juxtaposed in "unholy" union with one another, whether he has been right in supplying the missing part of words that appear to be "eroded", whether the grammar is correct, whether he's missed a comma that would have altered the meaning entirely, whether he's reading mediaeval or contemporary

English, slang or scientific jargon of some kind, the Latin of the Vulgate, the English of the King James Bible, French, German or Gaelic. He experiences the insecurity of the voyeur, of the stranger who eavesdrops or spies on other people. These doubts are the first symptom of what might be called the “pathology” that afflicts the amateur reader of this book.

Contemporary theories of literary criticism agree that no single way of reading (and indeed of writing) a text is ever the absolute and ultimate one. There is no book of which this is more true than *Ulysses*; for it is a book in which, chapter by chapter, the author determinedly writes and rewrites, constructs and deconstructs, provides his own commentary, yet –like no other author before– leaves the reader free to “rewrite” it.⁸ Nevertheless, although after all that has been said above, the first-time reader may imagine that *Ulysses* is likely to prove a veritable Odyssey, he need not feel discouraged; there are no hard and fast rules about how to read this book and no sacrosanct literary canons to oblige him to approach it either equipped with a similar burden of knowledge to that borne by the author or provided with the diverse interpretative keys given by his various “disciples”.⁹

Such an approach to the book would in fact be in direct opposition to its creator’s intention. For Joyce took care to provide a set of convenient “tools” to facilitate the reading of his book. Indeed, it is the discovery of these tools that constitutes a large part of the inexperienced reader’s enjoyment of *Ulysses*. It was with this view in mind that the Reader’s Guide which you hold in your hands was undertaken. It was written in order to show all discouraged readers that no single one of them (to paraphrase a famous phrase from *Ulysses*)¹⁰ should ever imagine that he is *the first and last and one and only* reader of the book; by the end (and in reality a lot before the end), each individual discovers his own route towards the Joycean Ithaca.

B. WAYS OF READING

The truth is there are as many ways of reading as there are readers. Literary critics have indeed already defined some of them,¹¹ while translators, consciously or unconsciously, have established some others.¹² Joyce himself opened up various means of access to the book,¹³ both by circulating among his friends (at the time when excerpts of *Ulysses* were being serialized in English and American magazines) interpretative schemas, sometimes mutually contradictory, and also by adding (and occasionally removing) Homeric titles to the episodes in the book. There are, however, three dominant types of approach for the majority of readers.

1. THE INESCAPABLE POETRY

The first type is the one we use inevitably, whenever we are faced with any unfamiliar text: as soon as the reader realises that the book lacks a classical plot structure and traditional narrative mode, he has two choices: either he can give up at the very first episode, or – encouraged by the poetic style of some passages– he may continue. The reader who is unable to understand much and yet perseveres, necessarily approaches the text as hermetic poetry.

This is the approach, made in good faith, by which thousands of readers have first penetrated into the labyrinth of *Ulysses*. The text, moreover, possesses most of the generally accepted characteristics of poetry: grammatical freedom, metaphorical rather than descriptive use of language, symbolism, poetic rhythms, dense allusions, word play, multiple layers of meaning, etc. Joyce approached English as an acquired language rather than a mother tongue,¹⁴ a fact which gave him the freedom to take a radical approach to one of the basic challenges of poetry: the flexibility of language in expressing the essence of things.

This manner of reading, by definition sees *Ulysses* as an extended poem, whose plot, incidents, characters and action work more on a symbolic level than anything else. The extraordinary weight, that each word is made to bear, also encourages this way of reading; as the reader of the present work will discover, each episode of *Ulysses* refers through the use of an inventive vocabulary to other episodes, while, just as in poetry, these same words acquire new meanings as they recur. What is more, it is rare that any phrase in the text can be read as referring solely to its apparent context; more often, the phrase will need to be interpreted¹⁵ either in conjunction with other phrases throughout the text, or in relation to some intertextual source, either based on one of the known Joycean keys, or, finally (and this concerns each reader), according to the reader's own poetic code. If this logic is followed, then it permits one to read *Ulysses* as Arnold Hauser proposed a long time ago,¹⁶ in other words, starting at any point and continuing to read in any order, ignoring the chapter structure. This book, which consciously confuses Word with World¹⁷ and whose content is, without any exaggeration, its very language, will never cease to attract a poetic reading.

2. THE INVENTIVE NOVEL

If *Ulysses* has thus been considered according to the above criteria to be the most broad and elaborate work of symbolic poetry, it has also been seen, from another critical point of view, as the most naturalistic *novel* that has ever been written –more naturalistic even than Zola's novels!¹⁸

As will be shown in the separate comments on each chapter, this book effectively leaves no narrative technique untouched: there is not one which is not adopted, imitated, parodied, criticised, undermined. The difficulty of reading this book does not lie so much in the fact that *it is not* a novel in the traditional sense of the term (a standard development of the plot with a beginning, a middle and an end, a sense of historical time, an elaboration of characters, etc), as, by contrast, in the fact that it consumes most techniques of the traditional novel, taking them well beyond their limits! In this sense, the above mentioned naturalism begins for example with the detailed account of the evacuation of Mr Bloom's bowels on the morning of the 16th June (where not only the descriptive surface –the place, the smells, the sounds– is depicted but also the hero's innermost thoughts), and ends with the painstaking, literally statistical, enumeration of his belongings in a hypothetical store room, in a hypothetical house, on a hypothetical farm, which the hero imagines in every detail shortly before he returns home that evening!

But naturalism is only one among the narrative forms which the author pushes to their limits. Even those who have not read *Ulysses* know that in one episode, the *Oxen of the Sun*, the author imitates and records the entire evolution of English literature from the Middle Ages to his own day; in another (*Aeolus*) he parodies sixty rhetorical tropes, while in yet another (*Circe*) he introduces the theatrical modes of farce and melodrama as narrative forms.

Going to extremes, exhausting one literary tone after another, the book ends by denying its own self: it denies the novel as a genre, the conventions of literature as a guarantee of truth, the ability of language to express reality, etc. Yet this does not exclude the possibility of reading the book as a novel –far from it. Its *structure*, although at first glance it might seem chaotic,¹⁹ is on the contrary more carefully controlled than that of any other novel: the reader simply needs to become accustomed to the inherent keys that govern it. The creation of characters permits figures such as Leopold Bloom to have the solid dimensions of the fully-drawn characters of a Balzac or a Flaubert. And as for the rendering of time, there is perhaps no other novel in which its spatial dimension is so meticulously recorded.²⁰

To read *Ulysses*, this super-novel, as a novel, certainly requires a larger dose of determination than is needed if we read it as a poem. If nothing else, it requires reading eighteen short novels, each with a different manner of writing, yet each concerned with the same characters, the same continuity of time, the same place, the same themes, the same symbolism. The aim of the current work is to persuade the reader of the pleasure to be had from reading it in this particular way.

3. THE TEXTUALITY GAME

Harry Levin wrote in 1944 that “*Ulysses* is the novel which puts an end to all novels.” Today Joyce’s modernist novel no longer seems quite so modernist as then. For precisely this reason, the book can be read as a unique *memorial to modernism* as regards the use of language. Given that *Ulysses* either refers back to or innovates most of the trends of modern literature –from Edouard Dujardin’s *stream of consciousness* to Mallarmé’s “livre ouverte”, from the Flaubertian dictionary of *Bouvard et Pécuchet* to the paraphernalia of popular illustration used by Rimbaud,²¹ from the cinema-like writing of Cendrars to the intertextuality of Eliot and Pound, to mention some of the best known²² – it is clear that the book can be read, more than any other modernist work, as a *Text* in the semiotic sense of the word.²³

There may even be no other book in the universe of literature that requires the reader’s synergy to such an extent –a text which literally implores the reader to “act it out”. Long before Barthes defined the reader as “the site where every single reference, through which a writing was created, is inscribed”, Joyce wrote a text consciously aimed at this “man without a history, a biography, a psychology”.²⁴ Indeed, from the tenth episode onwards (*Wandering Rocks*), the book obliges the reader to approach it through a complex perspective of expectations which the Joycean text itself creates and which is explained today by the theory of Text. The reader is invited, among other things, to “perform” the text in the musical sense of the word (*Sirens*), to “play” with the many layers of meaning of the ritual text (*Cyclops*), to

“act the part” of the female reader of penny romances (*Nausica*), to “take on” the troubles of the male writer who struggles in vain to name the unnameable (*Oxen of the Sun*), to “believe in” the text of the first fourteen chapters as History rather than fiction (*Circe*), to “rewrite” the text twice, once as the loquacious Bloom (*Eumaeus*) and once as the voracious reader (*Ithaca*), and so on and so forth.

The fact that the text of *Ulysses* shifts into widely differing tones from chapter to chapter, heedless of whether these constitute “high” or “low brow” literature, makes the reader constantly wonder: “So who is the narrator?” or, to be more accurate, “Whose text is it?” The reader is invited to “act out” his own enjoyable answer, using his own code to fill in the lacunae that exist between the unidentified text and its invisible author.

ULYSSES, THE INITIATION

The main principle in this Reader’s Guide to *Ulysses* is the same as that of the Homeric commentator, Aristarchos of Samothrace: *Homer is to be made clear by Homer*. The text, according to the rules of *ipsorelativity*²⁵ which Joyce himself set out, sends us straight back to inter- or extratextual references, the identification of which was one of the main objectives of the author so that the reader might selectively gather information for his own reading of the book. These references are repeated from episode to episode in different forms, they are multiplied, recycled, create interpretative links between themselves; they are the pillars that support the dense unity, and hence the reader’s understanding of the book. It was the intention to show the continuous transmutation in tone, technique and references from chapter to chapter that dictated the inflexible form of the present volume.

In this spirit the author has attempted not to bog the reader down in the simplistic solutions of the various schematic patterns to *Ulysses* (given by Linati, Gorman, Gilbert and others) which, occasionally and under pressure of one kind or another, Joyce artfully distributed. Wherever these schemas are used here, they are never employed to provide interpretative support to the comments;²⁶ they are on the whole “kept in reserve” for the same purpose as that for which Joyce reserved them: for him, they were suggestive keys to the *entelechy* of *Ulysses*, while in the present work they constitute a suggestive backbone on which some commentary may be developed. It is for this reason too that the author does not refer in detail to works which examine the book exhaustively in terms of psychoanalytic, philological, theosophical, semiotic or any other interpretative theory. Nevertheless, in cases where the text itself *demand*s, so to speak, to look at it from the viewpoint of some specific discipline, the author lets the interpretative *method* of this discipline shape his comments, without, however, placing emphasis on its theoretical framework –the reader who so wishes may seek it in the relevant bibliography. In this respect, let us consider an extreme example: one interesting viewpoint from which *Ulysses* has frequently been examined is its humour.²⁷ Yet nowhere in the present book does the author focus on this subject, since to do so seemed superfluous: in

fact there is no passage from *Ulysses*, quoted here, which does not, either directly or indirectly, illustrate the author's use of humour. The reader will gain from these passages as clear an image as he does from the Shakespearean or Homeric references on which extensive comments are provided.

I have written elsewhere²⁸ that books like *Ulysses* possess an initiatory quality, that is, we read and re-read them during the course of our spiritual progress through life, as we do with the Bible or the Homeric epics. The Reader's Guide proposed here examines the modernist morphology of the Joycean text in precisely this spirit. More than one hundred pages of the original, given in the form of quotations, references and entire passages, constantly remind the reader that the sole intention of this book is to send him back to the original Irish masterpiece. For without being in the least "mystic", this Reader's Guide is nevertheless a guide to initiation; in brief, it provides *guidelines* to reading without laying down the one and only *assuring* way of reading. Draw near all ye faithful.

A. M.

N O T E S

1. T. S. Eliot's well-known phrase: "[*Ulysses*] is a book to which we are all indebted, and from which none of us can escape" ("Ulysses, Order and Myth", first published in *The Dial*, November 1923, included in *Selected Prose of T.S. Eliot*, ed. F. Kermode, Faber & Faber 1984, p. 175) is demonstrated excellently in Robert M. Adams' book, *After Joyce* (New York, Oxford University Press, 1977), where the influence of Joyce on writers such as Virginia Woolf, William Faulkner, John Dos Passos, Alfred Döblin, Hermann Broch, Vladimir Nabokov and many others is extensively examined.

2. Instead of the Greek form "Odysseus", Joyce, like Tennyson, preferred the Latin form of the name, "Ulysses", more commonly used in English. (For similar reasons he chose the form Dedalus rather than Daedalus or the original Daidalos – see Gilbert Highet, *The Classical Tradition*, (all references in the Index).

3. It has been rightly said of Picasso that "he painted each picture as if he were discovering painting from the beginning." The same is true of Joyce, of his books and their relation to literature. For similarities, see "Who reads James Joyce?" in James Joyce, *Giacomo Joyce*, (translated into Greek by the author, Smili, Athens, 1994, p. 89).

4. *Letters of James Joyce*, ed. Stuart Gilbert, New York, Viking, 1966, p.167.

5. "Eighteen books in one" is not an exaggeration; the analysis of each episode in the following sections of this book proves it. Derek Attridge writes (in the *Cambridge Companion to Joyce*, London, 1993, p. 26): "One of the great pleasures of being a life-time reader of *Ulysses* or *Finnegans Wake* is singling out one episode and treating it as a relatively independent work; many of these chapters are, after all, as long as a medium-sized novel".

6. Even if it is true for Joyce that *his art is his life*, this is of greater concern to researchers than to the reader. The work takes its own course through time independently of its creator; it is for this reason that biographical references, as indeed all paratextual information in our comments, are not used *per se* as a guide to interpretation.

7. *Central Intelligence*, another of Henry James' terms. See also David Carroll, *The Subject in Question: The Languages of Theory and the Strategies of Fiction*, Chicago, University of Chicago Press, pp. 51-87.

8. For an adequate demonstration of this, see the TECHNIQUE section at the end of the later chapters. See too Karen Lawrence's observation: "The book becomes an encyclopedia of possibilities of plot as well as style, deliberately breaking the conventions of selectivity and relevance upon which most novels are based. The surplus of facts and styles in *Ulysses* has the effect of making the text *exceptionally resistant* to critical attempts to force it into a statement of meaning" (*The Odyssey of Style in "Ulysses"*, Princeton, 1981, p. 10).

9. See "Who Reads James Joyce?" in *Giacomo Joyce*, op. cit.

10. See the chapter *Ithaca* –the passages referring to the killing of the suitors.

11. Some indicative titles of respective critical readings are as follows: *Joyce and Ibsen*, *Joyce and Aquinas*, *Joyce and Shakespeare*, *Joyce and the Bible*, *Joyce and Dante*, *Joyce between Freud and Jung* or *Byron and Joyce through Homer*.

12. On this, see Fritz Senn's interesting book: *Joyce's Dislocutions, Essays on Reading as Translation*, Baltimore, Johns Hopkins University Press, 1984.

13. What is implied here are the interpretative schemas that Joyce himself disseminated among his friends (Linati, Gorman, Gilbert, Budgen and others). Most of them became widely known after the publication of Gilbert's explanatory book (*James Joyce's Ulysses, a Study*, first published in 1930) and steered critical attempts in a particular direction. The main interpretative codes to *Ulysses* which these plans contain are: (1) the Homeric (an interpretation based on references to Homer), (2) the Jungian (where everything refers to archetypes and the protagonists Stephen, Bloom and Molly appear as the principal psychic triad), and (3) the theosophical.

14. See *Oxen of the Sun*, the TECHNIQUE section.

15. See chapters 1-3 of the book by Fritz Senn, op. cit. Any translator attempting to translate *Ulysses* literally and descriptively, ignoring the essential implications and symbolism of the text, is doomed to failure. This has generally been the root of the problem in Greek translations of *Ulysses*.

16. In *The Social History of Art*, Vintage Books, vol. IV, p. 245: "The spatialization of time goes so far in Joyce, that one can begin the reading of *Ulysses* where one likes, with only a rough knowledge of the context –not necessarily only after a first reading, as has been said, and almost in any sequence one cares to choose." We should note here that Joyce worked on several chapters of his book simultaneously.

17. *In the beginning was the word, in the end, world without end* – a key phrase to *Ulysses*, in the fifteenth episode (see *Circe*, TECHNIQUE, part 2).

18. See Peter Faulkner's relevant comment in the volume on *Modernism* (in the collection *The Language of Criticism*, Vol. XXII, Methuen and Co, Ltd, 1977, p. 94). Joyce himself, carrying this view even further, once told his friend Frank Budgen: "I want to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book" (Frank Budgen, *The Making of Ulysses*, Indiana University Press, 1960, pp. 67-68.)

19. For example, one of the elements most commonly "held responsible" for the sense of chaos felt by the novice reader of Joyce has to do with the secondary characters, who appear and disappear without any obvious "background" or recognisable reason for existing within the plot. Another "cause" of this sense of chaos is the book's unorthodox structure; for example, *Ulysses* has two beginnings (one with Stephen Dedalus in the first episode, and another with Leopold Bloom in the fourth), as well as two endings (one with Bloom in *Ithaca* and another with Molly in *Penelope*). It is no coincidence that one of the first essays in defence of *Ulysses*, T.S. Eliot's famous "Ulysses, Order and Myth", was written as a result of the critic Richard Aldington's charge that the book has a "chaotic structure". The reader will see for himself, however, how strictly structured *Ulysses* is from the very first chapter of this Guide.

20. For the handling of time in *Ulysses*, see the chapter *Wandering Rocks* and particularly the TECHNIQUE section.

21. I refer to the illustrations to *Une Saison en Enfer*; Joyce, like Rimbaud, enjoyed and included in *Ulysses* a host of jokes, nicknames, abbreviations and acronyms, everyday turns of speech, melodrama arias, refrains or whole stanzas from popular songs, advertising slogans, riddles and other similar paraphernalia of Dublin life.

22. There is a more extensive discussion of all these tendencies in the chapters of this book on the respective episodes of *Ulysses* in which they are used.

23. We should note that during the past twenty years there has been no literary theorist who has not included *Ulysses* (or *Finnegans Wake*) in the development of his ideas: Jacques Derrida in *Two Words for Joyce (Post-structuralist Joyce, Essays from the French, Cambridge University Press, 1984)*, Julia Kristeva in her writings on literary theory, Jacques Lacan who, as is well known, dedicated one of his seminars to Joyce, while Northrop Frye, Wolfgang Iser, Umberto Eco, Fredric Jameson, Stephen Heath, Raymond Williams, Colin McCabe, Harold Bloom and others have written some of their most important texts on this work.

24. R. Barthes, *Image-Musique-Texte*: "Le mort de l' écrivain".

25. The terms «ipsorelative», «aliorelative», «monoideal», constitute a unique provision on Joyce's part to handle *intertextuality*; they are used in the penultimate episode of the book (*Ithaca*).

26. The interpretative schemas are used here for purposes of interpretation, only on the rare occasions when they are in complete agreement with the present author's views.

27. Joyce's subversive sense of humour has been repeatedly stressed: from Frank Budgen (*James Joyce and the Making of Ulysses*) in 1934, through Hugh Kenner (*Dublin's Joyce*) in 1956 and Richard Ellmann (*James Joyce*) in 1959, to the more recent David Hayman (*Ulysses, the Mechanics of Meaning*) in 1970 and Robert Bell (*Jocoserious Joyce, The Fate of Folly in Ulysses*) in 1991.

28. *Dear Dirty Dublin: Place and Language in James Joyce's 'Ulysses'*, Kedros 1997 (in Greek).