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**Joyce's *Ulysses* as Poem:
Rhythm, Rhyme, and Color
in "Wandering Rocks"**

by

Kirk Winters

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Joyce's *Ulysses* as Poem: Rhythm, Rhyme, and Color in "Wandering Rocks"

by Kirk Winters*

I

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

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

Allusion is certainly as vital to this novel as event was to the traditional novel, because Joyce abandons the traditional narrative method for what T. S. Eliot has called the "mythic method"—the working of resemblances between the characters of this novel and

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

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

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

characters from myths and literature of antiquity.⁴ While this difference in technique is interesting, the result is even moreso: "the time world of history" becomes "the timeless world of myth";⁵ past and present become a continuum fused in "one comprehensive view."⁶ This concept "marks the outlines of western history and philosophy," making "the major works of western culture . . . tributary to it [*Ulysses*] as it is tributary to them."⁷ These results extend beyond Joyce's use of the mythic method to his intention to discover "in the life of a single man on a single day the totality of human myth."⁸ And from this enormous intention, this unconventional technique, this encyclopedic result, the "chief source of meaning" arises from "the sense of ironic dissimilarity and yet profound human continuity between the modern protagonists and their long dead exemplars."⁹

Such a novel places a burden on its reader who must be familiar with "the outlines of western history and philosophy" and with "the major works of western culture." But possessing, or setting out to acquire, this vast knowledge external to the text constitutes only a portion of the difficulty in reading *Ulysses*. In the text itself, internal references and cross references "must be connected by the reader and viewed as a whole before the book fits together."¹⁰ Few of these connections can be made, however, during a first reading; Joyce "cannot be read—he can only be re-read."¹¹

Re-reading and connecting references are normally associated with the reading of *poetry*, not a novel. Indeed, Frank contends that one must read *Ulysses* "in exactly the same manner as he reads poetry—continually fitting fragments together and keeping allusions in mind until, by reflexive reference, he can link them to their compliments."¹² Poems, even long ones, do not compare in length or mass of detail with this nearly eight-hundred page novel. Fitting together eight-hundred pages of fragmented details and allusions so

⁴T. S. Eliot, *Ulysses and Myth*, in *James Joyce: The Critical Heritage*, I, ed. Robert H. Deming (New York: Barnes and Noble, Inc., 1970), p. 204. This article originally appeared as "Ulysses, Order and Myth," in *Dial*, 65 (November 1923).

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

⁶P. 392.

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

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

⁹Frank, p. 392.

¹⁰P. 384.

¹¹P. 385.

¹²P. 383.

as to view the novel in one vast glimpse is a formidable task, not unlike the undertaking of twentieth-century man who struggles to remain afloat while being incessantly assailed, thanks to his technology, with a deluge of information. He cannot hope to comprehend all available knowledge, nor can the reader of *Ulysses* make satisfactory sense out of every detail in the novel, part of the reason that Ellman calls it "the most difficult of entertaining novels, and the most entertaining of difficult ones."¹³ The *Ulysses* reader is allowed to feel "time and history . . . abruptly suspended" in the present.¹⁴ The "montage effects" shatter time "into sudden historical glimpses," creating the illusion that all are occurring simultaneously.¹⁵ Thus, history, normally conceived of as temporal, becomes in *Ulysses* spatial, happening altogether, at once, now.

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

This novel contains musical and poetic techniques, as noted by various critics. Edmund Wilson, for example, proclaims that Joyce, as a novelist, may be "our greatest poet today."¹⁷ Richard Ellman points out that "Joyce felt . . . how interconnected literature is, how

¹³Ellman, p. xi.

¹⁴Gross, p. 308.

¹⁵P. 308.

¹⁶A. Walton Litz, *The Art of James Joyce: Method and Design in Ulysses and Finnegans Wake* (New York: Oxford University Press, 1964), p. 69.

¹⁷Frederick A. Pottle, *The Idiom of Poetry* (Bloomington: Indiana University Press, 1963), p. 77.

to press one button is to press them all."¹⁸ Ellman is alluding to the fact that the mythic method informs Joyce's treatment not only of history and philosophy, but also of literature, and even the techniques (poetry is only one of many) of literature. Calling Joyce's language "musical prose,"¹⁹ Frederick W. Sternfeld holds that Joyce organizes the prose of *Ulysses* in the same manner that "musical poetry" is organized.²⁰ Indeed, Litz asserts that *Ulysses* "destroys the conventional distinctions between poetry and prose."²¹ Harvey Gross is more specific, pointing out that Joyce sometimes increases "phonetic patterning," and as a result shocks his prose into verse.²² This prose frequently exhibits a rhythm "determined by the weight and shape of words."²³ Joyce's concern with words transcends their ability to represent ideas. Because he desired to present "things and arrangements," he chose words for their sounds.²⁴ His sensitivity to sound is evinced, in part, in his attention to three concerns normally associated with poetry—he manipulates stress and quantity, and he employs alliteration.²⁵

It is clear that Joyce employs techniques of poetry in *Ulysses*. What may be less obvious is his rationale for using these devices, a subject which has been articulated by various critics. At times, he exploits the "mimetic and representational" aspects of language,²⁶ causing the word sounds to imitate certain qualities of the object or person being depicted.²⁷ Moreover, Roy Gottfried observes that various human actions seem to be enacted by the surface structure, or syntax, of particular sentences.²⁸ Often Joyce's use of rhythm in the stream-of-consciousness technique helps "to simulate the contents," or reinforce the emotional state, or a character's mind.²⁹ In more general terms, Gottfried explains that the "plastic syntax" allows Joyce "to express the primacy of human experience—or, to use Stephen's terms . . . 'the reality of experience.'"³⁰

¹⁸Richard Ellman, *The Consciousness of Joyce* (London: Faber and Faber, 1977), p. 47.

¹⁹Northrup Frye, "Introduction: Lexis and Melos," in *Sound and Poetry*, ed. Northrup Frye (New York: Columbia University Press, 1957), p. 41.

²⁰Frederick W. Sternfeld, "Poetry and Music—Joyce's *Ulysses*," in *Sound and Poetry*, ed. Northrup Frye (New York: Columbia University Press, 1957), p. 41.

²¹Litz, p. 65.

²²Gross, p. 14.

²³P. 13.

²⁴P. 13.

²⁵P. 13.

²⁶Roy K. Gottfried, *The Art of Joyce's Syntax in Ulysses* (Athens: University of Georgia Press, 1980), p. 49.

²⁷Litz, p. 44.

²⁸Gottfried, p. 49.

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

³⁰Gottfried, p. 49.

Other reasons are worth noting, however. If the reader is to experience the novel as a single chord, Joyce must create individual pitches, or tones, that delineate and distinguish characters, incidents, and chapters—the fragments of the novel. Each fragment must resound lucidly so that it may be discerned, remembered, and ultimately assimilated into the whole. Sound patterns, or poetic devices, which help individuate these fragments, thereby serve much the same purpose for which they were employed by Anglo-Saxon bards one-thousand years earlier, e.g., to aid the reader's memory. This mnemonic value seems crucial to the success of *Ulysses*—to the reader's remembering characters, incidents, allusions, and chapters, to his assembling and envisioning of them as a unified whole occurring in one instant. Beyond aiding the memory, however, these sound patterns and poetic devices serve yet another function. In the midst of what becomes at times a complex of tightly packed allusions, a sound pattern provides a sense of order which the ear readily perceives. This involvement of and appeal to the aural sense counterbalances the abstruse (or at least abstract) allusions. Moreover, this sensory dimension lures the reader into re-reading the words, into seeking the referent of the allusion. Such acts obviously increase the likelihood that the content of the language will take root in the reader's mind. In this way, sound patterns convey meaning and play an integral role in helping the reader to detect the "radiance of this great whole, this intricate harmony."³¹ More than any other novel, *Ulysses* possesses a life of its own, a living quality conveyed not only by rhythm but also by rhyme and color. If this quality is to be fathomed, one must dissect the living thing and examine its tissue.

II

Of the eighteen chapters in *Ulysses*, "Wandering Rocks" is an epitome, a microcosm, of this magnum opus. Just as nothing much happens at any place in the novel, nothing intrinsically fascinating occurs between the hours of three and four o'clock, the time span of "Wandering Rocks."³² Joyce *could* have made the chapter eventful or even climactic, because it contains as much potential for excitement and incident (with its number of characters, varied situations, and the movement of the viceregal cavalcade) as any, and

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

³²Hart, p. 183.

more than most. But he does not. The two forces that lead people (spiritual, evinced in Father Conmee, and governmental, manifest in the viceroy) traverse Dublin toward one another; they almost meet—almost. Not only does Joyce avert this potentially climactic meeting, but he also gives the two leaders merely scanty attention, except for the first episode centering around Father Conmee. The real focus is on characters inhabiting various portions of Dublin, most of whom notice Father Conmee and the viceroy's procession and pay them dutiful respect. Only Stephen Dedalus and Leopold Bloom, the two heroes, do not acknowledge them.³³ Instead, during this chapter, they are steadfast in their searches for unity. Engaged in "verbal attempts to unite body and soul" (one by pornography, the other by pornosophy), Bloom and Stephen "represent fusions of what the viceroy and the father superior can only represent by halves."³⁴ This observation points to a major theme of the novel: the inefficacy of authority. That the two symbols of authority are allowed minimal attention supports this theme, as do other matters. Even though the father and viceroy receive salutes and gestures of ostensible respect from a number of characters, the most memorable tributes to the two (the salute of Almidano Artifoni's trousers, and the bow and lifted cap of the two young lovers emerging from behind a hedge) smack of irony and deflation. In addition, both authorities are "out of place and out of date" and, hence, "unloved."³⁵ In contrast, Bloom, Stephen, and little Patrick Dignam experience a form of love: Bloom follows his "winching uxoriousness" to peruse pornography in the bookshop;³⁶ Stephen feels sympathy for his sister, but fails to express it; and Patrick remembers, with a hint of fondness, his father, on the last night of the old drunk's life. In his eyes, as Ellman explains, fatherhood "is better than viceregal or clerical paternalism."³⁷ Bloom, Stephen, and Patrick feel something real, whereas Father Conmee and the viceroy walk through empty rituals.

The theme of ineffectiveness of authority is bared in "Wandering Rocks" through yet another means: e.g., time and space, the touchstones of perception, become unreliable. Just as time moves sometimes forward, sometimes backward between the chapters of the complete novel, so does it move between the episodes of

³³Ellman, *Liffey*, p. 101.

³⁴P. 99.

³⁵P. 98.

³⁶P. 100.

³⁷P. 100.

"Wandering Rocks." Obviously, its sequences are jumbles. For example, in the second episode, Molly Bloom flings a coin to the onelegged sailor, but in the third episode, he has not yet arrived at Molly's window.³⁸ Moreover, between its episodes, ". . . scenes shift without warning . . . as they also do between the chapters of the whole novel."³⁹ Continuity and causality are also abandoned, and the associative principle, a major tool in modern poetry, is heavily relied upon. Without justification, fragments occur where they do not seem to fit.⁴⁰ Thus, in "Wandering Rocks," three bases, three authorities, of human perception (time, space, and causality) shift. These three "rocks," along with the spiritual and governing rocks, indeed, "wander" in the chapter. Even the narrator is not to be trusted. He wears a mask of alleged objectivity which is a "fraud, a deliberate trap."⁴¹

The tenuousness of the authority which governs human perception and behavior constitutes a major theme of *Ulysses*. The technique of "Wandering Rocks" (Joyce calls it *labyrinthine*) resembles the prevailing technique in the complete novel, wherein fragments are shaken out of the timepiece of Dublin and offered, in alluring language, for the reader to assemble. James Maddox explains that "The art of reading 'Wandering Rocks' is . . . the art of reading *Ulysses*, of perceiving the whole organism which is at once concealed by and conveyed through the surface fragmentation."⁴² It is from these double-edged fragments that the reader must extract order and meaning.⁴³ He, thus, turns to the surface fragments themselves, to the language of "Wandering Rocks," to uncover the sound patterns which will guide him in his search for an order, a meaning, and an insight.

In the first episode, certain fragments of language highlight aspects of Father Conmee's personality. For example, two words which describe him ("very reverend") give one a sense of the father's demeanor.⁴⁴ They stand out from the text, sounding conspicuous in the reader's ear. This salience results from two elements. First, of the twelve sounds in "very reverend," only three (long /e/, /n/, /d/) are not repeated. The /v/ occurs twice; the

³⁸P. 97.

³⁹P. 97.

⁴⁰P. 97.

⁴¹Hart, p. 189.

⁴²Maddox, pp. 147-48.

⁴³P. 147.

⁴⁴James Joyce, *Ulysses* (New York: Random House, 1961), p. 219. All further references to the Random House *Ulysses* appear as page numbers within the text.

short /e/ twice; the /ə/ twice; and the /r/ thrice. In addition, no sound, including the three unrepeated sounds, stops the air flow, resulting in a feeling of continuance rather than one of interruption.⁴⁵ This continuance of air flow and similarity in sounds affects "very revered" in two ways: it binds the sounds (and, thus, the two words) together, and it draws the reader's attention to the two words. That Father Conmee's appearance should attract the reader's attention is appropriate, for it exacts gestures of ostensible respect from the various characters. Moreover, through the course of this episode, the reader discovers that Conmee sees himself as solidly proper, immensely decorous. He is, indeed, "very reverend."

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

Father Conmee exudes an aura of "cheerful decorum" (p. 222) throughout this episode, and sound patterns help to emphasize this quality. For example, as he takes leave of Mrs. Sheehy, he smiles, because he knows that "He had cleaned his teeth . . ." (p. 219). Here, the assonance of long /e/ unifies and emphasizes the three most important words: "he," "cleaned," "teeth." The fact that his teeth are clean seems to be the reason for his smile. This motivation

⁴⁵John Nist, *A Structural History of English* (New York: St. Martin's Press, 1966), p. 38.

for a gesture of kindness indicates not benevolence, as one would expect from a priest, but vanity. In addition to emphasizing a salient feature of Father Conmee, the long /e/, because of the way it is produced, is particularly appropriate, here: an unrounded vowel sound formed in the high upper front portion of the mouth—the same part that forms a smile.⁴⁶ Thus, the reader not only envisions but also, in imaginary utterance, *feels* Conmee's vain grin.

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

This unresonant rhyme and this unfelt emotion, along with Conmee's previously mentioned smile, point to another aspect of his personality. Rather than being altruistic, as one would expect a priest to be, he is self-centered. Egotism is evinced in his thoughts about Martin Cunningham: "Oblige him, if possible. Good practical catholic. Useful at mission time" (p. 219). In these musings, one phrase stands out: "Good practical catholic." The assonance of short /a/ contributes to this conspicuousness; however, a stronger contributor is the predominance of plosive and harsh consonants /g/, /p/, /k/. These consonants, particularly the harsh ones, suit Conmee's thoughts; he is conniving how he will manipulate one of his parishoners. That a spiritual leader, one who guides men's souls, would stoop to such means ("Oblige him, if possible") is, like the plosive and harsh sounds, discordant and jolting.

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

Superficiality colors other thoughts, as well. Although the pur-

⁴⁶Ronald Wardhaugh, *Introduction to Linguistics*, 2nd ed. (1972; rpt. St. Louis: McGraw-Hill, 1977), p. 43.

pose behind the Father's walk is charity, Conmee momentarily forgets the name of the object of his benevolence: "What was that boy's name again? Dignam, yes" (p. 219). The words, "name again? Dignam," are bound together and emphasized by the similarity of their sounds. Of the eight consonants, five are nasals and two are /g/ sounds. Of the five vowels, each except one is a variation of /s/; all five are articulated high in the mouth. Here, again, sound points to Father Conmee's concern with surfaces; he thinks not of young Patrick Dignam's plight (the difficulties in growing up without a father) but only of the boy's name.

Perhaps for the effect of parallax (to show another character's attention to surfaces, appearances, decorum), the narrator presents the following:

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

More than any other passage in the first episode, this sentence exhibits rich, enticing sound patterns, centering around the phrases describing Maginni's accessories. These abound with stressed syllables infusing their words with vigor and energy that suit the appearance of a dancing instructor. They reveal, also, ample rhyme: assonance ("slate . . . facings"; "white . . . tie, tight"); alliteration (silk . . . slate"; "frockcoat . . . facings"; "tie, tight . . . trousers"; "pointed patent"); and consonance ("hat, slate frockcoat"; "white . . . tight"; "pointed patent boots"). The narrator's purpose in depicting Maginni in such rich array, beyond the fact that the description suits one who teaches others to move with beauty and grace, may be to compare this instructor to Father Conmee. Maginni's impeccable attire indicates that he, too, attends to appearances—more so than the father. The difference between priest and dance instructor, then, is not of kind but of degree.

In addition to emphasizing aspects of Father Conmee's mentality, the sound of the language in this first episode often reinforces the described action; for example, "Master Brunny Lynam ran across the road and put Father Conmee's letter to father provincial into the mouth of the bright red letterbox, Father Conmee smiled and nodded and smiled and walked along Mountjoy square east" (p. 220). The two-beat rhythm of "Master Brunny Lynam ran across the road and" reinforces the sense of the boy's running.

Trochaic feet, as Shapiro and Beum point out, are appropriate to the "light and tripping" tone which is felt, here.⁴⁷ Furthermore, the succession of trochees is interrupted—the meter is sprung, or syn-copated—by the monosyllable "put." This syncopation supports what is happening, because at that moment Lynam has stopped running. The letter receptacle, the "bright red letterbox," most noticeably upsets the rhythm in this passage, however, with the three successive stressed syllables which slow the tempo, which is suitable, not only because young Lynam is no longer running, but also because the letterbox is a fixed, stationary object. The receptacle and the three stresses conveying it offer contrast, in addition to Lynam's dash, to what Conmee does next—smiling, nodding, and renewing his walk—actions rendered partly in trochees.

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

This aural reinforcement of visual imagery occurs, again: "At Annesley bridge the tram halted and, when it was about to go, an old woman rose . . ." (p. 222). The feet are rising (one anapest, two iambs) up to "halted"; however, the falling foot ("halted") interrupts, as emphasized by the abutted stressed syllables ("tram halted"); and this abutment produces a pause in the rhythm, followed by a caesura, caused by the comma ("and, when"). Here, the comma positioned in the middle of a foot, interrupts the rhythm in an unusual place. This second interruption, coupled with that of

⁴⁷Karl Shapiro and Robert Beum, *A Prosody Handbook* (New York: Noonday Press, 1959), p. 38.

the preceding foot, slows the tempo, creating in sound the quality conveyed by the meaning—the motionless of a stopped tram. These two feet, followed immediately by an increase in tempo caused by the pyrrhic foot, "it was," in itself appropriate because it strengthens the sense of acceleration, distinguish the preceding inertia.

As the tram "was about to go, an old woman rose suddenly . . ." (p. 222). The image is bound together and made prominent by the assonance of long /o/. Moreover, additional attention is drawn to "an old woman rose suddenly" by the two abutments of stressed syllables ("old woman" and "rose suddenly"). These adjacent stresses, along with the hiatus between "rose suddenly," impede the pyrrhic's acceleration of the tempo. Further helping to retard the tempo is the long /o/. Its slow movement evokes an aural sensation of how an elderly lady might probably move. More importantly, the rhythm in the passage (" . . . the tram halted and, when it was about to go, an old woman rose suddenly . . .") mimics what is actually occurring—the stopping, starting, and stopping again.

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

After leaving the tram, Father Conmee reflects on Mary Rochfort, wrongfully imprisoned for adultery: "A listless lady, no more young, walked alone the shore of lough Ennel . . ." (p. 223). This passage moves in slow, prolonged resonance because of its sound colors: in the seventeen syllables, five nasals and eleven liquids, a total of sixteen resonants. In addition, three stressed syllables contain long /o/—a sound which, in a mournful context like this, contributes to the resonance and slowness. Resonance is concentrated particularly in the phrase, "no more young," appropriately, because this terrifying thought overshadows the heart of every man. That the phrase is preceded and followed by caesuras makes it more striking. This startlingly mournful quality becomes even stronger, two words later. The reader, by ear, an-

ticipates that the lady would walk *along* the shore; however, she walks not along but "*alone* the shore" (italics mine). This minute alteration of sound ("along" and "alone" are quite close) occasions a huge difference in meaning. Consequently, "alone" widens the chasm of despair initiated by "no more young."

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

As the tingly-ankled peripatetic priest continues his walk, the meter of the language suits the action: "He walked calmly and read mutely the nones, walking and reading . . ." (p. 224). Not only does each foot consist of two syllables (walking usually evinces a two-beat rhythm), but also the feet alternate sequentially from iamb to trochee, producing the effect of a seesaw, a rise and fall, an ebbing and flowing, imitative of the rhythm of a slow, casually paced stroll, the kind of walking which Father Conmee, because he is concomitantly reading, must be doing.

Out of his calm, composed walk, Conmee is startled when "A flushed young man came from a gap of hedge and after him came a young woman with wild nodding daisies in her hand. The young man raised his cap abruptly: the young woman abruptly bent and with slow care detached from her light skirt a clinging twig" (p. 224). Here, certain images are made conspicuous by sound color and meter. First, tension inheres in "young man"; the meter impels one of the syllables to be unstressed, although the meaning demands that both important words be stressed. The resulting tension attracts the reader's attention, which is further captured, here,

by four successive stresses—"flushed young man came"—both slowing the tempo and charging the word group with energy. Increasing the salience of these four words is a similarity in colors: short /u/ in "flushed young" and nasals in "young man came." These similar colors unify the word group and, coupled with the metrical tension and emphasis, imbue them with force.

After the phrasing, "A flushed young man came," unstressed syllables increase and outnumber the stressed: "and after him came a young woman with wild nodding daisies in her hand." Again, a tension between rhetorical and metrical stress occurs, here on the syllable "nod," once more drawing attention to the passage. Further attractive is the similarity in color of the surrounding words: "woman with wild nodding daisies." The alliteration of "woman" and "wild," supported by "with," and the repetition of /d/ in "wild nodding daisies" attract the reader who, then, ponders the words. His contemplation, in turn, leads to the realization that the phrase, "wild nodding daisies," epitomizes the couple. Like wild flowers, they have been seeking the pleasures of love. (Flowers, of course, symbolize love, their purpose, as far as the plant is concerned, being generative.) They have been dallying behind a hedge, surrounded by nature in the "wild." Inadvertently meeting the priest, however, they quickly attempt to conceal their wild and probably illicit pursuits with civilized, nod-like gestures: a lifted cap and a curtsy. The manner in which the cap is doffed and the curtsy executed merits consideration. Confronting Father Conmee, "The young man raised his cap abruptly: the young woman bent . . ." (p. 224). The lovers' sudden reactions, performed as if in shock, are emphasized by the similarity in sounds contained in "cap abruptly" and "abruptly bent." Repetition of the /b/, /p/, and /t/ unifies and emphasizes each phrase; moreover, these three plosives are produced with a build-up and sudden release of air, thus reinforcing the feeling of the couple's attempt to salvage out of this imbroglio some semblance of propriety and decorum.

The narrator does not provide any overt evidence to show that these two are lovers. Instead, he offers a detail, among others, which moves the reader toward this conjecture: e.g., the twig clinging to the woman's skirt. Here, the act of disentangling the twig, usually a common movement, is imbued with gravity and solemnity by the meter. The dual abutment of stressed syllables ("slow care" and "light skirt") also slows the tempo, effected further by certain sound colors. The long /o/ and /r/ in "slow care" prolong the two words; the consonant cluster /sl/ also contributes to the drag-

ging effect. In "light skirt," the /l/, long /i/, and /r/ lengthen the two words. (The /t/ ending each of the words creates an interesting tension, juxtaposing quickness against the slow tempo.) Finally, the consonant clusters and resonants in the two ending iambs ("a clinging twig") most markedly slow the pace; significantly, the phrase contains four clusters in only three syllables. This density in the consonant cluster not only retards the tempo but also endows the two feet with substance, pithiness. Thus, the image (the damning evidence of illicit love) stands, as Father Conmee would probably have it, at the most emphatic position in the chapter—the end.

Possibly the most disconcerting, befuddling incident in the episode, however, occurs when "Mr Eugene Stratton grinned with thick niggerlips at Father Conmee" (p. 224). The assonance of short /i/ in "grinned with thick niggerlips" is dense; of the six vowel sounds, five are short /i/. Also dense are the consonant clusters—three in six syllables. The clusters and assonance make the grin highly noticeable. It constitutes one of the few gestures toward Father Conmee which do not clearly display at least an ostensible respect. The grin is ambiguous. Does Stratton smile in appreciation or in derision of the priest? The reader cannot be certain. Thus, this act, strongly emphasized by concentrated assonance and consonant clusters, is not only salient, but uncertain, as is all of "Wandering Rocks."

As patterned sound contributes to the depiction of Father Conmee, it also reinforces the prevailing characteristic of the indolence of Corny Kelleher in the second episode. The opening four sentences reveal a strong, regular rhythm, the meter consisting primarily of bisyllabic feet. These four sentences evince such a consistent rhythm, in fact, that they lend themselves readily to a lineal arrangement, as follows:

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

Although in these four sentences the numerous and active verbs and participial phrases (nine verbs and four phrases) should activate the passage, they do not achieve this effect because the ac-

tions involve virtually no energy or accomplishment. Corny is busy doing nothing, and the abundance of active verbs, here, seems to highlight his lack of accomplishment. A fairly high ratio of liquid and resonant consonants (twenty-eight in forty-one stressed syllables) retards the tempo. Almost no rhyme exists, a fact that contributes to the liquid rhythm. However, one rhyme is endowed with assonance, an appropriate mnemonic quality: "Chewing his blade of hay." Hanging from the mouth, a "blade of hay" suggests relaxation, a lack of exertion. Throughout "Wandering Rocks," whenever Corny Kelleher is mentioned, the "blade of hay" is also mentioned, a mere straw that becomes almost synonymous with the character. Because the assonance makes the phrase easy to remember, the character and his outstanding quality are easy to recall.

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

In the subsequent episode, a onelegged sailor crutches himself about the sidewalk, soliciting donations. The first sentence describes the sailor's movement: "A one-legged sailor crutched himself round MacConnell's corner, skirting Rabiotti's icecream car, and jerked himself up Eccles street" (p. 225). Regular rhythm, a predominant bisyllabic meter, pervades the sentence. The two-beat foot suits many situations, including walking with crutches. This rhythm is interrupted, however, at "skirting Rabiotti's," with an abundance of unstressed syllables that move rapidly, thus increasing the tempo. That the tempo should accelerate in this phrase is apposite, because the sailor also speeds up to avoid being run over. Later, after "skirting Rabiotti's icecream car," he "jerked himself up Eccles street." Here, the rhythm becomes regular, again, and aptly so. The strong two-beat feet support not only the sense of the sailor's returning to his steady crutch-walk but also the sensation of one's having narrowly averted a collision—that of a

throbbing heart.

A later sentence also describes this sailor's movement: "He swung himself violently forward past Katey and Boody Dedalus, halted and growled . . ." (p. 225). There is a definite rhythm, here, and the accented syllables are particularly strong. Once more, the rhythm suggests a movement on crutches. In contrast to the preceding passage, however, this sentence moves more quickly, because it consists of higher ratio of unaccented syllables. Moreover, the quickened tempo is fitting: the sailor is irritated and crutching "violently." This word contains the greatest concentration of unstressed syllables, aptly increasing the tempo.

In contrast to the onelegged sailor, "Two barefoot urchins, sucking long licorice laces, halted near him, gaping at his stump with their yellow-slobbered mouths" (p. 225). The bisyllabic feet, here, produce a slower pace, primarily because of the high incidence of resonants and liquids in stressed syllables (thirteen in fourteen stresses). Contributing to this effect, also, are four long vowels in stressed syllables, and diaeresis. This slower pace sharpens the difference between the girls and the sailor—while he is involved in violent exertion, they are inert, staring. Further contrast is emphasized by the alliteration present in "long, licorice laces"; the urchins have nourishment ("licorice laces"), but the sailor is begging for a means for obtaining his sustenance. The shift from regularly falling feet to one rising foot ("at his stump") suggests something additional that the sailor obviously lacks and which the urchins may find shocking because they stop to stare at it. The sudden reversal from falling feet to one that rises buttresses this sense of shock. But the urchins probably find the stump more than shocking; they are most likely fascinated as well as repulsed. At the same time, they themselves are repulsive with their "yellow-slobbered" mouths, a repulsion strengthened by the consonants (/l/, /s/, /b/, and /d/) in the two words. Each is produced in that part of the mouth from which saliva drools. Thus, the reader recalls slobbering mouths and *feels* their nastiness.

Pauses are used, here, to reinforce the qualities of character action. In the passage, "He swung himself forward in jerks, halted, lifted his head towards a window and bayed deeply . . ." (p. 225), there are two pauses, both the result of a deviation in meter—the only two abutted stresses in this sentence of bisyllabic feet. The first pause (between "jerks, halted") is appropriate for an obvious reason: it marks the place in which the sailor has stopped his forward crutching. Its impact is increased by the consonant cluster

/rks/; the difficulty in articulating this cluster slows the tempo. The second pause (between "bayed deeply") is also caused by the abutment of stressed syllables; however, as in "jerks, halted," this pause is helped by other means. The hiatus at /d/ contributes to a slowing of the tempo, as do the two long vowels /a/ and /e/. Because of the hiatus and the long vowels (in addition to the fact that they occur at the end of the sentence), these two syllables move even slower than the first two. The slowness is apposite, for this is the place to which the sailor wishes to draw attention—upon this act, upon the "home and beauty" which his deep bay emits.

The next episode concerns the Dedalus kitchen and the girls, Katey, Boody, and Maggy. It begins with a rhythmically strong sentence: "Katey and Boody shoved in the door of the close-steaming kitchen" (p. 226). The regularity is questionable only at "close-steaming" where the meter determines that both syllables of "steaming" be unstressed, whereas the meaning indicates that the word (its meaning is significant) should be accented. The result is tension and emphasis upon the kitchen atmosphere—rife, not with aroma of cooking food, but with the odor of washing clothes. The fact that washing, and not cooking, is the object of present kitchen labors is further highlighted in a subsequent sentence: "Maggy at the range rammed down a greyish mass beneath bubbling suds twice with her potstick and wiped her brow" (p. 226). The alliterative "range rammed" binds together the two words. Furthermore, the /r/ coupled with the nasals resembles that of a worker's lifting a heavy object or exerting himself with great force. Although Maggy's task does not require such arduous effort, these two /r/-nasal sounds reinforce the feeling of prodding and stirring a bulky object that requires effort and is not pleasant. The bulk of clothing is described as "a greyish mass." Here, the vowel pattern of stresses (long /a/ followed by short /a/), identical to that in "range rammed," pulls together, if only slightly, the two phrases. Moreover, the /s/ sounds ending "greyish" and "mass," while not identical, strengthen the unity of this two-word image. Similarly, the subsequent phrase ("beneath bubbling suds") is unified by like sounds: plosives, long /e/ (including the near rhyme of /ing/ with long /e/), and short /u/. Thus, similar sounds unite and distinguish certain important word groups. Finally, the sounds in "bubbling suds" have special appropriateness, the plosives and the short /u/ creating a sound that reminds one of Maggy's boiling water.

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

Boody cried angrily:
 —Crickey, is there nothing for us to eat?
 Katey, lifting the kettlelid in a pad of her
 stained shirt, asked:
 —And what's in this?
 A heavy fume gushed in answer.
 —Peasoup, Maggy said. (p. 226)

There are several sound patterns of interest in this passage. In "Boody cried angrily," the weak rhyme of long /e/ slightly unifies the three words. The meter, because "angrily" is a dactyl, wants "Boody cried" to be a dactyl; however, the meaning of "cried" demands stress. Consequently, metrical tension inheres in "cried." Boody's cry ("—Crickey, is there nothing for us to eat?"), because of abundant unstressed syllables, moves at a rapid tempo that slows with "Katey, lifting the kettle-lid," even though nonstresses outnumber stresses, because of certain acoustic features—first, the slant rhyme in the unaccented syllables of "Katey, lifting"; second, the consonant clusters /ft/, /ng/, and /tl/; and third, the resonance of /l/ and /ng/. Although alone any one of these features might not noticeably affect the tempo, together (and the caesura triggered by the comma cannot be ignored) they hold back the rhythm.

The most interesting sound effects occur in the pot's reply: "A heavy fume gushed in answer." the consonants /h/, /f/, /sh/, and /s/ hint at breathiness, a quality that reinforces the sensation of fumes and steam billowing out from under the lifted lid. Metrically, the iambic feet are interrupted by one trochee: "gushed in." This reversal emphasizes "gushed," as does color. The consonant /g/ marks the only place in the entire sentence in which the air flow is completely stopped in order to produce a sound. It is also the only sound produced deep in the throat. Added to the /g/ is the cluster /sht/, a pithy sound that is also salient. The entire sentence focuses, as a result of these meter and color attributes, on "gushed." After the "fume gushed in answer," Maggy offers her own reply: "—Peasoup, Maggy said." Not quite a rhyme, but close, is the repetition of long /e/ followed by /s/ in the two falling feet. Each foot terminates also with a plosive. Such sound similarities make the reply unified, emphatic, mnemonic; it sounds musical. Finally, the peasoup, the only food, is distributed: "Maggy poured thick yellow soup from the kettle into a bowl" (p. 226). The concentration of stressed syllables in "poured thick yellow soup" evokes a feeling of thickness, the consistency of soup. Similarly, in "finger-tip lifted to her mouth random crumbs," the density of stresses in

"mouth random crumbs" establishes a sense of substantiality. This group, as well as the soup-word-group, is imbued with energy and emphasis by the stress density. Here, the emphasis is furthered by strong resonance, created by nasals and rhyme in "random crumbs." In "poured thick yellow soup," each syllable contains one acoustic feature that slows and, thus, underscores the words: in "poured," the cluster /rd/ and the liquid /r/; in "thick," the cluster /th/; in "yellow," the liquid /l/; and in "soup," the long /oo/. This emphasis upon what the girls are eating highlights the fact that there is not much to eat; soup and crumbs have a minimal nutritional value. The discrepancy between the stress and color thickness and the insubstantiality of the meal creates tension and irony.

Tension results, again, when Boody refers to Simon Dedalus: "—Our father who are not in heaven" (p. 227). To a familiar line, the addition of one word, *not*, jolts the rhythm. It also invokes tension, because, whereas the meter would have *not* to be unstressed, the meaning (the word is the crux of Boody's ideas) demands that it be stressed. The focus of this tension is appropriate, for *not* obviously turns the allusion topsy-turvy. This allusion, antithetical to the original line, is appropriate to Simon, because, in failing to provide much food for his daughters, he is antithetical in his role as a father. Thus, a major theme—the need for a father who cares, provides, loves—is accentuated by sound patterns in this altered allusion, in "what's in the pot," and in what the girls eat.

In contrast to the hunger and depravity of this episode, the next is sensorily rich. Blazes Boylan in the fruitshop purchases a gift basket. A young blond female clerk "bedded the wicker basket with rustling fibre" (p. 227). The alliteration of "bedded" and "basket" appropriately draws together the verb and direct object. Moreover, it calls attention to the fact that the gifts will be borne, not in a box, but in a much shaplier package with a padded interior, cushioning the fruits, bottle, and jar. As the girl inserts the "rustling fibre," the reader experiences the sound of her action in the /s/ and /f/ fricatives. The richness is enhanced when Blazes hands her a "bottle swathed in pink tissue paper" (p. 227). Here, the assonance of "bottle swathed" offers musicality, a quality apposite to the fruitshop, to the happenings there, and to Blazes's reason for being there. In addition, the density of three consonant clusters in three syllables (/tl/, /sw/, /thd/), because each contains a soft consonant, reinforces the sense of fluffy padding, or sensuality. Beyond this assonance, the alliteration of "pink" and "paper" highlights

this traditionally feminine (and thus soft) visual color.

The emphasis upon a sense of abundance continues as "She bestowed fat pears neatly, head by tail, and among them ripe shamefaced peaches" (p. 227). The concentration of stresses surrounding the "fat pears" highlights the fruit. Blazes is concerned with women (soon with Molly, now with the clerk), and it is no secret that the shape of a pear resembles the female figure. Another phrase ("ripe shamefaced peaches") is also conspicuous for its meter and similarity in color. Of the ten consonant sounds, only one, /r/, is not produced in the front of the mouth. Moreover, /p/ occurs twice, as does /s/; and the /sh/ and /ch/ sound very much alike. Four of the five vowels which are long are produced relatively high in the mouth. The fact that long vowels effect a tenseness, as opposed to a laxness created by short vowels, is appropriate to an atmosphere of sexual conquest, Blazes's aspiration.⁴⁸ Furthermore, the fact that nearly all of the consonants and vowels are formed in the same general area of the mouth unifies and underscores the phrase. Finally, peaches, like pears and other fruits in the shop, exist for one double-edged purpose—the pleasure of consumption and reproduction. Such pleasure is Blazes's goal.

This sumptuous quality continues as Blazes walks "in new tan shoes about the fruitsmellingshop" (p. 227). The assonance of "new," "shoes," and "fruit" endows the phrases with unity and emphasis. The rhythm produces a tension on "tan"; metrically, the syllable should be unstressed, but its meaning argues for an accent. The tan color also opposes the dark ones worn by Stephen and Bloom, furthering the depiction of Boylan as the one destined for real sensual, sensorial adventure.

Another alluring detail is the "girl's slim fingers" as they compute the cost of the pears and peaches. Here, again, the repetition and similarity of sound (/i/, /l/, /s/, /r/, nasals) bind together and punctuate the image. The three successive stressed syllables infuse vigor into the image, slowing the tempo, as does the hiatus between "girl's" and "slim," the three consonant clusters, and the six liquids and resonants. All of these attributes further distinguish the three-word image, and the juxtaposition of these slender fingers against the "fat pears" and "ripe shamefaced peaches" makes the overall image the more sensual.

In a following incident, rhyme and rhythm occur in a passage of dialogue: "—This one for me? he asked gallantly. —Yes, sir, she

⁴⁸Nist, p. 38.

said" (p. 228). Although the long /e/ of "gallantly" is not stressed, it rhymes, nevertheless, with "me." Part of its rhyming quality is due to the metrical symmetry: each long /e/ occurs at the end of two stressed feet. This symmetry and rhyme unify and highlight the passage, endowing it with a musical quality. Because Boylan is, of course, musical, music suits his subtle romantic assays at the clerk. His entreating the girl for one of her flowers symbolically portends his later encounter with Molly; he plucks from her, although not a virgin flower, nonetheless a flower.

Like Molly, the clerk assents to Boylan's wish, made prominent by the repetition of /s/ in "—Yes, sir, she said." This thick sibilance emphasizes the fact the Boylan in the fruitshop is in control and gets what he wants. The flower, however, is cut; its life and beauty are limited. Similarly, the love between Blazes and Molly is not the kind that grows, as Molly reveals in the final chapter of *Ulysses*.

In Blazes Boylan, Simon Dedalus, and Father Conmee, the narrator has portrayed inept father figures. The spiritual father is overly concerned with superficial appearances; the natural father provides no substantial nourishment for his daughters; and the sexual father offers nothing more than transient sexual gratification. In the next episode, however, an acceptable father figure appears: Almidano Artifoni. As he advises Stephen, Artifoni seems sincere, concerned; he is trying to catch a tram and fails because he has paused to speak with Stephen. He is a favorable model of authority as revealed by several sound factors. For example, as he kindly urges Stephen to sing professionally, a tram unloads beside "the stern stone hand of Grattan" (p. 228). The alliteration of "stern stone" and the consonance of /n/ distinguish this description of the famous orator and politician's statue. Two sentences later, the meter ("His [Artifoni's] heavy hand took Stephen's firmly" (p. 228)) is an unwavering iambic pentameter, its rigid regularity invoking a formal, serious tone. Alliteration directs attention to "heavy hand," where a comparison is implicit with Grattan's "stern stone hand" and Artifoni's "heavy hand," both solid and substantial. This focus upon the hand furthers the authority theme. A father's hand feeds, provides, disciplines, and guides. Although of these fatherly functions Artifoni provides only that of guidance, it springs from the heart, and for this honest advice Stephen thanks the man, marking the only instance of verbal gratitude shown a father in "Wandering Rocks."

Following the conversation, Artifoni "trotted on stout trousers," trying to catch the tram. In these ten consonant

sounds—thirteen if a cluster is counted as two sounds—only five different consonants occur; only three different ones in stressed syllables. Moreover, assonance exists between "trotted" and "on" (although "on" is unstressed, it contributes to the effect) and between "stout" and "trousers." This density of similarity in sounds emphasizes Artifoni's trousers—aptly, for in the family of characters in "Wandering Rocks," he deserves most to wear the pants.

In the next episode, Boylan's secretary, Miss Dunne, is seen as she reads a mystery novel furtively at her desk. Preparing to type, she reflects: "Too much mystery business in it" (p. 229). The assonance of short /i/ in four successive words calls attention to the sentence which, in turn, shows that Miss Dunne's mental energy hovers about the novel and not upon her work. She stares at a poster and scribbles on a pad while "listlessly lolling" (p. 229). Five /l/ sounds occur in these two words. This liquid, because it appears in such concentration here, effects a dense resonance. In addition, because of the density of /l/, enunciation of the phrase requires effort, as the tongue touches the roof of the mouth five times in five syllables. In addition, the quality and frequency of the /l/ make the phrase dull and lifeless to the reader's ear. This languid sound reinforces the meaning of the phrase: Miss Dunne is, at this point, indolent. However, her idleness is suddenly shattered: "The telephone rang rudely by her ear" (p. 229). The alliteration, here, emphasizes "rang rudely," and consonance and near rhyme draw attention to "her ear." The growling sound of /r/—denoting strenuous effort or irritability—is also suitable to the effect which the ringing sound would produce in this situation. Interrupting a reverie, a telephone would indeed irritate a person. Like the ring of the telephone, the call itself (Boylan, the boss, is on the other end of the instrument) jolts Miss Dunne out of her dawdling attitude. To Boylan, she replies, "Yes, sir. No, sir. Yes, sir" (p. 229). Here, the tempo is faster than before the call, as Miss Dunne responds quickly and efficiently to Boylan's utterances. As an authority, Boylan is effective; to him, the others (his secretary, the clerk, and Bloom's wife) respond. Nevertheless, his manner of persuading others to submit to his will is less than sincere.

The authority theme continues "in the historic council chamber of saint Mary's abbey" (p. 230). Alliteration of /t/ focuses attention upon the first sentence: "Two pink faces turned in the flare of the tiny torch" (p. 230). This sentence establishes the archetypal atmosphere of the episode, that of light surrounded by

darkness. In this chamber, "the most historic spot in all Dublin" (p. 230), little light is given off. The visitor, Reverend Love, supposedly knowledgeable about history, offers none of his lore, but briefly gazes about the room and leaves. Then, Ned Lambert "stood still and, after an instant, sneezed loudly" (p. 231). The four words preceding Lambert's sneeze enable the reader to imagine the explosion. For example, all four begin with a vowel, three of which are short /a/, the other short /i/. These two sounds resemble the noise of a person inhaling before sneezing: a, a, a, i—chōō. The pauses occasioned by the two commas also help simulate the same condition within the reader's mouth. The sneeze is followed by another, and then by a curse, ending the episode. This action suggests deflation. The serious formality of light and knowledge in the revered hall when a priest is visiting is something to be sneezed at.

Deflation of authority continues in the subsequent episode:

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

The regular rhythm of the language describing "Lawyers of the past" and a lawyer of the present (Riche Goulding) creates a formal, serious tone appropriate to a description of individuals whose profession it is to interpret the law. Against this tone, however, is juxtaposed the elderly female. Although the rhythm that precedes her establishes the formality, that which describes her performs differently. Here, the tempo slows, because of the density of stresses to be found in "false teeth smiling" and upon the great "black silk skirt." This fat old woman, grinning through a set of artificial teeth, disbelieving whatever she observes in this court of law (she smiles "incredulously"), wearing an expensive fabric of "great amplitude" (an ostentatious and euphemistic phrase), appears ludicrous against the backdrop of austere lawyers and, thus, becomes a mockery of man's self-imposed system of authority.

The theme of subtle mockery continues into the next episode as bookie Tom Rochford shows Nosey Flynn a new device that facilitates betting. To Rochford's demonstration, Flynn reacts: "—Smart idea, Nosey Flynn said, snuffling" (p. 232). Whereas in this statement Nosey is contemplating Rochford, a voice other than Nosey's speaks covertly. It is manifested in the sound colors, here. Four /s/ and two /f/ sounds occur, creating an effect of breathiness.

Five nasals also are present. The result, a nasal breathiness, is imitative of Nosey Flynn's snuffling. Moreover, the similarity of consonants between his name (Nosey Flynn) and the action for which he is infamous (snuffling) indicates a careful choice of terms. The attention which these sounds call to Nosey's snuffles comically undercuts his praise of Rochford's betting gadget.

Lenehan is an even more comical character whose epithet may well be the alliterative, and thus mnemonic "Lenehan laughed" (p. 233). He laughs after he and M'Coy see Bloom; he laughs twice when he tells his tale about Bloom, Molly, and himself. Indeed, he laughs throughout the novel. But his merriment while telling his story is marked with rhyme. First, he explains that it was a "Boiled shirt affair. The lord mayor was there . . ." (p. 234). Then, as "He held his caved hands a cubit from him, frowning . . ." (p. 234) to indicate the size of Molly's bosom, he states, "—I was tucking the rug under her . . ." (p. 234). Soon afterwards, "He shut his eyes tight in delight" (p. 234). Because rhyme is used so abundantly, here, a mere listing suffices: "He held his . . . hands . . . him"; "caved . . . cubit"; "from . . . frowning"; "tucking . . . rug under"; "under her"; "eyes tight . . . delight." These rhymes call attention not only to Lenehan's story but also to Lenehan himself—to the witty manner in which he conveys his tale.

Lenehan's jocularly is also highlighted by the character to whom he tells his story: "M'Coy's white face smiled about it at instants and grew grave" (p. 235). The first four words move slowly, consisting of five syllables, four of which are stressed. Further contributing to this slow tempo are the three long vowels. This slowly unfolding image is followed by two prepositional phrases ("about it at instants") consisting of six syllables, only two of which are stressed, none containing a long vowel. Consequently, these phrases move rapidly, suggesting the quality of M'Coy's smile—a mere flicker, a gesture of politeness rather than sincere appreciation, corroborated by the narrator's words: M'Coy's *face* smiles, and *face* can represent, as here it seems to, an appearance, a facade, a disguise. M'Coy's honest feeling about Lenehan's tale is revealed when M'Coy's face "grew grave." Alliteration binds together and emphasizes this image. The two long vowels, /oo/ and /a/, effect tenseness, and the heavy color of the /gr/ cluster (produced deeply in the throat) resounds with finality.

In the subsequent episode, as Bloom browses through books in the shop, his thoughts are reinforced by sound colors. Glancing through the contents of one book, he notes its "Crooked botched

print" (p. 235). His harsh judgment, here, is striking in its high incidence of plosives, seven in three syllables. Produced by an abrupt release of pent up air, plosives suit this acidic criticism, even if it is only tacit. The passage exhibits, as well, a high ratio of consonant clusters—four out of seven are apposite in Bloom's thought. Because a consonant cluster consists of two sounds that overlap and run together, the overlapping and muddling of what should be discrete (the print) is the object of Bloom's unfavorable assessment.

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

Mr. Bloom read again: *The beautiful woman.*

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

Young! Young! (p. 236)

The book in hand triggers sensual, alluring images within Bloom's mind, conveyed, in part, by various sound patterns. Generally, the passage is infused with vigorous energy because of its preponderance of stressed syllables. This energy is appropriate; Bloom is aroused. The rhythm, while not fixed, is strong, a fact that removes the passage from the realm of ordinary experience. In addition to the rhythm, agreement in sounds is relatively frequent. The first sentence contains a slant rhyme: "again . . . woman." The second contains /r/-influenced vowels: "Warmth showered . . . over." The third presents an interesting word group—"yielded amid the rumpled," in which the /d/, /l/, and /m/ sounds create a pithy thickness. The fourth sentence contains assonance, "whites . . . eyes," and a hiatus, "eyes swooning." The fifth contains a word group dense with consonant clusters, "nostrils arched themselves," as does the sixth sentence, "Melting breast ointments," and the seventh, "Fishgluey slime." Then, toward the end of the passage, assonance of short /u/ proliferates:

"Crushed! Sulpher dung of lions! Young! Young!" Finally, the entire passage exhibits a high proportion of liquid consonants (thirty-seven), a number appropriate to the dreamy, erotic imagery.

Sharply contrasting to these images is the shopkeeper when he returns, his behavior annihilating the eroticism, pushing repulsiveness to a peak:

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

The first three words ("Phlegmy coughs shook") present consonant sounds that mimic within the mouth what is happening to the shopkeeper. In addition to these consonants (/f/, /fl/, and /k/), the vowels, like /k/, are produced in the back of the throat, the area from which the mucus is dislodged by the shopkeeper. This same principle suits the /r/ sounds in "raked his throat rudely" and the consonant clusters in "spat phlegm on the floor." In addition to these action-imitating sounds, the entire passage shows a high incidence of plosives. Whereas the passage describing Bloom's reading and reveries contains twenty-nine explosives, this shopkeeper excerpt exhibits forty-seven; whereas the former is laced with thirty-seven liquids, the latter contains only twenty-four. Because plosives sound relatively noisy and harsh, they suit the hacking sounds made by the coughing shopkeeper. Moreover, juxtaposed against Bloom's alluring, liquid-laced imaginings, the plosives help the reader to experience Bloom's revulsion (through sudden expulsions of breath).

Whereas the episode in the bookshop offers conflicting perceptions, the subsequent episode in which Dilly Dedalus importunes her father, Simon, for money, presents conflicting purposes. First, there is a motif supporting Dilly: "The lacquey lifted his handbell and shook it: —Barang!" (p. 237). The alliteration in "lacquey lifted" and the strong rhythm in the passage emphasize *lacquey* for the reader. Dilly listens to the handbell, waiting for her father to round the corner. When Simon appears and attempts to fend off Dilly's entreaties, the lacquey rings his bell, again. Simon, then, turns on the lacquey, crying, "Curse your bloody blatant soul . . ." (p. 238). The growl of the two /r/ sounds in "Curse your," followed by the abrupt release of breath in the alliterative plosive cluster /bl/, allows the reader to feel the building-up of air (in the /r/) and its

subsequent expulsion (in the /bl/) of Simon's frustration and anger. For a second time, "the lacquey [now] aware of comment, shook the lolling clapper of his bell but feebly: —Bang!" (p. 238). The language depicting the second ringing shows less energy than that conveying the first. In the second, a pause ("aware of comment") impedes movement toward the climactic "Bang," whereas the first bellshake moves symmetrically and swiftly to the culminating "Barang." Further significant is the difference between "Barang" and "Bang": the bisyllabic "Barang" is longer in duration and, thus, resounds, while the monosyllabic "Bang" sounds relatively dead, or muted.

The lacquey resembles Dilly in that he is at odds with Simon and is seeking pecuniary donations. Just as the lacquey is cursed by Simon, so, too, is Dilly berated by her father for her bad posture. Simon, here, imitates her slouching: "He let his head sink suddenly down and forward, hunching his shoulders and dropping his underjaw" (p. 237). This sentence contains a strong rhythm: tension centers, however, on "sink;" meter shows it as unstressed whereas meaning demands that it be stressed. This tension draws attention, appropriately enough, to the word, for sinking is that which is happening to the Dedaluses. They have no money and no mother, and they may as well have no father. Ironically, the family's sinking is largely due to Simon's "bad posture" as a father. Still, he hands Dilly a shilling, and her response is "—I'm sure you have another shilling . . ." (p. 239). The alliteration of the two accented syllables, "sure" and "shilling", unites and intensifies the words; also, it emphasizes Dilly's relentlessness, and as she voices this entreaty, "The lacquey banged loudly" (p. 239). The word, "banged," because of its assonance with "lacquey," receives emphasis. It is apt, because, whereas the bell calling for donations "banged loudly," so, too, do the sounds of Dilly's "sure . . . shilling" (because of /sh/) intrude noisily. Both vociferous importunities irritate Simon, this final one sending the inept provider on his way, murmuring to himself.

Tom Kernan is in contrast to Simon and Dilly Dedalus. The tea merchant's concerns transcend mere thoughts of sustenance; he is interested in pomp and ceremony, clearly evident in the way in which he moves: "Bravely he bore his stumpy body forward . . ." (p. 240). The regularity of the rhythm, here, endows this passage with formality, an aspect of Kernan's character. The alliteration of "Bravely" and "bore" calls attention to the words, allowing the reader to recall that these terms are often used in contexts of

chivalry. Against this romantic concept, however, is juxtaposed Kernan's "stumpy body." Although the rhyme may be weak, it, nevertheless, makes the phrase conspicuous and Kernan comical as one endeavoring to assume an appearance for which he is ill-suited. During his subsequent walk, Kernan savors the taste of gin lingering on his palate: "Aham! Hot spirit of juniper juice warmed his vitals and his breath" (p. 240). The breathy first consonant in each of the first three words (/h/ and /s/) increases the reader's experience of Kernan's exhalation. Moreover, the alliteration of "juniper juice," along with the assonance of long /oo/, creates a reverse rhyme. Preceding this rhyme is the end consonance of /t/ in "hot spirit." Together, these rhymes effect a musical sensation on the reader's tongue not unlike the delectation on Kernan's, and as the taste of subtle beauty seems to lift Kernan's spirit, so, too, does an apprehension of this intricate harmony kindle the reader's imagination.

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

In a following episode, Father Cowley speaks with Simon Dedalus, awaiting Ben Dollard's arrival. Here, to sharpen the distinctions between characters, several sound patterns are utilized. For example, Father Cowley looks expectantly along the quay, "a big apple bulging in his neck" (p. 244). Consequently, the reader not only sees this "apple," but also feels it in his own throat. The back vowel in "apple" and "bulging" (short /u/) is moved even farther back in the throat by the following /l/. Thus, the sound is produced in the same physical area of the visual image, reinforcing a feature of Father Cowley.

Soon, Ben Dollard approaches "at an amble, scratching actively behind his coattails" (p. 244). The recurrence of short /a/ in the first five words, in these stressed syllables, calls attention to the humorous image that makes Dollard not only comical but also somewhat unconcerned about others' views of him. (He is vigorously scratching his butt in public.) This lack of concern is fur-

thered when Simon Dedalus "flicked fluff" (p. 244) off Ben's clothing. Emphasized by the alliterated /fl/, this phrase points not only to Dollard's ill-kept appearance but also to Simon's propensity for noticing Big Ben's far from impeccable dress, about which Simon comments throughout this episode.

Ben's character is further conveyed in his reaction to Father Cowley's suggestion that Ben ask that the Father be allowed a few more days before his rent is to be collected: "Ben Dollard halted and stared, his loud orifice open . . ." (p. 245). The /d/ sound, repeated at the end of the second, third, fourth, and fifth words, conjoins the phrase. Beyond this unifying quality, however, the /d/ (like the /n/, /l/, and /t/) is produced by lifting the tongue so as to impede the air flow. This lifting process occurs ten times within the seven syllables. The result is a slowing of tempo—an apt maneuver, considering Dollard's somewhat shocked reaction to Father Cowley's suggestion.

Although there are other episodes that exhibit varied poetic techniques, the one is which Stephen Dedalus watches the lapidary and thumbs through books contains segments of nearly pure poetic effects. For example, although printed as prose paragraphs, the language of the first one-and one-half paragraphs with ease may be arranged in lines, as follows:

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

The segment, often naturally falling into pentameter lines, exhibits interesting sound features. For example, the alliteration of /w/ in the first line creates a liquid, resonant tone, appropriate to the ensuing soft mellifluously articulated leaps of Stephen's imagination. The plosive sibilance of "dust" contrasts with the liquid /w/. Moreover, "dust" begins three sentences, reminding one that time has passed, that earth has crept in, is ever creeping in, to reclaim its property. It is with this reminder—this dust, this knowledge that time is passing—that Stephen watches the lapidary's fingers.

The third sentence, describing fingers, reveals overlapping

sound repetitions: /d/ in "Dust darkened"; /ing/ in "toiling fingers"; a vowel followed by an /r/ in "darkened," "fingers," "their," and "vulture"; and /l/ in "toiling" and "vulture nails." Although a number of these repetitions occur in unstressed syllables, the overall effect, because of the many repetitions, is rich, pithy, and alluring. This quality intensifies in subsequent sentences. In the fourth, for example, as Stephen's eyes move from the lapidary's fingers to the metals and jewels, the overlapping repetition continues: /s/ and /t/ in "Dust slept"; /l/ in "dull coils"; /a/, /n/, and /z/ in "bronze" and "lozenges"; /s/ in "rubies," "leprous," and "stones." The attractive and rich quality of these overlapping colors increases the reader's sense (possibly subconsciously) of his having observed the metals, stones, and the lapidary through the eyes of Stephen, a romantic poet, because this is the sound-sensitive language of a poet. But this sensation is also produced by qualities other than those of sound color. For example, the rhythm of this fourth sentence invites one's attention. The dense stresses beginning the statement, "Dust slept on dull coils," give way to predominant nonstresses ("Lozenges of cinnabar"). The tempo remains slow, however, because of the high ratio of voiced consonants—nine out of ten are voiced, and over half are resonants or liquids. Furthermore, in these seven syllables, eight different consonant sounds occur, a variety that supports the exotic concept evoked in the meaning of the phrase.

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

Stephen watches as the lapidary "with a smeared rag burnished again his gem, turned it and held it . . ." (pp. 241-42). Obviously, the three adjacent stresses ("smeared rag burnished") slow the tempo and charge with energy the image—a cloth, used with a

polishing motion. This slow energy is intensified by the density of consonant clusters—four clusters in four syllables. Further conspicuous is "again . . . gem," because of the slant rhyme. The rhythmical "turned it and held it" contains a repetition not only of "it" but also of the preceding /d/. Taken together, these attributes impress strongly upon the reader's mind the acoustical details and, thus, the visual aspects of the image important to Stephen. Being a poet, one who aspires to discover the connection between ostensibly disparate parts of the universe, Stephen sees the lapidary as a mirror. The lapidary is Stephen.

Next, Stephen imagines a jewel, or a "ruby egg," positioned on the belly of a woman dancing "in a foul gloom where gum burns with garlic" (p. 241). Back vowels, relatively muffled or dark sounds, dominate this passage, reinforcing the sense of "gloom," of dark. In addition, liquids (/l/, /r/) and nasals are dense, creating a sense of droning resonance. In contrast, a harsh sound (/g/) is alliterated and, juxtaposed against dark resonance, buttresses the attraction (dancing woman) and the repulsion ("foul gloom," "gum burns with garlic"), the conflict manifested in the visual image. Later in the episode, Stephen, examining books on a hawker's cart, discovers a title that interests him: "How to win a woman's love" (p. 242). Important to this conquest is softness and gentleness, qualities which the colors in this title exhibit, the liquids (/w/, /l/) and nasals creating a fluid, lingering resonance. The alliterated /w/ (aside from /y/ the softest consonant) increases this gentle texture. The short vowels, being muted, also contribute to the gentle aspect.

Although the liquids in another passage create a noteworthy effect, here the result is different from that of the preceding passage. Moving from the lapidary's shop to the hawker's book cart, Stephen ruminates: "Between two roaring worlds where they [the dynamos of the powerhose nearby, and his heart] swirl, I" (p. 242). Here, liquids—/l/, /r/, /w/—are dense; in ten syllables, /l/ sounds twice, /w/ four times, and /r/ five times. Their presence here, however, produces a less soft, but more vibrant resonance. This effect, unlike the softness in "how to win a woman's love," is due to two factors. First, the idea is charged with more meaning; Stephen is flexing his philosophic muscles, attempting to ascertain his position in timespace. Second, the /r/ sound, lacking in the book title, dominates the latter thought; and /r/, particularly when it follows rather than precedes a vowel, vibrates more than does /w/. In this second excerpt, /r/ occurs after four vowels, three of which sound in stressed syllables. The result is a vibrant quality. In the next

episode, rhythm reinforces the sense of action. Martin Cunningham and Mr. Power, with a list of contributors to a fund for the Dignams, make their way toward the subsheriff's office. As they walk, "John Wyse Nolan, lagging behind, reading the list, came after them quickly down Cork hill" (p. 246). The first half of this sentence—the name and the two participial phrases—suggests a slow pace. The result of caesuras and colors, this slowness strengthens the idea that Nolan is trailing because he is reading. Despite this slowness, however, the two participial phrases convey a sense of walking, because of the two successive symmetrical trochee-iamb pairs: "lagging behind, reading the list." Although this walk is but an amble, the second half of the sentence quickens the pace. Caused by increases in plosives (four /k/ sounds) and located in unstressed syllables, this hurried strut compliments the first half of the sentence. If the reader from a distance were seated on a park bench watching these three pedestrians, he would notice, first, that Nolan is reading but trailing the other two. Then, he would observe Nolan's hurrying to close the gap between himself and the others. Thus, the tempo of the sentence, from slow to quick, reflects the action that it conveys.

In the following sentence, one notes that "The castle car wheeled empty into upper Exchange street" (p. 246). This passage contains a rhythm, albeit not a strong one. More interesting, however, is an acoustic detail: although most words usually begin with a consonant, here four consecutive words ("empty into upper Exchange") begin with a vowel. Consonants sound more substantial, more pithy, than vowels, because, when forming a vowel, one's vocal apparatus needs merely shape air, whereas in producing a consonant it interferes with, sometimes, even obstructs, the expulsion of air. Consequently, in relation to consonants, vowels sound insubstantial, light, hollow, empty. That the first of the four words is "empty" is notable. The three subsequent vowel-initial words follow like a hollow, empty echo. Significantly, "empty" is positioned as the second of the adjacent stresses: "wheeled empty." This abutment, along with the fact that three vowel-initial words follow it, emphasizes the location of "empty" in the sentence. The word is prominent, as it should be, because Paddy Dignam—the literally dead father of the novel—is buried, dead, gone.

Abutted stresses also strengthen the reader's sense of the unusual character, Long John Fanning: "The tall form of Long John Fanning filled the doorway where he stood" (p. 247). The abutted

stresses—"tall form" and "Long John Fanning"—slow the tempo. Other matters, however, also contribute to the slow movement of this sentence. For example, the fairly high incidence of liquids and resonants, thirteen out of twenty-six consonant sounds, along with the predominance of monosyllabic words, eleven out of thirteen, also drags the tempo, thus creating a feeling of spaciousness, largeness—Long John Fanning is big.

Color shapes another image of this character: "Long John Fanning blew a plume of smoke from his lips" (p. 247). The nasals present in all three words consolidating the second of this big man's name. Moreover, the near reverse rhyme in "blew a plume" connects the two words. Similarly, "smoke" and "lips" are drawn slightly together in that "smoke" begins with an /s/ followed by bilabial /m/, whereas "lips" ends with bilabial /p/ followed by /s/. These three color resemblances produce a highly mnemonic sentence and, thus, a forceful image that is suitable, because Long John Fanning is a forceful character.

In the next episode, when Buck Mulligan and Haines eat scones and Irish cream, rhythm accentuates several segments, one being the first sequence: "As they trod across the thick carpet Buck Mulligan whispered behind his panama to Haines.—Parnell's brother. There in the corner." (p. 248). Although all of the feet, here, are not identical, the meter is regular enough to make any metrical deviations highly noticeable. The first three feet rise, but the fourth falls, thereby producing an abutment of two stressed syllables: "The thick carpet." This abutment also involves a hiatus. The stresses and the hiatus together, without upsetting the rhythm, slow the tempo, suggesting to the reader the *thick* quality of the carpet, and reinforce the sense of traversing a thick rug, enjoying each springy, spongy step. The business of whispering is also suitable, because the noise of both actions is slight and muted. The whispering manifested in "whispering behind his panama to Haines" is strengthened by the presence of three /h/ sounds, two of which occur in stressed syllables, and two /s/, sounds, both of which appear in stresses. In addition to these breathy sounds, two liquids —/w/ and /r/—and four nasals produce an overall soft effect. Thus, the reader hears the sound of whispering which individuals use when speaking of an absent person, as do Mulligan and Haines about Stephen.

When these two consume food and discuss Stephen, the language describing their actions is noteworthy: "He [Haines] sank two lumps of sugar deftly longwise through the whipped cream.

Buck Mulligan slit a steaming scone in two and plastered butter over its smoking pitch" (p. 249). In the first sentence, the regularity of the iambs reinforces a sense of deftness, of self-confidence. The only foot that is not iambic occurs in "cream," adjacent to a stressed syllable. This abutment, the monosyllabic foot, and the deviation from the metric pattern emphasize "cream." Thus foreshadowing Haines's (soon-to-follow) request for an assurance that "... this is real Irish cream . . ." (p. 249). Haines, symbol of English domination, expects (as the one legged sailor stated that "England expects") Ireland's best.

In the second sentence, over a strong falling rhythm, an alliterated /s/ unifies Buck's act: he "slit a steaming scone." Then, in "plastered butter over," the repetition of /er/ in unstressed syllables creates weak rhyme to unify the word group. Assonance of long /o/ in "over its smoking pith," along with the short /i/ in "its . . . pith," consolidates this group. Moreover, the long /o/ sound, here, coupled with the hiatus between "it's" and "smoking," slows the tempo. This reduced pace and the four rhymes occurring within fifteen words focus the reader's attention upon words and situation. Buck's act of splitting and buttering the scone relates to Stephen, the topic of Haines's and his discussion. One recalls that, in "Telemachus," the sharp edge of Buck's mockery splits Stephen, and Stephen's ambivalence toward Buck culminates in the view that Buck is more usurper than friend. In "Scylla and Charybdis," Buck both consumes Stephen's smoking-hot theory on Shakespeare and butters up Stephen with praise. Thus, this sentence and its sound patterns confirm the reader's understanding of the relationship between Stephen and Buck.

In contrast to Haines and Mulligan's rude remarks about Stephen is the next episode concerning Cashel Boyle O'Conner Fitzmaurice Tisdall Farrell's collision with the blind stripling. Farrell strides along Merrion square while "Distantly behind him a blind stripling tapped . . ." (p. 250), whose image is unified by assonance of /i/ (both short /i/, "Distantly . . . him . . . stripling," and long /i/, "behind . . . blind"). Similar consonants, as well, pull together the passage. Plosives also abound, twelve in eleven syllables, noisy sounds which anticipate the initial proximities of these two characters soon to collide. Thus, the plosives establish the tone of the episode which culminates in the blind stripling's vehement denunciation of the demented Farrell, who alleges loudly that the collision is the result of Farrell's blindness. Several sight-related objects are presented in the episode: Farrell "shunned the

lamp," walked to "Werner's cheerful windows," and "frowned [squinted or looked disapprovingly] at Elijah's name" (p. 250). Strongest of all is the sentence, "His eyeglass flashed frowning in the sun" (p. 250). Assonance in "eyeglass flashed," alliteration in "flashed frowning," nasals in "frowning at the sun" distinguish the image aurally. Then, in the sun (which allows man to see) Farrell "with ratsteeth bared" mutters in Latin, "I willed it under compulsion" (p. 250). This statement makes no sense. Farrell, in the sunlight, puts the reader in the dark, unable to make sense of the demented man's utterance. Because it is inexplicable, this statement suits the mad man. Moreover, because it is baffling, the utterance is a resonant fragment of this somewhat confusing, intractable chapter.

In the following episode, one learns that young Patrick Dignam "went along warm Wicklow street dawdling" (p. 250). Patrick's loitering, here, is reinforced by sonorous consonants: within these eight syllables, eight liquids and four nasals occur. Resonance tends to slow the tempo, as do the consonant clusters, and this sluggardly pace suggests that time is passing slowly, a sensation experienced by Patrick, who is thinking, and killing time.

While dawdling, Patrick recalls that which he has escaped: "It was too blooming dull sitting in the parlour with Mrs Stoer and Mrs Quigley and Mrs McDowell and the blind down and they all at their snuffles and sipping sups of superior tawny sherry uncle Barney brought from Tunney's" (p. 250). This passage exhibits numerous poetic techniques. For example, the phrase, "too blooming dull," sounds sonorous and long, because of the long vowel /oo/ along with the nasals and the /l/ sounds. Since a slow passage of time characterizes boredom, these colors allow the reader to experience a part of young Patrick's feelings. Moreover, repetition in this passage works a similar effect. Patrick had been bored "sitting in the parlour with Mrs Stoer and Mrs Quigley and Mrs MacDowell and the blind down and . . . and . . ." The frequent repetition of "and," five times within seventeen words, suggests the boy's lack of interest in what is happening. But Patrick also recalls the women's "snuffles and sipping sups of superior tawny sherry." His recollection is rife with sibilance which mimics the actual sounds of the female "sniffing and sipping." Further worth noting are the weak rhymes that follow the women's actions, as in "tawny sherry uncle Barney . . . Tunney's." These rhymes, emphasized by the unvarying trochees, bind together the details concerning the sherry—its appearance and how it came to be in the Dignam

parlour.

As Patrick walks, he looks at "two puckers stripped to their pelts and putting up their props" (p. 250). The alliteration and consonance of /p/ unite the image. The repeated /p/ sound is particularly apt; as a plosive, it has the sound of a boxer's glove when popping the flesh of an opponent. Patrick continues his walk, thinking of the puckers and grappling with his collar to keep it down. As he thinks about his period of mourning and subsequent return to school, he remembers his father: "His [Patrick's father's] face got all grey instead of being red like it was and there was a fly walking over it up to his eye" (p. 251). This sentence consists of three images, each made salient by sound. Assonance accentuates "face . . . grey." Full rhyme of short /e/ emphasizes that the face is now grey, the skin the color of death, "instead of . . . red." Finally, the rhyme of long /i/ points to the "fly walking . . . to his eye." Thus, the aural details, here, focus the reader's attention upon morbid visual effects. Moreover, these details reinforce the theme of "Wandering Rocks," a chapter with various examples of ineffectual, unproviding fathers, men who are, in effect, almost deceased.

The final episode collects certain images referred to in previous sequences, several made memorable in part by the peculiar sound patterns in the language which conveys them. For example, as the viceregal cavalcade passes through the gate, the assonance of long /e/ emphasizes the word group, "saluted by obsequious policemen . . . [the cavalcade] proceeded past Kingsbridge" (p. 252). Later, one encounters, "From its sluice in Wood quay wall under Tom Devan's office Poddle river hung out in fealty a tongue of liquid sewage" (p. 252). Alliteration in "Wood quay wall"; assonance in "wall," "Tom," "office," and "Poddle"; rhyme in "hung" and "tongue"; similarities in the location of /t/ and /l/ sounds during articulation; and the repetition of /ng/ and /kw/ sounds—all contribute to the force of this sentence. Obviously, offerings of respect are roundly deflated in this second passage. At the same time, assonance gives prominence to the manner in which "Buck Mulligan gaily, and Haines gravely, gazed" on the cavalcade (p. 253). Young Dilly, however, "straining her sight . . . saw sunshades spanned and wheelspokes spinning in the glare" (p. 253). Here, the /s/ sounds produce a breathiness, not unlike that which one might experience after gazing upon a spinning, blinding object. Immediately, beside a "wall came jauntily Blazes Boylan, stepping in tan shoes and socks with skyblue clocks" (pp. 253-54). The assonance contained in "wall" and "jauntily," "came and Blazes,"

"shoes" and "skyblue," "socks" and "clocks" bonds and buttresses the image of the light-hearted adulterer. When considered together, the gazes of Mulligan and Haines, Dilly, and Blazes confer upon the calvacade less respect than irony. Joyce has woven these kinds of sounds into the language of his entire novel, as many have observed. For example, Gottfried states that, at points in "Circe," the "language has nearly expired . . . reduced to mere sounds and letters on a page, perhaps mimicing the action."⁴⁹ Litz notes that "Sirens" is the "most self-consciously musical chapter,"⁵⁰ and Sternfeld thinks that it marks the climax of musical poetry in the novel.⁵¹ MacCabe further points out that it dramatizes the fact the language consists of a perceptible substance—sound.⁵² Sternfeld thinks that, in "Circe," the words ". . . become material objects which . . . resist our attempts to subject them to meaning."⁵³ Indeed, in "Nausicaa," the fireworks accompanying Bloom's masturbational climax are rendered in a language replete with dramatic sound patterns. In fact, each chapter of *Ulysses* utilizes these patterns.

III

Memory of the past, that which enlivens the dead, figures significantly in the fabric of *Ulysses* in which segments of the past are brought to life, some exposed, however, as being no longer acceptable or satisfactory. Thus, *Ulysses* is a novel of defiance. As shown in "Wandering Rocks," the novel destroys the authority of certain traditional assumptions. Fathers, religious, political, and biological, are exposed as failures. Time, space, and causality, the traditional modes of viewing the world, are, here, rendered unreliable. And the assumption that *Ulysses* can be classified as a novel is toppled.

Whereas it resembles a novel in many ways, this work relies heavily upon other genres, particularly poetry. Like a poet, Joyce uses words with meticulous precision, a fact that is "of primary importance in the achievement" of *Ulysses*.⁵⁴ Litz insists that the prominent intention of this work is to forge "a direct correspondence

⁴⁹Gottfried, p. 150.

⁵⁰Litz, p. 65.

⁵¹Sternfeld, p. 42.

⁵²Colin MacCabe, *James Joyce and the Revolution of the Word* (London: Macmillan, 1978), p. 83.

⁵³P. 80.

⁵⁴Joseph Prescott, "Stylistic Realism in Joyce's *Ulysses*," in *A James Joyce Miscellany*, ed. Marvin Magalaner (Carbondale: Southern Illinois University Press, 1959), p. 16.

between substance and style," between form and content.⁵⁵ The result is a unity in variety in which the various "parts all work in different ways to achieve the same end," resembling numerous modern poems. In *Ulysses*, as in several long twentieth-century poems like the *Cantos*, *The Waste Land*, *The Bridge*, *Paterson*, time and history are suspended in the present. As a consequence, Joyce's *Ulysses* "approaches 'simultaneity' which one ordinarily associates with nontemporal arts."⁵⁶ This spatialization of a temporal art (a movement evident in modern poetry) links *Ulysses* to the visual arts. In its resemblances to poetry, it is also linked to music, a temporal art. It is clear that Joyce makes extensive use of sound patterns which, as in poetry, create a kind of word music. As Litz explains, Joyce also employs two techniques of musical composition—the *leitmotif* and counterpoint.⁵⁷ Consequently, *Ulysses* not only destroys the distinctions between the once discrete genres within literature, but also erodes the difference between literature and other forms of art (the visual arts and music). Joyce's use of techniques from the other arts—indeed, his use of any technique—cannot be overestimated, because, as Ellman contends, meaning in *Ulysses* depends heavily upon the reader's perception of form.⁵⁸

Rhythm, rhyme and color contribute vitally to meaning in *Ulysses*. These patterns of sound help the reader individuate and remember, among the other fragments of the book, the characters. Nevertheless, each character is, in himself, lacking. Only together, only as a whole, do the characters "sum up what is affirmable."⁵⁹ Sound patterns, therefore, play a significant part, because of their mnemonic values, in allowing the reader to retain the distinct attributes of individual characters while concomitantly apprehending them as one, as a whole. In this manner, Joyce's characters resemble musical pitches and overtones, successfully fulfilling what may have been his intention—the apprehending of all of the parts of the book as if one were hearing the striking of a single chord.⁶⁰

In *Ulysses*, although Joyce has destroyed a substantial portion of traditional assumptions, the one idea is that "out of death comes

⁵⁵Litz, p. 44.

⁵⁶Gottfried, pp. 94-95.

⁵⁷Litz, p. 65.

⁵⁸Ellman, *Liffey*, p. xvi.

⁵⁹p. 167.

⁶⁰Litz, p. 69.

life."⁶¹ While *Ulysses* topples boundaries between genres and art forms and complicates the task of its reader, it offers new life. The reader's prying into what the artist presents, as well as into what the world external to *Ulysses* offers, becomes more meticulous. The artist, in the shadow of *Ulysses*, takes on a new, yet very old, function, and serves as the transmitter of human knowledge, rendering many forms of human lore (history, science, literature, myth, religion) in his sculpting of a story in song.

⁶¹Maddox, p. 55.

