

LANGUAGE OF ADVERTISING IN JAMES JOYCE'S ULYSSES

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ABSTRACT

The aim of this paper is to examine the role of language in James Joyce's Ulysses.

In Ulysses, James Joyce slides from the objective to the subjective, playing with styles, rhetorical formulas, or figurative language through dazzling shifts between rigorous English and slang, mixing registers of the real, imaginary, and symbolical into a new world. The language of advertising is at its best in the 13th episode, Nausicaa. Here, Joyce uses the protagonist, Gerty MacDowell as a rhetorical mask for his intentions of mocking the consumer society of early 20th century Dublin. The character is entrapped in an alienating consumer culture which is supported by Joyce's linguistic components of the commodity. The language used in Nausicaa bears an intertextual burden, similar to the vocabulary of the advertisements for female consumers.

Keywords: discourse, language, advertisements, make up, fashion, magazine, consumerist society,

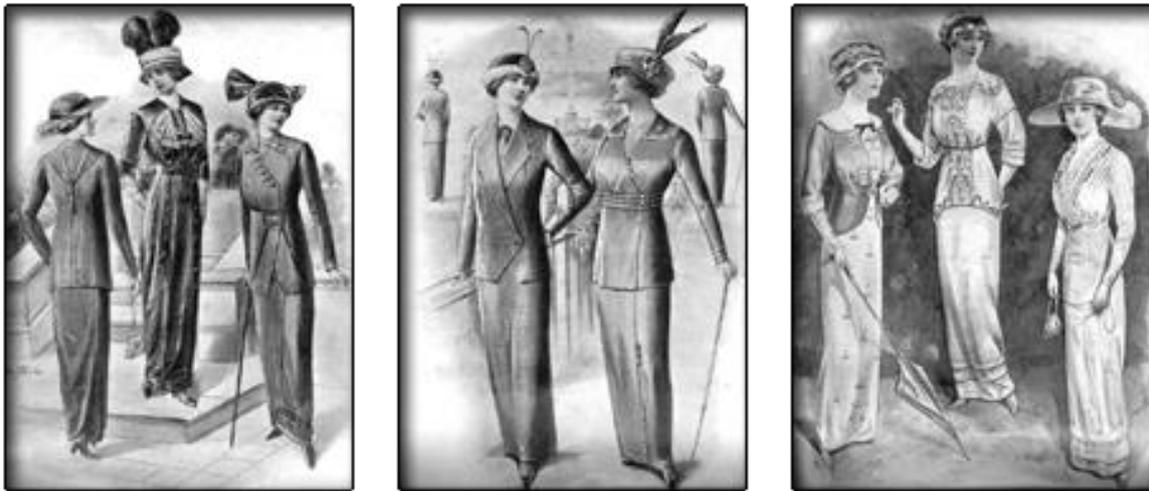
INTRODUCTION

By using the method of discourse analysis, I tried to examine how language shapes and reflects cultural dynamics in Ulysses. Here, James Joyce operates on verbal and situational correspondences, focusing on the idea that what you say cannot be separated from how you say it. In a lot of ways, James Joyce anticipated the structuralists' notion of the death of the author half a century before them. In Ulysses, Joyce makes use of lexical and syntactic patterns, combining narration with linguistic dynamics, making words and sentences lose their predictability and opening up new paths towards the interpretation of a text.

Discourse analysts argue that language and words, as a system of signs, are in themselves essentially meaningless; it is through the shared, mutually agreedon use of language that meaning is created. Language both mediate and construct our understanding of realits. It also defines the social roles that are available to individuals and serves as the primary means through which they enact their identities (Chandler, 2002; Lyons 1971). Careful analysis of language, using what Gee (2005) has described as the seven "building tasks" of language (significance, activities, identities, relationships, politics, connections, sign systems and knowledge), can shed light on the creation and maintenance of social norms, the construction of personal and group identities, and the negotiation of social and political interaction.

Discourse analysis involves tracing the historical evolution of language practices and examining how language both shapes and reflects dynamic culture. Discourse analysts argue that language and words, as a system of signs, are in themselves essentially meaningless; it is through the shared, mutually agreed use of language that meaning is created. Language both mediates and constructs our understanding of reality. It also defines the social roles that are available to individuals and serves as the primary means through which they enact their identities (Chandler, 2002; Lyons 1971). Careful analysis of language, using what Gee (2005) has described as the seven "building tasks" of language (significance, activities, identities, relationships, politics, connections, and sign systems and knowledge), can shed light on the creation and maintenance of social norms, the construction of personal and group identities, and the negotiation of social and political interaction. Discourse analysis involves tracing the historical evolution of language practices and examining how language both shapes and reflects the dynamic culture.

Starting with the 20th century, new dramas of social and sexual relationships would replace the old Victorian dramas of morality and religion. Einstein's General Theory of Relativity or Planck's Quantum Theory brought about a sense of uncertainty and randomness in science as opposed to the stable proclaimed by the Victorian Society. Out of this, appeared new literary conventions that were trying to make sense of the world. By 1910, it was quite clear that life wasn't what Western realism believed, but it was under the element of the arbitrary, the fragmentary, and the indeterminacy. A strong need to break with the past was felt, and the spirit of modernism (which was based on the new ideas in philosophy, psychology, psychoanalysis, or anthropology) embarked on a mission to undermine the absolute in all systems in favor of a relativistic approach. Authors such as James Joyce, Virginia Woolf or Forster experimented with new literary techniques, marked by new forms of expression and increased attention to consciousness. The ultimate truth was replaced by the idea of a working hypothesis. Fashion and clothes have played a significant role in modernist and postmodernist literature with different purposes. While the modernist writers viewed the topic in a scornful manner, a clear manifestation of society's culture, the postmodernists turned it into the object of reference in the mainstream culture of the time. The 1900s (Ulysses centers around the 16th of June 1904) marked the emergence of fashion in all its manifestations. According to the Smithsonian, women in those days adorned their hats with feathers, wings, and even full taxidermied birds, all these causing a downfall of the bird population and even led to the extinction of some. The period was often referred to as the "Plume Boom". William Hornaday, formerly chief taxidermist at the Smithsonian, admitted that in a nine-month period, the London feather market used up to 130,000 Egret birds. "A fashionable trend in the 1900s was the S-bend corset, it set the standard of the time, and women all over the nation wore this piece for many occasions. The corset thrust the hips backward and forced the chest forward, creating a pouter-pigeon shape. The trend was emphasized with puffed, frilly blouses embellished with elaborate decorations such as broad ribbon ties and lace collars. Women's hair was often parted in the center and often looped around pads and false hair to create a 'brim' of hair around the hairline." (thechicselection,2018, web)



1. Fig.1, image source: 20th Century Fashion Trends-Timeline, The Chic Selection, 05/31/2018, retrieved from <https://www.thechicselection.com/20th-century-fashion-trends-timeline>

Chapter 13 (Nausicaa) in James Joyce's *Ulysses* parallels Book VI in *The Odyssey*. Here, the central character is Gerty MacDowell, a single girl in her twenties infatuated with Bloom who becomes her "dreamhusband" in her mind. The episode of the fireworks in which she reveals her leg gives Bloom the opportunity to reach a sexual climax at the same time that a Roman candle firework explodes in the sky. Leaving Bloom behind, she joins her group of friends but at this stage, the reader is left with the feeling that she is a very pathetic person. James Joyce uses interior monologue, following the tone of a ladies' magazine, with pompous words throughout the third person narrative. The technique aims at copying the style of magazine novelettes through exaggeration and sentimentality: "her hands were of finely veined alabaster with tapering fingers and as white as lemon juice and queen of ointments could make them though it was not true that she used to wear kid gloves in bed or take a milk footbath either" (Joyce, 1992, p.522). Gifford, in his *Annotated Edition of Ulysses* (1974, p.385), identifies the queen of ointments as taken from an advertising slogan of the days: "Makes the skin as soft as velvet, Removes all Roughness, Redness, Heat Irritation, Tan and keeps the Skin Soft, Smooth and White all the year round; M. Beetham&Son, Cheltenham, England". Joyce continues his verbosity in the following lines: "exquisitely gowned with jewels on her brow and patrician suitors at her feet vying with one another to pay their devoirs to her" (1992, p.523). He also makes references to a weekly magazine-The Princess Novelettes which set the trend in women's makeup, and which was religiously read by Gerty: "Madame Vera Verity, directress of the Woman Beautiful page of the Princess Novelette, who had first advised her to try eyebrow line which gave the haunting expression to the eyes, so becoming in leaders of fashion, and she never regretted it" (Joyce, 1992, p.523). The chapter is filled with references to the fashion world: "a neat blouse of electric blue, self tinted by dolly dyes-because it was expected in the Lady's Pictorial that electric blue would be worn" (Joyce, 1992, p.525). The dolly dyes stand for a brand name of dyes designed for home use and Lady's Pictorial is the name of a weekly illustrated journal of fashion, society, art, literature, music, and drama which appeared in London on Thursdays.

Ochoa (1993, web) views the character “as a commodity in the circumscribed ideological space created by her identification with advertising images”.

In the Nausicaa chapter the noun beauty is used to associate with Gerty (“she was pronounced beautiful by all who knew her”-Joyce, 1992, p.522, “beautiful face”, p.523 “beautiful eyes” p.523).

Other employed expressions referring to Gerty are “iron jelloids”, “rosebud mouth”, “waxen pallor of her face”, “ivory-like purity”, “hands of finely veined alabaster”, “white as lemon juice”, “innate refinement, a languid queenly hauteur”, “she looked so lovely in her sweet girlish shyness” (Joyce, 1992., p.523-524). Joyce’s pattern, in Gerty’s narrative, is “similar to all female-oriented advertising language: the promise of an attractive appearance is connected, directly or indirectly, to an advertised commodity” (Hayward, 2018, web)

Gerty uses syntax in a very confusing way, many attributing it to reflecting her experience with consumerism. Hayward (2018, web) remarks that the subordinate conjunction is perceived as a coordinating one, connecting separate sentences: “she was wearing the blue for luck...her own color and lucky too for a bride to have a bit of blue somewhere on her because the green she wore that day week brought grief because his father brought him in to study for the intermediate exhibition and because she thought perhaps he might be out because when she was dressing that morning she nearly slipped up...(Joyce, 1992, p.526). The character is entrapped in an alienating consumer culture which is supported by Joyce’s linguistic components of the commodity. The language used in Nausicaa bears an intertextual burden, similar to the vocabulary of the advertisements for female consumers.

**NEW STYLE
TAILOR-MADE**

ONE of the new features of Tailor-made Suits for the Spring Season is the tendency for Dressy effects, produced by the cut, material and colour, the trimming in nearly all cases being of a notably simple nature.

The latest Models are now on view in our Costume Showrooms for the benefit of all ladies interested in the newest phases of Fashion.

The Latest Type of Coat and Skirt is here illustrated made of the new “Jaquard” Cloth with a smartly cut Magyar-style coat set into plain basque with the correct fullness at waist line, the front is finished with sash of own material, the revers and cuffs are in white cloth, embroidered in colours to tone. Skirt on corselet lap with seam centre front, and gathered back finished with strap. This suit is well made and smart in appearance in all colours, also Navy or Black.

No. 1 PC. Price 84/-

D. H. Evans & Co. Carriage
Great Britain.

290 to 322, OXFORD STREET, W.



Fig.2.,© Amgueddfa Cymru - National Museum Wales, retrieved from <https://museum.wales/collections/online/object/01069cc9-eb71-3861-abe9-34e59cff78bc/Ladys-Pictorialmagazine/>

Peiss (1998, web), remarks the abundance of ads in women's magazines starting with the 1900s. Women would become chief purchasing agents for their families. The woman consumer was considered emotional and impulsive. "If men responded to the intrinsic qualities and function of a product, women dwelled on its social and psychological effects, its style and smartness...Carl Naether advised copywriters to write in woman's own language, using evocative words, poetic images, French phrases and soft touches. Ads should imitate the intimate conversations that take place at the glove counters, in the drug or toilet preparations department". Carl Naether (1928), surveyed a good number of women's magazines of the 1900s and remarked the omnipresence of certain watchwords, such as "smart" used by advertisers for women's clothing for example. The word can be easily observed in the present snapshot of an ad by D. H. Evans &Co. Ltd, published in March 1914, in Lady Pictorial, quite at the same time when Joyce began his work on Ulysses ("smartly cut", "smart in appearance").

Other advertising bywords are "charming", "beautiful", "delightful", "fascinating", "lovely", "attractive", "graceful", "wonderful" or "exquisite". I have demonstrated their use in Nausicaa.

"The pattern that emerges when working with the list of key advertisement terms shows that within the Nausicaa episode, words that at first sight seem to be drawn from a neutral if uninspiring lexicon-beautiful, lovely, attractive, delicate, exquisite, perfect, radiant, wonderful, delightful, fascinating, entrancing, smart-are in fact drawn from a specific register, the exhausted diction of advertisements designed for women" (Hayward, 2018, web). In Nausicaa (1992, p. 520-527), they are used mostly in relationship with Gerty or her apparel: "a girl lovable in the extreme", "she was pronounced beautiful", "her figure was slight and graceful", "her delicate hands", "beautiful eyes", "beautiful face", "wonderful hair", "delicate hands", "her cheeks looked so lovely", "pretty lips", "coquettish love of a hat", "lovely reflection", "awfully pretty stitchery", "you are lovely, Gerty".

Paulina Han (2009, web), observed in the 20th century a tendency in cosmetic advertising to sell women an ideal image of themselves by resorting to association and persuasion. The ads' aim was to persuade women to believe they could look incredible by wearing the product. Among the themes prevalent she noticed the following:

- Most advertisements at the beginning of the century were targeted at women who wanted to catch a man, therefore women appeared alongside men in most of them
- Married women were encouraged to wear makeup and look their best for their husbands
- Cosmetic advertising was primarily designed for women belonging to the upper-class

At the beginning of the 20th-century Makeup, women were interested in a "pale look", using lemon juice, either consumed or applied as a face tonic. Exclusive beauty salons appeared in

major cities but many women were too ashamed to be seen entering them, so they used the back door.



Fig.3, retrieved from History of Makeup,https://glamourdaze.com/history-of-makeup/1900-1919?__cf_chl_tk=a.7jl23iYtc062wLFv83KttXB1x0Ar7o0YD7q7O.qPk-1641720814-0-gaNycGzNCCU

Tan was avoided, as it was a sign a lower class, of those who worked the land. Women of the better class preferred to stay indoors most of the day to avoid the sun. The cosmetics used in the 1900s consisted of pots of rouge for lipsticks, eyes and lips. More daring women would create their own cosmetics at their chosen pharmacy so the business was pretty much a DIY affair with the purpose of looking young and attractive without anyone knowing you were wearing makeup.

The term makeup belonged to stage actresses (glamourdaze, web), not ordinary women. “The foundation look was very much ‘non tan’ and a woman who had color was considered to be of a questionable class.

- Foundation – Moisturize, powder, rouge, and then powder again.

- Powder – a popular choice for the woman on the go – was ‘papier poudre’ which resembled roll-up cigarette paper.
- Eyes – post of grey, brown, and lemon-colored paste applied very slightly on the lids.
- Lips – a light stain to create a ‘bitten lip’ effect as opposed to ‘painted’

James Joyce must have been familiar with all the trends in fashion and makeup in the early 1900s. His character, Gerty bears the attributes of the perfect female consumer:” The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid’s bow, Greekly perfect. Her hands were of finely veined alabaster with tapering fingers and as white as lemon juice and queen of ointments could make them though it was not true that she used to wear kid gloves in bed or take a milk footbath either” (Joyce, 1992, p. 522). His description continues with more vocabulary borrowed from the makeup industry: “It was Madame Vera Verity, directress of the Woman Beautiful page of the Princess Novelette, who had first advised her to try eyebrow line which gave that haunting expression to the eyes, so becoming in leaders of fashion, and she had never regretted it. Then there was blushing scientifically cured and how to be tall increase your height and you have a beautiful face but your nose?” (Joyce, 1992, p. 523).



Fig. 4, Coca-Cola advertisement, 1890, Popular Graphic Arts Collection/Library of Congress, Washington, D.C. (Digital file no. cph 3g12222), retrieved from <https://www.britannica.com/topic/advertising>

The subject of advertising is as early as humanity. The expansion of business in the 19th century was accompanied by the growth of the advertising industry. The first agencies were, as early as the early 20th century, responsible for producing content themselves. Advertising developed in a lot of places but perhaps the most notorious ones were the newspapers which offered large circulations. Magazines, according to Britannica (web), were the other print

medium, either of general interest or aimed at specific audiences. Before 1910, the primary interest of advertisers was to inform customers about the products. After 1910, their main goal was to create a desire to purchase products. As the industry was flourishing, companies started innovative programs studying customers’ behaviour and developing marketing strategies. The first market research department appeared in 1916, at U.S.Rubber, the nation’s largest rubber company.

Marchand (1985, p.19) discovered the power of persuasion of an ad by Listerine (as early as 1923), which would ensure proper hygiene and social success, promoting the cultural norm that single women are at fault. Consumers later found other important benefits for Listerine such as a cure for dandruff, an after-shave tonic, a cure for colds and sore throats, an astringent, and a deodorant. The new Listerine toothpaste brought tremendous financial returns to the company. The Listerine advertising budget started from \$100,000 in 1922 and went up to \$5 million in 1928.

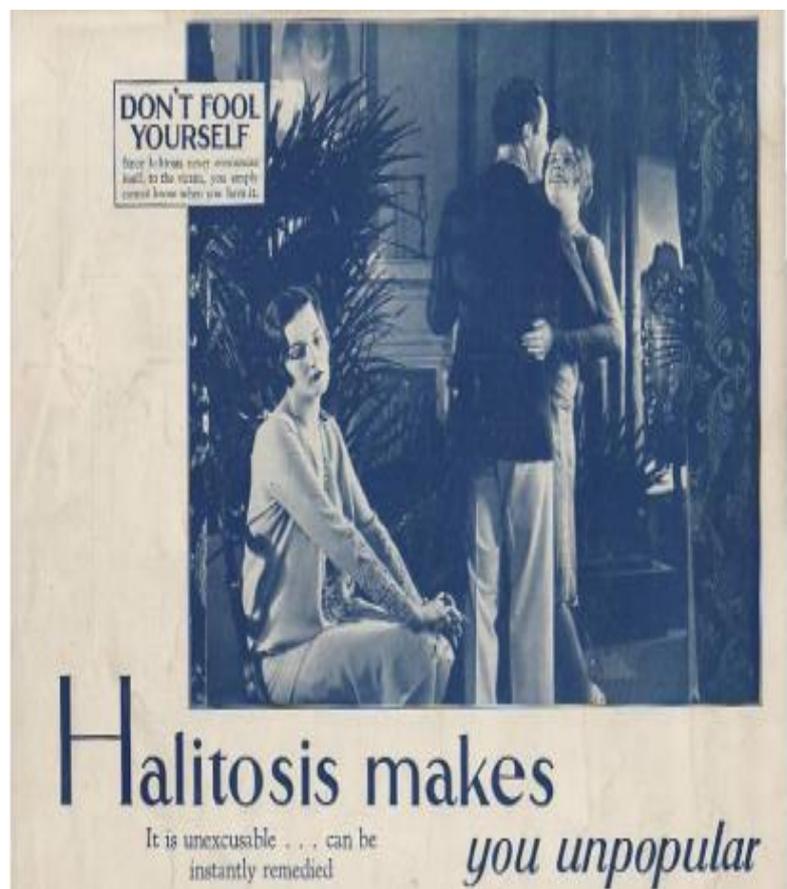


Fig. 5, Listerine ad, retrieved from https://chnm.gmu.edu/resources/essays/files/history_matters_intro.pdf

Fig. 6, retrieved from <https://www.smithsonianmag.com/smart-news/marketing-campaign-invented-halitosis-180954082/>

“Phrases like ‘the halitosis style’, ‘the halitosis appeal’ and ‘the halitosis influence’ became standard advertising jargon. In unmistakable tribute, copywriters soon discovered and labelled over a hundred new diseases including ‘bromodosis’ (sweaty foot odors), ‘homotosis’ (lack of attractive home furnishings) and ‘acidosis’ (sour stomach) needless to say, most of these new diseases had escaped the notice of the medical profession”(Marchand, 1985, p. 20)

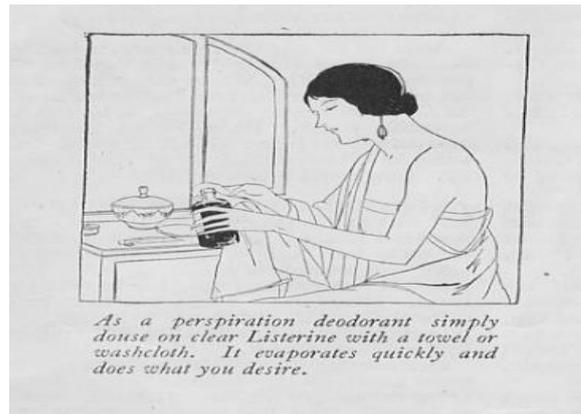


Fig. 7, retrieved from <https://www.kilmerhouse.com/2008/02/listerine-antiseptic-a-very-useful-product>

Trying to appeal to an authoritative American aristocracy, advertisers sensed the fascination of Americans to the European nobility. The public as well, seemed to prefer genuine European aristocracy instead of American socialites. “The wealth these people enjoyed, the advertisements pointed out, enabled them to choose products without regard to price; their social lineage gave them an instinctive sense of taste...thus the aristocratic rich were always the first to recognize products of quality; news of their choices gradually trickled down to influence the consumer masses” (Marchand, 1985, p.196).

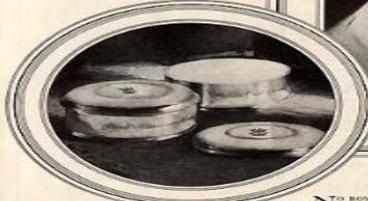
POND'S SKIN CREAMS
HER MAJESTY, MARIE, QUEEN OF ROUMANIA
Woman's Home Companion, January 1927



Queen Marie's charming little personal vanity case and kit with Pond's Cold and Cream Lotion Creams, which Queen Marie keeps for constant use on her dressing table.



HER MAJESTY, MARIE, QUEEN OF ROUMANIA
Portrait by Philip de La Londe



A pair of cream jars prepared with Her Majesty's personal use and kit with Pond's Cold and Cream Lotion Creams, which Queen Marie keeps for constant use on her dressing table.

Pond's Creams are also highly praised by Her Majesty, the Queen of Sicily, The Duchess de Craxator, The Princess Marie de Bourbon, Mrs. Nicholas Lousinsky, Mrs. Riccardo Vaccarini, Miss Annie Morgan.

NO ROYAL COURT who has ever visited America has been so widely successful for her beauty as Queen Marie.

Youth in her—and great vitality, in spite of years crowded with strenuous activity. She has a beautiful skin—smooth, firm, fresh, with lovely natural color! A skin which speaks for itself of the wise care Her Majesty has always given it.

Over two years ago, Her Majesty, writing from Roumania, was pleased to permit the Pond's Extract Company to quote her words regarding her faith in the efficacy of Pond's Two Creams.

A subsequent letter, written in February, 1926, says: "Her Majesty wishes me to express to you Pond's Creams, it gives her daily greater satisfaction."

If you don't already know and depend upon these delightful creams of Pond's try them for yourself, without cost. By clipping and mailing the coupon below, you will receive free sample tubes of each with instructions for using Pond's Cold Cream for the sleep cleaning, skin keeps the skin supple, smooth, young; Pond's Vanishing Cream for soft complexion and a lovely covering of fresh, held in the complexion. The Queen of Roumania's beautician uses also the Youth.

The Pond's Extract Company, Dept. N 100 Hudson Street, New York City

Fill in the name and address of Pond's Two Creams.

Name _____

Street _____

City _____

Woman's Home Companion January 1927

Fig. 8. Retrieved from <http://www.tkinter.smig.net/QueenMarie/Ponds/index.htm>

Pond's Cream, for example used Queen Marie, of Romania in its ads. Considered by many the most beautiful queen of Europe, Queen Marie was the first royalty to appear in an advertisement. "The producing company launched its first national campaign in USA in 1886, but after eight years of massive advertising, their sales begin to drop. The firm undertook a new concept, promoting the cream via the European Royalties, based on a widespread principle, that the personal image is associated with success. Marie was the first queen to associate with the products, this leading to a sensational rise in sales" (Adevărul, 2015, web).

If not otherwise mentioned, the translations from the Romanian original are mine

Compania producătoare a demarat prima campanie de publicitate la nivel național în SUA în 1886, dar după opt ani de intensă publicitate, vânzările încep să scadă. Firma a abordat un nou concept promovând crema prin intermediul Caselor Regale Europene, pe un principiu foarte practicat în zilele noastre, aceea că imaginea personală este asociată cu succesul. Maria a fost prima regină care s-a asociat cu produsele, ducând la o creștere senzațională a vânzărilor

Why does James Joyce give such importance to the subject of advertising? Because it was a very important topic of discussion of those times, appealing to the royalty and the ordinary woman as well. The language of advertising and its references are prevalent in *Ulysses*. "An important social dimension of advertising is that it separates customers from consumers. Customers purchase goods to satisfy needs, while consumers do so to satisfy wants. Advertising creates wants. Joyce's approaches to depicting advertisements helped shape the Modernist literary idiom, kindling desire in other authors" (Ratcliff, 2009, web). Not just the technological advancements contributed to the rise in consumer culture (that many modernist writers explore), but also the fact that both electricity and printing were available and relatively cheap, bringing together modern packaging and advertising. *Ulysses* focuses on the outer environment and how various characters interact with consumer products inside it. The lead protagonist, Leopold Bloom, is a canvasser of advertisements and a consumer, of Hungarian-Jewish extraction, who participates in the Dublin marketplace of June 16th, 1904. He buys meat, soap, a newspaper, a book and various meals and drinks. Joyce uses the five sandwichmen, each wearing a hat with a capital letter on it as a perfect example of advertisement. Bloom first comes across the sandwichmen in the "Lestrygonians" chapter: "He read the scarlet letters on their five tall white hats: H.E.L.Y.S. Wisdom Hely's. Y. lagging behind drew a chunk of bread from under his foreboard, crammed it into his mouth and munched as he walked" (Joyce, 1992, p. 229). These sandwichmen are omnipresent in Joyce's Dublin. Although everyone sees them, they don't necessarily perceive their message. Joyce's language of advertisement is part of the city, a world of physical consumption "All kinds of places are good for ads. That quack doctor for the clap used to be stuck in all the greenhouses. Never see it now. Strictly confidential. Dr Hy Franks. Didn't cost him a red like Maginni the dancing master self-advertisement. Got fellows to stick them up for the matter on the q.t. running in to loosen a button. Fly by night. Just the place too. POST NO BILLS. POST 110 BILLS. Some chap with a dose burning him" (Joyce, 1992, p.228). Leopold "Bloom is almost obsessed with finding and creating the perfect advertisement, unremittingly critiquing advertisements and slogans he encounters" (Ratcliff, 2009, web). When he

discusses the idea for the Keyes advertisement with Mr. Nanetti, in the office of The Freeman's Journal he explains: "this ad, you see...Keyes...he wants two keys at the top...like that, crossing his forefingers at the top" (Joyce, 1992, p.180). And he continues his explanations: "Like that, see. Two crossed keys, here. A circle. Then here the name Alexander Keyes, tea, wine and spirit merchant. So on" (Joyce, 1992, p.181). The apparition of the five sandwichmen makes Bloom reminisce about his former employer, Mr. Hely, whom he tried to give advice on how to advertise: "I suggested to him about a transparent show cart with two smart girls sitting inside writing letters, copybooks, envelopes, blotting paper. I bet that would have caught on. Smart girls writing something catch the eye at once. Everyone dying to know what she's writing. Get twenty of them round you if you stare at nothing. Have a finger in the pie. Women too. Curiosity. Pillar of salt. Wouldn't have it of course because he didn't think of himself first." (Joyce, 1992, p.229). Bloom has a very down-to-earth approach on the benefits of writing: to attract customers. Within a few hours after reading a letter from his daughter he thinks of an advertisement where a woman is physically writing.

In the Lotus Eaters episode, James Joyce emphasizes the importance of soap and bathing. Obviously, this is another good chance to introduce advertising, this time it is the Pears' soap. At Sweeny's chemist shop, where he goes to order some lotion for his wife, Molly, Bloom ends up buying some "sweet lemony" soap (p.127) and the encounter with Bantam Lyons disgusts him, due to the man's lack of hygiene. Again, this is the perfect opportunity to advertise the Pears soap: "Bantam Lyons' yellow blacknailed fingers unrolled the baton. Wants a wash too. Take off the rough dirt. Good morning, have you used Pears' soap? Dandruff on the shoulders. Scalp wants oiling."

The world of commodities is on display in 'Lestrygonians' episode. As Bloom walks along Grafton Street, we see through his eyes the abundance of products: "He passed, dallying, the windows of Brown Thomas, silk mercers. Cascades of ribbons. Flimsy China silks. A tilted urn poured from its mouth a flood of bloodhued poplin: lustrous blood" (Joyce, 1992, p. 250). Whenever he lists commodities, his wife Molly appears to his mind: "Gleaming silks, petticoats on slim brass rails, rays of flat silk stockings. Useless to go back. [. . .] Sunwarm silk. Jingling harnesses. All for a woman, home and houses, silkwebs, silver, rich fruits spicy from Jaffa" (Joyce, 1992, p.251). The opulence is inviting and alluring. The consumer has to get entangled into the mirage of commodities.

In opposition to the abundance of capitalism and products, we see a Stephen Daedalus standing in front of Russell, the gem-cutter on Fleet Street: "Stephen Dedalus watched through the webbed window the lapidary's fingers prove a timedulled chain. Dust webbed the window and the showtrays. Dust darkened the toiling fingers with their vulture nails. Dust slept on dull coils of bronze and silver, lozenges of cinnabar, on rubies, leprous and winedark stones" (Joyce, 1992, p. 360). Silk versus dust, bright versus unattractive. Whereas Bloom perceives the commodity as fulfilling sexual and gustatory needs, Dedalus sees the moral decay, the "hollow shells" (p. 360).

Stephen Dedalus is primarily concerned about metaphysical ideas and abstract concept of life. On the other hand, Leopold Bloom's mind focuses mainly on life itself. Stephen's interest in science is philosophical whereas Bloom's is just practical. When pondering upon a coming eclipse, he is puzzled about how the body digests the food. His knowledge of science

comes rather from articles in newspapers than from academic sources. In relationship to the Roman Catholic Church, Stephen is interested in the theological aspects, while Bloom in its influence on the daily life of the people.

For Bloom life is experience. Stephen instead, lives in a world of ideas and concepts. In the Lestrygonians episode, Bloom goes for lunch and indulges into the pleasure of eating:

“he smellsipped the cordial juice” (Joyce, 1992, p.258), then “ate his strips of sandwich, fresh clean bread, with relish of disgust pungent mustard, the feety savour of green cheese” (p.258), followed by “wine soaked and softened rolled pith of bread mustard a moment mawkish cheese. Nice wine it is.” (p.260). In Proteus episode, Stephen is walking along Sandymount strand. His choice of this deserted portion reveals his aloofness, his concern with himself. Wandering aimlessly, he succumbs himself to a maze of thoughts: “I am a stride at a time. A very short space of time through very short times of space. Five, six: the nacheinander. Exactly: and that is the ineluctable modality of the audible...am I walking into eternity along Sandymount strand?” (p. 56). Gifford remarks the references made by Stephen in this episode: Aristotle, Jacob Boehme, George Berkeley, Dante and many more.

“Bloom’s calmness is a product of his ignorance and limited capacity whereas Stephen’s confusion is a product of his brilliance, intellectuality: too much knowledge...both need a society that will welcome one and tolerate the other” (Berk, 1979, web). In Ulysses, James Joyce operates on verbal and situational correspondences. His aim was to reproduce the randomness and chaos that the human mind operates on.

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